VECTORS OF THE DEVELOPMENT OF PHILOLOGICAL SCIENCES AT THE MODERN STAGE

Collective monograph

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CONTENTS

THE DOCTRINE OF SEMIOSIS:
NEW TASKS AND CHALLENGES

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INTRODUCTION

There are three kinds of interest we may take in a thing.
First, we may have a primary interest in it for itself.
Second, we may have a secondary interest in it,
on account of its reactions with other things
Third, we may have a mediatory interest in it,
in so far as it conveys to a mind an idea about a thing
(Charles Pierce)

Semiotics today is quite a broad field with much variety in it. A lot of existing definitions of semiotics only complement one another, and in general, the shortest version − the science of signs − is considered to be sufficient. This laconism, on the one hand, speaks of the methodological clarity of semiotics, and on the other hand, the complexity of the object has transformed semiotics into "the science of sciences". Already in St. Augustine's doctrine one can find the assertion that "All instruction is either about things or about signs; but things are learnt by means of signs"[1]. Today Umberto Eco writes that the study of the limits and laws of semiotics must begin by determining whether (a) one means by the term 'semiotics' a specific discipline with its own method and precise object; or whether (b) semiotics is a field of studies and thus a repertoire of interests that is not as yet completely unified. In the first case, the researcher ought to propose a semiotic model deductively which would serve as a parameter on which to base the inclusion or exclusion of the various studies from the field of semiotics. If semiotics is a field, then various semiotic studies would be justified by their very existence: it should be possible to

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[1] Augustine St. On Christian Doctrine. URL: http://www.ntslibrary.com/PDF%20 Books/Augustine% 20doctrine.pdf P. 9

define semiotics inductively by extrapolating from the field of studies a series of constant tendencies and therefore a unified model[2].

According to Roman Jakobson semiotics "is called to study the diverse systems of signs and to bring out the problems which result from a methodical comparison of these varied systems, that is to say, the general problem of the SIGN: sign as a generic notion with respect to the particular classes of signs"[3]. In the opinion of Borys Uspenskyi the situation in semiotics is very bad because there is no progress: basic concepts have not been defined and there is no unity of methods[4]. Thus, semioticians need the patience and dedication necessary for working on foundational aspects, starting with defining the specific domain of knowledge and the appropriate methodology. And they need to delimit a research agenda for semiotics above and beyond the speculative[5].

In this paper semiotics is defined as **the doctrine of semiosis**, that is, of all those processes in which something functions as a sign. Interpretation of semiotics as a semiosic doctrine implies that the latter provides theoretical foundations and conceptual instruments to integrate different approaches to understanding 'the action of sign' regardless of the nature of the latter. So, this doctrine puts together a wide range of scientific researches in the natural sciences and the humanities and provides insights into the solution of various problems.

The major part of semiotic research encompasses all means of signification that are used for the communication of people, animals and machines. Still there are other conceptualizations of its limits: (a) semiotics concerns informational systems and informational structures that represent knowledge, including relationships between language and other data processing means; (b) semiotic studies are downsized to the consideration of interpretational and communicational processes through logical deductions; (c) semiotics should explore exclusively those objects that make up systems of interpersonal signalling and communication; (d) only arbitrary conventional system of signification, which are

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[2] Eco U. A Theory of Semiotics. Bloomington: Indiana University Press, 1979. P. 7.

[3] Jacobson R. The framework of language. *Michigan Studies in the Humanities*. № 1. 1980. P. 1.

[4] Kull K., Velmezova E. What is the main challenge for contemporary semiotics. Sign System Studies. 2014. Vol. 42(4). P. 532.

[5] Nadin M. Reassessing the foundations of semiotics: Preliminaries. *International Journal of Signs and Semiotic Systems*. 2012. Vol. 2(1). P. 28.

consciously and intentionally used by people for cognitive and communicative purposes are recognized as semiotic objects of examination, and others. Even this very short account demonstrates that the variety of interests of semioticians can generate a long list of research objects. The accepted definition of semiotics as the doctrine of semiosis leads to the idea that the subject of semiotics is not the content of the processes of communication, but 'the action of signs' in all the realms of natural and social life, where informational processes take place. Within the entire system of sciences, semiotics performs a meta-task of the scientific description, which includes: 1) the reference to the objects of sciences as signs; 2) the use of sign systems for the description of objects; 3) the application of semiotic analysis of objects. Thus, the list of primary tasks includes the following: 1) to study the nature of codes governing information transition; 1) to suggest a consolidated semiosic approach to the description of informational processes, both in nature and society, and to demonstrate the ontological unity of these processes induced by the use of codes; 2) to make judgements concerning the laws of semiosis governing the action of signs in each particular domain; 3) to develop methodological foundations of research taking into consideration dimensions of semiosis.

1. The Notion of Semiosis: Levels and Dimensions

The idea that semiotic study actually consists in analyzing the sign's action belongs to Charles Sanders Peirce who called this action 'semiosis' or 'semeiosy.' He uses both forms of the term in his article "Pragmatism" written in 1907 where he provides the following explanation: "It is important to understand what I mean by semiosis. All dynamical action, or action of brute force, physical or psychical, either takes place between two subjects [whether they react equally upon each other, or one is agent and the other patient, entirely or partially] or at any rate is a resultant of such actions between pairs. But by "semiosis" I mean, on the contrary, an action, or influence, which is, or involves, a cooperation of *three* subjects, such as a sign, its object, and its interpretant, this tri-relative influence not being in any way resolvable into actions between pairs"[6].

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[6] 'Semiosis'. Term in The Commens Dictionary: Peirce's Terms in His Own Words / Bergman M., Paavola S. (Eds.). New Edition. URL: http://www.commens.org/dictionary/ term/semiosis

In the same article Pierce introduces the term 'semeiosy' to speak about the 'action of sign' having a 'triadic character'. Defining semiosis as the action of the three relata, Pierce emphasizes that signs acquire more meaning through their own activity and that dynamicity of semiosis is a crucial feature of this semiotic activity. The word 'semiosis' might have been borrowed by Pierce from the Epicurean philosopher Philodemus of Gadara (ca. 110 – ca. 30 BC) who studied in the Epicurean school at Athens led by Zeno of Sidon. Philodemus was involved in the Hellenistic debates over the nature and existence of the 'criterion of truth', which allows us to separate true from doubtful or false beliefs. This debate, conducted by philosophers and medical writers, also concerned methods of proof and sign-inference to extend knowledge beyond our immediate perceptions[7]. More details on Epicurean sign-inference in Philodemus can be found in James Allen's book[8].

According to Pierce, semiosis is an experience everyone has at any moment of life. To explain this experience we need a special theory which he calls semiotics, adding that it is another name for logic: "Logic, in its general sense, is, as I believe I have shown, only another name for *semiotic (σημειωτική)*, the quasi-necessary, or formal, doctrine of signs"[9]. A few years later Pierce specified that: "…the one sole way to success in logic is to regard it as a science of signs; and I defined it in 1867 as the theory of the relation of symbols to their objects. Further experience has convinced me that the best plan is to consider logic as embracing more than that, and the general theory of signs of all kinds, not merely in their relation to their objects but in every way. This way of looking upon logic is the one salvation for the science"[10].

No introduction to the Peircean science of signs, however brief, will fail to mention that the sign is a triadic relation and that it can be defined as something that stands for something else (its *object*) for something third (its *interpretant*), or alternatively as something that mediates

[7] Blank D. Philodemus. URL: https://plato.stanford.edu/entries/philodemus/

[8] Allen J. Inference from Signs. Ancient Debates about the Nature of Evidence. Oxford: Clarendon Press, 2001. P. 194–241.

[9] 'Logic'. Term in The Commens Dictionary: Peirce's Terms in His Own Words / Bergman M., Paavola S. (Eds.), New Edition. URL: http://www.commens.org/dictionary/term/Logic

[10] Ibid.

between its object and its interpretant. Peirce adopted the term 'object' from the XIIIth century scholastic terminology, where 'objectum' meant "a creation of the mind in its reaction with a more or less real something […] upon which cognition is directed"[11]. Pierce differentiates between sign-action (semiosis) and sign-representamen which is the point of departure of semiotic inference. This led him to use 'sign' when speaking of the sign in action and 'representamen' when analyzing the constituent elements of semiosis. These constituents are the representamen, the interpretant and the object, which he calls the 'Immediate Object' within semiosis in order to discriminate the object outside semiosis which he calls the 'Dynamical Object': "…every sign has *two* objects. It has that object which it represents itself to have, its Immediate Object, which has no other being than that of being represented to be, a mere Representative Being, or as the Kantian logicians used to say a merely Objective Being; and on the other hand there is the Real Object which has really determined the sign [,] which I usually call the Dynamical Object, and which alone strictly conforms to the definition of the Object"[12]. In letters to Lady Welby (1908) he uses another term explaining the difference between two objects: "As to the Object of a Sign, it is to be observed that the Sign not only really is determined by its Object, – that is, for example, the name Charlemagne is in correspondence with the historic Emperor who lived in the IXth century, or the name Othello is fitted to that Moorish general whom Shakespeare imagined, or the name "the Ghost in Hamlet" is fitted to that ghost of an ancient King of Denmark that Shakespeare imagined that Prince Hamlet either imagined or really saw, – but in addition, the Sign may be said to pose as a representative of its Object, that is, suggests an Idea of the Object which is distinguishable from the Object in its own Being. The former I term the *Dynamoid Object* (for I want the word "genuine" to express something different); the latter the *Immediate Object* (a well-established term of logic.) Each of these may have either of the three Modalities of Being, the former in itself, the latter in

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[11] Cit. from: Nöth W. Representation and Reference According to Pierce. *International Journal of Signs and Semiotic Systems.* 2011. Vol. 1(2) (July-December). P. 29–30.

12 'Immediate object'. Term in The Commens Dictionary: Peirce's Terms in His Own Words / Bergman M., Paavola S. (Eds.). New Edition. URL: http://www.commens.org/dictionary/term/immediate-object

representation"[13]. Thus, Peircean logic assumes that all knowledge is obtained from triadic sign action of pointing to an external world – however, not to real objects but to semiotic objects as they are represented by signs which point to our phenomenal world. The followers of Pierce's ideas believe that "semiotic logic leads us to a new methodology, an integrated methodology for inquiry involving the unification of science and phenomenology"[14].

Following Pierce's ideas, Charles Morris foresaw the universal possibility and potential of semiosis for the science of semiotics. He defines semiosis as "the process in which something functions as a sign" and explains that it involves three (or four) factors: that which acts as a sign, that which the sign refers to, and that effect on some interpreter in virtue of which the thing in question is a sign to that interpreter. These three components in semiosis he calls, respectively, the 'sign vehicle', the 'designatum' and the 'interpretant'; and mentions that the interpreter may be included as a fourth factor[15].

To describe the process of semiosis, Morris uses a rather vague term 'mediated-taking-account-of'[16]. An interpreter mediately takes account of something and interpretant which is evoked by something functioning as a sign is explained as 'taking-account-of-something'. As the notion of interpretant is the key one for this research, it should be mentioned that Morris treats this notion differently in different parts of his work: a) "the effect on some interpreter in virtue of which the thing in question is a sign to that interpreter"[17]; b) "a-taking-account-of-something in so far as it is evoked by something functioning as a sign"[18]; c) "the habit in virtue of which sign vehicle can be said to designate certain kinds of objects or situations; as the method of determining the set of objects the sign in question designates, it is not itself a member of that set"[19]; d) "part of the conduct of the individual"[20]. One cannot but agree that the interpretation

[13] Ibid.
[14] Pearson Ch. Theoretical Semiotics and Semiotic Theories. URL: https://www.academia.edu/13674256/
[15] Morris Ch. Foundations of the Theory of Signs. *International Encyclopedia of Unified Science.* Chicago: University of Chicago Press, 1938. Vol. 1. № 2. P. 3.
[16] Ibid. P. 4.
[17] Ibid. P. 3.
[18] Ibid. P. 4.
[19] Ibid. P. 34.
[20] Ibid. P. 39.

of the phrase 'taking account of' is behavioristic and not sufficient for a complete study of semiosis.

Suggesting the dimensions[21] of semiosis, which made his theory so famous, Morris describes **dyadic relations** between the three correlates: 1) the formal relation of signs to other signs (syntactic dimension); 2) relation of signs to objects that is to what they denote (semantic dimension); 3) the relation of signs to interpreters (pragmatic dimension)[22]. These dimensions may be viewed with certain reservation[23].

The pertinent goal of this research is to substantiate the conviction that dimensions of semiosis (defined as the action of sign) should be based primarily on the interpretant which is triadic and presents an inseparable unity of primary, notional and cultural interpretants (Fig. 1).

primary interpretant
• interpretant that leads to the immediate object

notional interpretant
• interpretant that leads to the dynamical object

cultural interpretant
• interpretant that leads to the cultural value
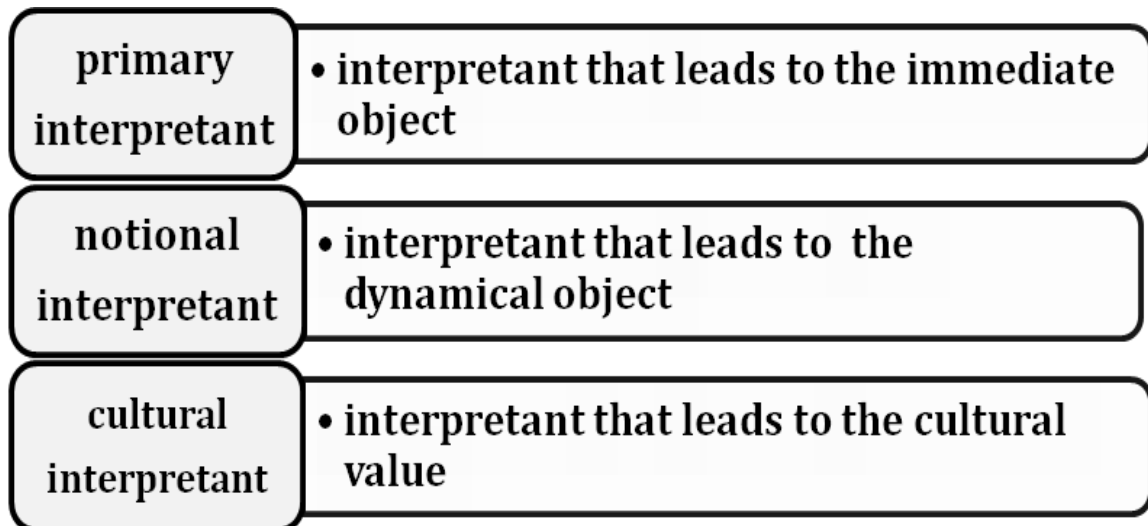
Fig. 1. The triadic nature of interpretant

Proceeding from the suggested triadic nature of the interpretant, I will make an attempt to substantiate dimensions of semiosis. This

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[21] The term 'dimension' in this context is not used in its primary meaning of a measurable extent of a particular kind, such as length, breadth, depth, or height, but is a synonym of 'coordinate' or 'parameter'. In this paper it is defined as a certain amount of significant parameters, which are crucial for the existence of an object and can provide its comprehensive description.

[22] Ibid. P. 6.

[23] For the detailed revision of Morris' dimensions see: Андрейчук Н. Рівні та виміри дії знака. *Вісник Львівського університету. Серія філологічна.* 2019. Вип. 70. С. 309–322.

substantiation is based on the following convictions: (a) semiosis generates the interpretant; (b) it is the agency of the sign itself rather than the agency of an interpreter. The interpretation of the latter can be regarded as the perception of the meaning exhibited by the sign itself through the interpretants it generates. Joseph Ransdell argues that meaning creation and change "is never due solely or primarily to what *we* do: man proposes but the sign disposes"[24]. Thus, the process of semiosis is self-governing: the sign has a power of generating interpretants.

The dimension of the relation of the interpretant and sign vehicle is the **code dimension of semiosis**, since primarily the interpreter perceives the sign vehicle as a unit of code. Semioticians state that all the intelligibility depends upon codes, and code in this context is used to designate a set of systemically organized signs and rules of their combining. Code dimension does not correspond to syntactic dimension as defined by Morris. He views syntactics as "the consideration of signs and sign combinations in so far as they are subject to syntactical rules"[25]. His syntactics does not treat qualities of sign vehicles but only their syntactical relations. This statement was criticized by Curt Ducasse still in1942, when he wrote that subordination to the rules of signs formation and transformation were crucial for Morris' syntactics and whether the objects formed and transformed were signs beyond those rules was of no importance[26]. Code dimension, as suggested in this paper, refers to the study of the nature of sign vehicles and codes which they belong to.

The second dimension of semiosis is shaped through the relation of sign vehicle and notional interpretant. The sign vehicle determines notional interpretant and represents designatum. Terms 'determination' and 'representation' are used as advanced by Richard Parmentier who, commenting on Pierce's ideas on the nature of sign, writes that vector of representation is directed from the sign and interpretant to the object and vector of determination – from the object to sign and interpretant, and these are "two opposed yet interlocking vectors involved in semiosis"[27].

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[24] Ransdell J. Teleology and the Autonomy of the Semiosis Process. URL: http://www.iupui.edu/~arisbe/menu/library/aboutcsp/ransdell/AUTONOMY.HTM

[25] Morris Ch. Foundations of the Theory of Signs. *International Encyclopedia of Unified Science*. Chicago: University of Chicago Press, 1938. Vol. 1. № 2. P. 14.

[26] Ducasse C.J. Some Comments on C.W. Morris's "Foundations on the Theory of Signs". *Philosophy and Phenomenological Research*. 1942. Vol. 3. № 1. P. 50.

[27] Parmentier R. J. Signs in Society. Studies in Semiotic Anthropology. Bloomington and Indianapolis: Indiana University Press, 1994. P. 4.

Knowledge of objects through signs is possible only if these vectors are brought into proper relations.

Notional interpretant provides the reference of the identified object to the dynamical object. The suggested definition makes this interpretant close to 'concept' as used in those modern lingual-and-cultural studies which are directed at the elucidation of the lingual picture of the world. The researchers in the field proceed from the idea that human consciousness is unfolded in the meanings of lingual units constructed through the interaction of mental and sensual components[28]. In the semiotic framework, the concept is defined as a synthesizing lingual-and-mental entity, as a "unit of thought, which is fixed by a language sign for the purpose of communication"[29].

It is claimed in this paper that concept is a component of sign and correlates with the notional interpretant for the dynamical object. This makes possible to single out two basic characteristics of the latter: 1) mental nature (is localized in the consciousness and is a mental projection of an object); 2) affiliation to knowledge as a set of relatively stable, objective and collective notional interpretants. Since knowledge turns into information in the process of transference, it is suggested to call the second dimension of the action of sign the **informational dimension of semiosis.**

The third dimension of semiosis is associated with cultural interpretant reflecting 'the evaluative ideas' of interpreters. This dimension correlates with Morris' pragmatic rules, but is interpreted in the broader context: the connection of mentality and culture as a "special way of organizing and developing life activities"[30] and the relationship with the system of evaluations and values in the mind of the interpreter. Thus, the triadic nature of the interpretant forms the basis for singling out three dimensions of semiosis (Fig. 2).

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[28] Зеленько А.С. Проблеми семасіології в різних лінгвістичних парадигмах. *Лінгвістика.* Луганськ: Луганський національний університет імені Тараса Шевченка. 2010. № 1 (19). С. 16–26.

[29] Попова З.Д., Стернин И.А. Основные черты семантико-когнитивного подхода к языку // Антология концептов / под. ред. В.И. Карасика, И.А. Стернина. М.: Гнозис, 2007. С. 7–9.

[30] Философский энциклопедический словарь / гл. редакция: Л.Ф. Ильичев и др. М.: Сов. энциклопедия, 1983. Ст. 292.

Thus, semiotics is the study of semiosis, the latter being any process involving a particular relation between a sign-vehicle, an object, and an interpretant and possessing code, informational and cultural dimensions.

primary interpretant	notional interpretant	cultural interpretant
perceptive level	referential level	evaluative level
code dimension	informational dimension	cultural dimension
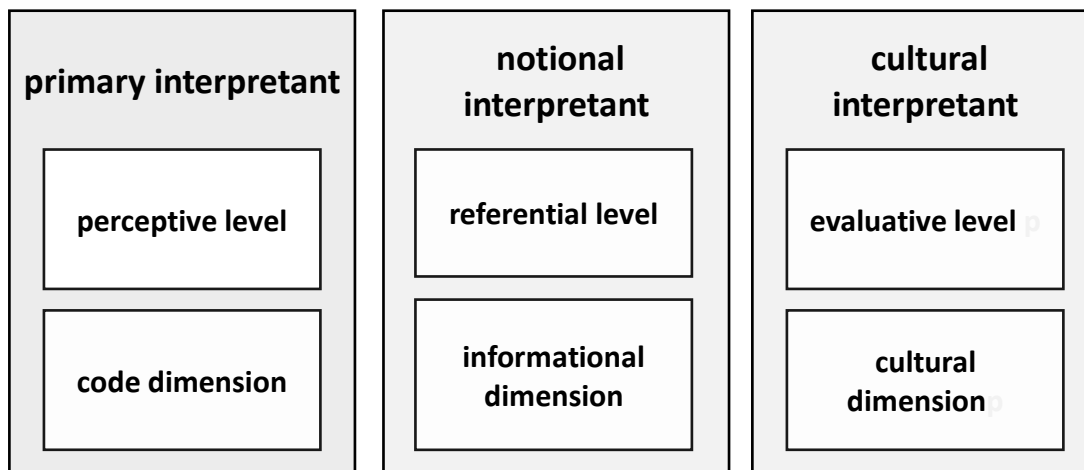
**Fig. 2. The potential of interpretant for
defining dimensions of semiosis**

2. Dimensions of Semiosis: Guidelines
for Research Tasks in Contemporary Semiotics

Studying the code dimension of semiosis has a great potential for the development of the meta-theory so far as all sciences have to use sign systems to represent research results. These systems most commonly are structurally complex and contain subsystems representing different levels of analysis.

Semiotics provides a complex web of methodologies suggesting general principles of sign systems cognizance. Most commonly the point of departure in a semiotic research is the singling out of a sign system type and function, the next step being the analysis of the units of this system. The code is predetermined, on the one hand, by the nature of signs, and, on the other hand, − the function of the system.

Proceeding from the suggested dimensions of semiosis it seems logical to suggest three methodological approaches to semiosic research based on code, informational and cultural dimensions: 1) formal or **codosemiosic** approach; 2) cognitive or **infosemiosic** approach; 3) communicative or **sociosemiosic** approach (Fig. 3).

The most challenging task of studying the code dimension of semiosis is to suggest the general typology of signs and sign systems. The

latter remains a rather controversial issue of semiotics. Nina Mechkovskaia rightly affirms that the world of signs and sign systems is infinitely diverse, and its unity has the nature of the continuum. In order to present the boundaries, properties and patterns of the existence of this continuum, it is necessary to consider the different classes of sign systems and signs in a single system of signs, classify them and establish the relationship between classes[31].
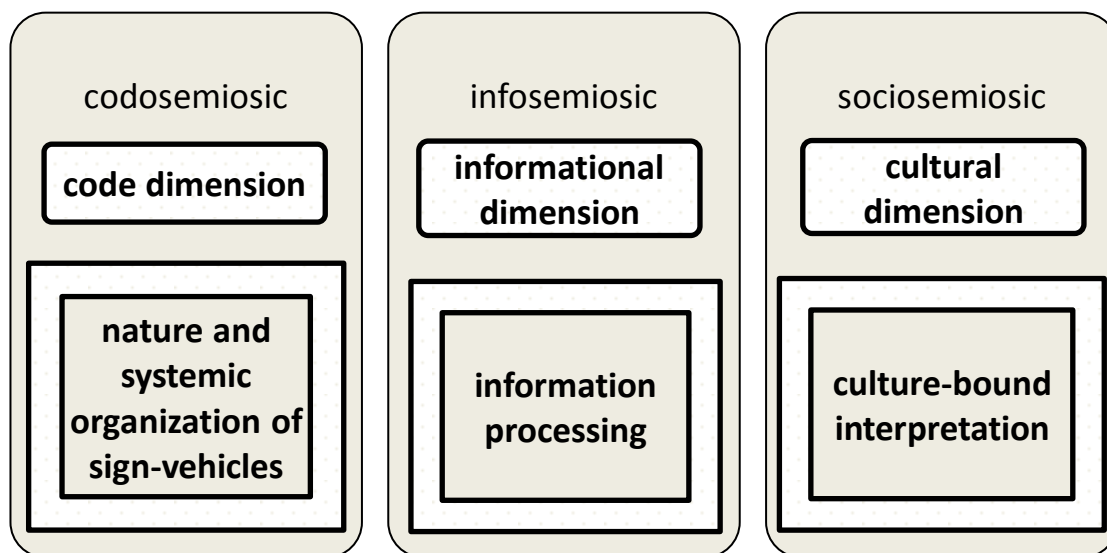
Fig. 3. Approaches to semiosic research

Proceeding from the nature of sign vehicles we suggest the following subdivisions:

1) **logical-mathematical semiotics** which studies artificial languages of science, especially mathematics and logic, and the languages of human-machine communication. The latter include programming languages, operating system languages and database management. One of the sign systems of this type is the musical notation with its long history[32]. Other examples are the language of differential

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[31] Мечковская Н.Б. Семиотика: Язык. Природа. Культура: курс лекций: учеб. пособие для студ. филол., лингв. и переводовед. фак. вузов. 2-е изд., испр. М: Издательский центр «Академия», 2007. С. 95−96.

[32] Throughout the entire history of music (from the first attempts of its sign fixation in ancient Egypt, Mesopotamia and ancient Greece), the search for accurate representation of musical sound in writing has been conducted. The modern five-line notation (the so-called Kyiv) appeared in Ukraine at the end of the 16th century. It should be noted that the history of musical notation is not a development from less important to more meaningful, but the deployment of a number of innovations, the evolutionary process of creation and modification.

and integral calculus created in mathematics (XVII − XVIII cen.), and the language of mathematical logic (XIX − XX cen.). Languages for human – machine communication emerged in the forties of the XXth century and the first languages of this type were sign systems for the description of computational processes. In 1957 FORTRAN was developed in the USA and in 1960 ALGOL 60 appeared in Europe. By the end of the XXth century there were over 500 programming languages;

2) **biosemiotics** that studies biological semiotic systems. The basic one of this type is a genetic code − a system for recording hereditary information in nucleic acid molecules[33]. In the field of biosemiotics scholars usually distinguish: endosemiotics − the study of sign systems inside the body, and zoosemiotics − the study of sign systems in the animal world;

3) **ethnosemiotics** deals with sign systems related to the life and culture of peoples, such as clothes, dances, ceremonies;

4) **semiotics of art** which studies sign systems that are characteristic of different types of art: theater, ballet, cinema, painting, architecture, etc. The peculiarity of diverse forms of the reflection of reality and the aesthetic principles that are characteristic of different types of art determine the codes of each art;

5) **linguosemiotics**, which studies language as a special universal system of linguistic signs;

6) systems of non-lingual signs which complement or substitute lingual signs are studied in **kinesics (body language)** – body motions such as gestures (including those made by hands, feet, head movements), shrugs, foot tapping; **mimicry** – facial expressions and eye movements such as smiling, squinting, frowning, winking, etc. Eye movements and eye contact may be treated separately from other facial expressions, in this case, they are referred to as *oculesics;* **proxemics** – use of space to signal privacy or attraction; **haptics** – touch; **chronemics** – use of time, waiting, pausing; **olfactics** – smell; **paralanguage**: a) v*ocalics* – tone of voice, timbre, volume, speed; b) *sound symbols* – grunting, mumbling (e.g. mmm, er, ah, uh-huh); c) *silence* – pausing, waiting, secrecy;

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[33] In 1968 Marshall Warren Nirenberg, along with his colleagues, Robert Golly and Gobind Horan, received the Nobel Prize for deciphering the genetic code and establishing the mechanism of protein synthesis. This discovery provided fundamentally new opportunities in the field of the study of hereditary diseases and methods of their treatment.

posture − position of the body, stance; **adornment** − clothing, jewellery, hairstyle; **locomotion** − walking, running, staggering, limping[34];

7) **signalling**, which studies road signs, sea flags, military signs, coats of arms, flags, etc.;

8) **medical semiotics** that studies symptoms and syndromes (characteristic combination of symptoms) that are considered as signs of a disease in medical diagnosis.

This list differs in different textbooks in semiotics and can be modified or expanded. For instance, we can add cartosemiotics which deals with codes used to create maps[35] and others.

Thus codosemiosic approach provides a well-grounded methodology for studying the types of sign systems and the processes in which signs are handled as well as the contexts in which signs and sign processes are embedded. As the object of semiosic study is highly complex, different facets of complexity should be considered and two aspects are relevant for codosemiotic approach: (1) the expression material, i.e., the stock of perceivable items from which expressions are selected; (2) sets of rules which govern the selection of expressions and their assignment to contents.

The **infosemiosic approach** (see Fig.3) deals with the second dimension of semiosis shaped by the relation of sign vehicle and notional interpretant. The approach is based on the fundamental idea of the unity of sign components in the process of semiosis, consequently, the notion of code is inseparable from the notion of information. Sign vehicles are carriers of information which is determined by their assortment and arrangement. Maureen McCreadie and Ronald Rice[36] review concepts of information proposed over the last fifty years and the summary of the concepts they consider allows to indicate that information is defined as: (1) a stored knowledge; (2) data in the environment; (3) information as part of the communication process; (4) information as a resource or commodity. Infosemiosic approach is based on the second definition

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[34] Detailed description of this system can be found in: Leathers D.G., Eaves M.H. Successful Nonverbal Communication: Principles and Applications. New York: Routledge, 2017. 436 p.

[35] Semiotic Encyclopedia Online. URL: https://semioticon.com/seo/C/cartosemiotics.html

[36] McCreadie M., Rice R.E. Trends in analyzing access to information. Part I: cross-disciplinary conceptualizations of access. *Information Processing and Management.* 1999. Vol. 35 (1). P. 45–76.

which states that information can be obtained from a range of environmental stimuli and phenomena, not all of which are intended to 'convey' a message, but which can be informative when appropriately interpreted. Actually, the action of sign 'becoming informative' is the core of semiosis. According to Pierce "every cognition involves something represented, or that of which we are conscious, and some action or passion of the self whereby it becomes represented. The former shall be termed the objective, the latter − the subjective element of cognition. The cognition itself is an intuition of its objective element, which may therefore be called, also, the immediate object"[37]. Francesco Belucci claims that it is with notion of immediate object that Peirce succeeds in establishing, besides the trichotomy of icon, index and symbol obtained with the dynamic object, a new and different trichotomy of signs, which would remain a relatively constant item in all his subsequent taxonomic attempts (1904–1909). This new trichotomy is into vague signs, singular signs, and general signs, that is, into particular, singular, and universal propositions[38]. One of the challenges of infosemiotic approach is to make an attempt to establish correspondences between propositions and 'objective elements of cognition' and further develop the classification of signs based on propositions.

Sociosemiotic approach opens up a new orientation of semiotic studies related to cultural dimension of semiosis. In this paper it is viewed as a more general notion than *social semiotic* as suggested by Michael Halliday in his book "Language as Social Semiotic: The Social Interpretation of Language and Meaning"[39] in 1978. He works exclusively with lingual codes and treats them as social semiotic resource used to achieve goals expressing meaning in context. Halliday differentiates 'context of situation' and 'context of culture'. Cultural interpretant as treated in this article provides the connection of sign-vehicles with the systems of evaluations and values irrespective of their nature and thus correlates with the impact of cultural context on signs.

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[37] 'Immediate object'. Term in The Commens Dictionary: Peirce's Terms in His Own Words / Bergman M., Paavola S. (Eds.). New Edition. URL: http://www.commens.org/ dictionary/term/immediate-object
http://www.commens.org/dictionary/term/immediate-object
[38] Bellucci F. Exploring Peirce's speculative grammar: The immediate object of a sign. *Sign Systems Studies.* 2015. Vol. 43(4). P. 399–400, 399–418.
[39] Halliday M. A. K. Language as Social Semiotic: The Social Interpretation of Language and Meaning. Baltimore: University Park Press, 1978. 256 p.

The suggested ideas concerning the dimensions of semiosis can be illustrated describing the Trundholm sun chariot (Danish: *Solvognen*) – a Nordic Bronze Age artifact discovered in Denmark. It is a representation of the sun chariot, a bronze statue of a horse and a large bronze disk, which are placed on a device with spoked wheels. This artifact is now kept in the National Museum of Denmark in Copenhagen. (Fig.4). Semiotic description of the artefact was suggested by Tetiana Kozlova[40] but this article suggests an alternative analysis.
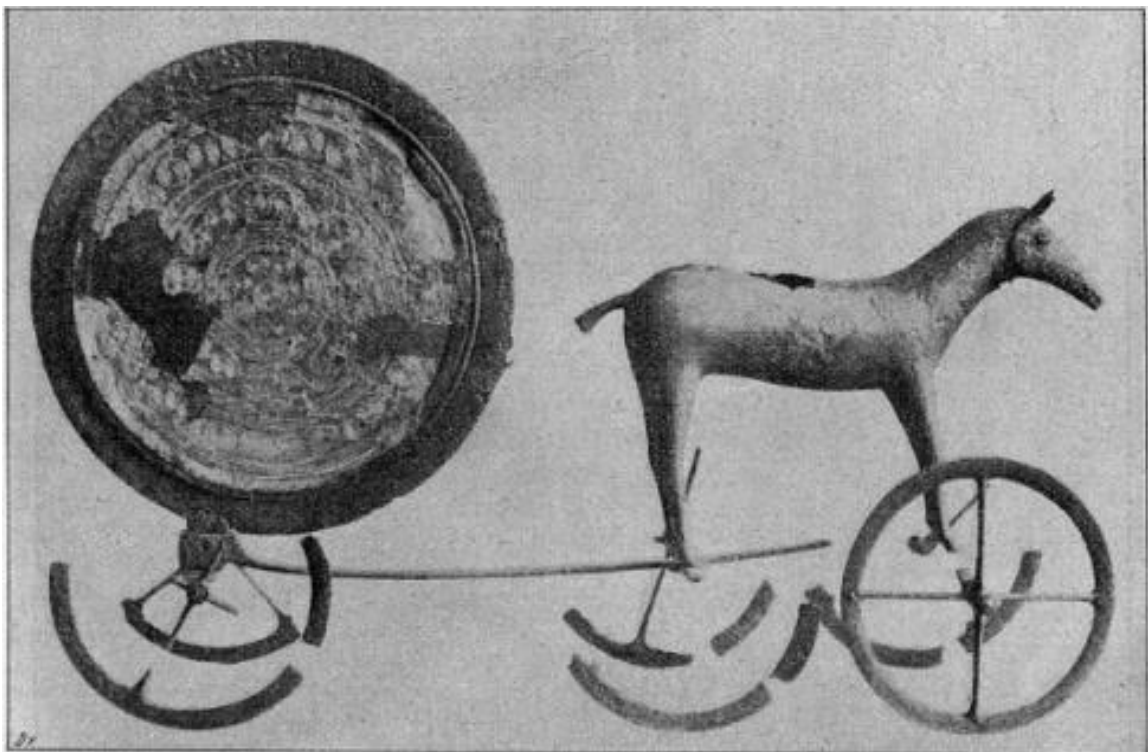
Fig. 4. Trundholm sun chariot

Firstly (at the perceptive level), the visitor of the museum establishes the physical nature of the exhibit: a bronze artifact in the form of a cart with a disc, gilded on the right side, and a mare that is pulling it. Codosemiosic approach allows to identify this artifact as belonging to an artistic code. The primary interpretant of the artistic sign is inseparable from what may be called the aesthetic dimension of semiosis. Barend van Heusden claims that an aesthetic experience springs from the pleasure of

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[40] Козлова Т.О. Іконічність у лексиці індоєвропейської прамови : монографія. Запоріжжя: Кругозір, 2015. 640 с.

solving a problem posed by reality in perception. The aesthetic dimension of semiosis is related to the overcoming of the contradictions posed in perception and to the emergence of form through semiosis. Heusden believes that the form is beautiful only in relation to the semiotic problem solved by it or through it[41]. It seems that the aesthetic dimension is a challenging issue to be discussed in the framework of codosemiosic approach as the latter deals with our ideas concerning the possible solution of the form problem including its adequacy and completeness. In our example, we are interpreting an artistic object, therefore, the task of fixing the myth of a sunny deity riding through the sky on a chariot can be considered subordinated to the problem of the sign form.

Secondly (at the reference level), the chariot gets "magic power" by establishing the connection with the mythical reality. Barend van Heusden introduces the notion of mythical semiosis, noting that "in *magic semiosis* a concrete situation IS recognized, not as the token of a more general type, but as the reenactment of a concrete being or event. Reality is not understood as referring to general knowledge, but to a particular situation which IS happening again and again". He believes that recognition is ensured when the reality of perception is separated from the reality of consciousness (remembered reality) and is as specific as the reality that we perceive. Thus semiosis is born[42]. The informational dimension of semiosis provides the interpretation of the separate components of the artifact as icons and indexes establishing reference to the dynamical objects.

Thirdly (at the evaluative level), the interpretation of the sign as an artistic solar symbol in the space of culture is provided. Cultural interpretant results in establishing: (a) cultural value of the figure as a museum exhibit; (b) its value in the context of belonging to Danish cultural canon; (c) its value from the point of view of symbolic representation of reality in Bronze Age.

CONCLUSIONS

The doctrine of semiosis promises to be revolutionary because it concentrates on a new way of thinking about inquiry and problem

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[41] A Dialogue between Barend van Heusden and Arjo Klamer // The Value of Culture. On the Relationship between Economics and Arts / Arjo Klamer (ed.). Amsterdam: Amsterdam University Press, 1996. P. 50.

[42] Ibid. P. 48.

solving. It was Pierce who concentrated on developing the new methodology that made him famous as the founder of the "Inquiry School" of American philosophy. Semiotic study, following Peirce, actually consists in analysing the sign's action. Semiosis, Peirce said, is the name for the action of signs that follows upon their distinctive being, so "doctrine of semiosis" is the name for the knowledge that results from the identification and study of that distinctive way of acting (semiosis), wherever it is to be found.

The interpretation of semiotics as a semiosic doctrine implies that the latter provides theoretical foundations for studying 'the action of sign'. Proceeding from the ideas that: (a) the nature of sign interpretant is triadic: primary, notional and cultural; and (b) dimensions of semiosis are to be singled out taking into consideration these three types of interpretant – it seems possible to suggest three dimensions of semiosis: code, informational and cultural. Though in the process of semiosis these dimensions are inseparable, still for research purposes semioticians can apply three different approaches to the analysis of each: codosemiosic, infosemiosic and sociosemiosic. These approaches can provide the basis for solving multiple tasks within the framework of contemporary semiotics.

Codosemiosic approach serves to establish types of sign systems and to discover their features, patterns and functions irrespective of the nature of signs. Infosemiosic approach studies signs as carriers of information and thus provides the inherently interdisciplinary perspective for creating a more systemic image of semiotic instruments for conceptualizing boundaries of research objects. Sociosemiosic approach can provide more elaborate analysis in the context of a larger whole − culture research. The three suggested approaches can shape the general doctrine of semiosis and enhance methodological and practical value of semiotics.

SUMMARY

This paper attempts to explore the potential of some ideas on semiosis for the development of semiotic theory. Proceeding from the conviction that semiotic study, following Peirce, actually consists in analyzing the sign's action, i.e. semiosis, the author claims that the starting point for determining dimensions of semiosis is the interpretant − the integral element of sign and the outset of semiotic inference. The triadic nature of interpretant is substantiated and three types of

interpretants – primary, notional and cultural – are singled out. It is brought to light that each type of the interpretant "works" on a different level of semiosis: perceptive, informational and evaluative, correspondingly. The correlation of interpretants and levels of semiosis is extended to establishing relations between interpretants and objects. The analysis of these relations on different levels leads to the substantiation of three dimensions of semiosis: code, informational, and cultural that can be studied applying codosemiosic, infosemiosic and sociosemiosis approaches.

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STRUCTURAL PECULIARITIES OF DETECTIVE STORIES

Babelyuk O. A.

INTRODUCTION

Although detective story has existed in the literature for a long time, still enjoys great readership interest. This is one of those genres that allows readers move to the mysterious world of crime and amazing puzzles. A criminal story implies the existence of murder, kidnapping or other types of crime. The plot is based around searching for the solution to the problem. Typically, the story ends with finding a perpetrator of the wrong act, while the investigation into the truth is the most exciting element of the work. Nowadays, it is assumed that a detective story can be divided into four types because of a structure as described below.

The greatest strength of a detective story lies undoubtedly in its own kind of alienation effect produced by it. Idyllic naturalness (ideological) everydayness loses its obviousness and in the traumatic light the fact of the murder begins to appear as an illusory effect of hidden artificial mechanisms. In the most known situations, notes are made casually, trifles are accidentally found, etc., there might be seen potential movers of horror, fear because "anything – could mean anything possible". Such alienation effects are connected with some assumption: with the existence of a specific – although very misleading – normality and security.

The question about the so-called the social roots of murder is banned in the classic detective story – at least as a rule – a killer cannot be associated with any organization (e.g. mafia). The second, hidden side revealed by the detective, is not less ideological than the surface of idyllic everyday life: it is precisely ideological mirror image – the world of absolute selfish individuals.

1. The Inner Structure of a Detective Story

In the classic detective story there is a strict prohibition of directly presenting the inner course of detective thoughts. The thought process in his brain must remain inaccessible, limited to a single mysterious remark or questions to the final solution that will naturally underline the inaccessibility what's going on in the detective's head.

A real master of such stylistic figures, which, unfortunately, sometimes approaches mannerism is Agatha Christie, e.g. Poirot in a complicated investigation puts the inquiry in an eccentric tone like: *"By coincidence do not you know what color the maid's stockings were?"* and after hearing the answer, he mysteriously murmurs: *"So everything is clear!"*. It is worth recollecting a dialogue from the novel by N. Meyer *The Seven Per Cent Solution*, which is a pastiche of S. Holmes's adventures. Sherlock Holmes says in it: *"War is on in Europe, it's obvious. – But how can you draw such a conclusion based on what you saw today? – From the relationship between Baroness Leinsdorf and her adopted son."*. The situation is explained at the end when the detective with a hint of victory in the voice indicates the perpetrator and then tells the whole story in a linear shape. In other words, if the issue is considered from the point of view of the reader, in the classic detective story there is never the identification with the detective, but with a structural necessity, that is, a narrator or a person for whom the detective is a subject who is supposed to know – and if the solution is too obvious, if a reader does not want to be deprived of satisfaction from reading, he must try to believe cheating, even if it will be very naive.

The world in detective stories might be presented as closed community – both in the sense of the number of clues, suspects and space (e.g. *Ten Little Niggers* by Agatha Christie – a group of people imprisoned on the island cut off from the world). The novelty is the world presented as the area of full cognition, ordered as a result of the investigation, which restores its order, demolished only temporarily. Sometimes presented world in detective stories might be described as a morally ambiguous world – the investigation reveals the truth, and the crime itself is pure evil.

The protagonist in detective stories is mainly a detective amateur (Miss Marple, Dr Gideon Fell) who stands as a guard over morality or a private detective (H. Poirot, S. Holmes, Sir H. Merivalle). The novelty is that the story's structure could be divided into:

- the reversed structure order, going deeper and deeper (in the last chapter, the reader learns what really happened),
- numerous flashbacks,
- the feature dominant: emphasis on the investigation, the crime itself is hygienic, described at random,

• the method of narration: deductive (*The riddle is complicated, because it was made so. But we'll think about it*[1]).

The events described by the narrator have "a double bottom" – a reader realizes that something is hidden from him. Such technique is also called "an updating act", makes a reader curious about the ending, and during the reading tries to predict it. The goal is achieved by the author by giving some hints about the solution, but does so in such a way that a reader considers them misleading or irrelevant.[2]

R. Chandler, who was famous for his views on the creation of detective stories openly criticized, in his writing, adhered to the system of rules that he considered indispensable for the emergence of a good detective story. According to Chandler there are 10 rules of a good detective story:

• it must be credibly motivated, both in terms of the exhibition and its solution. It must consist of reliable actions of credible people in credible circumstances, and it must be remembered that credibility is largely a matter of style;

• it must technically agree with the methods of homicide and its detection. No fancy poison or the wrong effects of their action, like death after taking a dose that is not fatal. We do not use revolvers with silencers (they do not work) and snakes crawling on the rope from the bell. Such things immediately destroy the foundation of history. If the detective is a trained police officer, he must behave like one of them, and also have the psychic and physical characteristics of people performing this profession. If he is a private investigator or an amateur, he must at least be familiar enough with the police to avoid making a fool of himself;

• it must be realistic when it comes to characters, the setting and the atmosphere. It must be about real people in the real world. Few writers have the ability to create live characters, but that does not mean that this ability is unnecessary;

• in addition to the puzzle element it must have a valuable plot, for example, the investigation itself must be an adventure worth reading;

• there must be a simple crime plot so that it can be easily explained at the right time. The perfect ending is when you can

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[1] Christie A. Murder on The Orient Express. Wydawnictwo Hachette, 2000. ISBN 83-7023-174-8. P. 190.
[2] Żabski T. (red.) Słownik literatury … 2006. op. cit., P. 301.

completely clear the puzzle in one flash of action. This is rare, because good ideas are always rare. The explanation is not necessarily short (except for the movie), and often it cannot even be short, but it must be interesting in itself, so that the reader would like to get to know them;

• it must surprise a smart reader. Some of the best detective stories ever written in the ending do not surprise the intelligent reader. But the reader does not guess the complete solution and does not prove it with logical reasoning. Because readers have different degrees of intelligence, some will guess cleverly hidden murder, while others will deceive the most transparent plot. It is not necessary or even impossible to cheat a true crime passionate reader. There must, however, remain an important element of history that escapes the most inquisitive reader;

• the solution to the mystery must seem unavoidable once it has been revealed. The smallest weight is applied to this element, but it is one of the most important features of the whole story. It is not enough just to apply a scam, dodge or omit the reader. We should make him feel that he has been cheated with honor;

• do not try to do everything at once. If it is a story with a puzzle, taking place in a fairly quiet, reasonable atmosphere, it cannot be a stormy adventure or a passionate romance at the same time;

• it is necessary to punish the criminal in one way or another, not necessarily involving the law. Contrary to popular belief, this has nothing to do with morality. It is part of the logic of discovering the mystery. The lack of consequence of the crime makes history resemble an unresolved chord and leaves a feeling of irritation;

• it must be honest with the reader. Important facts cannot be hidden or distorted by misleading accents. Irrelevant facts should not be given in such a way that they seem important. It is the task of the detective to draw conclusions, but he should reveal some of his thoughts so that the reader can think of him.[3]

Some of these elements Chandler imported from earlier detective story's writer S.S van Dine who in 1928 wrote an article devoted to detective issues for *American Magazine*. The essay was to bring the genre closer and be a signpost for inexperienced writers. The

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[3] 10 niezbędnych elementów powieści detektywistycznej wg R. Chandlera. URL: www.booklips.pl/zestawienia/10 niezbędnych elementów powieści detektywistycznej wg R. Chandlera (retrieved Feb. 10, 2019).

20 commandments of the author of the detective story created by van Dine are:

• the place hints in the story so that the reader can discover them together with the detective;

• the tricks used by the criminal must confuse them both;

• a story cannot contain a love story involving a detective;

• the detective cannot be the culprit;

• the offender can be exposed only through deduction;

• only the detective can solve the mystery;

• the theme of the novel does not have to be murder;

• a detective solving a puzzle can only rely on naturalistic methods;

• there can be only one detective;

• the offender must be a distinctive character who plays an important role in the story;

• a criminal cannot be a servant or a person of low descent;

• regardless of the number of victims, the killer can only be one;

• the criminal can not belong to the mafia, secret society etc.;

• the murder must be committed in a realistic way, and the methods of claiming the truth are to be rational and based on scientific considerations;

• the solution to the mystery should be kept "in view" all the time, but unspoken, so that the reader, after reading the book, was aware that he was able to solve the mystery himself;

• avoid digression, psychological analysis of characters, etc.;

• the criminal must be an amateur;

• the murder must be planned;

• the motive of the crime should be a personal injury;

• disqualifying for the writer are e.g. a cigarette butt fits the criminal's cigar, finding the fingerprints of the murderer, etc.[4]

The fundamental element of every detective story is clearly outlined, cohesive and dynamic action, developing in the order of searching. The basic element of this dynamic action is recognition, which is characterized by a sudden turn of the story, thus leading the reader (also the protagonist) to a full understanding of events, individual sequences of the story, while introducing certain elements of uncertainty and mystery.

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[4] Copper Gass. URL: www.gaslight.mtroyal.ca (retrieved Feb. 10, 2019).

Enigma – a murder (most often), which in most cases in classic detective stories, is committed at the beginning of the story, is the element that reinvigorate the story. The investigation is surmounted with the answer to the question: "*Who and why killed?*". However, as it turns out, the very solution to the puzzle is not yet a fundamental question of a detective story. The essence of the work lies in the entire action preceding the event.

The magic of mystery relies on maintaining, as long as possible, this dreamy, elusive awareness of time before recognition. The reader, like the detective, must cross a wide black river unknowingly kept alive. The stifling, risky night before recognition, even in its most terrible moments, preserves the charm, the seductive power of self-sustaining, unconscious memory. Recognition is only a reference point, because without it a longed-for return will not occur.[5]

In traditional detective story, there is a homicide first, followed by an investigation and the solution to the riddle. However, before the finale culminates with discovering the secret and catching the murderer, actions are carried out in the course of the investigation that refer to the past. The fact is that the finale of each such story must have a successful ending – the puzzle is resolved, the murderer caught and punished. The order and peace of citizens must be restored. Justice triumphs.

In the classic version of detective story, because this genre stands out not only by formal conservatism, but also concerning outlook – the world order destroyed at the beginning of the story by crimes, must finally be restored.

Catching the murderer is a consequence of the pursuer's actions (most often it is a detective) who, like a reader, does not have the key to solve the puzzle. The only possessor is a criminal. S. Lasić, a well-known literature researcher, argues: the key is the strength of the murderer, but also his weakness. His omniscience demands a suitable partner: a persistent detective.[6] So the pursuer walks in the footsteps of the murderer bravely, but is usually far from the idealized superhero. In the classic and contemporary detective stories, detectives are not deprived of

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[5] Stachura P. Noc przed rozpoznaniem - typologia rozpoznania w fabule kryminalnej [w] „Podteksty" 2006. URL: www.katalog.czasopism.pl/index.php/Podteksty (retreived Feb. 9, 2019).

[6] Lasić S. Poetyka powieści kryminalnej. Warszawa. PWN, 1976. ISBN 978-83-941843-3-9. P. 34.

flaws (Holmes' morphine addiction, Poirot's egotism, Hole's alcoholism, Kurt Wallander's self-deprecation and self-destruction).

However, characterological flaws are eliminated by the stubbornness, intelligence and effectiveness of protagonists – each puzzle is solved. So much in the classic version. In a modern detective story, generally the structural core remains the same, i.e. a crime – an investigation – a climax and finale. On the other hand, the function of the detective story, the author's workshop and the context change, in the sociocultural way.

Mentioned before R. Chandler, who became famous as a perfectionist and work titan, was able to maneuver perfectly between the popular genre and the tradition of Shakespeare, Eliot, and Hemingway. It is worth taking a look at the quote from *The Long Goodbye*: *You are a scribbler, Wade. Three adjectives, you damned creator. You cannot even write using a stream of consciousness, scribbler, without putting three adjectives.*[7] Chandler's books are refined, literary gems, but also consist of groundbreaking texts. The series of Philip Marlowe's adventures are the beginning of the "black detective story" so eagerly continued and developed by Mankell or Nesbø.

The explanation of the puzzle does not bring the expected relief, because there is no black and white world, so it is not easy to return the order from before the event, because "normality", so glorified, even by Miss Marple, simply does not exist. The world of gentlemen like Hercule Poirot laid in the ruins of World War II. Contemporary investigators are savaged by life protagonists introducing the reader into the world of mundane reality.

The contemporary detective story has partly seized the tasks that belong to the belles lettres. It describes, explains and allows to understand the existing reality. It has good conditions for this – a loyal and wide public, efficient and intelligent creators. There is no doubt, this literature still remains a form of entertainment, scrumptious and interesting.

It is also worth mentioning about definition of composition in literature which is understood as an arrangement of elements of the presented world: protagonist, time, space, system of events, sender,

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[7] Chandler R. The Long Goodbye. VintageCrime/Black Lizard, 1988. ISBN 0394757688. P. 256.

recipient. This is the way in which the material that makes up the literary work is presented.

The novelty of the composition description includes: the organization of the presented world, the plot's content, the arrangement of themes and motifs, the construction of the character, the narrator's or lyricist's place in relation to the represented world. There are four types of composition: open composition, frame composition, casket composition, and closed composition.[8]

Literary critics circumscribe composition of detective stories in different ways. For R. Caillois detective story is a kind of movie displayed from the end to the beginning.[9] For J. Siewierski it is a literary art with main theme which is a crime.[10] Detective stories' composition is presented as: crime – the course of events which led to it – solving the mystery: who killed and why? This simple analysis already reflects the sense of the composition of a detective story. However, most fully this issue took care of the previously quoted S. Lasić, who in his *Poetyka powieści kryminalnej* analyzes the structure of a typical story of this genre. He considers a mystery as a basic element of detective story. In his opinion, it is best to show it on the plot and composition ground. Lasić distinguishes also three main areas of this ground which are: corpus – so-called "the content of the story" constituting its skeleton, plot – a sequence of logically complex events, as given by a story, composition – a system of closely interrelated events.[11]

It is rather easily to extract the first two layers almost intuitively, but to determine the composition it is necessary to use the already chosen one method. Lasić helps in the case of a detective story, because, as he proves in his book, a detective story has only one compositional line that comes down to the problem: who is the murderer and why a crime was committed?

More interesting instead, there is a plot layout. Lasić extracts fictional units in the story and units that express a linear consequence of

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[8] The Free Dictionary. URL: www.thefreedictionary.com/literary+composition (retrieved Feb. 10, 2019).

[9] Caillois R. Powieść kryminalna [w] Odpowiedzialność i styl. Warszawa. PIW, 1967. ISBN 9788306035704. P. 126.

[10] Siewierski J. Powieść kryminalna. Warszawa. KAW, 1979. ISBN 978-83-941843-3-9. P. 111.

[11] Lasić S. Poetyka powieści kryminalnej. Warszawa. PWN, 1976. ISBN 978-83-936321-3-8. P. 121

events. Then he sets them together. This treatment allows to answer the question, what really fascinates in the detective story. It turns out that by passing the beginning, i.e. the preparation of the crime at the end, the writer builds this extraordinary tension, which readers value so much. From the puzzle readers heading to the climax and a sudden solution that leads to a kind of dampen of the story and composition. Lasić has also developed a method for studying the structures of detective stories. To do that, he created a general scheme of composition that might be used to study the web of story's individual composition.

According to M. Maciejewski there are three possible compositional methods in a detective story's mystery:

a) the mystery is not solved by the author,

b) the mystery is solved by the author correspondingly with expectations of the reader,

c) the mystery is described by the author in the way that leads the reader to another deduction than the plot is presented.[12]

Of course, in a detective story it is generally used only the third method. However, the question asked be the authors is very important as a riddle of the crime.

It is worth mentioning that detective story is not simply a composition of tales of criminal acts. Few examples treating theft, smuggling, rogues are a marginal phenomenon. It is also impossible to sustain the division of crime literature into criminal stories and detective stories. Such a fracture is still actual in American and English literature where criminal fiction is divided into crime stories and detective stories.

A detective story in its historical development and in today's form, playing a specific and an undisputed role, was and is a detective story. It is based on an immutable scheme that contains three prime components: the victim, the detective and the suspect. Murdered person, whose end of life falls on time before the beginning of the story or the first its cards put everything in motion. The victim is somehow the lever that initiates the whole story.

Opposite there is the discoverer-muckrake who tries to solve the pre-case of murder. All other characters presented are either detective helpers

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[12] Maciejewski M., 1970. Narodziny powieści poetyckiej w Polsce. *Pamiętnik Literacki : czasopismo kwartalne poświęcone historii i krytyce literatury polskiej.* 64/2. P. 310–317. (retrieved Feb. 10, 2019).

(they can also be malignant inhibitors and its effects) or suspects. None of the people are presented for themselves. The entire "staff cast" is always here associated with the scheme and fulfills certain functions in it.

The decisive role is played in the detective story in the way taken when proof of guilt is being carried out. A classic scheme for example in stories by Agatha Christie begins with a situation that obviously excludes a solution (e.g. *Murder in Mesopotamia*). Murders are accompanied by such circumstances, that none of the characters presented in story could not make it in any way. Then emerge the facts that make the possibility to get a solution. These facts, however, are in relation to themselves in a bright, insoluble contradiction. And here comes Hercule Poirot. To fill in insufficient material, he checks a few unverified details so far, expands them with a small provocation, puts hypothetical questions and answers to them as they reveal new mutual relationships and dependencies between knowledge and facts. A specific role in this the progressively adding complex of evidences always play the motive of the act. It is not, however presented as something that can be explored in a subjective or psychological way, but it appears as one of many facts. The action of the detective in such a classic case (next to Agatha Christie it could be listed here still a whole series of names, such as John Dickson Carr, Anthony Berceley, father Ronald A. Knox, Dorothy Sayers, Margery Allingham, Michael Innes, Nicholas Blake, Ngaio Marsh, Edmund Crispin, Thomas Muir, or Dashiell Hammett, Raymond Chandler, Erie Stanley Gardner, Rex Stout and married couple F.R. Lockridge) has a goal to be something completely material. The detective tries reconstruct the trail on the basis of individual, accidental fingerprints. He reminds someone who discovers the individual letter first, then whole text. In this case, remaining mainly within the metaphor, general concern is a letter. The point is to complete the clues, i.e. what lies between individual tracks, practice combinatorial ability.

It is characteristic that in many classical detective stories the narration of a crime at the end of story is superficial and token, many times incomplete. Reported stories are complete or not, depending on how these regularities are respected or avoided. It not present but guarantees infinite many possible variation of one story. Reconstruction of the unsaid clues allows the unidentified in story's skeleton to be rigorously calculated scheme which is still new areas of possible contents.

It might be said that the content of detective stories exists thanks to getting a new form of assimilation of real-life actions and environments. It happens not only because of psychological, sociological or ethnological reasons but also because of topographic settings of the story. The last element was widely described by W. Benjamin[13] in *One Way Street*, which could be described as a older type of detective story. He claims in it that: *The furniture style of the second half of the nineteenth century has received its only adequate description, and analysis, in a certain type of detective novel at the dynamic centre of which stands the horror of apartments. The arrangement of the furniture is at the same time the site plan of deadly traps, and the suite of rooms prescribes the fleeing victim's path. That kind of detective novel begins with Poe – at a time when such accommodation hardly yet existed – is no counter-argument. For without exception the great writers perform their combination in a world that comes after them, just as the Paris streets of Baudelaire's poems, as well as Dostoevsky's characters, only existed after 1900. The bourgeois interior of the 1860s to the 1890s, with its gigantic sideboards distended with carvings, the sunless corners where palms stand, the balcony embattled behind it balustrade, and the long corridors with their singing gas flames, fittingly houses only the corps. "On this sofa aunt cannot be murdered". The soulless luxuriance of the furnishings becomes true comfort only in the presence of a dead body. Far more interesting than the Oriental landscapes in detective novels is the rank Orient inhabiting their interiors; the Persian carpet and the ottoman, the hanging lamp and the genuine Caucasian dagger.[14]*

That kind of compositional presentation might be easily observed in such authors as A.C. Doyle or G.K. Chesterton but in A. Berkeley's or D. Sayers's fertility such clear topographic order is not obvious and there are unspecified descriptions of different places. Intermediate transformation is particularly important in many stories by A. Christie – interiors that, strictly speaking, are not them (the interior of the aircraft, the sleeper car, the mid-deck steamer on the Nile), interiors that seemed to stretch out tentacles, but without causing total transforming the environment into a landscape, cutting out the landscape, which have the character of interiors, because they are treated like rooms.

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[13] Benjamin W. (1892-1940) was a philosopher, literature critic and essayist.

[14] Benjamin W. One Way Street and Other Writings. URL: www.archive.org/stream/ BenjaminWalterOneWayStreetAndOtherWritings (retrieved Feb. 10, 2019).

Summarizing the composition of detective stories includes a description of the interior and landscape of place of crime but they are not a linguistic process for their own sake, they no appear in the form of language as an end in itself. Every time when a reader learns about described by Hammett San Francisco's topography, about Chandler's depiction of topography of districts destined for demolition and luxury streets of Los Angeles, something about Gardner's manor houses municipal and motels of California, about F.R. Lockridge's and Margaret Scherf's specific sections of New York districts, at Margot Neville about Sydney, at Arthur W. Upfield about Australian towns and farms, it always fulfills the role of pre-impression of the action, the presentation of crime scenes.

2. Plot Structure and Characters in Detective Stories

A detective story as distinct from classical story must have a plot. A plot for a detective fiction's writer is just figuring out a story. An author writes whatever comes to his mind but when asked about discriminants, they are not supposed to be so obvious. A good illustration of a difference between a story and a plot might be a fragment of E.M. Forster's *Aspects of the Novel*: *Let us define a novel. We have defined a story as a narrative of events arranged in their time sequence. A plot is also a narrative of events, the emphasis falling on causality. "The king died and then the queen died if grief" is a plot. The time sequence is preserved, but the sense of causality overshadows it. Or again: "The queen died, no one knew why, until it was discovered that it was through grief at the death of the king." This is a plot with a mystery in it, a form capable of high development. [...] a plot demands intelligence and memory also.[15]*

That is a well-turned definition of a plot. The novelty here is that it implements even a mysterious and almost a crime elements. It might be better understood by imagine a short story: what would happen if a man who discovered a death of a queen was lying? Maybe he was hiding the fact of a queen's murder until her son would be able to sit on the throne. Maybe inquiring pageboy began to inhabit a detective's character. Or maybe it is a detective story concentrating on a thread, motives and pricks of conscience of a murderer.

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[15] Fortser E.M. Aspects of the Novel. Rockefeller Foundation. New York, 1949. ISBN 1444765183. P. 130.

A plot structure also involves a perspective of protagonists. Good detective stories are not too complicated and plot is narrated in organized way. If a story is presented from protagonist's point of view usually it requires to be a witness of important events. Although sometimes crucial events are narrated by another character but that kind of message might lost of its relevance.

Many detective story's authors use a foreground narration and trough it they could feel as an actor playing a role. There might be many characters using that kind of narration but it involves from a writer to have a good ear to make them understandable for a reader. American writers mainly use so called vocal stories, when characters refer to readers directly and private detectives imitate speech of Chandler's P. Marlowe. British authors more often use a third-person narration.

Some detective stories have linear structure where there is an investigation at the beginning and then a detective is looking for any evidence or traces helpful to reveal a perpetrator. A linear structure might be depicted below:

a crime a clue a clue a climax a clue a clue a climax a solving
   ●   ●   ●   ●   ●   ●   ●   ●

Nevertheless detective stories not always have a linear structure. They might have subtle narration and use different types of literary devices such as a flashback which could be applied in any moments and might start from any scene. A flashback is an evocation from the past and by implementing it an author might gain some time-zones which are helpful to make characters and events more authentic. This literary device should present crucial information, might explain some threads, develop plot structure, lend credence to protagonist's doings or complete their characteristic.

Flashbacks often are released through emotional impulses which mean that memories are coming up when they are connected with something familiar. Flashbacks might occur throughout the plot breakthroughs when truth is revealed in unexpected way. As example it is worth presenting a fragment from J. Irving's *The World According to Garp*: *Even Garp was unprepared for this much loathing. But he misunderstood the situation. It would be years before he realized the circumstances of his phone call. Poor Pooh Percy, batty Bainbridge,*

would one day explain it to Jenny. When Garp called, Cushie had been dead for so long that Stewart did not realize Garp was commiserating with him on Cushie's loss. When Garp called, it was the midnight of the dark day when the black beast, Bonkers, had finally expired. Stewart Percy thought that Garp's call was a cruel joke – false condolences for the dog Garp had always hated. And now, when Garp's phone rang, Garp was conscious of Helen's grip emerging instinctively from her sleep.[16]

The plot structure of detective stories is built around characters who work their way, they are doing their part, they are experiencing some adventures and they succeed. Those stories usually have calm beginning but then gain speed and abound with turn-ups for the books. By contrast, in psychological thriller plot structure is shrinking, tension is increasing along with characters' grief.

As distinct from a linear plot structure of detective stories thrillers have a spiral structure: at the beginning there is a description of a small community which with time is getting smaller till a climax. That method is useful to make a reader more concentrate on details similarly to protagonist. It seems that the best starting point here might be a smooth beginning but in fact a writer could start in any scene if only tension is increased. A spiral structure might be depicted below:

a crisis is accele-rating

a climax

a protagnist in danger

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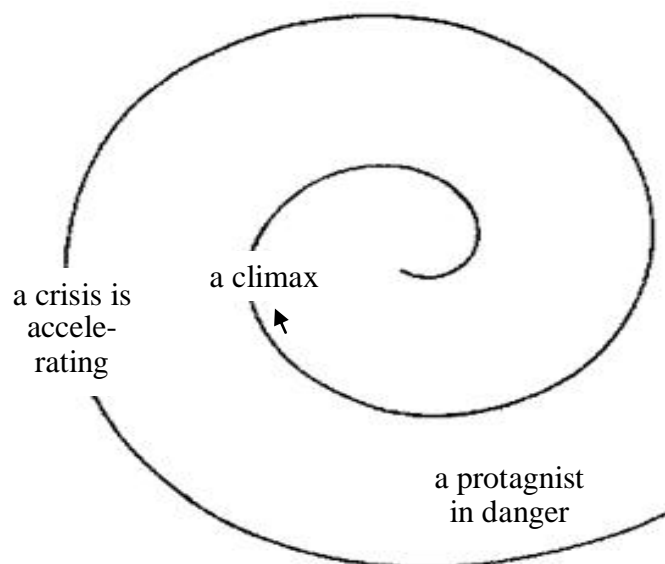
[16]Irving John. URL: www.grannyswag.files.wordpress.com/2016/07/irving-john-the-world-according-to-garp.pdf. P. 136. (retrieved Feb. 10, 2019).

In detective stories a protagonist is introduced usually at the beginning of a story to become more familiar to a reader. But sometimes crime fiction books start from a unexpected events such as in R. Jonasson's *Snow Blind* where a young woman was found lying half naked in the snow. She was bleeding and was unconscious. There is also another death in that story: a highly esteemed writer falls to his death in a local theater. Investigations are conducting by a rookie policeman who is dragged into the center of community where he can trust no one and lies and secrets are a lifeway. The past plays tag with the present events until the killer is captured.

Authors of crime stories seldom have to face with a kind of peculiar problem because modern detective story is not an updated version of classical detective story with a linear structure. Plot structure of modern detective stories many times is concentrated not on a character of detective who investigates from the beginning, but he occurs later in the action. Often a detective is announced by an author and after some time is presented when there comes a time. The illustration of that might be *Snowman* by J. Nesbø, when a detective Harry Hole is presented in the second chapter and in next three there is a description of his character.

In detective stories an important character is a detective. The authors of these stories, trying to write such books, must find out about duties and responsibilities of real detectives in the country they intend to write about, in England, for example, they cannot waving weapons. Most of their actions are free of tension: they look for thieves in stores, follow unfaithful husbands or wives, look for the missing and get all the information their clients cannot get. For the needs of this genre of literature, the detective must be involved in murder. In old-fashioned stories, it happens that the ruffled police inspector calls for help a private detective to solve the case.

Many detective stories' authors implemented to the literature unforgettable detective characters, e.g. A.C. Doyle who figured out Sherlock Holmes. Holmes was a brilliant detective who used a deduction in solving the mystery. The novelty of Holmes's investigations is in his revealing the truth in the light of observations, psychology, chemistry, ballistics or mathematics. Many times he was guided by intuition. Holmes was also talented violinist and boxer. He was mostly self-possessed, rarely reveal his feelings, and news of his friend Watson's engagement made him to say: *Love is an emotional matter, and everything that is*

emotional is the opposite of cool reason, which I value above all else. I will never marry myself unless something changes my mind.[17]

A. Christie brought to life two detectives who, along with Sherlock Holmes, permanently signed up on the pages of literature. They are of course Hercules Poirot and Miss Jane Marple. A retired policeman from Belgium became famous for having a fondness to symmetry. He repeatedly proved that sometimes a cool analysis of facts can be more effective than collecting fingerprints. He was often accompanied by Captain Hastings as a reflection of a naive reader who catches all the clues and gropes for a solution, ignoring the logical cause and effect sequence. Poirot was presented for the first time in *The Mysterious Affair at Styles* (1921) and figured in more than thirty A. Christie's books. Poirot worked as a police officer in Belgium, but after I world war he moved to Britain and started to work as a private detective. Christie gave him characteristic features such as low growth, eggy head, well-groomed moustache, dandy cloths, obsessed with order and symmetry as well disdain for classical methods of investigation: *Poirot was an extraordinary looking little man. He was hardly more than five feet, four inches, but carried himself with great dignity. His head was exactly the shape of an egg, and he always perched it a little on one side. His moustache was very stiff and military. The neatness of his attire was almost incredible. I believe a speck of dust would have caused him more pain than a bullet wound. Yet this quaint dandyfied little man who, I was sorry to see, now limped badly, had been in his time one of the most celebrated members of the Belgian police. As a detective, his flair had been extraordinary, and he had achieved triumphs by unravelling some of the most baffling cases of the day.*[18]

He always relied on grey cells to determine who commit the crime: "*These little grey cells. It is'up to them – as you say over here*".[19] Similarly to other Golden Age detectives he was not being married. H. Poirot was created as a rich person who had connections with aristocracy, the royal family, Prime Minister and other influential people.[20]

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[17] Stories about Sherlock Holm. URL: www.sherlock-holm.es/stories/pdf (retrieved Feb. 11, 2019).

[18] Mysterious Affair at Styles. URL: www.f.waseda.jp/glaw/CLASSES/ MysteriousAffairAtStyles.pdf (retrieved Feb, 12, 2019).

[19] Ibidem.

[20] Famous Detectives – Hercule Poirrot. URL: www.HerculePoirot–amateurdetective. Famousdetectives (retrieved Feb. 12, 2019).

CONCLUSIONS

What makes this sometimes slow moving and rather large detective is so different? Above all, he is a sympathetic man. He has perfect insight into human nature, he is often fallible, he has an excellent approach to the crime. From the usual police inspector's methods, he definitely prefers to interview or question personally than to bring suspect to his office. He goes, looks, smells, touches, senses, feels the situation and the people he is dealing with. He inevitably is involved in action, tension, danger, laughter – and he sees it all through the sight of an extraordinary humanity.

Summarizing the detective stories' characters all provide investigation in their own style. Some of them are elegant detectives with impeccable manners while others seem to be rather abrupt, but they have a corporate goal: to reveal the truth and punish the villain. They strongly believe that world should be cleaned from such offensive individuals to be a better place to exist.

SUMMARY

The structural peculiarities of detective stories are the exciting plot and twists of action, but also by the wide socio-moral background that, apart from crimes, becomes the main component of the story. All these features allow to understand people's behavior, their motives, and based on that to build a structure of functions, sequences and blocks.

The structure of detective story, extended with a social and moral background and great psychological portraits of criminals and positive characters, is that it becomes a psychological story also.

There is evidently one of the basic principles of telling a story: cause and effect. In detective stories a reader notices more than in any other genre that each scene must be justified – each fiction event must be right in the story, because a reader or an audience perceive each scene as a potential cause of the effect that appears later.

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3. G. Deleuze. The Philosophy of Crime Novels. *Desert Islands and Other Texts*, *1953–1974*. Trans. Mike Taormina, ed. David Lapoujade. Los Angeles, CA: Semiotext(e), 2004.

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7. M. Holquist. Whodunit and Other Questions: Metaphysical Detective Stories in PostWar Fiction. *New Literary History.* Vol. 3. № 1. Baltimore: The Johns Hopkins University Press, 1971.

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9. T. McDonough. The Crimes of the Flâneur. *October.* Vol. 102. Cambridge, MA: The MIT Press, 2001.

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LEXICAL QUANTOR GENESIS VS LANGUAGE NORM DYNAMICS

Bialyk V. D.

INTRODUCTION

The development of the society inevitably causes the arising of new terminology to designate new concepts and notions emerging as a result of this process. Actually, the globalization and technological advance nowadays might be considered as a powerful catalyst in the terminological activization based on the existing lexical wordstock. Traditionally, a term is considered to be a lexical unit denoting a certain notion in a specific sphere of human activity meeting a number of requirements, such as monosemanticity, nominativity, motivation, stylistic neutrality, etc. (cf.: V. Vinogradov, B. Golovin, T. Kyjak, V. Leychyk, V. Yartseva, O. Selivanova, E. Skorokhodko and others). As A. Reformatskiy noted "any term may be a word but not every word is a term"[1]. It should be fair to admit that seldom all the requirements are met in term formation process much due to the lack of the unified normative basis for these requirements. Evidently, a scholar should take into account as many terminological criteria as possible to introduce a term into linguistic environment. Among various term definitions there is one that appeals to a language researcher who concerns about modern trends in linguistic science, and that is the term definition which correlates a term with a certain notion or concept. Such an approach is completely agreed with the opinion of A. Lemov who argues that a term is "a linguistic unit (a word or a word combination) predominantly of a substantive character which is conventionally correlated with a notion or an object of a professional sphere and serves for concentration, fixation, storage, and transfer of professional information"[2] . Thus, a term serves to designate specific knowledge (information) within a certain terminological system.

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[1] Реформатский А. А. Термин как член лексической системы языка *Проблемы структурной лингвистики*. М. : Наука, 1968. С. 103–126.

[2] Лемов А.В. Система, структура и функционирование научного термина. Саранск : Изд-во Мордов. ун-та, 2000. С. 77.

A term formation process envisages the general word formation means (affixation, blending, abbreviation, syntactical means, borrowing, etc.) as most effective ways of term coining, the latter being considered as a result of secondary nomination.

The terminological ordering process is performed with the exclusive participation of the linguists who are experts in the field. The process presupposes its unification, i.e. the formation of the system in accordance with the linguistic requirements for an ideal term and the system of scientific notions[3]. The unification of any terminology and a linguistic one, in particular, is complicated by a number of factors including, first and foremost, extralinguistic ones, such as a rapid development of linguistic science in the 21st century, new approaches, trends, and schools in linguistic studies. This obviously creates some obstacles for the formation of linguistic terminology and gives grounds to state that the linguistic terminology is not a rationally developed and semiotically perfect system[4]. Moreover, strange it might seem, but a linguistic terminology is rarely a subject-matter of general terminological research[5]. It has become an undisputable fact that linguistic terminological issues have much less coverage in the science of language than those of science and technology[6].

A term as a linguistic unit, undoubtedly, may be considered as a linguistic sign with all the properties the latter possesses. Despite the fact that a linguistic sign has been studied by many linguists and philosophers, there are still some obscure issues that are awaiting their consideration and specifying. It is of special importance for newly created terms to which a lexical quantor belongs.

The very nature of a lexical quantor as a term and a linguistic sign cannot be revealed in full without taking into consideration the establishing of its ontology, the ways of its formation, and its functioning in the system of language. The creating of any term, and a lexical quantor

[3] Даниленко В.П. Лингвистические проблемы упорядочения научно-технической терминологии *Вопросы языкознания*,1981. № 1. С. 9.

[4] Ахманова О.С. Словарь лингвистических терминов. М. : Сов. Энциклопедия, 1998. С. 509.

[5] Шелов С.Д. Об определении лингвистических терминов (опыт типологии и интерпретации) *Вопросы языкознания*. 1990. № 3. С. 21.

[6] Куликова И.С. Введение в металингвистику (системный, лексикографический и коммуникативно-прагматический аспекты лингвистической терминологии). СПб. : САГА, 2002. С. 7.

in particular, is much stipulated by various language factors, a language norm dynamics being among the most important.

1. A Lexical Quantor: a Term

In this paper we employ a newly coined linguistic term "a lexical quantor" elaborated in our earlier research[7]. Here we will briefly outline the basic characteristics of the term under consideration. The very term "a lexical quantor" implies its linguistic nature judging by the first element of the terminological word combination. The second component of the terminological word combination "a lexical quantor" might present certain difficulty in understanding and interpreting. In the English language we can come across some kin terms, like "quantum" or "quantifier" which are traced in mathematical logic and linguistics. These terms in linguistics ("quantifier", "quantum") traditionally refer to the words of quantitative semantics, such as *everyone, some, every, few, both, minority, sometimes*, etc., and also cardinal numerals. All-general quantifiers are manifested in world languages by quantified pronouns and pronominal adverbs, such as *everywhere, always, whole, every time*, etc.[8]

Meanwhile "quantifier" or "a quantum" is also "a symbol of mathematical logic, logical operation which characterizes quantitavely a number of objects to which the expression belongs and which is a result of its usage"[9]. However, in our research we offer a totally different approach to its interpretation where "a quantor" implies a blended term consisting of two components "a quantifier" or "a quantum" (the first component) and "an operator" (the second component) – "a quantor" – thus making quite relevant its usage in English. And then this portmanteau term may be briefly defined as follows: *a lexical quantor* is an *operator* of a language worldview which transfers a certain *quantum* of relevant information (knowledge) about the surrounding reality within a verbal mechanism[10]. Obviously, a lexical quantor represents a

[7] Byalyk V. Linguistic Discourse and a Lexical Quantor *Disputationes Scientificae. Universitatis Catholicae in Ruzomberok*. Ruzomberok : Verbum, 2012. ročník 12. čislo 1. P. 148–156.

[8] Селіванова О.О. Сучасна лінгвістика. Термінологічна енциклопедія Полтава : Довкілля К., 2006. С. 206.

[9] Ibidem. С. 223.

[10] Бялик В.Д. Епістемолгія лексичного квантора : монографія. Чернівці: Золоті литаври, 2012. С. 86.

certain structure of knowledge (a priori or a posteriori) revealing its epistemic nature.

A lexical quantor may share some properties with the terms already available in scientific literature. Here we mean first of all the term "informeme" in information studies and "sapienteme" / "logoepisteme" in linguistic and philosophical or linguophilosophical studies.

The term "informeme" is used as a unit of information transferred in the information space of a human being where "the thoughts are a result of autogenerating process of simultaneous input and output of huge torrents of informational and mental waves (quanta of thoughts)"[11]. Evidently, the term "informeme" cannot be considered as a purely linguistic one as its domain is information science in general.

Undoubtedly, we might consider a word as a material substrate having a photon, light, i.e. electromagnetic nature and conveying some information. This energy exists everywhere: inside us, around us, in the Universe, and, as a matter of fact, is an ionizing substance. A human being is a discrete form of plasma energy which is a part of intelligent superorganism – the Universe. So the energetic resemblance but not a formal exterior form makes us similar to God. From this point of view the term "informeme" may be used in linguistic studies as a methodological instrument of the research, i.e. it has a rather general nature in scholastic activity.

Another term that appeals to a linguist's attention is "logoepisteme" or "sapienteme" introduced by Russian linguists Ye. Vereshchagin and V. Kostomarov[12]. These terms focus on logical and philosophical nature of the notions they represent alongside the philological constituent which is limited only to a linguocultural sphere of a certain ethnic community.

The sapienteme/logoepisteme theory is scientifically well-grounded and verified by the proving basis but the terms under consideration can hardly be considered as general philological terms as they are, unfortunately, limited only to culture. Moreover, similar ideas can be traced in the works of K. Popper[13] and the idea of describing the world of

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[11] Юзвишин И.И. Информациология. М. : Радио и связь, 1996. С. 175.

[12] Верещагин Е.М. Язык и культура. Три лингвострановедческие концепции : лексического фона, рече-поведенческих тактик и сапиентемы. М. : Индрик, 2005. С. 840.

[13] Поппер К. Логика и рост научного знания М. : Прогресс, 1983.

knowledge goes back to the times of Plato. However, we must admit that this fact doesn't diminish the importance of this theory for linguocultural studies on the whole.

The offered term "a lexical quantor" may be considered as hyperonym for "sapienteme/logoepisteme" and hyponym for "informeme" terms. It also deals with conveying some information (knowledge) like "informeme" but only within a verbal mechanism, and it is not limited to the cultural aspect solely as compared to the aforesaid terms "sapienteme/logoepisteme". Moreover, a lexical quantor can express different types of information. Alongside the cultural information it can refer to pragmatic, ideological, economical, and other types of information, thus transforming itself into pragmeme, ideologeme, economeme, etc.

A lexical quantor may have different word-formation structure and may be expressed by a nominative unit (a non-derived, derived, compound word, or even a word combination). It looks like reasonable to state that the more complicated its structure is the more semantic and informational load it will have, and, thus, the more information a lexical quantor will yield about the concept it designates. Evidently, the number of word-formation elements of a lexical quantor is in direct ratio with the information amount it expresses. That is why the role of word-formation patterns in linguistic representation of knowledge by a lexical quantor is difficult to overestimate as each of its structural elements represents a certain quantum of information.

A lexical quantor also realizes the representative function of a word in the process of reconstructing of a language worldview with its semantico-evaluative components. A lexical quantor is a lexical unit (a word or a word combination) which correlates with temporal and spatial axis of a language continuum. Actually, a lexical quantor is a lexical marker of a language worldview, a minimal verbal unit of its conceptualization and categorization. Similar to quanta in physics which are minimal units of light energy, a lexical quantor serves to transfer cultural, social, and historical experience. Likewise, accordingly to quantum theory in physics the light energy is transferred sporadically, not constantly, the verbal elements of the language worldview may be imagined not as an ongoing but discrete process and the cognition of these elements takes place during the gradual perception of the objective world.

We consider a lexical quantor to be a component of a dynamic model of the language which combines dialectically a stable sign system and its constant rethinking.

A lexical quantor is a complex construct possessing a hierarchical structure in lexical, semantic, pragmatic, informational (including cognitive) aspects and may serve as an instrument for linguocognitive analysis of language phenomena.

From the term formation standpoint the offered term is characterized by nominativity, reproducibility in language and speech, availability of a definition which correlates with a certain notion, being a neologism itself, it serves to fix, store and transfer linguocognitive information. The lack of stylistic expressivity, motivation, exactness, and a systemic character is among the basic criteria for correctly formed terms to which, no doubt, belongs a lexical quantor.

2. Lexical Quantor: A Linguistic Sign

A lexical quantor, as any language unit, is considered to be a linguistic sign. The sign nature of a lexical quantor is much stipulated by the basic characteristics of a linguistic sign which have been outlined in linguosemiotics. Very often the semiological functions of a sign underlie the basis of classification of sign types in language. Traditionally the following linguistic sign types are distinguished:

a) linguistic signs with predominantly differentiating function (e.g. phonemes);

b) linguistic signs in which the identifying function dominates over the differentiating one (e.g. grammatical morphemes and the models of syntactical and semantic links of language units);

c) linguistic units which are characterized by both identifying and differentiating functions, the so-called full signs (signs proper, like words, word combination, sentences)[14].

Obviously, a lexical quantor belongs to the latter group as it is a peculiar type of a sign. On the one hand, it is associated with the generalization mechanism reflecting to a certain degree abstract knowledge of phenomena and objects of the real world. On the other hand, it is closely connected with thought formation and expression of

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[14] Уфимцева А.А. Знаковая природа языка *Общее языкознание : Формы существования, функции, история языка* М. : Наука, 1970. С. 106.

various speaker's and hearer's intentions in the process of communication. This is known in linguistics as the principle of asymmetric dualism of a language sign[15].

A lexical quantor as a peculiar type of a linguistic sign has its semilogical value due to several functions. It generalizes (significative function), nominates, signifies (nominative function), informs (performs a communicative function), and expresses some feelings, experience of the speaker (pragmatic function)[16].

Another major function of a lexical quantor as a linguistic sign is its ability to reflect basic mental processes peculiar for a human being due to the dichotomy of language and thought. It generalizes (integrates) and specifies (differentiates), presents indirectly and abstractly the mental content which is historically fixed for a given sign. This may emphasize a very important gnoseological, cognitive function of a lexical quantor. The inseparable connection of the signified (sign content) and the signifier (sign form) is an imperative condition of a sign unity. Linguistic signs directly participate in the formation of thoughts, ideas, and notions. The connection between the two sides of the sign from the psychological point of view is determined as follows: "..the thought is not expressed in a word but it takes place in it"[17].

Any linguistic sign, and a lexical quantor is not an exception, is the act of understanding of this or that objectivity. The idea of any object in human consciousness is characterized by various modifications as the very human consciousness is rather changeable and movable, sometimes passive or, on the contrary, may have a creative character[18].

A lexical quantor may be considered in language and speech as identical to any other language sign and is determined by three parameters: the correlation with the signifier (information), the system of signs, and regulative parameters in the process of communication. Such a model takes into consideration anthropocentric aspect of language activity. In this case the ideal side of linguistic signs (words) is a result of a triple refraction: a) objective reality in the consciousness of a human

[15] Карцевский С.О. Об асимметричном дуализме лингвистического знака. *Введение в языковедение*: *[хрестоматия]* М. : Аспект Пресс, 2000. С. 76–81.

[16] Уфимцева А.А. Знаковая природа языка *Общее языкознание : Формы существования, функции, история языка* М. : Наука, 1970. С. 107.

[17] Выготский Л.С. Психология М. : Апрель–пресс : ЭКСМО–пресс, 2000. С. 268.

[18] Лосев А.Ф. Знак. Символ. Миф М. : Изд-во Моск. ун-та, 1982. С. 126.

being (the notion of extra-linguistic level); b) the notion within a language system/structure; c) language meaning through the (inter)-individual experience of speakers[19].

We believe that a lexical quantor as a linguistic sign is characterized by the plane of expression, the plane of content, and the plane of usage. The trilaterality of a lexical quantor as a linguistic sign preserves the trichotomic scheme of the analysis suggested by Plato: *thing – notion – name*, where the plane of expression is *name*, the content plane is *notion*, and the human activity is represented by the constructed in a person's consciousness by *thing*[20].

Another important aspect in a linguistic sign analysis as represented by a lexical quantor is the elucidation of the problems of conceptual analysis of a sign, its structural organization, and hierarchy. Taking as the basis for a language model the language game and a family resemblance theory as developed by L. Wittgenstein[21], S. Shaumyan supports the idea of the unity of a sign and thought illustrating it with a well-known Saussurean example of the impossibility of cutting one sheet of paper without cutting the other. Actually, the thinking process and the process of sign operation is a complex two-sided process[22].

Among the most vital categorical properties of a lexical quantor is the lack of a fixed relation between sound and meaning (object-thing content) of a language unit. Another important property is its arbitrary nature, i.e. the sound-meaning relationship cannot be interpreted logically or rationally.

Another distinctive feature of a lexical quantor as a linguistic sign is its singularity which is manifested in its ability to designate exactly what it should designate possessing simultaneously a firmly fixed sound form.

A lexical quantor is a typical linguistic sign because human cognition in general, and cognitive image of an object in particular, are

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[19] Огуй О.Д. Лінгвістична теорія знака в епістемологічному ракурсі / *Вісник Житомирського держ. ун-ту ім. І. Франка : наук. журнал*. Житомир : Житомир. ДУ, 2012. Вип. 62. С. 23.

[20] Ibidem. С. 25.

[21] Wittgenstein L. Philosophische Untersuchungen. – 3nd Ed. Philosophical Investigations The German Text, With A Revised English Translation.London, Oxford : Basil Blackwell.

[22] Шаумян С.К. О понятии языкового знака. *Язык и культура : Факты и ценности. К 70–летию Юрия Сергеевича Степанова* . М. : Языки славянской культуры, 2001. С. 158.

determined by the practice and the results of thinking processes of preceding generations and fixed in words. A lexical quantor as a linguistic sign is an arbitrary subjective entity where the function of objective nomination appears to be shortened.

It should be borne in mind that a lexical quantor as a linguistic sign performs also the function of identification of structural units in language, not the words only but also less than words (e.g. morpheme) or more than words (e.g. word combination, phrase).

3. A Lexical Quantor and a Language Norm

A language is a systematically organized phenomenon which is why it may be used in speech despite its complexity. The unification and arrangement of all the elements of this most complicated phenomenon is termed as "a norm". The notion of "a norm" has been in the focus of various research and scholars. To put it simply, we may state that there are as many definitions of "a norm" as the scholars dealing with the problem.

The norm is treated predominantly as a set of the most stable traditional language means[23], socially and historically conditioned and fixed in the process of social communication, usage recommended by dictionaries or grammar[24], etc.

Traditionally they distinguish two types of a language norm: the norms stipulated by the language system and the norms determined by the language structure[25].

The first condition of language normativity is the relevance of a given phenomenon to the productive word-formation, morphological, syntactical patterns. The following criteria are considered to be important in linguistics: relevance to the pattern, usage, and necessity. Of course, these criteria may be viewed as relative because various controversies underlie the language development, including the relevance to the pattern and its deviation, stability and variability, necessity and creativity. Any new normative linguistic formation should, however, meet all three criteria at the same time.

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[23] Ахманова О.С. Словарь лингвистических терминов. (Около 7000 терминов) [2-е изд. стереотип.]. – М. : Сов. Энциклопедия, 1998. С. 270.

[24] Большой энциклопедический словарь. [Под ред. В. Н. Ярцевой]. – [2-е изд.]. – М. : Наук, изд-во БРЭ, 1998. С. 337.

[25]Ицкович В. А. Языковая норма. М. : Просвещение.

In this respect let's consider a lexical quantor genesis versus the change or dynamics of a language norm.

In neutral literary speech the using of new norms is deterred by the rules aimed at what is already fixed in language. But the new paves its way despite the rules in effect. The controversy between the inherited from the past and created now is the controversy peculiar for any language. The literary language strives to fix the norms available as compulsory ones but in speech practice there is a tendency for a different usage conditioned by grammar rules. If this tendency meets the regularities of language development, it, eventually, takes an upper hand.

Here briefly we will illustrate our musings with some examples of a lexical quantor genesis as a result of the dynamics of a language norm. A good example of a language norm deviation (i.e. dynamics) and at the same time the acceptance of such a deviation by a language community may be a most spread word-combination not only in the USA but in a multilingual world – **OK**. In a well-known book "Predicting New Words" by A. Metcalf the history of this lexical quantor has its detailed account thanks to the thorough research of American scholars A. W. Read and B. Popik[26]. A lexical quantor **OK**, notwithstanding various myths and legends of its genesis, was created due to the pragmatic factors. This abbreviation appeared for the first time in Boston paper *Morning Post* on March 23, 1839, mainly used for humorous effect. The author used *o.k.* instead of *all correct*:

The "Chairman of the Committee on Charity Lecture Bells" is one of the deputation, and perhaps if he should return to Boston, via Providence, he of the [Providence] Journal, and his train-band, would have the "contribution box", et ceteras, **o.k.** *– all correct– and cause the corks to fly, like sparks, upward*[27].

And three days later in the same paper:

Many of O.F.M. and several futcheons had the pleasure of these "interesting strangers" by the hand' and wishing them a speedy passage to the Commercial Emporium. They were **o.k.**[28].

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[26] Metcalf A. Predicting New Words. The Secrets of Their Success / A. Metcalf. – Boston, New York : Houghton Mifftin Company, 2002.
[27] Ibid. C. 140.
[28] Ibid. C. 140-141.

Without going into details about the author's intentions, suffice it to say that the usage of a lexical quantor represented by a letter abbreviation **OK** for *all correct* is totally incorrect, it completely ignores the norms of a literary standard norm. However, **OK** has become a fully-fledged element of the system of the English (and not only English!) language in contrast to *O.W. (all right)* which was used even earlier (1838). Why? Evidently, extralinguistic factors were very important, such as the frequency of a lexical quantor usage by the speakers, acceptance by a language community, etc. When an innovative lexical quantor enters the language system it should meet some regulation principles which would unobtrusively facilitate its learning and usage by the speakers. In this respect the Apgar scale may be helpful for analysis. Dr. Virginia Apgar as early as in 1952 suggested the principles of frequency of use, unobtrusiveness, diversity of use and situations, generation of other forms and meanings, and endurance of the concept as the major factors of a new word genesis[29].

A newly coined lexical quantor should not draw attention of the fault-finding lexicographers and common speakers. Among such coinages we can mention lexical quantors like *plan B, heads-up*, etc.

In the 20s of the last century a lexical quantor *heads-up* was used to warn of danger, but later it acquired a broader semantics within a language norm acquiring the general meaning of drawing the addressee's attention to some language event *(heads-up about seminars, auditions, a new album, new search technology, etc.)*. Some *heads-up* as lexical quantors retained the seme "danger" in its semantic structure *(heads-up about handling a chemical accident, being aware of crabmeat fiber stuck in your teeth, etc.)*, though not so much conspicuously as it used to be in the middle of the last century.

What happens if something does not work out as planned? Then it is expedient to use *plan B*. This lexical quantor is completely in compliance with a language norm requirements and appeals to a speaker due to its natural expression form. Obviously, it is characterized with the implicit semantic load which implies an alternative strategy to meet this end, striving to find creative alternative solutions of the problem. This is why this lexical quantor is popular in everyday communication as in the example:

Bobby: What about Plan B?

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[29] Metcalf A. Predicting New Words. The Secrets of Their Success / A. Metcalf. – Boston, New York : Houghton Mifftin Company, 2002. C. 152.

Eugene: Do you think we should?

Bobby: Well, nothing else is working, is it? Can you think of an alternative?

Eugene: It could backfire. You know the risks involved…[30]

We never mention *Plan A*, though strange it might seem. Actually Plan A does not exist at all. We resort to *Plan B* only if something does not take place as anticipated.

There are also instances of a lexical quantor genesis when the process of its entering the system of language is not as smooth as expected. Sometimes a language community does not accept it as a normative lexical creation. It takes some time for a lexical quantor to take its rightful place in the system of language. In the 60s-70s of the last century a lexical quantor *hopefully* was not considered to be a normative lexical formation in language. Its appearance as a substitution for the syntactic construction **I hope** in the sentences like: "*Hopefully, the rain will stop*", "*Hopefully, I'll find the job soon*" or "*Hopefully, the crisis will go down*" caused a strong opposition of purists who considered reasonably that a sentence cannot be modified by an adverb. Bu with time the language users overcame this opposition and drew attention of politicians, businessmen and people of all walks of life resulted in wide usage of lexical quantor *hopefully* without which we cannot do nowadays.

It is quite clear that it is necessary to take into account the relevance of an appropriate word-formation pattern and the lack of words in the language system to express a new meaning in a lexical quantor..

The following criteria are essential to characterize a language phenomenon as that of containing new information/ knowledge: the relevance of a given fact to the language structure, regular reproductivity of the phenomenon in the process of communication (language adaptation of knowledge); social approval and acknowledgement of an appropriate phenomenon and its naming (social adaptation of knowledge). In this creative process the influence of usage is very important.

A lexical quantor genesis may be traced in respect to a language norm dynamics taking into account a subjective factor. A language norm dynamics is closely associated not only with the evolution of language phenomena but the evolution of a language community in general, and its

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[30] Metcalf A. Predicting New Words. The Secrets of Their Success / A. Metcalf. – Boston, New York : Houghton Mifftin Company, 2002. C. 145.

interaction with the elements of the community. Such an assumption is helpful in an explicit presentation the main stages of a lexical quantor genesis as it is shown in Fig.1. The scheme includes such constituents of this process as individuality, creativity, social group, usage, society (community), and norm. The simplified scheme clearly shows both the creative starting point of forming a lexical quantor with a new meaning and the ways of its entering the language system through usage by a certain segment of a language community as well as its fixation in the form of a norm which is used by the society.
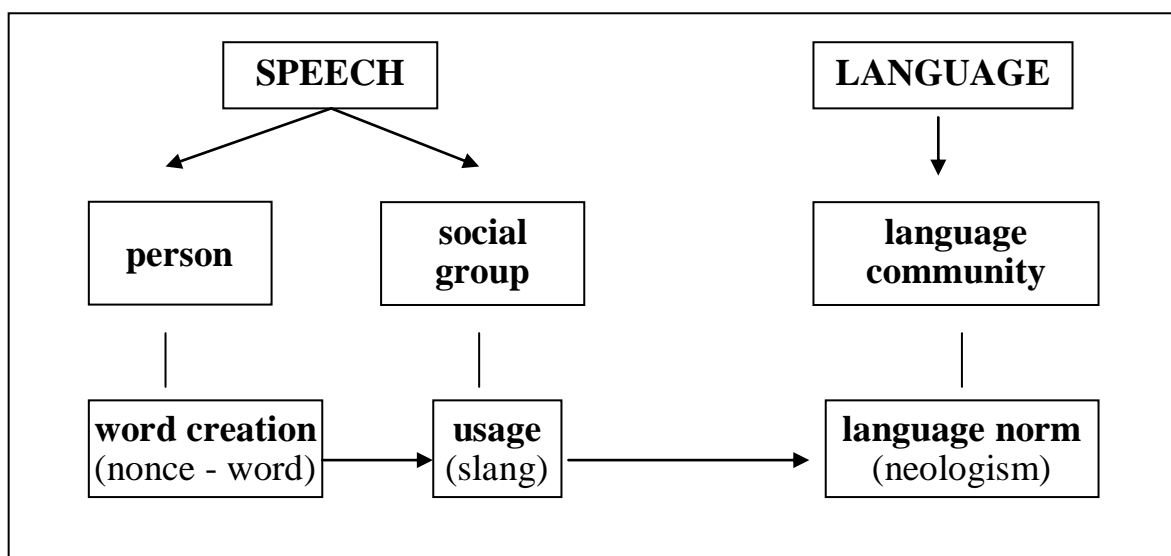
Fig. 1. Lexical quantor and language norm

There are three basic causes for inner evolution (dynamics) of a language norm: the systematicity law (a global law which is at the same time a property and quality of a language); a law of tradition which usually hinders the innovation processes; analogy law (stimulates disrupting of traditionality); economy law 9or "minimum effort law")[31].

The systematicity law is manifested at various levels (morphological, lexical, and syntactical). The semantic change of a lexical quantor may result in syntactic collocation change and even a word form. And the other way round, a new syntactic collocation may result in semantic change of a word:

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[31] Горбачевич К.С. Нормы современного русского литературного языка. М. : Просвещение, 1989. С. 47.

Abroadness (n) (Abroad(adj.)+ness) – staying abroad with the aim of studying, continuify(v) (continue(v)+ify) – to make the process lasting[32]. These are one-time formations needed for a specific situation (e.g. "I am thinking of some abroadness").

The law of tradition is a complex totality of inner and outer stimuli which hinder the innovative processes in language. The language norm can impose some taboo on these processes. This law aims at preserving some stability in language but language potentialities try to violate it making a breakthrough in the system quite natural.

The law of analogy is manifested in inner overcoming of language anomalies which takes place when one form of a language expression resembles the other: *"While some words are **break-downable**, the others?"*[33]

The adjective *Break-downable (break-down(v)+able)(capable of being broken down into smaller parts or pieces)* is not registered in dictionaries but formed in accordance with analogy (e.g. *applicable, doable, movable, etc.*)

The law of economy strives to conciseness in verbal expression and is manifested at all language levels (lexis, morphology, syntax):

*"What is your **edress**?"*

The author does not use *"e-mail address"* but creates a new lexical quantor in terms of blending *"edress"*.

Various abbreviations are also the evidence of the application of this law: *B2B (business-to-business)*; *CWS – celebrity worship syndrome*[34].

Among the outer or extralinguistic factors we can mention the following: the changes in native speakers' environment, spreading of education, territorial migration of people, establishing a new statehood, technology and science development, international contacts, mass media, etc.

CONCLUSIONS

The ongoing changes in language are the evidence of permanent innovative processes in it. These processes are most vivid in a lexical system of a language, and terminology in particular. A newly coined term "a

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[32] Зацний Ю.А. Інновації у словниковому складі англійської мови початку XXI століття : англо-український словник. Вінниця : Нова Книга, 2008. С. 26; 42.
[33] Ibidem. С. 34.
[34] Ibidem. С. 27.

lexical quantor' is called for to transfer some amount of knowledge (a quantum of information) about the outer world with a help of lexical means. The linguistic means used to describe the outer world may be regarded as a linguistic worldview; therefore a lexical quantor is viewed as an operator of this worldview. Thus, a lexical quantor (quantum +operator) is a term designating some knowledge about a segment of the language worldview, conveying appropriate information about it. It is in compliance with all the requirements for term formation requirements, nominativity, reproductibility in language and speech, availability of a definition which correlates with a certain notion, the lack of stylistic expressivity, motivation, exactness, and a systemic character being among the most essential. A lexical quantor as a nominative meaningful informational and content unit is a verbalized result of thinking, a linguocognitive means of a language personality's orientation in the outer world in the process of its cognition and communication.

A lexical quantor as any linguistic unit is a linguistic sign. It generalizes (significative function), nominates, signifies (nominative function), informs (performs a communicative function), and expresses some feelings, experience of the speaker (pragmatic function). A lexical quantor as a linguistic sign by its nature is a conventional way of transferring the information in the process of its actualization under specific conditions of language functioning in linguocultural community.

The genesis of a lexical quantor may be viewed in terms of its relation to a language norm dynamics. A lexical quantor genesis is much caused by a speaker's intentions, his/her interest in changes due to the needs of communication. This need is a stimulus for activation the speaker's consciousness, impetus for language generating process. The very emergence of a new word (a lexical quantor) is much stipulated by its creator; it is the creator who selects from the available inner lexicon the most appropriate lexical means that expresses his/her feelings to the best so that to transfer a certain quantum of information which correlates with his/her intention. In case of lacking such a word in this lexicon, the speaker modifies an old lexical unit or creates a new one.

The development of the society necessitates the need to transfer new knowledge/information about the world resulting in emergence innovative lexical quantors. Due to the openness and dynamics of a language system new lexical or grammatical units may be used in language to designate new knowledge. The normativity of a language phenomenon is a result of inner

and outer factors interaction in speech and language. The language is aimed at reflection of reality in a person's consciousness and the world of images which are between this reality and a person. This is a totality of information/knowledge that constitutes a language worldview. The worldview is being constantly enriched and corrected regulating a person's behavior and ensuring his/her cognitive activity.

SUMMARY

The article dwells on the problem of word formation issues in general and term formation in particular. It has been offered to use a newly coined term "a lexical quantor" in philological studies. A lexical quantor has been defined as a lexical unit represented by a word or word combination conveying some amount (quantum) of information or knowledge about the surrounding world or its segment acting as a worldview operator.

It has been emphasized that a lexical quantor as a linguistic sign is treated as a linguocognitive unit transferring a certain amount of the verbalized knowledge about the worldview segment, i.e. transferring the information in the process of cognition of the outer world within a verbal mechanism. Another important property of a lexical quantor as a sign is its arbitrary nature.

It has been determined that a lexical quantor genesis is closely related with a language norm dynamics. A lexical quantor genesis is much stipulated by inner dynamics of a language norm conditioned by the systematicity law; a law of tradition; economy law as well as a number of outer factors. The following outer or extralinguistic factors of a language norm dynamics contribute to a lexical quantor genesis: the changes in native speakers' environment, spreading of education, territorial migration of people, establishing a new statehood, technology and science development, international contacts, mass media, etc.

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CONCEPT BREAK METAPHORIC ACTUALISATION
IN ENGLISH LANGUAGE CONSCIOUSNESS

Ivanchenko M. Yu.

INTRODUCTION

Within recent decades, the linguistic thought is clearly oriented on the study of the thinking and language interaction processes problems.

One of the most important cognitive abilities of a person is the ability to distinguish from the general flow the information that is necessary to meet its own needs, and to correlate it with the surrounding world and the state of things[1]. An important cognitive component of the human mind is the ability to form concepts and categories formation, which, in fact, is called conceptualization and categorization of the world[2]. Mechanisms of categorization, interpretation and human world representation in language increasingly attract researches' attention, analysis of concepts in the speech space. The object of many linguistic studies in recent years is the peculiarities of objects and phenomena conceptualization.

The given research is fulfilled within linguistic and cultural approach to the concept study, because concept BREAK is considered as a verbalized cultural-marked meaning, represented by language signs that express certain cultural values of a particular linguistic culture representatives, as collective consciousness units, which are marked by ethno-cultural consciousness and have a linguistic expression.

The concept BREAK content is disclosed in the aspect of lexical semantics and cognitive linguistics, where all questions related to the conceptual system fragments explication in the language are studied within the knowledge category perspective, which is defined as central in this field. The paper considers the principles of speakers' knowledge and ideas about extra linguistic reality representing in the systemic language

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[1] Приходько А.М. Концепти та концептосистеми в когнітивно-дискурсивній парадигмі лінгвістики. Запоріжжя: Прем'єр, 2008. Ст. 20.

[2] Кубрякова Е.С. Категоризация мира: пространство и время. М.: МГУ, 1997. Ст. 3.

meaning of the lexeme *break* and its derivatives as key words of the concept

BREAK designation, as well as actualized in the text fragments where the given words are used.

The urgency of the study is due to the orientation of modern linguistic findings on the study of the reality representation peculiarities, the knowledge transfers and preservation by the linguistic units that reveal the specificity of the particular ethnic group worldview. In addition, the study of the concept BREAK as an extra-linguistic phenomenon is relevant. The semantic structure of the words that objectivize the researched onomasiological space in English was already the object of linguistic research (Gursky S.O., Danilova Z.V., Shiryaeva A.V.), as a result, the scientists managed to outline and describe the invariant meaning of these lexemes and consider their potential ability to combine with other words. By analyzing the metaphorical actualization of the concept BREAK, the first attempt is made to create a universal transition from objects and phenomena of reality to their language marking. Such analysis gives us the opportunity to discover the national specificity of the conceptual space key units coding, thus deepening intercultural understanding.

The purpose of the study is to determine the concept BREAK metaphorical actualization specificity in contemporary English on the modern English material in the aspect of cognitive linguistics and linguacultural.

Achievement of the set goal involves the solution of the following tasks: to define theoretical and methodological principles of the concept BREAK linguistic and cognitive analysis; to formulate a cognitive definition of the concept BREAK in modern English; to inventarise and analyse metaphors, that is, ways of verbalizing it, which is the result of this extra-linguistic phenomenon passing through the prism of the native speakers' national mentality. In the concept structure conceptual metaphors form certain semantic blocks – results of the speakers' language creating activity.

1. Theoretical Foundations of the Study of Concepts in Modern Linguistic Science

Concept is the basic unit of Conceptual Science, Linguistic Culturology, and is a "complex multidimensional socio-psychological

and cultural-significant entity that correlates with both collective and individual consciousness and is related to the field of science and art, the sphere of life and the social environment in which the speech subject is located"[3].

At the present stage of linguistics development, one of the leading approaches to the concept study is linguistic-cognitive. Under such approach, the concept is conceived as thought structure objectified in the language sign, mental entities which suppose mental activity, reflect the sequence of views, concepts and the subject representation of certain reality fragment. These representations reflect the value-normative system of the individual, and therefore have a subjective character.

The study of the concepts, the linguistic worldview understanding and its influence on thinking is undoubtedly important[4], since the concept is "a cognitive entity that substitutes in the process of thinking the indefinite plurality of objects of the same kind"[5]. It is formed in the process of processing information, which involves the identification of analogies, the formation of associative relationships, analysis, synthesis, that is, the concept – this "embryo of thinking operations"[6].

Consequently, with the help of concepts as descriptive units of the subject intelligence, we can describe the dynamics of the structural and functional intelligence organization in the form of creation and development, that is, the process of conceptualization. Thus, the main descriptive unit of the intelligence organization of the subject, which knows the reality are the concepts as a combination of notions the person operates.

Moreover, the concept is the result of the reality fixation in the people minds, expressed by the verbal sign and determined by the culture and national mentality of the native speakers.

To sum up, we define the concept as a mental entity, which has an ordered internal structure that is the result of the cognitive activity of the

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[3] Ковалёва Т.Ю. О содержательных контекстах понятия концепт: от В. Гумбольдта и А.А. Потебни к А. Вежбицкой и Ю.С. Степанову. *Язык. Человек. Картина мира* : материалы всерос. науч. конф. Омск: Омск. гос. ун-т, 2000. Ч. 1. Ст. 16.

[4] Kecskes I. Language, Culture, and Context. The Routledge Handbook of Language and Culture. 2014.

[5] Geeraerts D. Conceptual Structure and Conceptual Variation. Shanghai: Shanghai Foreign Language Education Press, 2017.

[6] Gyuro M. Humor and Metaphors in Medical Language. *Discourse and Interaction*. 2017. № 10. P. 49.

individual and society, contains information about the object or phenomenon to be marked, its interpretation and its relation to the social consciousness, that is, it is ethno-specific and has a linguistic expression.

According to the logic of scientific research the methods are determined by the nature and properties of the researched object. Therefore, as the main method of research, we chose a conceptual analysis.

The basic principles of conceptual analysis, according to O. Selivanova, are modularism and holism, cognitivism, and connectionism[7]. This antonymies researcher outlines on the basis of human brain neurophysiological properties: the divisibility of the human spirit to the complexes of subsystems – modules (modularism (M. Barvish, E. Lang, V. Demyankov), a description of the universal laws that underlie all mental abilities (holism); the ability of the human brain to operate symbols like a computer (cognitivism), a way of representing any concept that involves the activation and excitement of interrelated elements (connectionism). Therefore, among the main features of the conceptual analysis the following may be outlined: a high degree of conceptual units' abstraction that appear in the analysis, arranging the components selected in the analysis as a part of a conceptual structure, operation with generalized concepts.

In conceptual cognitivism several areas of conceptual analysis are outlined, one of which is the so-called "logical analysis of language" (N. Arutyunova, A. Yakovleva, T. Radziyevska, R. Rosina, N. Ryabtseva, G. Yavorskaya, etc.). Ethnocentric theory of A. Vezhbitskaya. One type of conceptual analysis, developed by I. Melchuk, S. Nikitina, L. Tsimbulsky, relies on the interpretation of concepts through the semantic records of formalized language.

The most appropriate for our research is the method of conceptual study proposed by M. Boldyrev as a process of revealing conceptual characteristics through the values of the linguistic units representing a certain concept, their vocabulary and language contexts[8], since the object of such analysis is the meaning of individual words, phrases, typical sentences and their implementation in the form of specific expressions.

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[7] Селиванова Е.А. Когнитивная ономасиология. К.: Фитосоциоцентр, 2000. Ст. 114–120.

[8] Болдырев Н.Н. Когнитивная семантика. Тамбов: Изд-во Тамб. ун-та, 2000. Ст. 31.

The use of several approaches aimed at disclosing the concept content and structure, causes a variety of linguistic means of its description, and thus ensures the reliability of the results.

The priority task will be to establish the lexical representation of the concept (the name of the concept), since such words are "particularly important and indicative for a particular culture"[9], and the discovery of the seme composition by analysing the interpretation of the basic concept lexical representation in various ideographical, synonymous dictionaries, thesauruses. To clarify, correct these vocabulary materials, it is expedient to add examples from a various texts, that is, the contextual realization of the concept under study.

The unit of contextual analysis is the conceptual metaphor that is the product of the cognitive activity of the human brain, the dynamic mental process, which forms new concepts and without which it is impossible to gain new knowledge.

According to numerous studies of I. Kant, H. Blumenberg, I. Richards, H. Weinrich, M. Reddy, S. Pepper etc. metaphorization is the natural ability of man. Modern cognitive linguistics considers metaphor as a form of thinking, and a metaphorical model as the means of cognition and explanation of reality.

The idea of the metaphor conceptuality was expressed by Aristotle, who understood it broadly as a transfer in general, dividing the metaphors into categorical and by analogy: "Metaphor is the transfer of an unusual name from the genus to the species, or from the species to the genus, either from a species to a species, or by analogy"[10], Even in 1936, I. Richards emphasized that the figures of the language have a conceptual status[11]. In linguistics, conceptual metaphors are sometimes referred to as conceptual schemas or metaphorical strategies. They are universal and are regularly reflected in concrete metaphorical statements. For the first time before use, the term "conceptual metaphor" was introduced by J. Lacoff and M. Johns[12]. In their interpretation, this means the process of

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[9] Вежбицкая А. Семантические универсалии и описание языков. М.: Языки русской литературы, 1999. Ст. 282.

[10] Aristotel's Poetics. Scolar Select. Andesite Press, 2015. P. 39.

[11] Свидерский В.И. О диалектике элементов и структуры. М.: Изд-во МГУ, 1962. Ст. 142.

[12] Lakoff G., Johnson, M. Metaphors We Live By. Chicago, IL: University of Chicago Press, 2003. 193 p.

understanding one concept or conceptual sphere in terms of another concept or conceptual sphere.

Conceptual metaphors are "an integral part of the cultural paradigm of the native speakers"[13], it is the prism through which the person sees the world[14]. The metaphor can reflect the traditions according to which the choice of abstract categories comprehension means is carried out, the existence of which is due to climatic, territorial, social and other extralinguistic factors, which are objective for a certain language group. According to V. Maslova, all that is embodied in culture, tradition, folk and personal experience[15].

Trying to outline the margins of the reality fragment that defines its language expression. In the role of an extra language correlation of the investigated concept, we chose those realities that denote the damage. In our opinion, this very phenomenon that most capaciously transmit the generalized meaning of the concept BREAK speech verbalizers. In our study, damage is understood as a turning point, a transition to a qualitatively new level of existence, a change in the way of functioning. The objects of BREAK can be concrete (any objects of objective reality), and abstract units (feelings, emotions, behaviour) as well. We can talk nominally about the change of functioning way, for example, emotions and feelings, but they are the objects of damage as well, loss of harmony, balance: disappointment, humiliation, annoyance, betrayal, etc.

Ideographic sources analysis showed that the concept BREAK semantic structure consists of semes: separation, destruction, betrayal, breakage, breaking, fracture, wear, damage, interruption, gap, detachment from the whole, sharp sound, explosion, breakthrough, bankruptcy, change of location, confinement, termination, splitting, impact, etc. Each seme is identified by a number of semantically connected lexical units, which are the linguistic expression of the investigated concept. Namely:

analyze, bankrupt, beat, breach, bruise, burst, bust, cashier, change, chip, comb, crack, crackle, crash, craze, crumble, cultivate, cut, dash, degrade, demolish, depart, destroy, diminish, disband, discontinue,

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[13] Khabirova E. Metaphorical terms in the context of linguistic research articles. *XLinguae. European Scientific Language Journal*. 2018. № 11. P. 504.

[14] Маслова В. А. Введение в когнитивную лингвистику: Учебное пособие для вузов. М.: ИТДГК «Гнозис», 2004. Ст. 91.

[15] Ibidem. Ст. 55.

disintegrate, dislocate, dismiss, disperse, dissolve, disturb, divide, drill, enter, erupt, exceed, expel, explode, fail, fall, finish, fissure, force, fracture, fragment, gentle, graze, housebreak, infract, infringe, intercept, intermit, interrupt, kick, kill, knack, knap, liquidate, open, part, reduce, rend, replace, separate, sever, shatter, shiver, smash, snap, splinter, split, spring, start, stave, stop, suspend, tame, tear, transgress, turn, vary, violate, wreck.

The BREAK concept in English is represented by a number of images, the analysis of which allows you to highlight the basic conceptual metaphors that actualize the corresponding language phenomenon.

Consequently, we analysed the contexts in which the inventoried lexemes are used and basing on the discovered conceptual metaphors, united by the common meaning of structural change, characterized by varying degrees of this sign expression, divided them into groups.

2. Concept BREAK Metaphorical Actualization as a Change in Physical Condition and the Person's Moral State

Concept BREAK metaphorical actualization as a change in physical condition. The basic idea of this metaphor group is the idea of the object quality as a unity of elements and structure. Thus, a holistic characteristic of the quality of things and phenomena, their nature – is a characteristic of the object as a system with a certain structure. Therefore, BREAK, in our case, is a violation of the structure, that is, the integrity and unity of the object.

Interruption. This conceptual metaphor is based on the idea of a person as a speaker, whose linguistic continuum is interrupted by inappropriate remarks of the listener, makes it temporarily or completely silent.

With this insight into a bold, ambitious, and ardent, yet artful and politic character, we resume <u>the broken thread</u> of our narrative (21, 98).

"Mr. Twist, it can't be done," <u>broke in Mrs. Bilton</u> a fresh and mountainous wave of speech gathering above Mr. Twist's head. "It absolutely–" (13, 150).

'Do you know ', said Mrs. Oliver, <u>chipping in again,</u> 'whether Celia was there or not?' (2, 49).

Separation. At the heart of this metaphor is the idea of an object as a structural unit, which is damaged as a result of the loss of a part, its detachment.

Even as he saw this, <u>one of the bodyguards peeled off</u> to come ahead and see what was wrong (2, 242).

Division. The concept BREAK can be metaphorically represented as a division thought to be a separation into (component) parts. Verbs denoting the partitioning process are used with the nouns *part, unit, group*, and *piece*.

The crack-up of the Rolls-Royce company was surprised and shocked by everyone in Britain (8, 81).

The verb *to crack* denotes a fleeting physical process that is accompanied by a sharp sound. As a rule, objects of this process are fragile, delicate material objects. Thus, in this context, the unexpected collapse of the company due to the negligence of the management, as well as the fact that this event caused a great resonance in society, is indicated.

I <u>didn't want to break into</u> a twenty-pound note (10, 23).

In this case, the verb *to break* is used in a figurative meaning not due to its nominative ability to call processes aimed at destroying the structure of objects, but because of the result of such processes – the presence of individual parts of the integrity.

Break in relationships. This metaphor is based on the perception of damage as a cessation of relations between people, states as a result of irrelevant actions of one of the parties.

In 1929 <u>he broke with the Liberal Party</u> over Lloyd George's politicizes (2, 27).

Disease. The concept BREAK can be metaphorically represented as a disease, a pathological process that manifests itself in disorders of the anatomical structure, metabolism, and the functioning of the organism (its parts) in humans or animals.

<u>I'd crack up</u> if there wasn't someone I could talk to (4, 83)

When I last saw Smith he looked like a man who's had <u>the spirit crushed out of him</u> (13, 113).

Avoid – try not to communicate with anyone, to resist someone, to step aside from any actions, to participate in any business, work.

If Mary keeps on <u>cutting classes</u>, she'll fail the course (1, 68).

In this example, the learning process is conceived as a certain material object, which consists of a plurality of homogeneous elements. Ignoring classes is actualized with the help of the verb *to cut*, namely, due

to the seme "depriving connection". The conceptual metaphor "Avoid – Skip" appeared in the associative plane "eliminate, disconnect".

Reduction. The essence of this metaphor consists in the notion of a structural change as a loss in quantity or volume.

If you cut your article down to about 1000 words, we will publish it in our next issue (7, 85).

Destruction. The basis of this metaphor is the notion of damage as a total destruction of life and the activity manifestations in any form.

They turned room 37 over – it looked as if a tornado hit it (2, 423).

In some cases, in the role of the metaphor "damage-destruction" objects are "plans for the future":

All my plans fell to pieces (15, 79).

This metaphor finds realization in folk art. In the next proverb, plans are compared with the object of extra-ordinary reality, which has a fragile structure. Such a comparison points to the variability of plans and the dependence of their implementation on many external factors. The nature of the consequences of such changes is actualized through the indication of the destruction place – pockets.

(1) Break the egg in anybody's pocket (to spoil his plan) (5, 83).

Withdrawal. This is the process by which a certain object of the surrounding reality leaves the place of its previous stay owing to external influence, called "withdrawal".

Uncle Bob left Sally nothing in his will. He cut her out years ago (to remove someone or something) (6, 53).

The actualized figure of the language became possible due to the presence of the seme "ultimately, irrevocably, clearly aware of the boundaries" in the verb *to cut*.

Withdrawal in some cases is conceptualized using verbs that denote the way of carrying out the appropriate manipulations due to the structural features of the object:

The sugar cane is taken to the factory where the juice is crushed out (removed) (7, 84).

Death. The termination of the physiological processes functioning is called death. In modern English there is a large number of idiomatic expressions that form this conceptual metaphor: to kick the bucket (die, pass away), to turn one's toes etc. The objects of this metaphor are both people and other living creatures (animals, birds, insects, etc.).

The cause of death is the cessation of the vital activity of the organism and its death, the termination of biological metabolism as a result of the natural course of events, aging.

When I kick the bucket, I want a huge funeral with lots of flowers and crying (6, 93).

Inappropriate, rough, with an unpleasant emotional color, the word or expression in formal language is replaced by others, more delicate, in order to adhere to aesthetics. The euphemism are usually applied. So, in our case, instead of "kill, cause death" it is said "to finish":

The spider finished off the fly (4, 36)

The associative connection was made possible by actualization the nuclear seme of the verb *to finish* "to bring to an end or to complete", which to some extent explains the nature of the death sense.

Obstacle. The concept BREAK is metaphorically thought as a barrier that impedes, restricts action. This metaphor is realized in the following statements:

When the little boy fell out of the window, the bushes broke his fall (1, 37);

The old lady slipped on the ice, but a snowbank broke her fall (14, 63).

Concept BREAK metaphorical actualization as a change of person's moral state

Disappointment. The essence of this conceptual metaphor is the concept BREAK presentation as a feeling of dissatisfaction because of the impossibility to realize person's dreams and aspirations, failure; disbelief in someone, for some reason. In a metaphorical representation of embedded emotions, hopes are heart and chest. In many religions, the heart is perceived as a place of the soul existence and the birth of feelings. The notion of disappointment as a heart injury is the basis for such sustained metaphorical expressions as to break one's spirit. Example:

Instead of telling me the truth, you decided it'd be easier to break my heart. (14, 122).

You're a broken spirit, needing to be freed from this hellish life. (9, 79).

Humiliation. The conceptual metaphor "humiliation" is based on the idea of a person as a carrier of pride and dignity, which are purely anthropometric qualities. The humiliation is the neglect of the individual dignity, the conscious negative, the unfair attitude, which it doesn't deserve. Human dignity is conceived as a certain quantity,

whereas humiliation is directed at its reduction or even complete destruction.

Tom is always tearing Jane down. I guess he doesn't like her (1, 326).

The following examples of conceptual metaphors have emerged due to the actualization of the peripheral seme of the verb *to start* "to assault at anyone, to argue":

I warn you, don't <u>start on my father</u>! (criticize, teas) (22, 43);

<u>They started on Jim</u> over the Welsh business (criticize, teas) (2, 362).

Betrayal. Any relationship of people exists within the framework of certain binary social relations based on the categories of faith. Betrayal is an irrelevant result that causes the fail of the trust process normal functioning.

The corresponding conceptual metaphor is actualized with the help of the verb *to break*, which is used here in its main meaning – "damage, destroy". The process of creating a metaphorical connection between the spheres of material and abstract occurs by matching objects of betrayal with objects that have a fragile structure:

<u>Promises are like pie-crust</u>, made to be broken (6, 196);

<u>Eggs and oaths</u> are easily broken (5, 201).

A man that <u>breaks his word</u>, bids others be false to him (6, 196).

Useless, ineffective. The metaphorical representation of the concept BREAK, as uselessness and ineffectiveness, is relevant to the conceptual metaphors of "disappointment", since it also expresses the inability to achieve a certain result, the meaninglessness of the actions being performed.

The predicate *to beat* belong to the lexemes, which reflect the semantic structure of the concept BREAK in its main meaning "to strike violently or forcefully and repeatedly; to dash against; to break, forge". A significant number of conceptual metaphors of the subgroup "Uselessness and ineffectiveness" are created with the help of this verb.

Stop <u>beating your gums</u>. I'm not listening to you (1, 28).

In this sentence, the nuclear sememe of the verb *to beat* is actualized – "strike, clap" and slang – "stunning, puzzling, put in a dead end". The metaphorical assimilation of these two families occurred, obviously, in the plane "desperately trying to achieve any result".

3. Concept BREAK Metaphorical Actualization as a Turning Point, the Transition from One State of Existence to Another

Concept BREAK metaphorical actualization as a transient moment in the space-time continuum.

Beginning. Damage can be metaphorically represented as the beginning, a point of subjective sensation of birth, the development of any process that is perceived by the observer. The feeling of beginning is closely linked to any movement and direction of this movement. This metaphor objects are actions that by their nature are finite in the time space: party, formal event, picnic, boxing fight, game, play.

Simon is the only person who always break the ice at parties (10, 28)

The beginning of such negative social phenomena as the epidemic, the war, is actualized as "to explode, to fire":

The Plague broke out in London that Summer, and hundreds died (7, 35);

War was, so to speak, floating in the air, and was each moment expected to break upon the two leading nations of the Continent (16, 131).

Termination. This conceptual metaphor is based on the notion of damage as the end, completion of action, process.

It's hard to kick a habit, but it can be done. I stopped biting my nails (1, 193).

The metaphor verbalized in the sentence appeared due to the actualization of the nuclear semen of the verb *to kick* "strike out with the foot or feet". In this way, the disrespectful attitude to this phenomenon and the desire to get rid of it forever are expressed.

The government has worked for years to break the back of organized crime (44, 130).

The consequence of spinal injury is usually a loss of ability to move independently. In this case, physical disabilities are projected onto a negative social phenomenon, such as crime.

Concept BREAK metaphorical actualization as transition from potential being to actual.

Change of the existence state. Concept BREAK can be metaphorically represented as (sudden) change in emotional state. The object of such changes is a person who is under the influence of external stimuli laughs, cries, falls in love, admires, etc.

"To laugh – to burst". In this conceptual metaphor, laughter is compared with the explosion and the attention is focused on such

characteristics of laughter as unexpectedness and intensity, accompanied by loud sound and often outwardly expressed by chaotic movements.

You will of course offer to fight every one of them, until all, the bride included, will <u>burst out into Olympian laughter</u> (16, 101).

Laughter and cry are diametrically opposite to the content of emotion, but their external appearance is similar. The same thing we observe in the metaphorical actualization of these emotions – the formation of associative relationships takes place on the same principle:

It began to sob piteously, losing its breath for four or five seconds, and then <u>bursting out crying</u> anew (17, 54).

The whole family was completely <u>crushed by the news</u> (11, 101).

In the following example, the child's behavior is conceived as a mechanical device that can be turned on and off as needed:

A kid who knew how <u>to turn on the charm</u> (8, 378).

The worsening of women's behavior after marriage by analogy is compared to physical injury:

<u>She has broken her elbow </u>at the church door (5, 87).

Reincarnation can also apply to the mental state of man:

The mayor <u>cracked up</u> after only a year in office (went crazy) (1, 66).

The loss of common sense in this case is actualized with the help of the verb *to crack*, which is the physical process, aimed at damage of the object structure, in which the overall integrity is maintained. Such physical characteristics are projected to the mental state of a person, and thus emphasize its features. A person who, for one reason or another, lost the ability to adequately assess objective reality, apparently does not change practically, but the manner of conversation and some non-relevant movements show its illness.

Concept BREAK metaphorical actualization as overcoming uncertainty.

Success. Concept BREAK is metaphorically conceived as a success, the essence of which is to overcome the crisis situation, change the state of affairs. This is a turning point in the transition from one state of existence to another. Successful completion of the action involves persistent work, finding rational ways to solve the problem, overcoming difficulties. In modern English there is a large number of idiomatic expressions that form this conceptual metaphor, and they are formed on the basis of associative ties with animals, birds:

He could hardly believe <u>he had broken his duck at last</u>, that he was to have a start story published in a reputable magazine (9, 77).

The wish for success is sometimes expressed by the expression with opposite meaning:

<u>"Break a leg!"</u> – she whispered as he went on stage (to wish an actor luck) (4, 34).

Adaptation. The process of adapting to new circumstances, the introduction of new under existing conditions, the beginning of the object using is called adaptation, which is metaphorically conceived as:

"Adapt – to tame", that is, to teach to go in a harness or under a saddle (about a horse):

This is her first chance <u>to break in a pony</u> (9, 23).

Test drive, check in working the suitability, readiness for something to use:

The man decided <u>to break in the car</u> (9, 23).

"Adapt – to wear", make it more spacious, free, more comfortable (clothes, shoes):

It took me weeks <u>to break in these new boots</u> (2, 25);

"Adapt – to introduce a new person into a collective"

Chief Brody liked <u>to break in his young men</u> slowly (1, 36);

All of the above-mentioned examples of conceptual metaphors were formed as the result of the verb *to break* nuclear seme actualization. The created associative connections are based on the idea of the beast behavior, a team workers or objects of clothing, shoes, cars as objects, first of all, with a certain structure, somewhat deformed under the influence of external factors or in the process of use. Deformation as a physical phenomenon has a generally negative meaning, but in our case gets positive connotations.

Appearing. The essence of this metaphor consists in the perception of "damage" as being perceived sensually, to a certain extent in the eye. According to the knowledge theory, the appearing is evidence of the existence / existence of something new, which was not before. The metaphor *Appearing* is conceptualized as following:

The cavalry escort went by; then the royal coach with its outriders <u>burst into view</u> (7, 46).

The metaphorical transfer from the sphere of a concrete to the sphere of the abstract occurred due to the seme "suddenly" and "sharp" in the verb *to burst* semantic structure, which indicates the manner of

appearance. In this way, the author tries to simulate the rumble of wheels and hooves along the pavement, and also emphasizes the unexpected appearance.

Escape. Damage can be metaphorically represented as escape; the going absents without leave a place of imprisonment or captivity. Any living creature (man, animal) seeks freedom as the necessary condition for its existence. Forced isolation, restriction or imprisonment is contrary to natural instincts, so the person / animal always looks for ways to release.

Two terrorists have <u>broken out of Blackwall Prison</u> (10, 24).

But how would she ever <u>break free</u> from her maniac husband? (20, 56);

<u>He broke out one spring</u> night in 1946 and hitched south (2, 26);

Message. The essence of this metaphor is to perceive "damage" as a way to overcome uncertainty. A message is an element of a language that has an idea and content, a form of information giving, which is suitable for communication. In a message, a person encodes an idea and passes it to the addressee in the process of communication. The nature of the message is compared by analogy with physical processes:

O, I shall expire! <u>Break the news</u> to her gently, Aubrey! I shall die! (18, 7).

<u>The newspaper story cracked the trouble</u> at city hall wide open (1, 66);

"to say spontaneously – to crack"

She was horrified by her first bite at an apple, which her father had <u>cracked up</u> to be the finest fruit in the world (7, 81);

In the last two examples, conceptual metaphors are formed with the verb *to crack*, which expresses a partial damage of the object structure, and its overall integrity persists, but leads to loss of meaning – leakage, rash, etc., which extremely accurately characterizes the aforementioned extra-linguistic phenomena.

Probably, according to the same principle, the following examples of conceptual metaphors are formed: "to joke – to crack"

She's never serious. <u>She's always cracking jokes</u> (19, 51);

Wonder how he looks at life. <u>Cracking his jokes</u> too: warms the cockles of his heart (18, 102).

CONCLUSIONS

The metaphorical means of the concept BREAK verbalization are the generalized and indirect expression of a certain phenomenon with the help of language, which in its turn is the result of passing this

phenomenon through the prism of thinking, during which the phenomenon itself is not materialized with the help of language, but its indirect and a generalized reflection. Moreover, it is one of the main means of knowing reality objects that performs cognitive, nominative, artistic and sensory-forming functions. The mechanism of a metaphor formation consists in the formation of comparisons and assimilations of various material and spiritual culture phenomena. Therefore, through the metaphors analysis, we are able to reveal the nature of such assimilations in the nation language consciousness.

The results of the calculations show that most of the metaphors that objectify the concept BREAK form conceptual metaphors, which denote "a turning point in the transition from one state to another" (46,4%). This fact confirms the status of the explored concept as an expression, capable of denoting change, the transition from one state of existence to another, which in the language consciousness of the native speakers is perceived not as a beginning, the creation of a new, but above all, the damage, destruction of the preexisting.

As a result of the analysis of the concept BREAK conceptual and semantic components, the following features of this concept are established: unexpectedness (most conceptual metaphors are formed on the basis of associations with physical processes that occur suddenly), unpredictability (the result can be both positive and negative); multiplicity (time limitation: beginning, termination), short-term (change of position in space, death), certainty (adaptation, message, appearance, contact), activity (breakthrough, interruptions) loss of perfection, harmony (humiliation, disappointment, irritation, betrayal, destruction, illness).

The methodology used is promising for the further study of speech phenomena in terms of cognitive linguistics and conceptology.

SUMMARY

The article deals with concept BREAK metaphors in English; the researched concept is viewed with the concern to its national and cultural actualization peculiarities. The research data includes 915 examples naming damage inventoried through the complete selection from dictionaries, thesaurus of English metaphors, fiction texts etc. The method applied in this research are chosen considering the objectives and data. The semantic and contextual analysis provided in lexicographical sources and fiction texts are used to analyse the data collected. All

inventoried examples are divided into groups according to the actualized phenomenon: "concept BREAK metaphorical actualization as a change in physical condition and the person's moral state"; "concept BREAK metaphorical actualization as a turning point, the transition from one state of existence to another". The analysis showed that concept BREAK in the English language consciousness is actualized with the help of verbs which contain in their semantic structure semes semes: separation, destruction, betrayal, breakage, breaking, fracture, wear, damage, interruption, gap, detachment from the whole, sharp sound, explosion, breakthrough, bankruptcy, change of location, confinement, termination, splitting, impact, etc.

As a result of the analysis of the concept BREAK conceptual and semantic components, the following features of this concept are established: unexpectedness, unpredictability; multiplicity, short-term, certainty, activity, loss of perfection, harmony.

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MEGATEXT IN ACADEMIC
AND ARTISTIC COMMUNICATION

Kolegaeva I. M.

INTRODUCTION

Prehistoric times are times of which no written manuscripts left. Thus, the emergence, formation and diversification of written communication marks civilization shifts in the history of mankind. Written communication since ancient times has been one of the most common and effective means of fixing, storing and transmitting information through time and space.

A written message, from a diary note up to a scientific treatise, unites people in a joint act of communication, transforming them, according to A. Papina, into "two active sources of heuristic activity. One participant implements a communicative plan (the message of certain information), the other decrypts it"[1]. At the same time, "responsibility" for the effective functioning of written communication falls on both participants. "The text is not autonomous, it does not exist by itself: responsibility is shared between writer and reader, " wrote Keith Oatley, suggesting a new designation for this collaborative activity – *writingandreading*[2]. Y. Sidorov stressed: "the essence of the text can only be established in interconnection of the text and the communicative activities of participants in the act of speech communication (namely, the author and recipient)"[3].

This scientific research is devoted to the **problem** of optimizing the *communicative functioning of the* text, the process that received the newly coined, and rather extravagant, name *writingandreading.* The optimization mentioned implies deepening the information potential of the text (the activity of the addresser) and improving its interpretations

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[1] Папина А.Ф. Текст: его единицы и глобальные категории. Изд. 2-е. Москва: Едиториал УРСС, 2010. С. 8.

[2] Oatley K. Writingandreading. The future of cognitive poetics. *Cognitive Poetics in Practice*. London, New York: Routledge, 2003. P. 161.

[3] Сидоров Е.В. Порядок текста: монография. Москва: Изд-во РГСУ, 2011. С. 82.

(the activity of the addressee) by expanding the volume and complexity of the structure within such a communicative phenomenon as **megatex**. The term *megatext* was proposed by us as long back as in 1991[4]. It was developed later in a series of publications[5].

In the current academic discourse there circulate a dozen of terms derived from the term *text:* makrotext, hypertext, paratext, metatext, hipotext, intertext, texton[6]. Each of them highlights different peculiarities of the multifaceted phenomenon of a verbal message structured as a whole text. Special attention to the *structure* of text is illustrated by the prominent name of one of the last publications, where the works of scientists from different countries are collected *Text and Language. Structures. Functions. Interrelations*[7]. Therefore, research in this area is definitely **relevant.**

The **aim** of the present paper is:

1) to elucidate the phenomenon of *megatext*,

2) to qualify communicative validity of each component of a *megatext*,

3) to expose peculiarities of each of them in appositive <u>academic</u> vs <u>artistic</u> communication.

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[4]Колегаева И.М. Текст как единица научной и художественной коммуникации. Одесса: Одесоблглолиграфиздат, 1991. С 76 and beyond

[5]Колегаєва I.М. Літературний твір й іншомовна читацька аудиторія. (Комунікативні аспекти текстових трансформацій). *Щорічні записки з українського мовознавства*. Одеса: Вид-во Одеського держ. унів. ім. І. Мечникова, 1996. Вип. 3. С. 9–22;

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[6] Колегаева И.М. Текстовая парадигма: микро-, макро-, мега-, гипер- и просто текст. *Записки з романо-германської філології*. Одеса: Фенікс, 2008. № 22. С. 70–80;

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[7]Text and Language. Structures. Functions. Interrelations, Quantitative Perspectives / Advisory editor Eric S. Wheeler. Wienn: Praesens Verlag, 2010. 251 p.

To achieve this goal we solve several **problems:** we elucidate the meaning of the term *megatext*, describe its dichotomous division into *the main text* and *the auxiliary text*, and analyze the communicative potencies of each subsidiary component.

Methods of our research are rooted in pragmalinguistics, communicative linguistics, and hermeneutics; application of structural and megatextual analyses proved to be fruitful as well.

The **material** of our research is literary communication, limited by a written, complete, formally structured message, determined, among other things, by the parameter of a functional style. *Artistic communication* discussed further reveals itself in prosaic texts (novels, stories, fairy-tales, and essays of different genre attributions). *Academic communication* that is regarded in the paper is represented with different research publications (articles, monographs, scientific treatise, textbooks).

In other words, the **object** of the present research is twofold: text as a unit of communication in general, as well as in opposition of academic / artistic communication.

1. Academic vs Artistic Communication and Text Structure

The distinction between the goals and tasks facing the sender and the recipient of a message within the framework of academic and artistic communication leads to a significant difference in the algorithms for its encoding and decoding. The following two regularities attract specific attention. The first regularity covers declared or non-declared discourse activity of the addresser through his/her structuring the message which radically differentiates, respectively, academic and artistic communications.

In other words, the author of *an academic publication* is openly constructing his/her message, appealing to the readers' intellect, to their specified thesauri, to logically grounded discussion of the subject matter. The author invites the reader to share his/her theoretical standing explicitly marking his/her own position among other academic publications. Meanwhile the author of *an artistic work* appeals to the readers' imagination and emotionality and pretends exposing a fragment of "real world inhabited with real personalities". The conventionality of artistic communication implies that the readers are immerged into fictitious world of a novel, story or fairy-tale in some invisible "*gestalt*"

capsule of the text. The context of other artistic works in which the text exists is not anyhow explicated in the text *per se*.

Alongside with integrity and "transparency" of the external textual structure of *an artistic message* it is notable for complexity, fractionality, and multilayeredness of its internal communicative form due to numerous inclusions of quasi-communicative chains into it, for example, besides the author and the reader as real communicants it eagerly includes personages as fictitious communicants having all sorts of fictitious communication (entrusted narration, dialogues, correspondence, diaries etc.). *An academic message*, on the contrary, completely lacks any quasi-communicative (imagined) inclusions, having instead diversified layer of explicitly marked citations and references. A complicated, parceled and hierarchized external structure of the message is observed here.

Summing up the difference between communicative goals and tasks of artistic and academic communication we support the thesis that "the poetic text is fluid and continuous, but the academic one is discrete"[8]. The continuity, "fluidity" of *the artistic text* ensures optimal closure of the addressee within the framework of the represented quasi-reality. Readers' attention is not diverted to his/her awareness of the external formal organization of the message. The inner communicative structure of an artistic text (sometimes very complex) does not advertise itself through metacommunicative discourse of the *addresser* in remarks like "this will be discussed further on in chapter 5 of the book". Neither does it in the outer structure of the text through fractional parceling and logical hierarchical ordering of the fragmentary structure of the text.

Leading the *addressee* out of the boundaries of this communicative act and referring him/her to some outer, non-textual information is carried out in an erased, veiled form of allusions, hidden or transformed citations without an exact indication of their source and address, which results in smoothing and veiling the inclusion of this particular artistic text in a number of the like communicative formations. *The academic text*, on the contrary, explicates its appeal to extra-textual information through direct quotations, references, polemic commentaries etc., thus openly including the text into the paradigm of corresponding academic publications.

From the point of view of its pragmatic orientation and structural specificity, the whole complete text of more or less significant volume

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[8] Степанов Г.В. Язык. Литература. Поэтика. Москва.: Наука, 1988. 383 с.

almost never represents a monolithic formation. On the contrary, it is often nothing more than an association of several components, carriers of different communicative functions, characteristics and purposes. In other words, the whole complete text is most often a communicatively heterogeneous phenomenon. In particular, structurally targeted heterogeneity is manifested in unequal pragmatic guidelines that different parts of the text perform in a general communicative task.

Various parts of text can function with different pragmatic goals (either information transfer or optimization of this process). One part is always focused on sending a message *per se*. The other aims at providing optimum conditions for the most effective transmission and perception of this message. The unity of the two parts makes up a new communicative formation which will be discussed further on.

Megatext, by our definition, is the unity of **the main text** and **the auxiliary text**. These parts are distinguished by the pragmatic orientation, communicative validity, and obligatory/optional nature of their presence in the megatext. *The main text* is completely obligatory; it is valuably dominant over the auxiliary one, pragmatically aimed at the transmission of the message *per se*. This is the text of a *story, an article, a novel, an essay, a monograph*, and so on. *The auxiliary text* is a number (from 1 to 8) of text messages, which optionally accompany the main text; which are valuably secondary and pragmatically auxiliary, *i.e.* which aim at optimizing the functioning of the main text. They are *preface/afterword, content, abstract, summary, footnote, commentary, glossary, bibliographic list, dedication, epigraph, appendix*. The set of *the main* and *the auxiliary* (at least one) *texts* forms a communicatively heterogeneous whole, which we call **megatext**.

The genetic affinity of text and megatext is quite obvious. Of course, the starting point is always a text. Sometimes it is initially accompanied by an auxiliary message(s), for example, a text and an *epigraph* to it, a text and a *dedication*. In this case, the text from the very beginning of its circulation enters the communicative space in the "***megatext*** package". But most often the appearance or expansion of the **megatextual** structure chronologically *follows* the appearance of *the main text*. In addition, the variability of the **megatextual** structure of one and the same basic text is also a common occurrence. Our assumption is that the longer a text circulates in the communicative space and the greater its information potential and/or artistic value is, the greater is the

probability of appearing new and new auxiliary messages added to the core message. Most often they are new *comments*, *glossaries*, and *prefaces* that differ from their predecessors (if any). Consequently, each time new configurations of the **megatextual** structure appear. For example, 5 editions of Nathaniel Hawthorne's novel *Red Letter*, the famous and popular work of the English classics, which were published over 40 years (1959-2000), never repeated their **megatextual** structure[9].

2. Megatext: Components, Functions

There is no doubt that the communicative value of *the main* and *the auxiliary components* of a single **megatext** is unequal, which affects even the order of their location in the literary work. *The main text* is always a complete graphical body, entirely or dominantly placed on the page. On the contrary, graphic bodies of *auxiliary messages* are always separated from the body of the main message and from each other. The font that the *auxiliary messages* are printed (usually petite) differs from the font of *the main text* and indicates the subordinate status of the corresponding fragments. The same applies to lay-out: an auxiliary fragment is placed either below the main text (*footnote*), or with an enlarged left or right field (*epigraph*), or separately (*dedication*, *annotation*). We hold that *the auxiliary text* is a group of discrete verbal entities, each of which is (semantically and formally) much more closely linked to *the main text* than to each other. Thus, within **megatext** as a whole, we observe the prevalence of vertical links (between the main and auxiliary components) over the horizontal (between the individual components of *the auxiliary text*).

The auxiliary text formations may be placed in the preposition to *the main text* (*preface, abstract, dedication, epigraph, content*), the interposition (*references*), the postposition (*afterword, commentary notes, content, resumé, summary*, *bibliographic list, appendix*) or in the parallel position (*page footnote*). The separate and subordinate location of *auxiliary messages* is a manifestation of their communicative minority (but not redundancy). It sometimes gives the reader the opportunity to read *the main text* and some of *the auxiliary components* of **the megatext** separately. For example, it is obvious that with fast, or

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[9] Лукиянова Е.Ф. Мегатекст и образ читателя. *Записки з романо-германської філології*. Одеса: Фенікс, 2003. № 13. С. 117–128

rather hurried, superficial perception of *a megatext*, the reader often reads *the main message* and fully or partially neglects *the auxiliary messages*.

The question of autonomous functioning of auxiliary messages has several answers. Most of them are meaningless and are of no interest to the reader outside their links with the main text. *Dedication*, *footnote*, *commentary*, and *content* fulfill their communicative function exclusively within a ***megatext***.

For example, *dedication* is nothing but a reflection of the author's respect and affection for a particular person, who is usually quite unknown to the reader. That is why it can be rather cryptic: only initials instead of the person's full name are frequently used in such auxiliary message. Nominations like *my parents, my wife* do not add much to such communicative units, leaving them almost completely void of informative content for the reader. In the framework of ***the megatext*** *dedications* just draw a certain "thread" into the outer world of literary publications.

To the components of *a megatext*, which do have the potential of independent communicative functioning, we include *preface/afterword*, *bibliographic list* and *epigraph*. Realizing the diversity of this chain, we still insist on the functional similarity of its components.

Preface / afterword, being focused on *the main text*, nonetheless is a self-completed text form, to which the reader refers with a specific communicative task: to obtain in abridged form an overview-digest information about the author and the basic themes of *the main text*, the general background (aesthetic, literary, socio-economic or scientific), on which *the main message* is constructed. No wonder *preface* and *afterword* alongside with *annotation* and *summary* are constructed in accordance with the rules of a semantically and formally complete message. Sometimes they can communicate in a very independent way, even separately from *the main text*.

Among all *the auxiliary messages* included into *a megatext*, the focus of many researchers was often upon *epigraph*. We will give Z. Turayeva's views on this "optional element of the text", which "has a dual orientation to the source text and the new text", into which it is integrated[10]. Reflecting on the independent status of *epigraph*, we

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[10] Тураева З.Я. Лингвистика текста. Текст: Структура и семантика. Москва: Книжный дом «ЛИБРОКОМ», 2009. С. 54.

emphasize the peculiarities of this status. *An epigraph*, before being included in ***the megatext***, is a precedent textual phenomenon that functions in the communicative space on its own: a Biblical quotation, a stanza of some well-known poetry, a proverb, etc. Being attached to *the main message* as an *epigraph*, such text complicates the semantic structure of the target text by bringing to its semantic structure the emotional and thematic echoes of the "parental" text. The communicative activity of the addresser and the addressee of ***the megatext*** containing *an epigraph* presupposes the presence of a wide range of literary, ideological and cultural knowledge in the thesauri of both communicants.

Sometimes the reader may independently perceive *the content* and *the bibliographic list* accompanying this or that text. In case the headings are thematic (not simply numerical), *the content* is nothing else but the concentration of the most important semantic nodes of the main message. In addition, *the content* is *an auxiliary message* that facilitates the reader's initial acquaintance with *the main text* and his/her further orientation in its compositional-architectonic structure. The information obtained may either invite the reader for further reading of *the main text* or prompt him/her to stop reading at all.

In its turn, *the bibliographic list*, as an integral part of an *academic* text (in contrast to the *artistic* one) gives the reader the opportunity to grasp the cultural and professional basis on which the main message is formed. Such lists reflect (partially but rather vividly) the author's academic thesaurus. Besides, a list of bibliographic sources offers valuable additional information that can be used effectively regardless of *the main text* to which it is appended.

No doubt, full decoding of ***a megatext*** (as the author's intentions usually are) takes place in successive (without any gaps) readers' perception of all the components of the message that were included by the author into the ***megatextually*** structured message.

Let us consider the specifics of such communicatively heterogeneous formation on the example of ***a megatext***, consisting of *the main text* and its *commentary*. *The commentary* is inextricably linked to the main text both with content and formal-language links. According to Gerard Genette's statement, expressed in his book "Palimpsesti: Literature in the Second Degree" (1982), *the comment* comes with its

pretext (the text that is commented) in metatextual relation[11] which is a manifestation of meaningful connections.

The comment usually has the form of foot-notes or post-text notes. A graphic signal that marks the functional link between *the main* and *the auxiliary messages* is a special asterisk or numeric sign located at the end of the segment of *the main text* that is subject to comment. A communicatively competent reader (that is, the one who knows the norms of adequate decoding of texts of a certain functional style) takes such a mark as a signal for switching from the main message to the auxiliary one.

It should be noted that in general, *comments* themselves, even if they are collected into a single post-text block, cannot function individually like a separate communicative unit, as opposed to, say, *afterword*, *bibliography*, and the like. The reason lies in very strong vertical ties between *a commentary note* and *the main text*. This circumstance is most clearly manifested through the specific text deicsis.

According to Michael Toolan, deictic words are "all those language elements that have the orientation function *here, there, now, then* and indicate, that discourse occurs in a particular place and at a specific time"[12]. Peter Stockwell argues that the deictic markers create a "zero point" of the deictic field. Change of these markers leads to a deictic shift and transition to another deictic field[13]. However, no deictic shift occurs on the boundary between *the main text* and *the commentary*, despite the fact that these two messages – *a comment* and its "pretext" (in G. Genette's sense) – are located in different visual fields. The lexical units having a deictic character, namely, *here*, *above*, *below*, *the following* in case they are used in *the commentary note*, indicate that *the note* as a message does not form its own deictic field; instead, it uses the system of deictic coordinates that exists in *the main message*.

Thus, for example, the phrase *the following text*, functioning in *a note*, implies next (after the asterisk) part of *the main message*. The deictic word *following* in this phrase does not imply the next *note* (in case there is any). Besides, the fact that *the note* itself is in postposition to *the*

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[11] See: Фатеева Н.А. Интертекст в мире текстов: Контрапункт интертекстуальности.. Изд 3-е, стереотипное. Москва: КомКнига, 2007. С. 121–142.

[12] Toolan M. Narrative. A Critical Linguistic Introduction. London, New York: Routledge, 2002. P. 59.

[13] Stockwell P. Cognitive Poetics. An Introduction. London, New York: Routledge, 2002. P. 79.

main text (thus, nothing may follow it) is completely ignored. Consequently, such a deictic phrase acquires its true meaning only in the coordinate system of *the main message* and exclusively at the point of its linear deployment, to which this *commentary note* is attached.

For example, in *the comments* to Oksana Zabuzhko's novel "Museum of Abandoned Secrets" we read: *"nous sommes les artistes* (hereinafter in the text "Nu somm les artist") – we are artists *(fr)"[14]*. Let us pay attention to the deictic reference "*hereinafter in the text*" – it refers to the text of the novel after page 241, where the commented French inclusion is first used. Between the center of the deictic field (p.241), upon which the deictic *hereinafter in the text* is oriented, and *the commentary* containing this statement (p.829), there are as many as 588 pages. But the real textual distance is irrelevant in the outlook of communicative dimension. We herewith stress that no other auxiliary message demonstrates such formal unity with the main text.

In our opinion, *the commentary note* and the corresponding part of *the main text* constitute a common discourse (albeit with hierarchical components), both of them are constituents of a common deictic field with the single center of shifter coordinates.

3. Pragmatics of Auxiliary Components in a Megatext

Functional and pragmatic differences of *the main* and *the auxiliary messages* are a constant parameter of any **megatext**. Their quantitative ratio is variable. Typically, *the main text* dominates. The minimum limit for *the auxiliary text* equals one verbal formation, say, *an epigraph*, *a footnote*. Zero representation of *auxiliary component* automatically eliminates the very concept of **megatext**. Such message, thus, has a purely **textual**, not a **megatextual** structure.

As to the contents of *commentary notes* (especially those added by an editor), the following should be highlighted. On the one hand, helping the reader to elucidate some vague, difficult moments of the main message, the commentator, no doubt, performs a certain educational mission. On the other hand, the commentator's *intrusion* into the communicative chain ("author–text–reader" transforms into "author–text–commentator–reader") leads to an imbalance of the communicative rights of the addresser (author)

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[14] Забужко О. Музей покинутих секретів: роман. Вид 2-е, доп. К.: Факт, 2009. 832 с.

and the addressee (reader). The figure of a commentator as well as his activities, were not foreseen by the author and thus violate the author's fundamental right to be explicit in his work to the extent that he considers appropriate. As M. Bakhtin wrote, "the statement (the novel including – I.K.) ends with silent *dixi* ("I have said all that I had to say")"[15]. Yet, the commentator undertakes an unauthorized educational mission to *report* something that *has **not** been reported* by the author.

First of all, such intrusions affect artistic texts. Editor's/ translator's/commentator's interpretation and elucidation of hints, clarification of allusions, attribution of hidden citations, as well as translation of foreign language inclusions in a belles-lettres text – all these eventually lead to alteration, even twisting of the reader's image. The expected (by the editor-commentator) image of the reader of *a megatext* (with unauthorized added commentary) turns out to be not identical (smaller) to that of the initial ***text*** (devoid of commentary).

Appealing to his initial model of the addressee (the so called *reader's image*), the addresser (the writer) leaves certain parcels of information in a nonverbalized, implied presentation. Having verbalized what used to be only implied, the commentator trespasses the communicative "territory" both of the author and of the reader. To the commentator's mind the scope of the reader's thesaurus looked insufficient and requiring some tips and elucidations to cover certain expected lacunae in the reader's communicative competence. Notwithstanding its educational impact such activity deprives the reader of the opportunity to exercise his right to "read between the lines", which, according to Catherine Emmott, gives the reader a pleasure if he can cope with the additional challenges of a literary work and realize his ability to guess what is not said directly (the pleasure that readers can get from the additional demands that such texts make is their inference-making abilities)[16].

O. Vorobyova investigates the phenomenon of ambiguity in literary text and insists that ambiguities are statements which are *designed* to be left nondeciphered, remaining for good "a thing-in-itself", the statements that are left for the readers to "infer, ascribe, or read into the text relevant

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[15] Бахтин М.А. Эстетика словесного творчества. Москва: Искусство, 1979. С. 250.

[16] Emmott C. Reading for pleasure. A cognitive poetic analysis of "twists in the tale" and other plot reversals in narrative texts. *Cognitive Poetics in Practice*. London, New York: Routledge, 2003. P. 145–159.

explanations"[17]. She resumes that "ambiguity may serve as an initial impulse of the author-reader dialogue as in-built in literary text or of its readers' potential dialogic response".

In academic publications, *commentaries* also fulfill educational mission, but with less destructive effect (if any at all) upon the addresser's communicative rights. For example, the work by Phillip Wheelwright *Metaphor and reality*, which was included into academic publication *Metaphor theory* (1990), is commented by the translator who explains that the term *T-language,* used in the text, means *tensive language,* or language which creates tension – the key notion of the general theory of metaphor, which was developed by Ph. Wheelwright. Then the commentator adds that characteristics of T-language are spoken about in one of the chapters in Wheelwright's *Metaphor and Reality*[18].

Yet certain trespassing of communicative powers can be traced in translated academic publications, where we sometimes encounter an *editorial comment* that is nothing less than an academic dispute with the author. A vivid example of such unauthorized expansion of the editor's communicative powers is the Russian edition of the "Semiotics of a Book" by the Polish researcher Zberskiy[19], where on the 67 pages of the author's text there are 16 footnotes of editorial comments, 5 of which are of polemic character. In our opinion, such phenomena lead to the neglect of the author's communicative rights and at the same time to the expansion of the communicative rights of the reader, giving him, so to speak, "the most favored regime".

4. Inner vs Outer Textual Structure
in Academic / Artistic Communication

Megatextual structure of a message that unites *the main text* and *the auxiliary messages* such as *references*, *footnotes*, *annotation*, *summary*, etc. into a single communicative whole, is minimal in the belles-lettres text. This once again confirms the thesis of the typical wholeness, non-

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[17] Vorobyova O.P. 'Haunted by ambiguities' revisited: In search of a metamethod for literary text disambiguation. *Lege artis. Language yesterday, today, tomorrow. The journal of university of SS Cyril and Methodius in Trnava.* Warsaw: De Gruyter Open, 2017, II (1), P. 428–496. DOI: 10.1515/lart-2017-0011.

[18] Теория метафоры: сборник. Москва: Прогресс, 1990. С. 82.

[19] Зберский Т. Семиотика книги. *Червинский М. Система книги.* Москва: Книга, 1981. С. 6–127.

discretion of the formal structure of the artistic text. The above-described form of *an artistic message*, like a whole capsule, envelopes the addressee, drawing him/her into a closed universe of quasi-reality. One more analogy seems to be permissible. N. Zhinkin holds the following: "Potebnia compared speech with a transparent glass, behind which the world around us is visible"[20]. In our opinion, artistic *speech* is not always suitable for this comparison. Its imagery, individuality, aesthetically justified deviations from general language standards can become the object of the addressee's attention on a par with the subject of speech and, therefore, deprive such speech of the properties of transparent glass. However, the image of the transparent substance, invented by Potebnia, seems to us fully applicable to the artistic *message*, if not to its *language*, to *its textual structure*, which can be likened to a transparent glass capsule through which the world of quasi-reality that surrounds the addressee is visible.

Especially it should be noted that the general trend towards the integrity and non-discretion of the *external* form of *the artistic message* is opposed to the complication and fragmentation of its *internal* communicative structure. This is due to the introduction of quasi-communicative chains, for example, entrusted narration on behalf of different characters (sometimes entering into each other narrations on the principle of "Chinese box"), imitating the dialogues and thoughts of characters, all sorts of written texts (diaries, letters, news-paper items etc.). The sender and recipient of such messages in the artistic literary work are not the addresser / addressee of the whole text (i.e. the author / reader), but most diverse quasi-communicative figures (from anthropomorphic, sometimes alien characters to otherworldly voices).

The paradox of *artistic communication* is that the absolute conventionality (often unreality) of such quasi-communicative interventions does not hinder, but, on the contrary, contributes to the fuller involvement of the addressee, into the fictional world of quasi-reality encapsulated in a single "transparent capsule" of textual form.

Unlike *artistic, academic communication* assumes an unhindered exit of the addressee outside the scope of this particular communicative unit in order to attract the widest possible information base, due to which

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[20] Жинкин Н.И. Речь как проводник информации. Москва: Наука, 1982. 160 с.

the recipient can judge the completeness, consistency and credibility of the concept presented.

Megatextual structure of *academic communication* in every possible way promotes such a communicative activity of the addressee. This is evidenced by the apparatus of *bibliographic references*, obligatory for such texts, and following the rigorous rule of correct citation of sources with indication of their exact address. Such *auxiliary messages* of *the megatextual structure* of an *academic publication* imply the possibility of the reader's addressing the relevant publications outside the measures of this very communicative product.

The traditional system of *footnotes*, *cross references*, *annotations*, and *summaries* maximally explicates both the auxiliary communicative activity of the addresser and the message *per se* as a product of the addresser's communicative activity. This message consequently is perceived not only in itself, but also as a phenomenon standing in a series of ontologically homogeneous communicative phenomena. Various paradigmatic connections between the former and the latter are openly declared in any *academic publication*.

It is self-evident that quasi-communicative inclusions are completely alien to modern *academic texts*, although in the past scientific reports were often clothed in the form of dialogues, conversations with a friend, etc., which was probably a residual reflection of the general trend of communication from personal to transpersonal. As D. Price[21] notes: "All modern scientific literature begins with letters to very real people". Nowadays, quasi-communicative figures are readily introduced into *popular science literature* to increase its intelligibility and persuasiveness.

Whereas the power of persuasiveness of *academic texts* lies in another – in the logic and sequence of the presentation, the consistency of the facts reported, the reasoning of the author's conclusions, the breadth and correctness of the information base being drawn from outside. The most optimal form of such messages is not a "transparent one-piece capsule" that isolates the addressee within an art message, but a parceled, hierarchically ordered and explicitly marked text form. This form contributes to the unambiguous perception of the content structure of the

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[21] Прайс Д. Тенденции в развитии научной коммуникации – прошлое, настоящее, будущее. *Коммуникация в современной науке*. Москва: Наука, 1976. С. 83–109.

message, to the unhindered exit of the addressee into the *academic text* paradigm. It adequately reflects the heterogeneity of the discourse activity of the addresser, namely his text and megatext activity, his creation of main and auxiliary messages within the framework of a single communicative whole (***megatext***).

Thus, we see that the information retrieved by the recipient from the *academic message* is of a dual nature. This is, above all, information about the reference space reflected through discourse, but it is also information about the discourse itself: about the varieties in which it is implemented and about the forms in which it is cast.

In *artistic communication*, the information retrieved by the recipient is deprived of such duality, it equals the information about the reference message space. Discourse as such remains outside the field of the addressee's view. The assertiveness of the addressee's non-presence in the *discursive* activity of the message fundamentally distinguishes artistic communication from academic one.

The process of reading literary texts is perceived by many researchers through the prism of metaphor. Joanna Gavins holds that most often reading is described in terms of the metaphor of *immersion ("sensation of being immersed in. .. ")"*[22].

Peter Stockwell operates a conceptual metaphor READING IS A JOURNEY[23]. Relying on the last metaphor, it is worth noting that reading a ***megatetext*** is a tacitly imagined journey with a travel-guide in hand. A traveler can use the services and tips of the guide-book, or he may neglect them and set to travel-reading *the main text*, bypassing all the tips of *the auxiliary texts*. Or in some cases he can choose to limit his journey to a guide-book only, without even going on a journey. It is clear that the choice remains for the reader. But it is also clear that the maximum of information potential is realized through the very ***megatextual*** whole.

In the end we conclude that either in *artistic* or in *academic communication* ***text*** and ***megatext*** are members of a single communicative family. Continuing the family metaphor, we shall

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[22] Gavins J. "Too much blague?" An exploration of the text worlds of Donald Barthelme's 'Snow White'. *Cognitive Poetics in Practice*. London, New York: Routledge, 2003. P. 129.

[23] Stockwell P. Cognitive Poetics. An Introduction. London, New York: Routledge, 2002. 193 p.

emphasize, that "parents" of each of them are practically always different: the author of *the main text* may not be the author of *the auxiliary texts*: *comments*, *prefaces*, *afterwards, epigraphs* are traditionally the communicative products of others (editors, translators, other writers or poets). The combination of *the main* and *the auxiliary components* into a single **megatextual** *structure* is partly the implementation of the author's will (such are **megatexts** with *epigraph*, *dedication*, *content*, *appendix*, *bibliographic list*, *references*), partly it is not sanctioned by him at all (such are **megatexts** with *editorial comments, preface* or *afterward, abstract*). Important in either case is the synergetic effect generated by such communicative association.

CONCLUSIONS

Summing up all of the above mentioned, we state:

A whole complete text most often functions as a pragmatically heterogeneous phenomenon. Structural heterogeneity is correlated with unequal pragmatic guidelines that different parts of such text perform in a general communicative task. One part of a **megatext** is always focused on sending a message *per se*. The other aims at providing optimum conditions for the most effective transmission and perception of this message.

In the presence of such communicative heterogeneity, the corresponding complete message is split into two unequal components: *the main text* and *the auxiliary text components* such as *preface*, *afterword*, *content*, *abstract*, *footnotes*, *epigraph*, *dedication*, *bibliographic references* and *bibliographic list, appendix*. Conglomeration of such latter text formations is considered as *the auxiliary text*. The unity of *the main* and *the auxiliary texts* makes the formation of a higher order, which we propose to call **megatext**. **Megatextual** structure of *academic* and *artistic text* varies both in its nomenclature and its functions.

SUMMARY

The article puts forward the theory of **megatext** as a formal structure combining two communicatively heterogeneous components, different in their information validity and pragmatic aims. The two components are *the main* and *the auxiliary texts. The main text* is completely obligatory; it is valuably dominant over the *auxiliary* one, pragmatically aimed at the

transmission of the message *per se*. This is the text of a *story, an article, a novel, an essay, a monograph*, and so on. *The auxiliary text* is a number of text messages, which optionally accompany *the main text*; which are valuably secondary and pragmatically subordinate, *i.e.* aiming at optimizing the reader's perception of *the main text*. They are *preface/afterword, content, abstract, summary, footnote, commentary, glossary, bibliographic list, dedication, epigraph, appendix*. The set of *the main text* and at least one of the possible varieties of *auxiliary texts* forms a communicatively heterogeneous whole, which we call **megatext**. *Academic text* openly manifests its inclusion into a textual paradigm of other academic publications, suggesting clear references to works on the connected themes and problems (*bibliographic lists, commentaries, glossaries* explicate such connections). *Artistic texts* are evasive in this respect; they suggest thematic, emotive links with other works of art through *epigraphs*, hidden citations, tending to preserve certain information in an ambiguous, non-deciphered form. Such *auxiliary texts* as *prefaces* or *afterwords* as well as *commentaries* essentially expand the informative potential of *the main text,* though their perception is always up to the reader.

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DETECTIVE STORIES: FROM CLASSIC
TO POSTMODERN. DEFINITION AND HISTORY

Koliasa O. V.

INTRODUCTION

A detective story is genre of crime fiction, popular mainly by the work of such writer as: E.A. Poe, Sir A.C. Doyle, A. Christie, R. Chandler, D. Hammett, G. Simenon to name a few. The subject of a detective story is the investigation aimed at detecting a perpetrator of the crime described at the beginning of the work.

E.A. Poe is nowadays perceived by critics as a precursor of genre of detective story. The French works, including those of Vidocq's, inspired him to write three short stories of a criminal content. Not only did Poe introduce famous and ingenious detective to world literature; Sir A.C. Doyle created a private detective who solved the most difficult cases using the deductive method. The British author A. Christie and her character Hercule Poirot also contributed to the development of the genre. Other well-known authors were involved in detective stories' creation, including American writer R. Chandler, who implemented the character of Philip Marlowe. D. Hammett, the author of crime stories, created the character of Sam Spade. In addition to the Americans, a very important author of detective stories is G. Simenon, who created detective series about Commissar Maigret.

To make a clear cut picture of the development of the genre of a detective story beginning with classical one to postmodern different definitions of a detective story subgenre are also described focusing on the novelty of basic features of the genre. Among them are: crime, investigation, revealing the truth, and methods using by a detective character to conduct an investigation.

Subsequently, several types of detective stories are characterized such as: a classical detective story, hardboiled stories, a historical mystery, cozy mysteries, a serial killer mystery, a legal thriller or a locked-room mystery.

1. Definition and Origin of the Detective Story Subgenre

To define a detective story subgenre it is necessary to reference to *The Encyclopedia Britannica* where a detective story is termed as *a type of popular literature in which a crime is introduced and investigated and eventually the culprit is revealed*.[1] According to this source the traditional elements of a detective story are:

- the seemingly perfect crime;
- the wrongly accused suspect whom evidence points to;
- the bungling of dim-witted police;
- the greater powers of observation and superior mind of the detective;
- the startling and unexpected denouement, in which a detective reveals how the identity of the culprit was ascertained.[2]

Detective stories mostly keep to the rule that a superficially convincing evidence is irrelevant. The Encyclopedia Britannica also suggests that it is usually axiomatic that the clues from which a logical solution to the problem can be reached and be fairly presented to the reader at exactly the same time that the sleuth receives them and that the sleuth deduces the solution to the puzzle from a logical interpretation of these clues.[3]

In the study *The Typology of Detective Fiction* T. Todorov described three main categories of a detective story subgenre. The first category is a mystery called **whodunit**, the second is the genre of **thrillers**, and the last one is **suspense story**, in which both elements from the previous two types might be observed. These types coexist together but they follow different rules. Their development is conditioned by similar signs with one distinctive trace. This classification presents key features of the subgenre.

According to *Collins English Dictionary* detective story is *a mystery involving a crime and the gradual discovery of who committed it, especially a highly formalized one in which a detective, often a private one, solves a crime, usually a murder by means of careful observation and logical reasoning*.[4]

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[1] Encyclopedia Britanica. URL: www.britannica.com (retrieved Feb. 2, 2019).
[2] Ibidem.
[3] Ibidem.
[4] Collins Dictionary. URL: www.collinsdictionary.com (retrieved Feb. 2, 2019).

Another source which is worth being quoted is portal *Find Me an Author* where such definition of a detective story is presented: *crime fiction is the genre of fiction that deals with crimes, their detection, criminals, and their motives. Most – though not all – crime novels share a common structure. First there is the crime, usually a murder; then there is the investigation; and finally the outcome or judgment, often in the shape of the criminal's arrest or death*.[5]

The same source describes that crime is usually distinguished from mainstream fiction and other genres such as science fiction or historical fiction, but boundaries can be, and indeed are, blurred. According to Find Me an Author the genre's flexibility is perhaps one reason for its wide and enduring appeal and means different things to different people at different times. They also suggest that some examples of literary fiction retain many of the time-honored techniques of fiction character, narrative, theme and tension. It could be observed in such a huge variety of that genre and also a few subgenres, including detective fiction and the classic whodunit, courtroom drama, legal thriller, hard-boiled fiction, police procedurals, private eye, thrillers, suspense additionally other subgenre in which a committed crime is the main motivator of the plot. It is worth adding that there are plenty of stories where the character is the criminal not the detective. All of them can with any certainty demonstrate that the label of crime fiction is a resilient convenience for those who use it, not an exact term.[6]

Encyclopedia.com suggests that despite of the countless manifestations of mysteries, criminals, and detectives that have appeared since this genre came into being, the narratives remain predictably comfortable and still intellectually exciting. Mystery narratives require hidden secrets, which over the course of the text are revealed or discovered. Detective fiction is related to the narration of the investigation and solution of a crime, but with one important addition.[7] According to J. Cawelti's study of the detective story subgenre *the classical detective story requires four main roles: the victim; the*

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[5] Find Me an Authour. URL: www.findmeanauthor.com/crime_fiction (retrieved Feb. 2, 2019).
[6] Ibidem.
[7] Encyclopedia. URL: www.encyclopedia.com (retrieved Feb. 2, 2019).

criminal; the detective; and those threatened by the crime but incapable of solving it.[8]

Detective stories are also described as a form of narration in which one or more elements remain unknown or unexplained until the end of the story. The modern mystery story contains elements of the serious novel: a convincing account of a character's struggle with various physical and psychological obstacles in an effort to achieve his goal, good characterization and sound motivation.[9]

To sum up it might be said that the novelty of the detective story subgenre must include the same elements to be called detective stories such as: a crime, a victim and a culprit.

Although detective stories became popular in 19th century, the origins of crime fiction might be traced back to the ancient periods. According to R.H. Pfeiffer some ancient and religious texts have some similarities to what is called detective fiction. Even in Old Testament there is a story about Susanna and the Elders where a woman is falsely accused of adultery and only by prophet Daniel's intervention the truth is revealed. This story has classic detective story structure nevertheless a British crime writer and poet Julian Symons commented that those who are looking for detective stories in Bible are only looking for puzzles and that is not a detective story.

In another text *Oedipus Rex* by Sophocles the main character discovers the truth when questioning witnesses.[10] It is worth adding that in this story the novelty is a plenty of supernatural and pre-rational methods used to uncover a mystery which are obvious in detective stories. In *Oedipus Rex* the reader could find a murder, a closed circle of suspected people, and progressive uncovering of a mysterious past.

Not only ancient Greek culture has many examples of detective fiction but some might be found even in Arab literature. Good illustration of that is a detective story *The Tree Apples* narrated by Scheherazade in the *Arabian Nights* (*One Thousand and One Nights*). In that story a young fisherman discovers a heavy chest along the Tigris River that he sells to the merchant, Abbasid Caliph. It occurred later that in that chest

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[8] Cawelti J.G. The Formula of the Classical Detective Story. ISBN 978-0226098678 (retrieved Feb. 2, 2019).

[9] Writer's Digest University. URL: www.resources.writersonlineworkshops.com (retrieved Feb. 2, 2019).

[10] Sophocles. Oedipus Rex. ISBN 9788377915974 (retrieved Feb. 3, 2019).

there is a body of a young woman cut into pieces. Caliph then ordered his vizier to solve the mystery within three days under threat to be executed. The novelty here is that a mystery is solved after the deadline but a vizier is managed to save his life through reasoning and discovering a key item. After many twists in the plot the story is developed and that is why it might be considered as an archetype of detective fiction.[11] To compare *The Three Apples* to for example Sherlock Holmes or Hercule Poirot's investigations it is clear that in that Arab story there is no desire to solve the mystery and the case is many times revealed when murderer himself pleads guilty.[12]

In early Chinese literature also might be found examples of detective fiction stories. Gong'an fiction which literally means *case records of a public law court* is the earliest known subgenre of Chinese detective stories.[13] In that literature there are mostly government magistrates who are trying to solve the criminal cases. Gong'an fiction was first presented in the stories of Song dynasty and became very popular in Ming and Qing dynasties. Most well-known stories include *The Chalk Circle* which is considered as a Yunnan masterpiece because of beauty of its lyrical verse.[14] Another example of Chinese detective fiction is the Ming Dynasty literature collection *Bao Gong An* telling about the Song dynasty minister Bao Zheng who is responsible for solving, judging and sentencing criminal cases.[15] It is worth mentioning that *Di Gong An* (*Dee Goong An* also known as *Celebrated Cases of Judge Dee*) story collection which is based on Di Renije, a county magistrate and statesperson of the Tang court. Those stories are worth mentioning because of another important reason, because of being an inspiration for Dutch sinologist Robert Van Gulik who translated them into English and used them as a basis to create famous Judge Dee. Van Gulik wrote: *This translation is chiefly a product of the Pacific War years, 1941-1945, when constant travel on various war duties made other more complicated Sinological*

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[11] Pinault D. Story-Telling Techniques in the Arabian Nights. Bill Publishers, 1992. ISBN 9004095306. P. 91.

[12] Ibidem. P. 92.

[13] Kinkley J. Chinese Justice, the Fiction: Law and Literature in Modern China. Stanford University Press, 2000. ISBN 0804734437. P. 144.

[14] Chalk Circle. Oxford Dictionary of Plays. URL: www.enotes.com (retrieved Feb. 3, 2019).

[15] West S.H. Monks, Bandits, Lovers, and Immortals: Eleven Early Chinese Plays. Hackett Publ. Company, 2010. ISBN 1603842004. P. 240.

research impossible. This novel Dee Goong An is offered here in a complete translation. Possibly it would have had a wider appeal if it had been entirely re-written in a form more familiar to our readers.[16]

As distinct from the Western style of writing detective stories, Chinese detective fiction is different in several aspects, which were described by Robert Van Gulik in *Celebrated Cases of Judge Dee* and might be shortly summarized as: *the detective is the local magistrate who is usually involved in several unrelated cases simultaneously; the criminal is introduced at the very beginning of the story and his crime and reasons are carefully explained, thus constituting an inverted detective story rather than a "puzzle"; the stories have a supernatural element with ghosts telling people about their death and even accusing the criminal; the stories are filled with digressions into philosophy, the complete texts of official documents, and much more, resulting in long books; and the novels tend to have a huge cast of characters, typically in the hundreds, all described with their relation to the various main actors in the story.*[17]

R. Van Gulik chose *Dee Goong An* to translate because he believed that it was the closest Chinese detective story to the Western literary style and appealed more to non-Chinese readers. Unfortunately, the number of Gong'an literary works might have been lost during the Literary Inquisitions and wars in China. In Chinese culture that subgenre had low prestige and was considered as less worthy to protect so only few copies could be found nowadays.

In Western literature a detective story subgenre is recognized as a section of a crime fiction and the subject area is conducting an investigation to reveal a perpetrator of a crime. A precursor of this genre is recognized Edgar Alan Poe and in a novel *The Murders in the Rue Morgue* he described a detective – protagonist who uttered significant words: *the investigation will be entertainment for us.*[18] That sentence might be considered the shortest explanation of a detective story.

One early example of a detective story is Voltaire's *Zadig* (1748) in which the author presents the main character performing feats of analysis and the meaning of evil. Another early example of detective stories is

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[16] Van Gulik R. Di Gong An. www.sothebys.com (retrieved Feb. 3, 2019).
[17] Van Gulik R. Celebrated Cases of Judge Dee. Dover Publications, 1976. ISBN 0486233375. P. 183.
[18] Poe E.A. The Murders in the Rue Morgue, pdf (retrieved Feb. 4, 2019).

Things as They Are (The Adventures of Celeb Williams) written in 1794 by William Godwin where the law is presented as protecting the murderer but the innocent is destroyed. Next is *Richmond or stories in the life if a Bow Street officer* by Thomas Skinner Sturr's (1827). Among them it is worth mentioning the Danish crime mystery *The Rector of Veilby* by Steen Steensen Blicher (1829) which was written upon an old true murder mystery and called as the *first of Danish literature's great storytellers, he (S.S. Blicher) is one of the few tragic poets Danish literature has ever had.*[19]

The Murder of Engine Maker Rolfsen by Maurits Hansen is the next crime story published in 1839 in Norway. Some critics underline that this story is written two years earlier than E.A. Poe's *The Murders in the Rue Morgue* (1841) so should be recognized as the first example of detective fiction. *The Murder of Engine Maker Rolfsen* tells a story of vanishing of an engine maker in the Norwegian mining town and the police investigation.[20] *Das Fräulein von Scuderi (Miss von Scuderi)* by E.T.A. Hoffman in another early detective stories written in 1819. It is a short story about series of mystery murders in Paris and conducting an investigation by titular Miss von Scuderi. For critics, this is the first detective story and they insist that had a direct impact on mentioning above Poe's *The Murders in the Rue Morgue.*[21] *The Secret Cell* by W.E. Burton is also cited as early influence on Poe's story. Burton in that story describes a mystery of kidnapped girl and London police officer's investigation to arrest her offenders.[22]

As it was said early Western detective stories were written in the end of 18th and beginning of 19th century in a period called The Golden Age. In that times they were considered as entertainment stories and called *penny literature, wagon literature or kiosk literature*. Detective stories were very popular in Europe especially in Great Britain, and in America.[23] As was written above E.A. Poe is generally recognized as a

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[19] Baggesen S. Den Blicherske Novelle. Odense Universitetsforlag, 1965. ISBN 87-7838-118-5. P. 121.

[20] The Murder of Engine Maker. URL: www.archive.today (retrieved Feb. 4, 2019).

[21] Booker Ch. The seven basic plots. Bloomsbury Academic, 2004. ISBN 9780826452092. P. 253.

[22] Sims M. The Dead Witness: Connoisseur's Collections of Victorian Detective Stories. Walker Books, 2011. ISBN 9780802779182. P. 156.

[23] Żabski T. (red.) Słownik literatury popularnej. Wrocław. Towarzystwo Przyjaciół Polonistyki Wrocławskiej, 2006. ISBN 8370910394. P. 195.

progenitor of detective story's subgenre but it is worth recollecting that mentioned before the Dutch writer Robert Van Gulik is author of Chinese 18th century manuscript translation which was a seedbed of his detective story *Celebrated Cases of Judge Dee* issued in 1949. In that story Van Gulik created, for the first time in the history of literature, a new character − both a detective and a Judge Dee who is conducting an investigation to reveal a criminal. Van Gulik published new adventures of Judge Dee for the next twenty years and the whole series had eventually sixteen volumes. In that case Judge Dee became Asian counterpart of Auguste Dupin, Sherlock Holmes or Hercule Poirot.

Even though the first detective stories were created in 19th century, in 18th century Western literature were written books which had typical elements of detective story e.g. *The Newgate Calendar* where many villains and dangerous perpetrators were presented. Those stories about convicts were mostly true, they were copied from London Tribunal and were published mostly because of their educational objective. Along with increasing interest to a detective story also biography of criminals were published. Apart from Britain also in France detective stories were read more often. Famous French detectives were L. Madrain, P. Coignard or E.F. Vidocq. The last was a detective who described memories and underworld of criminals which became very interesting for readers and also gave an inspiration for such authors as Dickens, Balzac or Poe.

E.A. Poe was also inspired by detective Vidocq so much that he wrote mentioned before famous *The Murders in the Rue Morgue* (1841), *Mystery of Marie Roget* (1842) or *The Purloined Letter* (1844). The setting in these stories is in Paris. These three stories opened the door for a detective story subgenre and it could be distinguished typical elements such as mysterious crime, astute and rational investigation, the answer to the riddle, presence of the detective who investigates very precisely to reveal an offender. Poe's trilogy became the essence of that subgenre, the mystery might be solved only when the detective investigates in rational and logical way.

Not only Poe introduced a brilliant and famous detective into literature, Sir A.C. Doyle also implemented a renowned private detective Sherlock Holmes. In 1887 Doyle published first story *A Study in Scarlet* describing Holmes's adventures.

It is worth mentioning that A. Christie is an author who contributed to develop the detective story subgenre too. She is often called the Queen

of Detective Stories, because of her great talent to create unforgettable stories. She wrote over 90 stories, starting with *The Mysterious Affairs at Styles* from 1920, up to *Sleeping Murder* issued in the year of her death. – *Ideas appear in the least expected moments: I walk down the street, I watch the exhibition of a shop with hats, until suddenly a thought flashes: oh, in this way, one could perfectly mask the crime, no one will guess* – she often said.[24] A. Christie was able to make fascinating characters out of the most boring inhabitants of small towns, she described murders in luxury apartments as well as on trains, planes, libraries. Criminals often turned out to be the least expected: calm, balanced, elderly, with a perfect alibi, she even broke the age-old principle of criminal stories, making the murderer a narrator or a detective. *I usually have half a dozen [notebooks] on hand* – she said. – *I write there what more interesting concepts, information about poisons and medicines, read in the newspaper reports of particularly cunning scams. Of course, if I kept the notes in perfect order, I would have avoided many problems*.[25]

In Christie's stories there is a very clear division into good and evil. Regardless of age and social status, as well as the motive – the guilty must be punished. Even if a reader sympathizes the villain from the first page, it must be accepted that the crime will not be without consequences. – *The murderer must not be saved, as if the man who escapes the disease-stricken village in the Middle Ages is not saved and enters between innocent healthy children in the neighboring village. Innocents need to be protected; they need to be provided with peace and security, let them live without fear in the human group* – Christie said.[26]

But her stories are not just a game of good and evil. Interesting view appears in the stories in which the main characters decide to make a murder as an act of justice on those who managed to avoid the consequences. Christie usually takes up existential issues and asks the questions: can a man kill in the name of good? Can any murder might be justified?

In postmodern poetics the time line of the development of the detective story genre is presented from Poe to Pizzolatto. Starting from

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[24] Christie A. An Autobiography. William Morrow Paperback. London, 2012. ISBN 0062204572. P. 313.
[25] Ibidem, P. 224.
[26] Ibidem, P. 126.

Kafka's The Trial as a key precursor to Borges' "Death and the Compass" (1942), Nabokov's The Eye (1930), and Beckett's Molloy (1951), in terms of the exploration of the metaphysics of identity. In addition, The Trial is used as a meta-text to examine the disruption of ordered reality in Pynchon's The Crying of Lot 49 (1966), Robbe-Grillet's The Erasers (1953), and DeLillo's Players (1977). Auster's exemplary novel City of Glass (1985) is then read in the context of Poe's "William Wilson" (1839) and "Man of the Crowd" (1840), and interpreted alongside a close reading of Beckett's Molloy. Finally, Nic Pizzolatto's True Detective (2014) is identified as the most recent example of metaphysical detective fiction, marking a translocation from page to screen, into contemporary popular culture.

2. Types of Detective Fiction

In the 1970s literary critics decided that stories would be better if they were deprived of the plot. By saying that they scared off many potential writers who were hoping to become a part of the main stream of literature. They turned back to popular literature and many took to writing crime stories.

There are several types of detective stories, among them it might be distinguished: a classical detective story, hardboiled stories, a historical mystery, cozy mysteries, a serial killer mystery, a legal thriller or a locked-room mystery.[27]

The first type a classical detective story is often called *whodunit* because it is a brief, suspenseful report on the murder investigation. The investigation is carried out by a police inspector or private investigator or, at least by an amateur. The author should observe specific conventions and, above all, give the reader all the clues and reasons for the collusion used by a detective to solve the mystery. Traditionally, this type of a story begins with a murder that disturbs the peaceful life of people belonging to the middle or upper class. Then there is an investigation which reveals the weaknesses and limitations of all characters. However, from the moment when the detective gives the name of the actual perpetrator, this act seems to be remarkably significant and morally important to fix everything. Only the truth counts. The punishment is not of great importance. It is

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[27] Symons J. The Bloody Murder: From The Detective Story to Crime Novel. New York. Mysterious Press, 1993. ISBN 9780892964963. P. 75.

obvious that when the name is revealed, everyone and of course the reader is satisfied. British literary critic B. Brophy wrote: *The detective works like Ego: he finds meaning in what is irrational and frees us from guilt for someone's death.*[28] Another British writer W.H. Auden explained: *The role of the detective is not so much to prove the guilt of the murderer as the innocence of all other characters. The murderer is a scapegoat, the paradise community is saved by plunging him, and the reader makes sure that the guilt is beyond the world and beyond him.*[29]

Stories of this type have a wonderful lineage in the form of the achievements of such great writers as Sir A.C. Doyle, who created the character of S. Holmes and his assistant Dr. Watson; A. Christie who implemented Miss Marple and inspector H. Poirot and his assistant Hastings; D.L. Sayers who created Lord P. Wimsey.

Whodunit stories created in the first period of Golden Age could be reduced to mysteries. Writers invented the most complicated murders and gave detectives such flashes of genius that made it possible to discover the truth.

The whodunit stories return to contemporary crime literature and is rightly called a detective story. Its rules are somewhat loosened but the basic rule still applied – a murder and successful investigation. It is a capacious and quite deep genre that allows to focus on the characters' personalities and the perplexing situation in which they found themselves.

A detective story that is the closest to the classic origin carries the challenge for the reader: *Do you guess who did it (whodunit) before I tell you?* It provides the reader both false and real guidelines. The detective usually has a friend or someone trusted who can help him (a foil).

Another type of detective stories are **hardboiled stories** describing the darkest demi-world. The characters are mostly gangsters, drug dealers and other residents of the low-life. The characters are definitely negative and the language is brutal. There is often violence, but this type of detective stories is also quite conventional. Authors believe that only their writing faithfully shows society, while others say that they deliberately create a contemporary fantasy set in a city. Hardboiled story became cult literature in the early 1990s when the leading British creator of the genre,

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[28] Brophy B. Detective Fiction: A Modern Myth of Violence? The Hudson Review. 1965. Vol. 18. № 1. pp. 11–30 (retrieved Feb. 5, 2019).
[29] Auden W.H. Notes on the detective story, by an addict. *Harper's Magazine.* 1948. (retrieved Feb. 5, 2019).

Derek Raymond, died. Other hardboiled story's writer Walter Mosley gained recognition thanks to the fact that in his series of novels about Easy Rawlins he used the dialect of Afro-Americans: *Most days, no matter what I was working on, I would have stopped and talked a while. That's what made me different from the cops and from other people, black and white, trying to find out something down in black L.A. The people down there were country folks and they liked it when you stopped for a few minutes or so.*[30]

In *Godfather* by M. Puzo there are many violent dialogues that reflect hardboiled types of detective stories: *You talk about vengeance. Is vengeance going to bring your son back to you or my boy to me? I forgot the vengeance of my son. But my youngest son had to leave this country because of this Sollozzo business. So now I have to make arraignments to bring him back safely cleared of all these false charges. But I'm a superstitious man. And if some unlucky accident should befall him, if he should be shot in the head by a police officer, or if should hang himself in his jail cell, or if he's struck by a bolt of lightning... then I'm going to blame some of the people in this room... and that, I do not forgive. But, that aside, let say that I swear, on the souls of my grandchildren, that I will not be the one to break the peace we have made here today.*[31]

Interest in the type of **historical crime stories** comes from the desire to recreate and revive the realities of the era in which the action of the book is placed. Writers return to their own childhood, to the days they remember best or analyze the beginnings of the police and the judiciary institution to get information for their detective stories, e.g. E. Peters for his character, Cadfael, recalled to the 20th century. The success of these books is based on the quality of the realities it is built of. Unlike other stories, where the part of information might be collected while writing, the creators of historical crime stories first explore the period and only then devise a plot that will allow them to use what they learned.

A good example of historical detective story might be *The Name of The Rose* by U. Eco. In that story two monks are coming to the abbey to take part in a debate about the poverty of Jesus Christ. Abbot asks one of them for help in solving the mystery of the death of Adelmu's porthole from the Otran, who was found dead at the foot of the abbey. The novelty

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[30] Mosley W. Black Betty. Pocket Books. New York, 1994. ISBN 1852423803. P. 91.
[31] Puzo M. Godfather. Arrow Books. London, 1998. ISBN 9780099528128. P. 281.

is that traces seem to exclude suicide or an accident. The situation becomes more complicated when more monks die. The next events seem to indicate more and more that everyone wants to acquire an ancient book, and the key to solving the mystery lies in the mysterious library of the abbey: *"I am trying to put myself in the murderer's place. If Venantius had died, been killed, in the refectory, in the kitchen, or in the scriptorium, why not leave him there? But if he died in the library, then he had to be carried elsewhere, both because in the library the body would never have been discovered (and perhaps the murderer was particularly interested in its being discovered) and because the murderer probably does not want attention to be concentrated on the library."*[32]

In addition to the story that takes place in the past, there are also stories which an example is *The Daughter of Time* by J. Tey, where the contemporary character explains the mystery: *"Know what I find the convincing thing in the case for Henry's guilt?." "What?". "The mystery." "Mystery?". "The mysteriousness. The hush-hush. The hole-and-corner stuff.' 'Because it is in character, you mean?' 'No, no; nothing as subtle as that. Don't you see: Richard had no need of any mystery; but Henry's whole case depended on the boys' end being mysterious. No one has ever been able to think up a reason for such a hole-and-corner method as Richard was supposed to have used. It was a quite mad way to do it. He couldn't hope to get away with it. Sooner or later he was going to have to account for the boys not being there. As far as he knew he had a long reign in front of him. No one has ever been able to think why he should have chosen so difficult and dangerous a way when he had so many simpler methods at hand. He had only to have the boys suffocated, and let them lie in state while the whole of London walked by and wept over two young things dead before their time of fever. That is the way he would have done it, too. Goodness, the whole point of Richard's killing the boys was to prevent any rising in their favor, and to get any benefit from the murder the fact of their deaths would have to be made public, and as soon as possible. It would defeat the whole plan if people didn't know that they were dead. But Henry, now. Henry had to find a way to push them out of sight. Henry had to be mysterious. Henry*

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[32] The Name of the Rose. URL: www.goodwin.ee/u.eco.thenameoftherose (retrieved Feb. 5, 2019).

had to hide the facts of when and how they died. Henry's whole case depended on no one's knowing what exactly happened to the boys."[33]

Psychological thriller is another type of detective stories. This type is best summarized by the principle: "let them laugh, let them cry and let them wait", although laughter is usually limited to smiles contemptuous with irony or wit. The popular topic of these stories is someone's decline, usually there is a crime or its consequences also appear. Its key elements are the study of the protagonist and a story that absorbs the reader, containing a certain amount of insinuations and puzzles, told in a way that holds in suspense. In a typical psychological thriller, the reader observes how the unconscious characters are heading towards their own destruction. Awareness of the overcoming catastrophe and the inability to detach from this attention is a basic human trait and source of success for many literary genres. In *The Collector* J. Fowles describes a young man named Ferdinand Clegg, who works as a clerk in the town hall. His hobby is collecting butterflies. Ferdinand unfortunately fell in love with Miranda Gray, unfortunately, because due to his shyness he cannot even make contact, confess in the love to his beloved. Ferdinand decides to kidnap and imprison his beloved in the belief that in spin of time she will love him. He uses chloroform for kidnapping and then ties Miranda in the basement of his house. Miranda decides to kill her executioner, but is seriously ill; Ferdinand, convinced that this is the next attempt to escape, hesitates initially with giving her help, and then with the call of a doctor. Miranda dies of pneumonia: *I can't sleep. I'm going mad. Have to have the light on. Wild dreams. I think people are here. D. Minny. It's pneumonia. He must get a doctor. It is murder. I can't write it down. Words are useless. (He's come.) He won't listen. I've begged him. I've said it's murder. So weak. Temperature 102. I've been sick. Nothing about last night, him or me. Did it happen? Fever. I get delirious. If only I knew what I have done. Useless useless. I won't die I won't die.[34]*

In a ***typical thriller*** less psychology and more fights than feelings are described. Thrillers are adventure stories, have a fast pace, lots of action and confusion in them, and a terrible climax appears at the end. In the world of thrillers, high or the highest stakes are always played and their

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[33]Daughter of Time. URL: www.ebooks.adelaide.edu.au/t/tey/josephine/daughter_of_time/ (retrieved Feb. 6, 2019).

[34] The Collector. URL: www.kkoworld.com/thecollector (retrieved Feb. 5, 2019).

protagonist must be able to withstand both mentally and physically because they are forced to face incredible adversities. R. Chandler summarized this genre: *Thriller is a development of a fairy tale. It is a melodrama so thoroughly made to make the illusion that a told story, though incredible, could happen.*[35]

There are three types of thrillers*: international, espionage* and *political thrillers*. The international thriller is a large-scale project. Its action takes place in several countries and focuses mostly on crimes. War events often come to play. Usually there is an investigation and a desire for justice or revenge. An espionage thriller usually deals with betrayal and its motives rather than a crime. The reader enters the world of half-truths and intricate intrigues, he is not required to demystify anything, but only to put his faith in the character. In these stories there are slightly less actions and more introspection, which is considered to be intellectually more demanding. *Human Factor* by G. Greene is among the best. Political thrillers mostly concern the Machiavellian behavior of politicians. TV adaptation of the story by M. Dobbs's *A House of Cards* – about a man who does not allow anything even the consent of murder to hinder his ambitions – achieved spectacular success. Political thrillers dense with intrigue and betrayal can completely ignore the motive of a crime.

The detective story gives the reader the pleasure of finding answers to the questions about who committed a crime and who is a perpetrator, it shows intellectually mastering cause-and-effect relations and ordering facts. The pleasure of reading such work is multi-level – intellectual, psychological and moral. The novelty here is that there is the opportunity to solve the riddle and sort out what initially seemed to be totally unintelligible, unclear. Reading this type of story also gives psychological satisfaction that there is some order in the world – even if it was in some way disturbed, because someone murdered someone or robbed, but in the end the culprit is caught and punished. So there are many reasons why this genre is valued. It is no coincidence that it is so popular.

In classic detective stories the main clue was not always a murder. In most cases it was, for example, theft or even a mysterious disappearance. It was mainly about a mystery, a mystery – often connected with the criminal world, but that was not the case at all. Murder in stories gained

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[35] Crime Reads. URL: www.crimereads.com/the-time-raymond-chandler-and-ian-fleming-got-together-to-talk-about-thrillers (retrieved Feb. 5, 2019).

popularity only from Agatha Christie, that is from the 20th century. The twentieth century is getting more and more bloody – these are mostly murders and they are more and more brutal. Nineteenth-century stories are much more elegant – even when someone kills someone, it does it in a more sophisticated way, like by pouring poison into a glass.

Sometimes the crimes committed in reality are not as deliberate and organized as in the literary fiction. It might be a question: what is more lacking in people – imagination or calculation? It could be probably something else. The real criminals lose their spontaneity. They most often commit crimes under the influence of the moment with the help of accidental tools. Later they have a problem with hiding the body, obliterating traces etc. There may also be various psychological reactions such a person may admit to tell someone. Many murderers feel the need to tell about a crime. However, it is different in books. Being the author of the detective story, there is the advantage that the crime might be planned and commited very precisely. In opposition to literary fiction life is chaotic – and in this case, people lose their lack of planning, excessive spontaneity.

Looking at the detective stories that are currently being written the characters are very different from those written at the beginning of the formation of the subgenre. An interesting phenomenon is the capture of the genre by high-level literature, but also such trends as the development of a feminist detective stories, because there are as well woman writers who try to adapt this subgenre.

It is worth adding that Umberto Eco joked in his essay that in fact all scenarios in detective stories have already been rehearsed. All except one: when the reader turns out to be the killer. The novelty here is that there were so many other possibilities that it is really hard to be surprised that this genre like all other genres of the formative story is repetitive. This is a very serious downside, because at this point the book loses what the reader is looking for in literature, that is, originality and showing such points of view, which the reader did not think about.

It might be said that the detective story has a fascinating present and a great future. This genre still functions very well in its popular variant, perhaps not very artistic, but it is also well-selling and satisfying for undemanding readers, that is, duplicating schemes, but in an intelligent way, for example by enriching them with some additional elements.

Another reason why would not be declined this subgenre in the near future is the fact that it is one of those genres that it crossed the border

between popular literature and high literature in a very successful way. It was believed that such books as detective, gothic or romance novels, especially in the Harlequin edition, should not be read by no self-respecting reader or literary critic. However, in the 1960s, and even a little earlier, these genres regained their popularity. The interest of the authors of the high novel, i.e. artistic, prestigious was gained.

In the American literature, such an example is Thomas Pynchon – one of the intellectually challenging novelists. It is impossible not to mention about Umberto Eco and his first work, *The Name of the Rose*. Another example is the English author Graham Greene. He is a moralist, catholic and religious writer. *Brighton Rock* is his first book kept in the convention of a detective story. Of course, the author breaks some patterns here; he does not use the classic formula of the genre, but only uses it to express certain moral truths – stories about the choice between good and evil, metaphysics, problems of faith in God, etc. That is why popular, best-selling, and the artistic editions of detective stories might be considered as great literary subgenre and it would have been far from predicting their imminent death.

Summarizing the writers describing themselves as thriller authors declare that they are not interested only in conducting an investigation or observing subtle changes in relations between people. These books only seem to be a typical struggle between good and evil – they are based on meticulously collected facts. Creating thrillers sometimes requires such a deep study of human behaviors as writing a scientific research. Types of detective stories such as: a classical detective story, hardboiled stories, a historical mystery, cozy mysteries, a serial killer mystery, a legal thriller or a locked-room mystery involve the author to carry out extensive and thorough research related to the described events.

CONCLUSIONS

Thus, there are different types of detective stories, but all of them should have the same elements to be called a detective story: a crime, a victim and a culprit.

The characteristic features of the structure of these stories are determined by their type. Analyzing the definitions, the form of detective stories is appropriate for individual authors. Writers believe that the effect they would like to achieve, mostly retain the flexibility in developing history in any possible direction.

It is proved that fast-flowing, thriving action provides a lot of reader's involvement into detective story's action. The story, full of unexpected turns of action and great intrigue, gives the opportunity to practice logical thinking, to develop deduction, which is guided by stories' detectives.

SUMMARY

This article deals with the genre peculiarities of detective stories. The aim of the research was to provide the comparison, analysis, discussing detective stories' passages, and also presenting the theoretical and practical aspects of detective story subgenre. To understand the framework of detective stories definitions of genre, stylistic and structural peculiarities were presented. Detective story subgenre is defined at many different levels, but it might be summed up that it is a type of popular literature with the main elements: a crime, victim, and perpetrator. The process of investigation is planned to interest readers and encourage them to be an active part of it.

Although there are many different types of detective stories all must have the same essential points focusing on revealing the truth. The characteristic features are determined by the detective story's type. Authors believe that the effect they planned to achieve, generally retain the flexibility in developing story in any possible direction.

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GENDER IDENTITY IN A POSTMODERN TEXT: SCHOLARLY CONCEPT, MEDIA STEREOTYPE, LITERARY IMAGE

Marchyshyna A. A.

INTRODUCTION

Transformation of scholarly paradigms in the epoch of postmodernism as well as reaction to the challenges of the globalized world result in revision of the principles of social interaction and relocation of the crucial figures on the chessboard of moral and value. Here belong such concepts as "sex", "gender", "sexuality", the correlation and representation of which generally constitute the present-day widely acknowledged understanding of gender identity. The traditional sex dichotomy man/woman used to be actualized as "male/female", the inherent properties of those latter being synchronically formed and approved by society. As long as this established alliance provoked no doubts, the terms "sex" and "gender" alongside with the corresponding phenomena were considered synonymic. Hardly the scholars (S. de Beauvoir, S. Freud, E. Fromm, R. Lakoff, M. Mead, A. Oakley, G. Rubin, R. Stoller etc.) entered upon the first studies of distinctions between these and the inborn nature of sex and constructivist character of gender, a well-defined line of differentiation was drawn.

Like in philosophy and social sciences, the concept of gender has not got a homogeneous linguistic representation, either. The spectrum of gender lingual nominations counts dozens. These come both from self-defined gender identities and the socially apprehended nominated respectively phenomenon in question, what may be considered as a right of any society being a speaking community at the same time.

1. Gender Identity in a Scholarly Text

The contemporary world development is notable for progressive technology and scientific investigations widely introduced in each sphere

of human existence. It results in the autonomy of personal problems and human rights[1]. Science penetrates both human consciousness and human activity as the most objective and unbiased way of treating and using real facts. Science boasts of strict rules and norms in accordance with which certain theoretical regulations are approved and accepted. Representation of scholarly research achievements in a verbal form reflects both scientific principles (factography, evidence, truthfulness, objectivity, clarity) and cultural norms of making these achievements public. The lingual format of scholarly texts rests on the following two positions: 1) information of the verified facts with 2) their accurate scientific explanation.

There is no unified definition of **a scholarly discourse**. It is understood as a phenomenon of lingual and social nature which due to its structural and semantic characteristics forms a milieu for a specific variety of communication, i.e. it constitutes a type of discursive activity according to the sphere of communication undertaken by a definite social/professional group in order to let the members of this group realize their status and role potentials within the institutional limits. Thus, scholarly discourse is an element of a more general **institutional discourse** – a constituent of **professional discourse**. Like a particular type of institutional discourse, it represents a specific worldview. Moreover, this worldview is considered to be the most objective.

Being a multifaceted phenomenon, a scholarly discourse is realized in various ways. The knowledge obtained in the course of scientific investigation is represented, preserved and transferred by numerous means among which a text is most widely employed. Here, linguistic characteristics of this medium come to the fore. So, a **scholarly text** is considered to be a component of institutional discourse which provides interaction in scientific sphere by means of verbal units. It is a communicative phenomenon in which a lingual aspect is combined with extralingual and cognitive[2]. **Postmodern scholarly text** is derived from the general concept of a scholarly text and embodies the paradigm of

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[1] Козловски П. Культура постмодерна: общественно-культурные последствия технического развития. Москва: Республика, 1997. С. 207.

[2] Лук'янова Т. Об'єктивація гендерних стереотипів англомовними атрибутивними сполученнями, що позначають природні характеристики людини. *Вісник Житомирського держ. ун-ту.* 2008. Вип. 39. Філологічні науки. С. 209.

postmodern philosophy while interpreting ontological basis, empirical data and their verbalization.

The idea of a society, people, their abilities, possibilities and strivings to realize themselves in a given society is revealed in new aspects in the postmodern period. Gender identity represented in a scholarly text is a culturally, socially and lingually constructed entity, a result of combination of stereotypically fixed images with synchronically variable principles of style, genre etc. The interest towards social gender stratification penetrates into scholarly spheres and acquires its adequate reflection by verbal means in a text.

Until the 20th century, the differences between men and women used to be explained by their biological specifics, and this approach was approved by religious postulates. But progressive trends like technical and industrial development caused transformation of labour distribution and shifts in social and gender stratification. Scientists were no longer limited by biological determinism and religion and felt free to investigate various socio-cultural manifestations of human inborn sex attributes.

So, a postmodern scholarly text appeals to both traditional (biological) semantics of gender (as an absolute synonym to sex) and a new one, which is treated as the socio-cultural manifestation of the latter. The following fragment may serve an example where "gender" in used in the meaning "sex, male or female"[3]:

One half of the sample drew even tangentially on biological explanations to explain **gender differences** in life expectancy: there were no discernible differences by generation. These accounts ranged from general descriptions of women being 'tougher', 'stronger', having a different 'makeup' or having increased 'stamina' compared to men[4].

Here, in the course of life expectancy research, the authors observed groups of men and women. The biological stratification according to physiological (predominantly) and psychological characteristics into women and men is presented as gender differences. The title of the analyzed article, taken from the journal "Social Science & Medicine", proves that the authors consider the lexemes "sex" and "gender" absolute

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[3] American Dictionary of the English Language. URL: http://websterdictionary1828.com

[4] Emslie C., Hunt K. The weaker sex? Exploring lay understandings of gender differences in life expectancy: A qualitative study. *Social Science and Medicine.* Glasgow, 2008. Vol. 67. P. 811.

synonyms: "The weaker sex? Exploring lay understandings of gender differences in life expectancy: A qualitative study".

The late 20th century is marked by a 'gender' expansion in the natural, humanitarian and social sciences. It results in the appearance of numerous texts where a clear line of differentiation between gender and sex is drawn. Here, sexuality (not just a body) is taken into consideration as a leading criterion of gender identification. H. Cixous proclaims the relevance of gender, unlike the stability of body parameters (mind the year of publication):

… sexual opposition, which has always worked for man's profit <…> is only a historico-cultural limit[5].

Scholars of various fields undermine "a fixed identity, be it genetic, biological, or existential" and suggest ideas which "challenge the gender binary system that produces and maintains binary constructions such as male/female and hetero/homo"[6]. Gender identity is treated as no longer being based on physiological and anthropomorphic attributes; it results from a broad discursive practice and, unlike the inborn qualities of biological sex, is consciously chosen, self-defined[7]. The academia come to understanding that sex is what people are born with, gender is what people perform. Hence, quite naturally a theory of performative genders (J. Butler) takes its leading positions in the 20th century humanities. According to J. Butler[8], gender is constructed in the process of human intercourse by means of speech acts and non-verbal communication. These 'performances' are portrayed in different kinds of texts where certain peculiarities may be picked up.

The most notable feature among these is vocabulary. The selection of gender relevant lexicon is determined by the stylistic peculiarities of scholarly texts. Though the analyzed articles used as the material for investigation were picked from journals of different humanitarian areas, there are some common features characterizing the gender vocabulary. Firstly, this is terminology. It is not homogeneous in etymology and

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[5] Cixous H. The Laugh of the Medusa. *Signs*. 1976. Vol. 1. № 4. P. 883.

[6] Tilsen J., Nylund D. Resisting normativity: Queer musings on politics, identity, and the performance of therapy. *The International Journal of Narrative Therapy and Community Work*. 2010. № 3. P. 66.

[7] Escudero-Alias M. Long Live the King: A Genealogy of Performative Genders. Cambridge: Cambridge Scholars Publishing, 2009. P. 4.

[8] Butler J. Gender Trouble: Feminism and the Subversion of Identity. New York: Routledge, 1990. 172 p.

semantics. This is the typical situation with the new branches of science which are in the process of development. Their terminological systems are developing, too. Gender linguistics of postmodern period may be regarded as one of such paradigms.

The scholarly authors who follow the biological determinism of sex/gender correlation use lexemes man and woman as both indicators of inborn physiological attributes and their gender realization in social and cultural milieu. Alongside with these key nominations, the adjectives male/female, masculine/feminine serve to signal a person's sex and/or gender identity. The spread of interest towards gender problems and the "coming out" of queer identity caused the need of adequate lexical units to stand for non-normative identities. There emerged the whole clusters of words which can be classified according to different criteria.

The first group may be called semantic neologisms. These are words which alongside with their neutral meaning have acquired gender relevant semes. Here belong the adjectives queer and gay which in scholarly texts are most frequently found in terminological collocations like queer person, queer people, queer identity, gay men, gay partner, gay spouse. The lexemes underwent "positive resignification in the early 1990s, carried out by activist groups of queer people who wanted it to become a weapon of self-representation and self-expression"[9]. Moreover, there is a tendency to substantivize queer and gay so that a noun categories of number and case might be attributed.

The second group comprises compound words with the initial components hetero-, homo-, trans-. Though these formants possess different etymology (homo from ancient Greek meaning "same" through a Latin noun meaning "man"; hetero – from Greek adjective meaning "different"; trans is a former Latin pronoun meaning "through", but in its present usage it is just a clipped form of a noun "transition" which signals a change of identity, a shift in gender representation) they are quite productive in formation of different parts of speech in gender relevant lexico-semantic group: homosexual, homophobia, homonegative/positive, homogenized, heterosexual, heteronormative, heterosexism, heterosexist, transgender, transsexual, transformative.

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[9] Escudero-Alias M. Long Live the King: A Genealogy of Performative Genders. Cambridge: Cambridge Scholars Publishing, 2009. P. 3.

The third group of terminological units is characteristic of scholarly fields which are developing while being investigated. The terminology is still being coined, so the terms to accurately nominate the new concepts have not been approved yet by the academia working in this sphere. That is why phrasal nominations of gender identity constitute quite a significant part in gender vocabulary. Such units both nominate and describe, e.g. heterosexual/homosexual men/women, genetic mother, surrogate mother, birth mother, non-White men/women, gender binary etc.

2. Gender Identity in a Media Text

English postmodern mass media texts reflect the contemporary public opinion and serve the communicative background for formation, functioning and transformation of gender stereotypes. Thus, gender identity is rendered as a stereotype reconstructed by language means. Mass media meet the social mainstream demands for freedom of self-presentation where public disclosure of gender identity is among the ways of liberation from the deep-rooted dual sex-gender correlation the violation of which marks both the marginal status of an individual and the dominance of patriarchal values among moral principles.

The **publicist** discourse "mirrors" gender as both resting on social stereotypes and formed by a journalist's personal view of the phenomenon. The contemporary nomination of the style – **journalistic** – more adequately designates the social and lingual specificity of the texts it comprises. A present-day journalist is much more responsible for influence on public opinion than public speeches which are no longer a powerful instrument of persuasion but rather a PR necessity: "journalists compose their discourse from the discourses of their sources, taking decisions concerning how and why show or hide them"[10]. The publicist discourse researchers single out two key functions it fulfills: informative and suggestive, which should be realized simultaneously[11]. The suggestive influence is stronger if the information is presented in an expressive way.

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[10] Cunha G.X. The multiplicity of voices in the journalistic discourse: study of polyphony in Journalism in light of a modular perspective of discourse organization. *Intercom: Revista Brasileira de Ciências da Comunicação*. 2015. Vol. 38. № 2. São Paulo July/Dec. P. 159.

[11] Пономарів О.Д. Стилістика сучасної української мови: підручник. Тернопіль: Навчальна книга − Богдан, 2000. С. 12.

Verbal representation of publicist/journalistic discourse is predominantly realized through the texts published in mass media. The latter can boast of a longer "life" compared to the oral discourse. Hence, they become means of fixing and preserving information in the way of describing facts, data, opinions etc. That is why the term "**media text**" has been chosen for the present study to stand for a text component of publicist discourse published in a paper or an electronic mass medium.

It may seem reasonable to apply the lexeme 'present-day' in the meaning of "postmodern" considering these two words synonyms as far as the present research focuses on the period of early 21st century which is undoubtedly marked by postmodern transformations, at least, in the way of text semantics and structuring.

The gender concepts reflected in the analyzed texts are transformed in order to meet the requirements of the texts recipients. The editorial policies of the majority of media are aimed at receiving profit by enlarging the number of readers which in this sphere is reached by offering them the information they are eager to obtain. It explains the depiction of familiar stereotypes in media texts in which the readers recognize themselves or the people they know.

As the research proves, the gender stereotypes represented in postmodern mass media are usually based on discrepancy between sex and gender as different though interdependent entities. Thus, traditional understanding of sex/gender correlation is depicted as a routine feature of social life:

*Until extremely recently it was accepted that your **gender is what you are born with**, not the subject of personal choice, and that is what most people still believe*[12].

Here, the author states that in patriarchal tradition the concept of sex (=gender) is treated as an innate constituent but not the result of a personal choice.

The present-day mass media texts split the former biologically determined sex/gender dyad and undermine the traditional concept of a man as a breadwinner and a woman as a born housewife as well as strict division of society members into males and females. **Queer** identity gets

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[12] Brocklehurst S. Philippa York 'I'm fine with who I am'. BBC News. URL: http://www.bbc.com/news/uk-scotland-40946654?intlink_from_url=http://www.bbc.com/news/topics

its interpretation in media discourse and signals a new dimension of personality identification.

The research shows that a media text tends both to represent different stereotypes and construct them. Media transmit the already formed stereotypes of mass consciousness and those where the mediapolitics is directed to. The former fix and spread the familiar concepts and images, the latter signal the genesis and organization, grouping of some amount of new information the community members possess. This information scope gets its verbal signification and appears as a consolidated new entity "legitimized" by a mass medium.

So, several clusters of gender stereotypes as depicted in mass media texts may be singled out. They are as follows:

1) stereotypes of **femininity/masculinity**. This group is grounded on social ideas of psychological traits of men and women which generally oppose each other.

The media texts analysis proves that postmodern **masculine** gender stereotypes are marked by logical thinking, prosperity, financial success, activity, violence, domination, ethnicity, appearance and are rather performed than inborn. Postmodern transformation of a masculine stereotype consists in certain courage to violate the social pattern of masculinity introducing some new features into it.

Postmodern **feminine** stereotypes reveal the revision of patriarchal view of women's subjectivity, emotionality, lack of logic, specific professionalism, appearance and beauty, social roles, reproductive and matrimonial functions.

What's more, gender stereotypes are construed via body, social intercourse, labour distribution, cultural norms, hierarchy of values, sexuality. Gender identity in present-day mass media texts implements both traditional and novel ideas about gender, destroys the principles of masculine-feminine subordination and advocates sexual and social egalitarianism. This is adequately reflected by journalists:

*A new study shows **gender stereotypes** are just as strong today as they were 30 years ago <…>*

*The study, published in the journal Psychology of Women Quarterly, compared data from 195 college students in 1983 to data from 191 adults in 2014. The participants from each period rated the likelihood that a **typical man or woman** has a set of **gendered characteristics**. The researchers found that despite greater diversity in the 2014 sample,*

*people continue to strongly **stereotype men** and **women** on **personality traits***.

*People exaggerate the extent to which **men and women are different** from one another[13]*.

Here, *gender stereotypes* mean *typical man or woman has a set of gendered characteristics*. The form "*gendered*" instead of just "*gender*" as an attribute signals their construction, not an innate feature.

Queer stereotypes verbalized by queer identity nominations appear in media texts to indicate changes in the social consciousness concerning traditional inviolability of sex-gender dyad.

Among the complexity of decisions any journalist must take in every disputable situation, the concept of queer remains one of the most controversial. The confusion between the lexical meaning of "sex", "gender" and their correlation result in the public conflicts where the top politicians are involved:

*The Trump administration has also aggressively shifted positions in cases involving **gay** rights, said Human Rights Campaign legal director Sarah Warbelow. In a New York case involving a skydiving instructor who alleged he was fired after telling a customer he was **gay**, the Trump administration's Justice Department weighed in to argue that a federal law barring **"sex" discrimination** means **discrimination based on gender** and doesn't cover **sexual orientation**. The Equal Employment Opportunity Commission under President Barack Obama took the opposite view[14]*.

In the quoted fragment,, the notions of *"sex" discrimination* and *discrimination based on gender* are treated semantically similar and do not imply *sexual orientation* what causes a legal collision as it violates personal rights (*he was fired after telling a customer he was **gay***). The nomination *gay* stands for a queer identity meaning social and cultural representation of sex, sexuality and a corresponding appearance and behavioral model known as gender.

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[13] Beech S. Men really ARE from Mars: Gender stereotypes still strong today despite rise of feminism. *Sunday Express.* URL: http://www.express.co.uk/life-style/life/651175/Men-from-mars-gender-stereotypes-strong-today-despite-rise-feminism

[14] Gresko J. At high court and others, Trump reverses legal course. *The Times Record.* URL: http://www.timesrecord.com/news/2017-09-29/Nation%7CWorld/At_high_court_and_others_Trump_reverses_legal_cour.html.

The present-day newspaper text makes differences between queer identities and euphemistically calls them *transgender people*, the nomination often serving an umbrella term for each member of LGBT abbreviation (lesbian, gay, bisexual, transgender). Moreover, contemporary media texts do differentiate between them and apply appropriately regarding the mentioned above identities as particular, as can be seen, for example, in the title "*Joining a public battle changed this private **transgender** woman's life*" (The Washington Post, April 30, 2016) where the contents reveal the life of a person with male-to-female transition.

It is generally known that mass media direct the society in formation and regulation of moral values, communication schemes, ethical norms. If the present-day agenda includes gender identity representation and apprehension, media fulfill the task. Thus, queer identity nominations are characteristic of newspaper texts of late 20th – early 21st century. Let's consider the example:

*After decades of fighting her family, her community and herself over her **gender identity**, Kendall Balentine finally made peace with it. She became content to live out her retirement quietly, for the first time in her life **as a woman**, with **her wife** and dogs in the relative isolation of Deadwood, S.D.*

*<…>"All my life, I put myself in harm's way because **I couldn't be who I was**," said Balentine, 49, **a retired Marine and deputy sheriff** who fully **transitioned from living as a man to a woman** last year. "I decided now I was willing to die for who I am and fight for those who didn't have a voice."*

*Balentine is part of a **new wave of transgender people** stepping out of the shadows to fight a surge in state bills requiring people to use the bathrooms, locker rooms and dressing rooms that differ from their **gender identity** – measures they consider unnecessary, dangerous and rooted in **offensive stereotypes**.*

*Many, like Balentine, have been recruited for the spotlight by national **lesbian, gay, bisexual and transgender** rights groups, scrambling to address a critical weak spot in their broader fight for rights: the country's unfamiliarity with **transgender people**[15].*

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[15] Somashekhar S. Joining a public battle changed this private transgender woman's life. *The North Jefferson News.* URL: http://www.njeffersonnews.com/cnhi_network/ joining-a-public-battle-changed-this-private-transgender-woman-s/article_a611211b-4817-5cdc-9e81-c0c46fe6cc4d.html.

This fragment depicts several stereotypes: 1) the society traditionally recognizes gender identity by birth certificate; 2) state authorities carry out the regulatory policy according to sex but not gender; 3) queer-identity is formally designated by a limited number of types abbreviated as LGBT; 4) there is no social understanding of queer diversity, i.e., gay and transgender are synonyms in this fragment (though they are not); moreover, the lexeme "*transgender*" is taken as a generic term for all queers. Such verbal confusion is perceived by the readers and influences the formation of queer as a concept;

2) **professional** activity characteristic of men and women. It is based on social practices and often demonstrates the masculine gendered dominance. Women are traditionally employed in executive spheres and service, men – in creative, instrumental and representative[16]. But the present-day politics witnesses the shift of gender distribution and more and more ladies become leaders of nations and countries thus ruining the ancient stereotypes. The British Prime Minister is one of the best examples:

*May is paying the price for **mismanaging Johnson** during **her period of political hegemony** after **she became leader**. After he was betrayed by Michael Gove and lacking any particular faction in the parliamentary party, **she brought him back from the brink of political death by making him Foreign Secretary**, but also used **her strength** and **his weakness** to shrink his empire[17].*

The fragment depicts female dominance what is marked by the lexeme *hegemony*. Teresa May saved Boris Johnson from political death which showed *her strength* and *his weakness* – word combinations, stating the postmodernist confusion among the social distribution of stereotypical gender roles. The traditional nominations of conventional male/female attributes – **strength** and **weakness** – are preserved, though;

3) norms and manners of social behavior, depicted in mass media, are sufficiently dependent on **sexuality** and its adjustment to conventional forms. Sexuality is one of the chief components of gender identity, its most recognizable sign. Congruence between a biological sex and sexual

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[16] Магдюк Л. Гендерні стереотипи. Вплив гендерних стереотипів на представлення чоловіків і жінок на ринку праці. *Маркетинг в Україні.* 2011. № 5–6. С. 8.

[17] Bush S. Theresa May is paying the price for mismanaging Boris Johnson. *New Statesman.* URL: http://www.newstatesman.com/politics/staggers/2017/09/theresa-may-paying-price-mismanaging-boris-johnson

orientation forms a traditional heterosexual gender identity which is supported by a widespread social moral and approved by social status. Deviations of normative sex-gender combination is regulated by mechanisms of social influence, among them – vistas, from which such phenomena are given in mass media. Hence, the traditional sexual female portrait abounds in subjectivity, weakness, dependence, victimization and lack of self-confidence. Stereotypes stress differences in male and female sexuality and treat them as naturally expected. Therefore, media publish numerous materials of such kind:

*The judge pointed out **the victim had not attained the age of consent** at the time of the incident.*

*"She has categorically stated in her cross-examination that the applicant had **repeatedly sexually assaulted her**," he said.*

***The man**, a resident of Nashik, was convicted and sentenced by a POCSO court in 2016 to imprisonment for 10 years.*

*He, however, approached the HC for bail arguing he had not committed the said offence and that he deserved to be let out on bail since **he was the sole breadwinner of his family**[18].*

Here, the most striking issue doesn't lie in the fact that a female under age had been *sexually assaulted*, but the reason which the criminal considers valid enough to release him from prosecution – *he was the sole breadwinner of his family*. The man had been brought up in the community where women were dependent on men in financial provision, and the latter used this status to commit crimes.

But the postmodern outlook makes it possible for alternative sexualities to appear on the printed page. Liberation of social apprehension of those with queer identity increases politicians' popularity as can be seen in the following example:

*But why is **Merkel** still seen as **a strong, almost unchallengeable chancellor**? A Guardian writer says one of **her key strengths** is her ability to disarm her opponents and demobilise their supporters by integrating their more left-wing policies into her own party's narrative. There is some truth to this, as shown in her moves on the **gay-marriage***

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[18] Having a boyfriend doesn't mean a woman can be sexually assaulted. *The Tribune.* URL: http://www.tribuneindia.com/news/nation/having-a-boyfriend-doesn-t-mean-a-woman-can-be-sexually-assaulted-hc/472751.html

bill, *the renewable energy bill, the minimum wage and the refugee question[19]*.

One of the reasons why the German Chancellor won the election is her intention to support *the gay-marriage bill.*

Mass media employ various means of verbal representation of gender identity. Here belong stylistically neutral nominative lexemes, scholarly terms, colloquialisms, word-building and semantic neologisms, idioms.

So, it may be stated that gender identity in contemporary mass media is a mirror of social life and moods. But, on the other hand, the readers should keep in mind the manipulative function of the press which is determined by the editorial policies. In postmodern theory of text interpretation, a reader is a co-author, so s/he has not only to perceive what is offered by a journalistic text but be active in transformation and decoding the information in order to make its cognitive influence most positive.

3. Gender Identity in a Literary Text

Verbalization of gender identity in a postmodern literary text is an artistic process the result of which is an image with clearly defined attributes allowing the reader to identify him/her as a representative of a definite gender. No matter how realistic an author wants his/her characters to look from the pages of a fiction text, they are always of dual nature bearing some real features and those developed by the author's power of imagination. So, if the author's aim is to represent an individual with a definite gender identity, the depicted character with be endowed with the identifying attributes to the greatest degree. Asking herself a question why image is so central to a man's consciousness, Carolyn F. Gerald suggests it is because "all images, and especially created images, represent a certain way of focusing on the world outside, and therefore they represent a certain point of view"[20]. So, literary text images, bearing characteristic features of a gender identity, reflect the perception of the world by a gender identified individual.

Gender identity in a literary text is derived from the existing model of sex-gender correlation. Besides, the idea of cultural relativity should be

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[19] Beppler-Spahl S. Why Merkel and Co want to keep politics 'boring'. *Spiked.* URL: http://www.spiked-online.com/newsite/article/why-merkel-and-co-want-to-keep-politics-boring/20321#.Wclh1jVx3cs

[20] Gerald C. F. The Black Writer and His Role. *African American Literary theory: a Reader.* New York: New York University Press, 2000. P. 81.

taken into consideration[21]. So, postmodern understanding of gender arises and develops from a pre-postmodern period of its interpretation which is traditionally dual: a masculine/feminine dichotomy. This is where the analysis should be started.

Postmodern **masculine identity** in a literary text splits into a group of images. The key concept is marked by a lexeme "man". In a text, it reveals the semantics of dominant social position due to the biological sex:

"*We waited a long time for you. In a family, **the man is the king**. Without you, I die – no king*"[22],

and may be used metaphorically and ironically to expose the loss of former dominance (or, rather, "hegemonic masculinity" as R. Connell calls it) over women:

***Men** stand around her, a **black-suited** afforestation rooted with brief-cases to the sleek, carpeted lounge. They talk and move from one leg to another like ninepins in a bowling alley. In the midst of the **wood** Charity glimpses one **tree**, the upstanding, blue-eyed, far from honourable Mark Carleton*[23].

The other masculine images include such types as "husband", "father", "son", "professional man", "boy", "lover (boyfriend)". There are few instances when a literary character embodies a single type of identity. As a rule, a personage performs several identifying functions, depending on the social context.

Sufficient changes in society's perception of a woman originate from the publication of Simone de Beauvoir's book "*The Second Sex*" (French: "Le Deuxième Sexe") in 1949. Since then, the academia, media, socio-cultural communities began to focus their attention on a woman as a subject of social progress, not just an object following a man. The phenomenon of "woman" penetrates into the centre of empirical research signaling a formation of a new paradigm – *anthropology of women*[24]. So, the present-day understanding of **feminine gender identity** is determined by social roles associated with biological female sex. It comprises the

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[21] Кісь О. Жінка в традиційній українській культурі (друга половина XIX – початок XX ст.) : монографія. Львів, 2012. С. 56.

[22] Fu K. For Today I Am a Boy. URL: https://www.goodreads.com/reader/49839-for-today-i-am-a-boy?percent=1.385412

[23] Oakley A. The Men's Room. London: Flamingo, 1991. P. 301.

[24] Кісь О. Жінка в традиційній українській культурі (друга половина XIX – початок XX ст.) : монографія. Львів, 2012. С. 45.

acquired psychological, behavioral, social and cultural attributes which are stereotypically associated with a woman's function in a community.

"Woman" is a collective image which generalizes the attributes traditionally referred to as feminine. Social attempts to transform the stereotypical concept of a woman became obvious in a postmodernist period, among them was the second wave of feminism. Traditional moralists resisted the inevitable changes in the social status of women what may be illustrated by a fragment of A. Oakley's novel "The Men's Room":

*She wanted Rachel to be like her, like her mother, and not to have cropped her hair and lack finesse and argue all the time. She wanted **women** to give **womanhood** to **women**, and saw feminism as an attack on this[25].*

The image of a woman can be identified without the key lexical unit nominating it:

*Her **hourglass figure** shimmied away with the distinct **ticktock of her shoes**[26].*

Here, a feminine character is easily recognized by a stature (*hourglass figure*) and the sound stereotypically produced by women's shoes (*ticktock of her shoes*).

Postmodern fiction exposes new feminine characters which could hardly be found in the pre-postmodern period, among them – single mothers, divorced or just single women:

***I'm divorced**, you see, and **I've got four children**, so **I have to work quite hard** to fit everything in.'*

*She could see he was interested in this information. 'An **independent woman**?' he asked.*

*"An **independent woman**,' she confirmed[27].*

The character from the fragment has to work hard to raise her four children but she consciously gave up her previous status of a wife to get a new one – an *independent woman*.

Feminine characters in postmodern literary texts are grouped into such types: "wife", "mother", "housewife", "professional woman", "girl", "daughter", "bride", "mistress/girlfriend". Quite often, feminine

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[25] Oakley A. The Men's Room. London: Flamingo, 1991. P. 53.
[26] Fu K. For Today I Am a Boy. URL: https://www.goodreads.com/reader/49839-for-today-i-am-a-boy?percent=1.385412
[27] Oakley A. The Men's Room. London: Flamingo, 1991. P. 117.

characters combine different identifying types fulfilling gender relevant functions in corresponding surrounding. It proves the suggestion that a postmodern gender identity is a multifaceted phenomenon, socially and culturally constructed, where the biological sex is no longer a nucleus. On the contrary, the latter is not fixed but seems to be diffusive and fluctuating.

Postmodernism as a philosophy paradigm reveals the transformation of biological sex dichotomy into plurality of genders. According to J. Derrida, it is a natural way of things when "binary and hierarchized oppositions"[28] split into variety. Such variability of sex/gender correlation caused the appearance of a generalized phenomenon of "otherness" which advocates gender identities different from archaic masculinity and femininity. Since the middle of the 20th century, it is known as **queer identity**. The semantic background of the phenomenon combines "non-normative sexualities intersected with other identity categories such as race and class, calling for a positive resignification of homosexual identities and practices"[29]. So, sexual practices with partners of the same biological sex constitute the main feature of a queer identity:

*Perhaps from the way I sat there staring at the floor, **he** added quickly, "I am not **queer**. I've got a **girl** up in Innisfil"[30].*

The character from the quoted fragment proves his heterosexuality by mentioning that he has a girlfriend (*I've got a girl*).

Synonymic to "queer" in fiction texts are identity nominations with a component "trans" which may stand for transgenders, transsexuals, transvestites etc. The enlisted lexemes are no longer considered marginal and informal in the poloite vocabulary. They identify individuals brave enough to expose their "otherness":

*"...and I found out all kinds of history on **TG's**. For instance, did you know in ancient Greece and Rome, Philo writes about men transforming into women?"*

***TG's. Transgenders**[31].*

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[28] Derrida J. Of Grammatology. Johns Hopkins University Press, 1998. P. 31.

[29] Escudero-Alias M. Long Live the King: A Genealogy of Performative Genders. Cambridge: Cambridge Scholars Publishing, 2009. P. 8.

[30] Fu K. For Today I Am a Boy. URL: https://www.goodreads.com/reader/49839-for-today-i-am-a-boy?percent=1.385412

[31] Peters J. A. Luna. URL: http://www.bestfreenovels.net/Young-adult/Luna/

Queer identity individuals have developed a wide system of lexical nominations and their derivatives where abbreviations are quite often: *T-girl (Trans-girl), MtoF* (male-to-female transsexual), *FtoM (*female-to-male transsexual) etc.

Beside the already mentioned, such gender identities as "homosexual", "transsexual", "butch", "stone-butch", "femme", "drag-queen", "drag-king", "gay", "lesbian", "crossdresser", "intersex(ual)" appear in postmodern literary texts.

CONCLUSIONS

The analysis of theoretical sources and scholarly, media and literary texts enables to deduce the following positions: 1) the nature of gender as a socio-cultural representation of sex is characterized by ontological duality: it is culturally constructed and culturally constructing, a process and a result; 2) postmodern gender identity is a heterogeneous entity comprising physiological, social, psychological, cultural, natural etc. factors which come to the fore depending on the context of personal intercourse; 3) signification of gender identity by lingual means reveals the its contents as far as it employs the available lexical, morphological, word-building and syntactic patterns with either a familiar or resignified semantics and stylistic properties.

The most notable feature of postmodern gender linguistics is vocabulary. The research proves that scholarly texts apply stylistically marked formal lexemes constituting the terminology of the field. The developing stage of gender terminological system is marked by numerous compounds and phrasal terms used to nominate gender identity types. Media texts represent both stereotypical view and novel tendencies in nominating gender identity. Journalists practice formal, neutral and even informal gender markers to make their texts comprehensible for the vast strata of readers. Postmodern literary texts experiment in introducing various lexemes and lexical clusters to stand for gender identity nomination and signification.

Postmodern gender identity is not interpreted as a synonym to sex identity, it has a broader semantics where the latter is one of the components. Unlike biological attributes, gender is an option of personal choice adopted by an individual after sufficient consideration, experience of feelings and sensations. It may not be stable, but can fluctuate due to the inner or/and outer conditions of an individual.

SUMMARY

The paper considers the manifestation of gender identity in English postmodern texts of three functional styles: scholarly, media and literary. In scholarly texts, gender identity is interpreted as a scientific object possessing a fixed set of attributes. Here belong a biological sex, physiological and psychological peculiarities verified by the relevant research. The academia's interest towards queer identity reveals the influence of postmodern ideology upon the scholarly world.

Media texts both broadcast mass stereotypes of gender identity and form new ones. They bear nominations and descriptions of masculinity/femininity, professional activity and sexuality stereotypes introducing new dimensions and nominations of them.

In postmodern literary texts, gender identity is a fictional image represented by various lingual means of morphological, lexical, word-building and stylistic means. Instead of traditional duality of male/female, a fiction text abounds in plurality of masculine, feminine and queer characters.

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NARRATOR IN THE ARTISTIC WORLD:
THE COGNITIVE PROJECTIONS

Matsevko-Bekerska L. V.

INTRODUCTION

The metaphor of "dizziness", once proposed by G. Genette to represent the deployment and specification of narratological discourse, currently, i.e., at the time after "narrative turn" (Martin Kreiswirth), is perhaps the most distinctive characteristic feature for understanding the essence of the newest studies in the field of exploring the specifics of narrative structures, their transformations and modifications, as well as the forms and methods of receptive and psychological adaptation in the mind of the reader as one of the important participants in the literary and artistic communication. Having been conceived in the bosom of structuralism, narratology has shown exceptional methodological flexibility, has appeared in numerous poetological and poetical studies, and convincingly proved the possibility, even the productivity and effectiveness, of the widest scientific and methodological synthesis. As I. Papusha shrewdly remarked, "narratology (along with semiotics, cognitivism, and communicative studies) became the first strict approach designed to streamline narrative ubiquity and to construct a model that would cover all narratives"[1]. One of the segments that somehow supplement and detail the paradigm of "all narratives" is cognitive narratology, especially relevant in the "post-classical" period of the narratological discourse formation ("the post-classical narratology" of D. Herman, 1997, with an emphasis on cognitive aspects of narrative theory). Therefore, it is relevant to study the specificity of an important component of narratological toolkit the essence and functionality of the narrator in the prism of certain aspects of cognitive approach.

In modern literary criticism, the cognitive and narratological panorama tends to active expansion and detalization. As I. Papusha remarks, "in the last decades, human interest has gradually changed the

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[1] Папуша І. Modus ponens. Нариси з наратології. Тернопіль. Крок. 2013. С. 17.

object of interest ... scientists start thinking about the essence of the narrative, the way of its existence or pragmatics"[2], which, in fact, led to the emergence and spread of the concept "narrative turn". However, an equally important consequence of growth and detalization of the narratological paradigm is the direction of research studies into the depth of the artistic text, the attempt to identify and in some way streamline the cognitive sphere of the dialogue or the polylogue of consciousness: creation, perception, understanding, interpretation, etc. It is quite right to consider the question, which O. Sobchuk suggests to think over: "what is the subject of the study of cognitive narratology: textual structures or structures of human thinking?"[3]. Therefore, it is worth to approach to understanding of the essence of narrative center as a weighty factor rather than harmonization, rather than the differentiation of the two aforenamed subjects.

Igor Papusha insists on the ubiquity of narrative and refers to the position of Hayden White, who associates the dynamic diffusion of narrative with an opportunity to resolve "the problem of how to translate knowledge into the story, the problem of modeling the human experience"[4]. Characterizing the tendencies of "post-classical narratology", David Herman emphasizes its cognitivist vector, and also defines three leading directions of the theoretical discourse growth methodological, thematic and contextual[5]. As a matter of fact, the search for "new technologies and methodologies"[6] occurs in the field of narratological research in combination of two fundamentally important approaches – first, the story is the center of development of the ontological paradigm, and second, – it is possible to find answers to key questions of cognitive narratology. Analytical discourse is represented by the works of M. Fludernik, D. Herman, M. Jahn, A. Palmer, B. Vervaeck, L. Zunshine and other scientists whose attention is concentrated primarily on the specificity of the connection between narrative and consciousness, as well as on the transformation of understanding of the basic concepts in

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[2] Папуша І. Modus ponens. Нариси з наратології. Тернопіль. Крок. 2013. С. 16.

[3] Собчук О.В. Переосмислення понять наративності, персонажа і фокалізації в сучасній когнітивній наратології. *МАГІСТЕРІУМ*. Випуск 48. Літературознавчі студії. С. 12.

[4] Папуша І. Modus ponens. Нариси з наратології. Тернопіль. Крок. 2013. С. 17.

[5] Ibidem. С. 18.

[6] Ibidem. С. 19.

narratology. For example, O. Sobchuk thoroughly analyzes the categories of narrativity, character, focalization[7], R. Savchuk foregrounds two main problems: "finding out the cognitive status of narrative" and "recognition" of the mode of development and understanding of the narrative[8], T. Grebeniuk thoroughly studies the cognitive aspects of the consciousness manifestation in the artistic narrative. For this purpose, the scholar refers to the theory of recognition of mental states and the concept of L. Zunshine[9]. At the same time, the problem of cognitive aspects of presentation is also discussed in linguistic research (I. Bekhta, O. Babeliuk). Thus, we can assume that cognitive discourse acquires a thematic detail, and specifies the leading directions of narratological research.

1. Literary and Artistic Work: the Space for Ontologization

Despite the active expansion of the field of narratives, the literary and artistic work retains its leading position as a basis of ontological communication, which grows into the space of communicating the intentions of creation – perception – interpretation – reinterpretations. Designing the parameters of communication to the plane of understanding the meanings of an artistic work is, in our opinion, one of the core aspects of cognitive narratology, making it possible to harmonize the "textual structures" and "structures of human thinking" (O. Sobchuk). The peculiarity of sense creation or the form of sense reproducibility in the artistic narrative, as well as its functional purpose, is considered in its canonical perception of the means of designing "the zone of psychological comfort" for the reader, in order that an individual self-recognition of personality could occur in an acceptable emotional and sensory context through mediation of the text. According to R. Barthes, "the text is directly related to pleasure, it is a pleasure without feeling

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[7]Див. Собчук О.В. Переосмислення понять наративності, персонажа і фокалізації в сучасній когнітивній наратології. *МАГІСТЕРІУМ.* Випуск 48. Літературознавчі студії. С. 108–113.

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[9]Гребенюк Т.В. Когнітивні аспекти репрезентації свідомості в художній оповіді. *Наукові записки Бердянського державного педагогічного університету.* 2016. Випуск IX. С. 200–206.

alienated"[10]. Thus, the artistic narrative is the space where "everyone becomes an insider". Adopting such an understanding of the receptive and interpretive discourse, the supporters of both purely narrative approach (insisting on the exhaustive analysis of the text, which focuses attention on the macro-communicative level of literary text and reveals complex organizational hierarchies with available pairs of a sender and a receiver of information) and discursive direction, whose subject of study is "the described and cited world"[11] have the opportunity to reach mutual understanding. However, the dialogical and communicative essence of the literary and artistic work itself has been removed beyond the discussion.

Cognitive approaches to understanding the essence of the narrative organization of artistic text make it possible to perceive the need to identify, and then to classify the characteristic features of the narrative in the structure of literary and aesthetic communication, which transforms into conventional communication. As observed by John Deely, "the first of narrative universals that we need to consider is actually a universal role of the narrative as the basis for the transmission of culture – the basis of [...] purely human semiosis by which biological heredity enters into the cumulative transfer of learning, which is possible only through the narrative"[12]. The semiotic nature of the analysis of the artistic text felt the need to establish and grasp the contact between the world about which is narrated and the result of this message in the form of a complete artistic phenomenon with the participation of a certain mediator. It is the story that becomes the necessary means, which makes it possible to synthesize holistically all the previous cultural and aesthetic experience in the ontological matrix of meaningful units. The text fragments, in turn, intertwine in quirky combinations of meanings and thus create a new world: it is not only fictitious in relation to the description, but also quite real and recognizable at the sensual level – the world of associations, symbols and impressions. As a reflection of the need to articulate some knowledge about outer space, literature inevitably came up with the story

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[10] Барт Р. Від твору до тексту. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст.* / за ред. М. Зубрицької. Львів. Літопис. 2001. С. 495.
[11] Современное зарубежное литературоведение (страны Западной Европы и США) : концепции, школы, термины : энциклопедический справочник / ред.-сост. И.П. Ильин, Е.А. Цурганова. М. Intrada. 1996. С. 72.
[12] Ділі Дж. Основи семіотики. Львів. Арсенал, 2000. С. 39.

itself, since in such a way it became possible to adequately reflect the reality by giving the reader the right to search for himself in the content of the work. In fact, "from a certain point of view, everything is a relation of temporal and spatial neighborhood or similarity to everything else"[13]. In the broadest sense, a literary and artistic work is a manifestation of such a unique neighborhood. First of all, it establishes clear boundaries between what was or is (that is, the actual subject world) and what will appear in the mind of the reader (individually defined world of the fictional objectivity) as a result of the deployment and detalization of the cognitive chain. Textual material therefore has its own voice in order to articulate the original intellectual or ontological meaning and invite the reader to the aesthetic dia(poly)logue.

The synthesis of spatial planes of artistic material is important for understanding the aesthetic phenomena realized in the consciousness, and then the multiplicity of its simultaneous projections: on the concrete historical continuum of the author, the receptive readiness of an abstract recipient, determined by traditions and situational axiological priorities. Therefore, their own textual space must be different in the sense of creating flexibility and the ability to extrapolate the general nature of individual, and therefore, unpredictable perception. Spatial coordinates of the narrative manners also have signs of some autonomy of functioning in the structure of an artistic work. The question of temporal neighborhood is rather controversial, because attention is focused on the significant prolongation of the artistic phenomenon as a certain ontological process. It is associated with both the constant factors of literary development and the facts of ideological, socio-ideological, personal and axiological transformation, which is an integral attribute of any evolution. In this context, the narrative manner becomes important in the productive communication of previous experience, being the focus of preservation of traditions, and it also acts as an "aesthetic dictator", accumulating certain values and rooting them into the mind of the reader. Thus, the story becomes a sign of aesthetic neighborhood in the broadest semantic interpretation of this concept.

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[13] Еко У. Надінтерпретація текстів. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки ХХ ст.* / за ред. М. Зубрицької. Львів. Літопис. 2001. С. 551.

Due to the narrative, the text becomes an intermediary of communication, the deployment of the same narrative enables the movement of the work in the plane of specific coordinates: the depicted world moves from the imaginary arbitrariness of the author in the personal perception of the reader. Not always comfortable in the psychological sense, the process of acquiring new experience through the narration of something or about someone harmonizes the assimilation of the reader with an observation system of the new objective reality, initially alien to him, and, moreover, the formation of the character of another person. Gradual entry into the reality of the Other removes all obstacles to establishing a kind of silent dialogue, which acquires voluminous features in the process of psychological agreement of the reader with the text. Immersion in the artistic world synchronously with the unfolding of the story largely compensates for the lost "one's own", the place of which involuntarily enters the experience of another. Therefore, from the very beginning of the reading of the narrative text, there is a rather deep and invariably interesting dialogue between the two others – a work addressed to someone, and a reader willing to accept someone (the intention of the text). There is no doubt that "reading reflects the structure of expanding our experience so much that we must temporarily abandon the ideas and guidelines that shape our individuality before we embark on the experience of the world not yet known by us through the literary text. However, it is precisely in that process that something happens to us. That "something" needs to be considered more in detail, especially when the inclusion of the "unknown" in the sphere of our experience obscures a rather simple idea in the literary discussion, namely, the process of absorption of an unknown world is regarded as the identification of the reader with what he reads"[14].

The cognitive aspects of the study of the specificity of artistic presentation suggest that the narrative specifics of literature are the basis for outlining the optimal communicative space that extends its own horizons, becoming the space of communication. Obviously, "the speaker, *der Erzähler*, is the Kantian epistemological assumption that we perceive the world not as it exists in itself, but as it passed through the

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[14]Ізер В. Процес читання, феноменологічне наближення. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст.* / за ред. М. Зубрицької. Львів. Літопис. 2001. С. 363.

mind of a contemplative"[15]. W. Iser, referring to the arguments of G. Poulet about the uniqueness of appropriation of the experience of "someone else", makes an interesting conclusion about the need for existence of some substance in agreeing positions: according to G. Poulet, the literary text acquires the completeness of existence only in the reader. It is clear that the texts contain ideas that are thought over by someone to the end, but at the time of reading, we become the subject who understands. Thus, the "subject-object" division disappears, which is a prerequisite for any cognition and any observations; elimination of such a division places the reading in a unique position, which implies the possibility of absorbing new experiences. The idea that in the process of reading we have to think through the thoughts of someone else, led Poulet to the following conclusion: "All that I think is a part of *my* mind world. And if I think of thoughts that obviously belong to another world of thought, then this world is a thought in me, although I did not exist in it [...] When I read, I mentally uttered the "I" and this "I", which I say, is no longer me"[16]. Therefore, the approach to the literary work as a phenomenon of many voices is perhaps the most acceptable for the synthesis of achievements and the search for tangent narratology lines of research: structuralism, semiotics, phenomenology, receptive aesthetics, and cognitive psychology.

2. The Narrator: Functional Circle and Place
in the System of Creation of Meanings

One of the key concepts for the narratological study of a literary work in the discourse of its cognitive projections is the understanding of the specificity, functionality and stylisticity of the narrator in the artistic space. First of all, "the art of the writer consists in how he outlines the boundaries of this space (the space of the figure), the visible body of the Literature"[17]. Therefore, before the text as the completion of verbalized experience, the author is modeling the figure of the one who will embody the worldview, invite the Other to the dialogue and rise above the literal

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[15]Шмид В. Нарратология. М. Языки славянской культуры. 2003. С. 12.

[16]Ізер В. Процес читання, феноменологічне наближення. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст.* / за ред. М. Зубрицької. Львів. Літопис. 2001. С. 363.

[17] Женетт Ж. Фигуры. *Фигуры : в 2-х томах.* М. Изд-во Сабашниковых. 1998. Т. 1. С. 208

meaning of each word. R. Barthes polarized the objects of the study, adding rights to the interpreter and curtailing the creative intention of the author: "The author is considered the father and master of his work, so literary studies teach us to respect the autograph and openly certified intentions of the author ... In relation to the text, there is no record about his father [...] The Text does not require respect for any monolithic integrity, it can be disassociated"[18]. However, the complete and subjectively directed understanding of the work gives grounds for many doubts in the conclusion of such an interpretation, since it threatens to be so deeply rooted in the "metaphor grid" that more or less verbatim setting of meaning would be either impossible or alienated from the original plan. Probably, one of the functions of the narrator is to maintain equilibrium as a perception of the value of specific structural elements of the work, as well as a holistic understanding of its cognitive-aesthetic consistency.

The narrator is at the intersection of all subjectivized instances of the narrative literary work. The concept, widely used in the modern literary criticism, undergoes some synonymy, coming closer with the narrator, and then with the storyteller. By definition of W. Schmid, "the narrator is the addresser of the fictitious narrative communication"[19]. At that time, the narrator was called "a kind of literary subject, a person, imagined by the author, on its behalf the author narrates about events and people in the artwork"[20] or "a person acting in the work as a subject of the story, namely, as a hero, from a person whose epic or lyrico-epic kind of literature is being told and acting in the function of the imaginary author"[21]. His attribution is the absence of real relationships and contacts with the image of the world, but allows them to be imagined. Instead, the storyteller is defined as "a protagonist acting in the work both as a subject and as an object (directly or indirectly) of the narrative, that is, as a hero who is a participant or is directly related to the events that he tells"[22]. Moreover, he is sometimes called the narrator: "The narrator is a kind of

[18] Барт Р. Від твору до тексту. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст.* / за ред. М. Зубрицької. Львів. Літопис. 2001. С. 494.
[19] Шмид В. Нарратология. М. Языки славянской культуры. 2003. С. 63.
[20] Літературознавчий словник-довідник / авт.-уклад. Р.Т. Гром'як, Ю.І. Ковалів та ін. К. ВЦ "Академія". 1997. С. 522.
[21] Теорія літератури / за наук. ред. О. Галича. К. Либідь. 2001. С. 146.
[22] Ibidem. С.149.

literary subject, a person who is designed by the author, on whose behalf he tells a story about events and people, through which the whole imaginary world of a literary work is formed; he is a literary figure, which, as a rule, is at the same time an author and a character"[23].

The problem of actualization of the place and the outline of the narrator's functional circle in the narratological discourse arises not by chance – the contours of the new methodology are to a large extent conditioned by the possibility of multiple theoretical modifications of the modern research process. Attempts to synthesize narratological methodological tools with the parameters of cognitive psychology indicate that the need for another reading of well-known and little-known texts, as well as the flexibility of literary and artistic material on the application of diverse analytical procedures. Adhering to the classical conviction as to "what would be the need in the narrator, if the concept was revealed without language?"[24], the new terminological definition – "metanarrative" – was proposed by J. Lyotard to characterize the culture of the transitional period[25]. According to the researcher, in the development of mankind, certain modes of knowledge of reality, models of their expression in history and narrative discourse have been formed. These models of narratives as ways in which a person narrates about himself and the surrounding reality, which have imposed on the world a human limiting framework, are called "metanarratives" in the postmodern philosophy. Consequently, "metanarratives" are "all those explanatory systems that organize society and serve as a means of self-justification"[26]. In the search for ideological or psychological balance, a person tries to identify a newly seen or a newly perceived by a certain canon, therefore the initial analytical position can be considered a global system-forming model of awareness and assimilation of someone else's experience. A similar explanation for the need for updating philosophical foundations is found in the writings of G. Genette: "A modern person feels his time as an "anxiety", his inner world as an intrusive care or nausea; given to the authorities of the "absurd" and tormented, he calms down, designing his mind on things by constructing plans and figures, thus drawing at least

[23]Літературознавчий словник-довідник / авт.-уклад. Р.Т. Гром'як, Ю.І. Ковалів та ін. К. ВЦ "Академія". 1997. С. 602.
[24]Аристотель. Поетика. *Аристотель*. К. Мистецтво. 1967. С. 71.
[25]Лиотар Ж. Состояние постмодерна. М. Алетейя. 1998. С. 5.
[26] Ibidem. С. 6.

some firmness and stability from the geometric space"[27]. Therefore, the development of narratological concepts becomes fully justified in view of their ability to maximally assimilate the research into the subject of an artistic text.

The modern narratological discourse focuses on two key research objects, therefore, two directions of analytical study of a literary work are synchronously developing: the "narrative" and "communicative" ones. For the first one, the text is important as a statement of the sequential deployment of events, as a gradual reproduction of a certain story; the second one is set forth directly on the artistic text as a mediator for the communication between the author and the reader. G. Genette insists that the basis of any theoretical reasoning about the functioning of artistic text in the cultural space is the opposition of "objective narrative and subjective discourse"[28]. In the studies of I. Papusha, this differentiation of narrative has the following format: "representations" and demonstrations of a certain number of its properties – "temporal and causal"[29]. Over time, with radical changes in the contextual space of not only literature but also culture in general, there is a need to penetrate the hypothetically original sense of work from the point of view unexpected both for the author and for his first readers. In particular, according to G. Genette, "the structural method as such arises at a time when the code again reveals a newly open message – discovered as a result of the analysis of immanent structures, and not imposed from the outside by the force of ideological prejudices"[30]. Therefore, the narrator as a subject, as a function and a method of the new reading of literary codes, seems to be quite appropriate in the field of terminological categories of the leading literary trends during the transitional period – the period of the 20th-21st centuries.

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[27]Женетт Ж. Пространство и язык. *Фигуры : в 2-х томах.* М. Изд-во Сабашниковых. 1998. Т. 1. С. 127.

[28]Женетт Ж. Границы повествовательности. *Фигуры : в 2-х томах.* М. Изд-во Сабашниковых. 1998. Т. 1. С. 294.

[29]Папуша І. Міжнародна наратологія: проблеми дефініції. *Теорія літератури, компаративістика, україністика : збірник наукових праць з нагоди сімдесятиріччя д. ф. н., проф. Р. Гром'яка* / упор. М. Лановик та ін. *Studia methodologica.* Вип. 19. Тернопіль. Підручники та посібники. 2007. С. 31.

[30]Женетт Ж. Структурализм и литературная критика. *Фигуры : в 2-х томах.* М., Изд-во Сабашниковых. 1998. Т. 2. С. 164.

Already from the beginning of its methodological assertion, narratology was on the brink of structuralism, receptive aesthetics and hermeneutics. In spite of this, the proper "narrative" categories become particularly relevant for this field of studies: "communicative understanding of the nature of literature; the idea of an act of artistic communication as a process that occurs simultaneously at several narrative levels; predominant interest in the problem of discourse; the theoretical substantiation of numerous narrative instances that act as members of the communicative chain, which carries out the "transfer" of artistic information from the writer to the reader who are at different poles of the process of artistic communication"[31]. In the context of narrative research, some categories of receptive aesthetics, in particular, the concept of the textual strategy, are harmoniously fitted. Being outlined by H. Jauss as the dependence of the reader's perception not only on his subjective position, this concept acquires the ability to depend on the narrative instruction of the author and thus articulated as a concept of narrative analysis. Adding cognitive disposition to the post-classical narratology format complements and specifies the psychological aspects of cognition and interpretation of artistic phenomena.

The notion of the narrator is semantically interconnected. After all, the formalization of the narrative authority does not deduce the intention of creating beyond the bounds of the artistic world, it only organizes the communicative text field. Important is the ability of the constituent to become the center of understanding in the classical oppositional structure between language and speech, between the addressee and the recipient, and then between the sense and meaning of the text. Indeed, "literary" production "is a speech in the Saussurean – a series of individual, partly autonomous and unpredictable speech acts; "consumption" of the same literature by society is a language, that is, a certain whole, whose elements, regardless of their number and nature, tend to order in the framework of a connected system"[32]. The author's speech is carried out within the limits permitted by the historicity of the language in its original sense, as well as in the context of a set of secondary values that are

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[31]Современное зарубежное литературоведение (страны Западной Европы и США) : концепции, школы, термины : энциклопедический справочник / ред.-сост. И.П. Ильин, Е.А. Цурганова. М. Intrada. 1996. С. 69.

[32] Женетт Ж. Структурализм и литературная критика. *Фигуры : в 2-х томах.* М., Изд-во Сабашниковых. 1998. Т. 2. С. 174.

obscured for the reader from subsequent generations. Furthermore, the reader is primarily dependent on his own intellectual and axiological environment, so he designs the proposed text according to the selfish need to be self-recognizable. Thus, the differences are clearly articulated between what is described (the narrative) and what is perceived (discourse).

According to G. Genette, the basis of differentiation is the psychological categories of objective – subjective: "the objective narrative and the subjective discourse", that is, "subjective" is the discourse in which the presence of "me" is explicitly or implicitly marked (or referred to it), but this "I" is not defined simply as the person who declares this speech. The present time, i.e., the main time of discursive mode of expression, is defined only as the moment at which the given speech is spoken, so that its use is marked by "the coincidence in time of the described event with the speech act that describes it". And vice versa, the objectivity of the narrative is defined as the complete lack of reference to the narrator"[33]. It is the narrator who must establish or determine the level of reader's autonomy and responsibility – he either gives a guideline for the full assimilation of the receptive field with the intentional efforts of the author, or creates the impression of the reader's selfhood and allows the use of a completely objectified world. At the same time, the narrator outlines the boundaries of fiction in the artistic space, since the reader is invited to identify the dominant features of what was or what could have been depicted in the text. Places of conjecture of a descriptive picture and summing of existing or imagined values of text fragments are established in the expressive predominance of narrative knowledge.

Trying to bring the author's language (the language of the text) and the reader's speech (the language of the work) together as closely as possible, G. Genette notes that "in the discourse, there is almost always a certain part of narrativity; whereas in the narrative, there is a certain part of discursiveness"[34]. Probably this happens precisely because of the communicative strategy of the entire complex of formal and informative factors of the literary work as a holistic aesthetic and cognitive

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[33] Женетт Ж. Границы повествовательности. *Фигуры : в 2-х томах.* М., Изд-во Сабашниковых. 1998. Т. 1. С. 295.
[34] Ibidem. С. 297.

phenomenon: just as the author hopes to articulate the perception of his experience to someone else and therefore behaves like a real participant in the dialogue he modeled, the reader identifies himself with the Ideal Reader (U. Eco), and considers his version of the meaning of the work quite similar to the author's idea. Therefore, the narrative and discourse synchronously coincide in the direct deployment of the text – specifications of the event and to some extent diverge at the level of individualization of meaning. The process of summing the meanings of a particular text occurs not only under the influence of the subjective reader's expectation and its implementation, but also as a completely objective development of eventivity from one point of the plot to the next one (or ones). According to G. Genette, "it is not difficult to define a narrative as an image of one or more successive events, real or fictional, through the mediation of language, including the written language"[35].

In order to establish the cognitive foundations of perceiving the narrative, it should be taken into account that within the limits of some event that forms the basis of a work, the author must be aware that at the stage of reception the event designed by him will revive, overcoming his original meaning: "The main provision should be taken: the arbitrariness of the narrative [...] that dizzying freedom, which gives the narrative, firstly, the possibility whatever orientation to choose at any step, [...] i.e., the arbitrariness of the direction (or streamline – *L. M-B.*); and secondly, the freedom to stay in place and swell at the expense of adding various circumstances, messages, signs, [...] i.e., the arbitrariness of distribution. Hence, the illusion of the complete imitation of the reality of determinism would be opposed to another one – possible-at-every-moment, which seems to be more true"[36]. Thus, the division of the object of the narrative research into its cognitive coordinates may continue in relation to the plane of the implementation of the text – the perception of the event itself as a fact and representation of the illusory contact of the reader's imagination with the depicted deployment of the event as realized in the fiction world. Actually, the reader's strategy in this case is more suitable for modifications, because, unlike the author, the reader's fixing of the meanings read at some point in the text is situational, unpredictable,

[35] Женетт Ж. Границы повествовательности. *Фигуры : в 2-х томах.* М., Изд-во Сабашниковых. 1998. Т. 1. С. 284.

[36] Женетт Ж. Правдоподобие и мотивация. *Фигуры : в 2-х томах.* М., Изд-во Сабашниковых. 1998. Т. 1. С. 317.

depending on the psychological state of the recipient. The freedom of the author's perspective is limited by the fact of written fixation of both the event and its tendentious coloring, with the discourse of author's focalization gradually shifted in favor of an individualized perception. Obviously, therefore, by distinguishing between "three types of narrative: putative, motivated, and arbitrary", G. Genette observes that "the unequivocal difference is the difference between a motivated and unmotivated narrative. This distinction obviously leads us to the already recognized opposition to the narrative and discourse"[37]. That is, there is an expressive attempt to realize the artistic plane in the system of the conceptual apparatus of receptive aesthetics, as well as narratology and cognitive psychology.

In order to outline the cognitive horizon of the study of artistic narrative, one should take into account the fact that the nature of the literary phenomenon is complex and multilevel, and an attempt of unambiguous interpretation of the essence of the narrative source will inevitably result in failure. The narrative plane of research grows to a system of values analogously to the expansion of the communicative space of the text itself, which will gradually communicate with the reader. If a literary work is recognized as a "secondary modeling system", the outline of the narrative contours of the analytical process resembles a "tertiary modeling system" or "the system of the third level of values" (by analogy with the classification of the narrator in the concept by W. Schmid), but its semantics is much wider and more arbitrary, since it is determined predominantly by non-textual factors. The context of creation is only partially overlapping in semantic positions with the context of perception, because in the first prominent place belongs to the complex representations of the author about the world, which is projected onto the expected reader's response, and for the second – the main thing is the life experience of the recipient itself, and the more we deviate from the historical creation, the more noticeably the reception context darkens the original meaning of the work. Therefore, the function of the narrator is determined also by the need to restrain the arbitrariness of reading, to correct the instructions and expectations from aesthetic communication,

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[37] Женетт Ж. Правдоподобие и мотивация. *Фигуры : в 2-х томах.* М., Изд-во Сабашниковых. 1998. Т. 1. С. 322.

as articulated by the reader, and to ascertain the author's context as fully as possible.

The concept of context, which is key for receptive aesthetics (proposed by W. Iser), becomes important in the creation of cognitive discourse of narratological paradigm in the text analysis. The totality of external factors concerning the literary and figurative world attracts G. Genette's attention and leads to reflection on the method of aesthetic communication, namely: "under what conditions a certain text, oral or written, can be perceived as a literary work», or, more broadly, as a (verbal) object that is endowed with an aesthetic function"[38]. The synthesis of narratology and cognitive science is due to the fact that phenomenological attribution of the creation of being by the perceived consciousness is incorporated into the field of studying the specifics of the narrative nature of literature. After all, there is nothing predetermined for it, and the depiction of the world of a literary work is only a prerequisite for modeling one's own conception of a certain fictional world that acquires real contours precisely in the consciousness and is identified as a primary aspect in the system of meanings. Therefore, the "constitutional mode of literariness" can appeal to aspects of narrative's fictitiousness, and "conditional mode of literariness" – can become the object of the communicative narrative.

Cognitive narratology can join the solution of the complex problem as to the clear delineation of the limits of the author's intention and freedom of interpretation, which is partially represented by verbal formulation of the text, in particular, the articulation of the author's point of view on an event or its preconditions, and has every reason not to be assimilated into the personal space of the reader. Suggestion should have attributes for recognition and appropriation of someone else's imaginary world, that is, "speech acts of characters of both dramatic and narrative fiction are authentic speech acts that possess all of the locutionary characteristics, the illocutionary force and "the point of application", and all deliberate and unintentional perlocutionary effects. The problem consists in the constitutional speech acts of the very context, in other words, the narrative discourse itself – the author's discourse"[39]. The

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[38] Женетт Ж. Правдоподобие и мотивация. *Фигуры : в 2-х томах.* М., Изд-во Сабашниковых. 1998. Т. 1. С. 317.

[39] Женетт Ж. Вымысел и слог. *Фигуры : в 2-х томах.* М., Изд-во Сабашниковых. 1998. Т. 2. С. 369.

process of formatting the narrative discourse must distinguish the narrative assignment of the text from its receptive plane. The existence of narrative or narrative instance in one way or another embodies many contextual layouts. For the better in the qualitative sense and deeper, in the opinion of the author, communication he introduces a significant range of ideological, ethical, abstract and personal hints. The function of the narrator is to assimilate a set of prompts of "the author's discourse" into that of the reader. Therefore, the literary text offers a modification of the narrative strategy, defined by the original idea of creation. Even with the separation of "the only type of literary discourse that has a specific illocutionary status, it is "extra-personal" narrative invention"[40]. The conditionality of such an analytical operation should be recognized, since extra-personality can also be conscious or intentional, in other words – the author's narrative strategy, which defines a strategy of perception and interpretation.

For mutual transformation of "textual structures" and "structures of human thinking" (O. Sobchuk) we should consider the concept of narratological study of the text, which was presented in his writings by W. Schmid. The author specifies the research palette in two main directions: "1) "perspective" (the communicative structure of the narrative, narrative instances, the point of view, the ratio of the text of the narrator and the text of the character), and 2) plot (narrative transformations, the role of timeless connections in the narrative text)"[41]. Such a synthetic position is extremely productive in the context of the studying the specificity of the transposition of the text into the mind of the reader, since it makes it possible to integrate the key concepts of the content and formal organization of the literary and artistic work. According to W. Schmid, "narrativity"[42] is characterized by two distinct concepts in the literary criticism. The first of these was formed in the classical theory of the narrative, primarily in the theory of German origin, which then was called not narratology, but *Erzählforschung* or *Erzähltheorie* (the narrative theory). In this tradition, literary works were attributes to the narrative or story-telling category according to the communicative structure. The literary work was associated with the

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[40] Женетт Ж. Вымысел и слог. *Фигуры : в 2-х томах.* М., Изд-во Сабашниковых. 1998. Т. 2. С. 385.

[41] Шмид В. Нарратология. М. Языки славянской культуры. 2003. С. 9.

[42] Ibidem.

presence in the text of the voice of the mediated instance, called the "narrator" or the "storyteller". In the classical theory of narrative, the main feature of a narrative work is the presence of such an intermediary between the author and the narrative world. The essence of the narrative was reduced to the classical theory of refracting the narrative reality through the prism of the author's perception.

The second notion of narrativity [which is the basis of the work of W. Schmid – *L. M.-B.*] was formed in the structuralist narratology. In accordance with this concept, decisive in the story is not a sign of the structure of communication, but a sign of the structure of the narrator as such, which greatly converges the proposed approach with the possibility of its cognitive projections. The term "narrative" refers not to the presence of an indirect instance of the statement, but to a particular structure of the presentation material. Texts, defined as narrative in the structuralist sense, are present a certain *story*, possessing a temporal structure at a level of the depicted world. An event is some change in the initial situation: either *external* situation in the narrative world (*natural, actional and interactional events*), or internal situation of a particular character (*mental events*) [...], in the structuralist sense, narrative works present the story in which the event is displayed"[43]. Thus, we can assume that the position of W. Schmid as a follower of structuralist methodology is the continuation or reproduction of a new semantic level of classical understanding of the narrative nature of the text. In the future, the structure of narrative will lead to identification of the specifics of its cognition and perception, and therefore – can be designed at the level of structures of human thinking.

The essence of mediated instance of the statement does not cause any doubts or objections, only the fundamental principles of typology will not relate to the definition of the author's original intention and the subsequent determination of the semantic strategy of the work, but to the outline of the contours of events and differentiation of narrative behavior in the direct fiction world. Therefore, it is important to differentiate objects that should be perceived as actual in a conscious fictional world: "Actual" in a dramatic sense is an event that is occurring now [...] "Actual" in the sense of epic is, first of all, not an event which is narrated,

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[43] Шмид В. Нарратология. М. Языки славянской культуры. 2003. С. 11–13.

but the narrative itself"[44]. Thus, according to the structuralist approach, the specificity of the event is determined by the dependence on the "minimum condition", which is: "the existence of a change in some initial situation, regardless of whether the given text indicates the causal links of this change with its other thematic elements or not (in contrast to the position of B. Tomashevskyi, who attributed the plot to "not only a temporal, but also a causal property)"[45]. At the same time, an event is "actual" in the receptive and psychological plane when the reader learns about something "here and now", regardless of repetition of this procedure.

Other, not less important, according to W. Schmid, conditions of the event are "factuality or reality" and "resulting quality"[46] of changes of some initial state. Even as part of the imaginary reader (and created as the author), the described event should be perceived as a fulfilled fact of the characters' life or the formation of their spiritual experience, and simultaneously with exhaustion of the textual array, the semantic decoupling should be articulated, that is, an understanding of that "something happened" in the mind of the reader. And then we can add W.Schmid's "criteria of maximum eventivity" to the paradigm of adequate perception of the artistic world[47]:

• "relevance" – an event must be significant in its meaning space;

• "unpredictability" – the level of destruction of the horizon of the reader's expectations increases the semantic loading of even the usual situation;

• "consecutiveness" – change in attitude or perception of the character, caused by the event;

• "irreversibility" – is manifested in the maximum climax of the change in the initial state, when it becomes clear to the reader that the return to it is no longer possible;

• "repeatability" – the semantic weight of the event becomes valuable for its one-time reproduction, multiple repetitions in the image remove the narrative tension, and the text is modified from the narrative form into the descriptive one.

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[44] Шмид В. Нарратология. М. Языки славянской культуры. 2003. С. 25.
[45] Ibidem. С. 13.
[46] Ibidem. С. 15.
[47] Ibidem. С. 16-18.

Thus, on the one hand, "narration, by catching signals from all previous levels and responding to them, appears as a complexly organized, internally contradictory set of the diversity of language-forming entities", and on the other, "the atomic wealth of the level of narration is unattainable for its sufficient detalization"[48]. Therefore, among the specified features of the event and the criteria for its maximum realization, others will be added unexpectedly due to the peculiarities of the direct artistic world. Among them, an important place should belong to the detected peculiarities of the reader's self-identification, which, by assigning the experience of the Other, and being in the world of the Other, masters all the event attributes in aggregate.

CONCLUSIONS

For cognitive narratology, the spiritual world of the author is important, which is largely modelled for textual design. Contextual factors are added to it, and it is projected in advance on the expected reactions of the reader (readers) and the literary process in general. Therefore, the spirituality of the narrator has all the signs of a "secondary modeling system": it is created according to certain canons and rules; it begins to function as a self-sufficient organism with its own levers of persuasion of the recipient. For the most part, the reader identifies the psychological nature of the author, precisely because of the prism permitted by the narrator; his interpretation of the literary work unfolds from his point of view. By definition of M. Lehkyi, "the narrator is a linguistic and stylistic epicenter of presentation. The reader perceives "here" and "now" of the narrator as the starting point of his chronotopic orientation. Narrator is a fictitious figure, contrived by the author, derived from his consciousness, and he is not devoid of some autonomy"[49]. To understand the specifics of psychology of reading and understanding, one must take into account that the essence of the narrator synthesizes all the inherent features of literature as a spiritual and intellectual phenomenon: the rooting of a certain personal experience into the matrix of the text with subsequent openness to the infinite reception and interpretation, staying in a created fiction world with unique time and spatial

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[48] Кодак М. Поетика як система. Літературно-критичний нарис. К. Дніпро. 1988. 157 с. С. 131.

[49] Легкий М. Форми художнього викладу в малій прозі І. Франка : дис. на здобуття наукового ступеня канд. філол. наук : 10.01.01. Львів. 1997. С. 22.

characteristics, objective reproduction of events in various forms, coexistence of several speech planes, which allow polyphony of the artistic text, etc.

Autonomy of the narrator is a constant of a narrative work, since it gives the opportunity to polarize the author and characters, the author and the reader, the fictional world of the depicted reality is modified in the imaginary real world, known by the reader That is, being the subject of the statement, "the narrator forms this statement, and with him – the artistic world of the work"[50]. Therefore, for the cognitive field of research, the narratological principles remain of paramount importance: identification of the narrator in the literary work, which include "the point of view, adopted in the narration, the distance to characters and events, the epistemological perspective and principles of appreciation, knowledge of the world and the means of limiting and motivating this knowledge"[51]. The psychological aspects of the knowledge of the artistic narrative are based on the understanding of the nature of the narrator as a complex organization with many ways of his appearance as an intermediary between:

a) the real world to which the biographical author belongs and the fiction world of the artistic work;

b) the depicted symbolically significant world of the literary work and cognitive competence of the reader;

c) intellectual, ideological, aesthetic, moral experience of the author and receptive readiness of the reader for a specific, one-way dialogue;

d) speech constructions, natural for the real author, tendentiously modelled speech of characters and the reader's response to another cultural historical reality on the verbalization of the spiritual essence of a remote epoch.

Thus, the problem of the narrator in the literary discourse synthesizes a variety of approaches and principles of analysis. The narrative paradigm of an artistic text, being designed for the cognitive coordinates of its study, has the ability to deepen the knowledge of the text, to express understanding of its meaning(s), to deepen the contextual horizons of its interpretation.

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[50] Легкий М. Форми художнього викладу в малій прозі І. Франка : дис. на здобуття наукового ступеня канд. філол. наук : 10.01.01. Львів. 1997. С. 22.
[51] Głowiński M., Kotsiewiczowa T., Okopień-Sławińska A., Slawiński J. Słownik terminów literackich. Wrocław ; Warszawa ; Kraków ; Gdańsk. 1976.

SUMMARY

The article presents the study of two important components of narratological discourse – narrativity and narrator in the structure of artistic presentation, based on the interesting metaphor ("dizziness") once proposed by G. Genette,. The deployment and detalization of narratological discourse at the time after the "narrative turn" (M. Kreiswirth) makes it possible to focus on the problems of modern studies in the field of exploring the specifics in presentation structures, their transformations and modifications, as well as the forms and methods of receptive and psychological adaptation in the mind of the reader as one of important participants in the literary and artistic communication. Having been conceived in the bosom of structuralism, narratology has proven its productive methodological flexibility, and has been revealed in numerous poetological and poetical studies, having convincingly proved the possibility and effectiveness of the widest scientific and methodological synthesis. The combination of forms and methods of designing the parameters of aesthetic communication to the plane of understanding the meanings of an artistic work is one of the core aspects of cognitive narratology, making it possible to harmonize the "textual structures" and "structures of human thinking" (O. Sobchuk). The peculiarity of sense creation or the form of creation reproducibility in the artistic narrative, as well as its functional purpose, is considered in its canonical perception as the means of creation of "the zone of psychological comfort" for the reader, in order that an individual self-recognition of personality could occur in an acceptable emotional and sensory context through mediation of the text. The proposed interpretation of the problem of artistic narrative in the parameters of creation of meaning, as well as in the complex with the question of the nature and appointment of a narrator makes it possible to formulate the basic principles for modelling the cognitive panorama of narratological discourse.

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NATURE OF COMMUNICATIVE STRATEGIES
AND TACTICS: LINGUISTIC APPROACH

Melko Kh. B.

INTRODUCTION

At the present stage of human development achieved significant progress in many areas of life. The main factor that contributed to the development has become the communication process, which can also be considered the basis on which the experience passed from generation to generation. The process of communication is the main way that refers to the transmission of information or message from the sender through a selected channel to the receiver overcoming barriers that affect its pace. It is a continuous and dynamic interaction, both affecting and being affected by many variables.

Speech communication is not a simple exchange of information. It is rather a specially organized influence of the speaker on the addressee in order to change his external behavior and / or the inner world. Having our own mental-verbal picture of the world as a subjective image of objective reality, the speaker reveals the The speaker transmits not only the content of own thoughts, but also expresses the subjective relation and the attitude to the marked communicative personality in the creative use of available wide range of language units to express how factual content and giving their message subjective evaluative characteristics.

The totality of different communication tactics forms the communicative strategy of the speaker as a cognitively and intentionally planned sequence of its speech actions, aimed at achieving a general communicative goal. Communicative strategies of the speaker belong to the complex of the communicative competence, which is also obligatory as a socio-ethno-cultural component, which manifests itself as a compliance with the specific socio-ethnocultural rules of communication. Interpersonal communication forms interrelated replicas of interlocutors that give rise to each other. This interconnectedness is manifested in cooperation intentions sender and recipient, which may overlap or contradict each other to obey. Depending on their own communicative goals and intentions, each

participant builds own communicative strategies and tactics. Everyone has own means and ways to achieve communicative goals. The development of a communicative event can be different: from harmonious, cooperative to disharmonious, conflict.

The choice of a variant depends on the type of personality of the participant in communication, communicative experience, communicative competence, communicative guidance, communicative benefits.

1. The Notion of Communicative Strategy and Tactics

Verbal communication is orderly phenomenon that is based on a speech action planning and choosing the best way to achieve the goals of communicants. It provides grounds for considering linguistic communication as a strategic process, the result of which is a communicative strategy.

The communicative influence of the speaker is manifested in communication through the implementation of relevant communication strategies and tactics.

The term "strategy" is borrowed from Military Science, it means "the art of warfare, a general plan for conducting military operations." It is used in the meaning "the art of planning any activity and managing it on the basis of precise forecasts".

In linguistics, the term "strategy" began to be actively used in the mid 80-ies of XX century, but its definition is still not clearly defined. Many linguists associate a strategy with the intentional program of discourse, the organization of speech behavior in accordance with the plan, the main intention of the communicants. Given the variability of verbal behavior in communication strategies perceive the selection of language resources and adapt them to the conditions of communication to effectively influence the recipient.

In the theory of linguistic communication, F. Batsevich, under the strategy of speech communication understand the optimal realization of the intention of the speaker to achieve the specific purpose of communication, that is, control and the choice of effective communication and flexible modification of their communication in a particular situation[1].

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[1] Бацевич Ф.С. Основи комунікативної лінгвістики: підручник. Київ: Академія, 2004. 342 с.

There is no universal classification of communicative strategies in the theory of communication. In dialogic interaction, distinguish strategies depending on how to deal with a communicative partner:

a) cooperative strategy – a set of speech acts which uses sender to achieve communication goals through cooperation with the addressee;

b) non-cooperative strategy – a set of speech acts that sender uses to achieve its strategic goal for interfering with the recipient.

Olga Issers believes that strategies as a kind of human activity have a deep connection with the motives that govern the speech behavior of the individual[2]. The most significant motivations of human behavior are completed as follows:

1) primary motives:
- the desire to be effective, that is, to realize the intention;
- the need to adapt to the situation;
2) secondary motives:
- the need for self-expression;
- the desire to preserve and multiply meaningful values for it;
- desire to avoid negative emotions, etc.

O. Iserss classifies communication strategies on the hierarchy of motives and goals most relevant to the speaker[3]. The basic strategy is semantic or cognitive, such as subjugation, discrediting a third person, etc. An auxiliary strategy is a pragmatic one that serves all the goals of self-presentation and expression, and exists in such varieties: image building, emotional mood creation, etc. Dialogue strategies are determined by the wishes of the addressee to manage the communicative situation. Achievement of the goal is possible, if during the communicative act the intellectual and emotional resources are controlled. Specific actions that individually or in combination lead to the solution of strategic tasks are the constituent speech tactics. Strategy and tactics are related as genus and species. The purpose of describing communicative strategies is to present a range of typical tactics that implement specific communicative strategies.

T. Yanko believes that the communicative strategy is to choose the communicative intentions and the distribution of quanta (particles) of the

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[2] Иссерс О.С. Коммуникативные стратегии и тактики русской речи. Изд. 5-е. М.: Издательство ЛКИ, 2008. 288 с.

[3] Иссерс О.С. Речевое воздействие: учеб. пособие для студентов, обучающихся по специальности «Связи с общественностью». М.: Флинта : Наука, 2009. С. 46–52.

information on the communicative components[4]. According to T. Yanko, the communicative strategy includes:

1) selection of the global speech intention (intention to state the fact, ask questions, request, etc.);

2) the selection of components of the semantics of the sentence and extra-linguistic consistency, corresponding to the modification communicative values;

3) determining the amount of information pertaining to the basic of an atterance, one rheme, etc.;

4) correlation of quanta of information about the situation with the states of consciousness of the interlocutors and the factor of empathy;

5) determination of a certain sequence of communicative components;

6) setting of the communicative structure of the expression on a certain communicative mode, style and genre.

Consequently, a communicative strategy involves a set of measures necessary to achieve goals and is designed for a certain perlocative effect.

T. van Dijk distinguishes contextual, speech, semantic, syntactic, schematic, text communication strategies. The others identify *communicative* (the rules and sequence of communicative actions performed by the communicator) and *content* (phased, meaningful planning of the purpose, taking into account the existing language code within each turn in the communication) or *cooperative* (informative and interpretive dialogues: advice, narration, communication) and *non-cooperative* (conflicts, disputes, claims, threats, evasion of answers) communicative strategies[5].

Implementation of a communicative strategy is carried out with the help of tactics, a set of techniques and means for achieving a certain goal. It is a strategic plan identifies specific way to implement the intentional application of discourse, the relationship between communication strategies and tactics is regarded as links of the genus and species.

The strategy chosen by the participants in communicating in one or the other communicative situation involves the use of the appropriate communicative tactics, that is, a definite line of behavior at a certain stage

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[4] Янко Т. Коммуникативные стратегии русской речи. М., Языки славянской культуры. 2001. 384 с.

[5] Ван Дейк Т.А. Дискурс и власть. репрезентация доминирования в языке и коммуникации. М.: Либроком, 2013. 344 с.

of communicative interaction, aimed at obtaining the expected result or preventing undesirable. Communicative tactics is a way of implementing a communication strategy that involves performing one or more actions that contribute to the implementation of the strategy. The strategy is associated with the concept of "globalization", and tactics is with the notion of "locality". The strategy associates the general purpose of communication, the global level of awareness of the communicative situation in general.

Communicative strategy is the main line of speech behavior within a specific communicative event, determined by the general purpose of communication, the situational context and ideas about the recipient. Tactics are called rhetorical techniques and lines of speech behavior. They are correlated with separate intentions corresponding to the stages or phases of the communicative event. Communicative tactics is determined by the strategy of speech processes, which together give an opportunity to achieve the main communicative goal.

The tactics are based on logical and psychological means of influence include:

1) tactics of "reincarnation" (O. Goychman, T. Nadein)[6];
2) tactics of "transfer";
3) tactics of "generalization";
4) tactic of "prompting an example";
5) tactics of "surprise";
6) tactics of "provocation";
7) tactics of "direct inclusion";
8) the tactic of "proof from the opposite".

There are different ways to achieve a strategic goal (except in cases of rigidly ritualized speech actions) in communication. We can use several tactics within a given strategy. For example, to persuade a stubborn interlocutor to be in different ways: one can ask, beg, threaten, appeal to conscience, etc. There are few strategies, they outline the main route of discourse, from the idea of communication to its implementation. There are a lot of tactics, they provide the flexibility of communication.

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[6] Гойхман О.Я., Надеина Т.М. Речевая коммуникация: Учебник. 2-е изд., перераб. и доп. : ИНФРА-М; Москва; 2008. С. 8–10.

Each tactic is aimed at a certain change in the fragment of the conscience of the addressee in the direction desired by the addressee. Communicative tactics is dynamic in nature, providing rapid response to the situation. It is based on speech skills, communicative competence. The instrument of its implementation is a communicative move. The communicative tactic has a symbolic representation, therefore, the method of its installation, unlike the strategy, is guided by the explicit information. It also has certain markers. At the semantic level, it is a cliché, nominees of communication participants, performances, connotative meanings of words, particles, repetitions. Lexical and grammatical markers can be syntactic constructions of the corresponding modality, phraseologized sentences, syntactic synonyms, transposition of syntactic structures, syntactic stylistic figures (parallelism, gradation, anaphor, epiphora, etc.). Pragmatic indicators of tactics are the types of the recipient's reaction, the implication, the structure of the communicative moves, and so on.

Communication tactics that implement strategies varied. They depend on the type of discourse, the speech genre, the configuration of intentions in a particular subject of discourse in a particular situation. They are considered false if they do not give the desired results communication. The notion of "communicative strategy" and "communicative tactics" is actively used to study the communicative speech behavior in different types of discourse, to identify its variability and effectiveness.

2. Typology of Communicative Strategies

In modern linguistics there is no exhaustive typology of communicative strategies. This is due to the variety of communicative situations and the problem of choosing the best criteria for their stratification. The most common is the classification of the Dutch linguist Toyne van Dijk and his American colleague Walter Kincha that given the nature of the process of generating and understanding discourse highlighted[7]:

1) propositional strategies that involve the design of proposals through the recognition of the meanings of words activated in semantic memory and syntactic structures;

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[7] Van Dijk, T.A., Kintsch, W. Strategies of Discourse Comprehension. New York: Academic Press, 1983. pp. 145–157.

2) strategies of local coherence, aimed at establishing meaningful relationships between the sentences of the text through the linear ordering of sentences, explicit links and knowledge stored in long-term memory;

3) macrostrategies due to the need to identify global coherence; they allow you to define a global theme with text fragments, or "words, create semantic macrostructure;

4) schematic strategies related to the presence of traditional, conventional schema superstructures that form macro proposals (global content of the text), for example, narratives are characterized by a narrative scheme, the elements of which is a tie, climax, decoupling; conversations may have an introductory part – greetings and final – farewell;

5) productive strategies that lead to the formulation of surface structures with different semantic, pragmatic and contextual data;

6) stylistic strategies that enable tailoring and interpret language means considering the type of text and contextual information (a type of situation, the level of formality of communication, types of participants, nature of common goals), providing stylistic coherence;

7) rhetorical strategies that promote the effectiveness of discourse and communication;

8) non-verbal strategies designed to process non-verbal information (gestures, facial expressions, posture, etc.);

9) Conversion (spoken) strategies that realize the social and communicative functions of discursive units. Conversion strategies are determined by the semantic, stylistic and pragmatic choices of the speaker. For example, the strategy of politeness imposes certain restrictions on the semantic content of speech, their stylistic design and the use of speech acts.

Ukrainian researcher Sergey Datsyuk, depending on the language resources communication distinguishes semantic strategy focused on meaningful planning objectives, taking into account the existing language material (locale) within each turn (step) in communication and proper communication strategies that make the rules and consistent communication actions which follows the participant of communication[8]. Both types of strategies determine the general style of speech interaction,

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[8] Дацюк С. Коммуникативные стратегии. URL: http://www.uis.kiev.ua/~_xyz/moderation.html

that is, how and in what ways and means can reach the goals of communication.

From a functional point of view Oksana Issers singles:

1) main strategies (semantic, cognitive), which are the most significant in terms of the hierarchy of motives and goals and are mainly related to the influence on the addressee (discredit strategy, subordination strategy, etc.);

2) supporting strategies that promote the efficient organization of interactive engagement optimal impact on the recipient. Among them are distinguished:

• pragmatic strategies (communicative-situational) due to such components of the communicative situation as the author, the addressee, the communication channel, the communicative context (strategy of self-presentation, strategy of emotional adjustment, status and role strategies, etc.);

• dialogue strategies (conversions) that are used in accordance with the tasks of monitoring the organization of the dialogue (for example, the strategy of control over the topic, the strategy of control over the initiative);

• rhetorical strategy within which use various techniques of oratory and rhetorical techniques of effective influence on destination (the strategy of attracting attention, strategy dramatization).

Tetiana Tolmachova offers a typology of communicative strategies based on groups of speech acts combined with similar communicative functions: exchange of information, evaluation, expression of emotions, motivation, etc[9]. This typology is formed by:

1) informative communicative strategy is a set of speech actions aimed at the notification / obtaining the necessary information, which directly or covertly influence the verbal / nonverbal behavior of the interlocutor, aimed at understanding the situation of the conversation, giving him some freedom of choice of speech-behavioral tactics: providing information, expression of consent / disagreement, information request, expression of latent expression of will;

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[9] Толмачева Т.А. Методический потенциал использования коммуникативных стратегий иноязычного речевого поведения в процессе обучения иностранному языку в языковом вузе. МНКО, 2008. № 4. С. 95–98.

2) evaluative-influential communicative strategy is a set of speech actions aimed at the implementation of the axiological influence on the interlocutor, the verbal expression of emotional evaluation, the state, thought, the building of the desirable for the speaker of the associations and comparisons, the desire to create the necessary communicative atmosphere, an appeal to the values, instructions interlocutor, verbalization evaluative judgments and emotions that accompany them;

3) emotionally-influential communicative strategy – a set of speech actions that express the emotional state of the interlocutor: approval, praise, evaluative judgment-thought, sympathy, joy, fun, happiness, etc. By implementing this type of communicative strategies speaker is trying to change the psycho-emotional state of the interlocutor or to induce him to perform certain actions;

4) regulatory and incentive communication strategy – the type or line of behavior of one of the communicants in a particular communication situation that correlates with the plan for the achievement of global / local communicative goals within the entire scenario of the functional-semantic representation of the interactive type and is related to the intention of the author of persuasive messages. It is aimed at controlling the behavior of the partner, expressing a direct inducement to the action (advice, request, complaint, claim, order, argumentation, etc.);

5) conventional communication strategy that can be of two types: conventional social and communication strategy (establishing, developing, maintaining, opening contact) communication strategy and organizing speech utterance and maintaining attention (etiquette, apology, expressing gratitude, request additional information, friendly communicative interrupts, preventing interruption communicative, involving companion to the communication process, avoiding unpleasant discussion topics for talking, etc.)

Considering the main factors (ethnic, social, gender, age, personality, and time) that influence the formation of communicative strategies and tactics, A. Belova, a Ukrainian researcher, systematizes them as a set of opposition[10]:

- universal :: ethnic-specific;
- common :: individual;

[10] Бєлова А.Д. Комунікативні стратегії і тактики: проблеми систематики. *Мовні і концептуальні картини світу: зб. наук. пр. К.: КНУ ім. Т. Шевченка*. 2004. С. 11–16.

- common: status;
- common :: age;
- unisex :: gender-marked;
- verbal :: nonverbal;
- atemporal: limited in time;
- cooperative :: conflicts;
- address orientated :: addressee oriented;
- informative :: persuasive.

A. Belova notes that a combination of communicative strategies and tactics can take place in a communicative space. For example, the strategy of persuasion inherent to children of the Russian community can be qualified as a tactic of persuasion within the strategies of persuasion and characterized as ethnic (visible only in certain cultural communities), age (young children), unisex, conflict (used at the time of conflict with parents), encouraging (insistent request to buy something, allow to do something), verbal and nonverbal (tears).

The typology of communicative strategies, which is based on dialogue interaction based on the communicative event such as harmony or conflict, is generally recognized. In view of this, strategies are divided into cooperative and non-cooperative (conflict, confrontational). If the interlocutors realize their communicative intentions, while preserving the balance of relations (communicative equilibrium), it means that communication is built on the basis of a cooperative strategy. The interaction of communicative partners in this case is characterized by confirmation of mutual role expectations, rapid formation of a common picture of the situation and empathy towards each other. It is considered cooperative strategies of politeness, sincerity and trust, intimacy, cooperation, compromise and others that contribute to effective administration of verbal interaction and implement cooperative strategies using cooperative tactics, offer, agreement, assignment, approval, compliment others.

If communication goals are not achieved and communication does not promote expression of the positive qualities of speech subjects, the communicative event is governed by strategies of confrontation. In this embodiment interaction is not confirmed unilateral or mutual role expectations, there are differences between partners in understanding or assessing situations arise antipathy between them. By confrontational strategies include aggression, violence, defamation, subordination,

coercion, exposure, etc., the implementation of which brings discomfort situation creates speech communication and conflict. Confrontation strategies are associated with confrontational tactics: threats, intimidation, bullying, plucking, insults, provocations, etc.

In dealing communicant often resorted to dubious tactics that can be cooperative and conflict whichever strategy within which they are used. First of all, this is the tactic of lies. It performs the function of a cooperative strategy for the implementation of politeness, which purpose is not hurt your partner show it in an attractive way. At the same time, this tactic can be conflicting for using it within the framework of confrontation strategies, such as discredit strategies. By double tactics are tactics and irony, flattery, bribery, comments, requests, changes and other topics.

Consequently, in real communication, strategies and tactics intersect, are imposed one by one, depending on the changing parameters of discourse. The proposed typology of communication strategies is somewhat conditional and incomplete. Strategy for human communication is an open list and required further research.

3. Communicative Strategies and Tactics in Different Types of Discourse

The existence of a set of communicative strategies and tactics of a particular discourse is primarily due to the goals of the type of communication. The specific tactical and strategic potential can be found in different types of discourse, including the discourse on the examined area of communication, educational, medical, religious, advertising, political.

Educational discourse. Educational communication aims to ensure the socialization of new members of society, that is, the formation of the individual in the process of learning the knowledge, values and norms of society. Strategies of educational discourse are formed by communicative intentions that specify its main goal: an explanation of the arrangement of the world, its norms and rules of conduct; organizing the activities of a new member of society in order to attract him to the values and behaviors expected from the student; verification of understanding and assimilation of information, evaluation of results, etc. In this regard distinguish such basic teaching strategies discourse: explanatory, organizational, attitudinal, perception, monitoring and others.

Explanatory strategy. This is a sequence of intentions aimed at informing the addressee, reporting him\her knowledge and ideas about

the world. These intentions are realized in many speech genres of educational discourse: from a household conversation between parents and children about the surrounding world to a philosophical conversation between a teacher and his\her students. An explanatory strategy is implemented using the tactics of naming, describing, interpreting, providing definitions, paraphrasing, abstracting, generalizing, specifying, giving examples, etc.

Organizational strategy. It is in the joint actions of the participants of communication. This strategy can be implemented tactics to attract attention, questions, orders, requests, invitations, permission, prohibition appeal.

Attitudinal strategy. It reflects the social significance of the teacher as an expression of the rules of society and exercised the right to evaluate the events, circumstances, characters referred to in the learning process and student achievement. Typical tactics of this strategy are praise, compliment, approval, disapproval, contrast, opposition, reproach, condemnation, discredit, mitigation (mitigating categorical assessment).

Perception strategy. It is in the support and correction of the student and is closely related to the evaluated strategy. However, in contrast to it, the strategy of perception is aimed at creating the optimal conditions for the formation of the personality of man and expressed in the form of a positive attitude to the addressee. Its tactics include: accentuation on positive information, justification, consolation, encouragement, encouragement, constructive criticism.

Monitoring strategy. It is a complex intention, aimed at obtaining objective information about the acquisition of knowledge, the formation of abilities and skills, awareness and perception of the system of values. We can ese use tactics of direct inquiry, execution of speech / infantile action, verification, provocation, doubt, refinement to implement the monitoring strategy.

Strategies and tactics of educational discourse reflect the communicative behavior of its main participant, the teacher, who has an initiative role in communication. They are aimed at optimizing the learning process through communication and designed for active collaboration with the addressee.

Medical discourse. The purpose of communication in the medical field is to provide qualified assistance to the patient, which involves the collection of anamnesis (history of illness and life), assessment of the

patient's condition, diagnosis, appointment of treatment, recommend-dations, etc. All these specific goals determine the strategies of medical discourse: pre-diagnostic, diagnostic, therapeutic, recommendatory, explanatory, attitudinal, etc.

Pre-diagnostic strategy. It consists in collecting anamnesis, that is, obtaining information about the patient's living conditions, the diseases transmitted, the history of the disease. This strategy is usually implemented through tactics of direct inquiry, the caution of speech execution, verification, clarification, clarification, retrospection.

Diagnostic strategy. It is associated with the establishment and formulation of a diagnosis and is implemented mainly by tactics of differentiation, description, summary and correction.

Therapeutic strategy. Its purpose is to oblige the patient to comply with the doctor's prescriptions, which can be achieved by tactics of direct inducement, instruction, prohibition, warning, promise, reference to an unrealized act, giving an appraisal value, appealing to authority, etc.

Recommendatory strategy. It involves providing recommendations for disease prevention and is usually implemented through tactics of advice and caution.

Explanatory strategy. Its use is caused by the need to explain the anatomical and medical terminology, treatment or prevention method drug use and so on. The main methods of implementation of this strategy are the name of tactics, repetition, description, interpretation, paraphrasing, summarizing, specification, of analogy, prompting example, a reference to the source.

Attitudinal strategy. It is to assess the patient's condition and the effectiveness of treatment, often carried out using tactics compare, contrast, synthesis, specificity, positive emphasis on information mitihatsiyi, avoidance of providing negative evaluation, and others.

Strategy and tactics of medical discourse, describing communicative action physician, formed due to his professional responsibilities, and physical and mental state of the patient.

Religious discourse. The most important goals of religious communication are to involve people of God, to get support from God, purify the soul, calling for repentance and faith, to strengthen the faith and virtue, explain the doctrine, ritual realize because they belong to a certain denomination . According to these goals, the following strategies for religious discourse are singled out: prayer, confessional, self-

identification, explanatory, invocatory, emotional mood formation, attitudinal, sacral.

Prayer strategy. It provides a sincere turning to God and can be implemented using tactics praise, confession, requests, thanks.

Shrive strategy. It is associated with a prayer strategy, but the difference between them is that man does not shrive to God, but a clergyman who must listen to confession and let go of sins. A shrive strategy demonstrates the will of the one who repents, to purify the Soul, which can be achieved by such tactics: telling about committed sins, self-condemnation, repentance, and request.

Self-identification strategy. It focuses on the awareness of the unity of the faithful and their differences from the other, and is usually realized by the tactics of community and opposition "WE :: STRANGER".

Explanatory strategy. Its use is conditioned by the need to explain the doctrine, the principles of religious morality. The tactics of this strategy include interpretation, definition, analogy, reference to the source, generalization, specification.

Attitudinal strategy. It is based on moral assessments that reveal the essence of the attitude of people towards God, his wills. The most widespread tactics of the evaluated strategy are condemnation, approval, appeal to authority and to the model.

Appeal strategy. Its purpose is to motivate people to live according to religious laws. It is actualized by tactics of request, invitation, reservation, appeal to conscience, custody and execution of a certain action, quoting Sacred books, and accentuating on the important mission of the faithful.

Strategy of formation of emotional mood. This strategy is intended to influence the emotions and subconsciousness of the listeners, adjust them to accept certain information. It can be realized union tactics, compare, contrast, repetition, questions of analogy, improving tone and others.

Ritual strategy. It overlaps with all other strategies religious discourse. At the same time, it is an additional component of a certain action – a wedding ceremony, funeral, confirmation, excommunication, etc. Its tactics are numerous and diverse: a request, an invitation, a question, a caution for the performance of a certain act, a quotation of the Holy Book, gratitude, an oath, etc.

Communicative strategies and tactics of religious discourse are based on the specifics of its speech genres (sermon, prayer, confession, etc.). Self-identification, the formation of emotional mood, explanatory, evaluative and appeal strategies are the essence of the sermon, which is the central language genre of religious discourse.

Advertising discourse. A feature of advertising communication is its focus on achieving commercial goals, in particular, the promotion of a specific product on the market or the provision of paid services. To achieve them, using communication strategies that actively influence the target audience, actualizing and keeping in the minds of the recipient the advertised object, expanding knowledge about it, convincing its benefits, forming an interest in it, and inducing to choose this particular object. For this purpose, use strategies of advertising discourse: positioning, optimization, value-oriented, argumentative, forming emotional mood, mnemonic, inviting, and others.

Positioning strategy. It is to inform the recipient of an advertised item, allocating it among these objects and the formation of the desired perception of the object. This strategy is implemented through tactics differentiation, providing evaluative values, emphasis on positive information.

Valuably oriented strategy. It resorted to form value orientations and appropriate lifestyles promoted to associate the object with important target audience value concepts. This strategy can be implemented through tactics of taking into account the value orientations of the addressee, appealing to universal values (common sense, benefit, satisfaction, success, comfort).

Argumentative strategy. It is based on the logical proof of the conformity of product qualities to the needs of the addressee and forms a meaningful attitude to advertising. To implement this strategy, the tactics used to reference the facts pointing arguments "for" opposition, contrastive analysis, the study estimates repeat citation illustrations.

Strategy of formation of emotional mood. This strategy aims to construct certain symbolic characteristics of the advertised object, create an image attractive to the consumer, affect its feelings and emotions. The implementation of it is provided by the tactics of creating an attractive image, appealing to the recipient's emotions, accentuation, tonality, taking into account the value orientations of the addressee, establishing associations.

Mnemonic strategy. It is used to facilitate the memorization of advertising, which can be achieved by tactics, such as multi-level repetition, semantic alignment of the beginning and end of the text.

Optimization strategy. It is to improve the influence of advertising messages, overcoming the adverse conditions of communication, caused by the peculiarities of the perception of advertising and the attitude towards it. The tools for implementing this strategy may include tactics of coordinating the language and the world of communicants, simplifying, narrowing the subject, facilitating the recognition of advertising, playing words and meanings, distributing information around the axis "more important / less important", appealing to different representative systems.

Inviting strategy. Its purpose is to make people purchase the advertised product or use the service. This strategy is usually actualized by the tactics of causing the execution of a certain action, invitation, promise, encouragement, pointing to the future.

Communicative strategies and tactics of advertising discourse are characterized by a significant influential force, enable the management of human consciousness and often force the addressee to act contrary to his real desire or needs.

Political discourse. Political communication is aimed at gaining and retaining power. The choice of a communicative strategy and its tactics depends on the genre of political discourse (television debates, campaigning, political advertising, media interviews, etc.), and from the configuration of intentions to the particular subject of discourse in a particular situation. Different tactical and strategic repertoire is inherent in the opposition and politicians in power. There are such strategies for political discourse: self-presentation, agitation, emotional mood formation, informational-interpretative, argumentative, manipulation, discredit, attack, self-defense, etc.

Strategy of self-presentation. It is the key to the linguistic behavior of politicians who are fighting for power. This strategy is to demonstrate the most profitable qualities of a speaker for the formation of his image and is realized mainly through the tactic of identifying someone or something, solidarity with the addressee, creating its own circle, distancing, self-gratification. At the same time, politicians who have gained power use self-presentation mainly as an accompanying tactic of agitation and other strategies.

Each discourse has its own set of communicative strategies and tactics that serve the implementation of specific speaker intentions. At the same time, there is a significant arsenal of universal, common strategies and tactics, and specialized and general strategies and tactics can be used in different types of discourse. In addition, new types of discourse and forms of communication require new strategies and tactics.

CONCLUSIONS

The basic principles of classification of communication strategies take into account ways to create logical built, connected, compositionally and stylistically issued a message that has some impact on the recipient, using a variety of speech means, according to the purpose and the specific conditions of communication.

Further study of communication strategies occurs within certain discourses, including institutional (political, advertising, educational, scientific, medical, business discourse), where communication is regulated both in content and form, and communicant guided status and role-playing rules. To describe a communicative strategy, one needs to present a range of typical communicative tactics that implement it and determine the specific speech actions at a certain stage of communication.

We can analyze the implementation of the communicative strategy at the formal-semiotic level (treatment, personal pronouns, verbs of the imperative mode, exclamations, inserts words to denote arguments, etc., repetition in order to attract attention, the choice of a certain style of speech, etc.). Speaking about the cognitive-interpretive level, we can take into consideration the coincidence of the thesaurus of the addressee and the addressee, their situational, encyclopedic, reference knowledge, representations of the world, the common presupposition and the ability of the recipient to decode the hidden content of the message. The motivational-pragmatic level is realized on taking into account the strategies of the addressee, the social-role status, the purpose of speech contact, adherence to ethical ritual behavior. Researchers revealed that the human brain thinks in a number of distinct ways which can be identified, deliberately accessed and hence planned for use in a structured way allowing one to develop strategies for thinking about particular issues.

Every discourse has its own set of communication strategies and tactics that serve specific embodiment of the intentions of the speaker.

There is a significant arsenal of universal, common strategies and tactics, in different types of discourse you can use specialized and general strategies and tactics.

SUMMARY

The article deals with the problem of classification communication strategies and tactics in different types of discourse. Strategies characterize the modern cultures of thinking. Communication strategies can be of different types depending on the discourse. It can be realized with some approaches and tactics. The recent tendencies show increasing interest in discourse analysis, and in particular in the ways people create a mental representation of the world. Nowadays, it is difficult to win success in any sphere of intellectual activity without permanent regulation and organization of thinking process. The direct and hidden power of words represents a great interest for modern linguistics.

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процессе обучения иностранному языку в языковом вузе. МНКО, 2008. № 4. С. 95–98.

10. Янко Т. Коммуникативные стратегии русской речи. М., Языки славянской культуры. 2001. 384 с.

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COGNITIVE MAPPING IN THE STUDY OF MENTAL RESOURCE OF THE DISCOURSE

Osovska I. M.

INTRODUCTION

Present-day linguistic studies (S. Zhabotynska, V. Karasyk, O. Kybryakova, A. Martyniuk, A. Pryhodko, T.A. van Dijk, R. Jackendorff, G. Lakoff) are focused on systemic organization of the individual's thinking. It resulted in rather successful researchers' attempts to reconstruct the mental background of an activity as separate concepts containing specified knowledge, conceptual spheres and fields united by common logical-semantic or substantive content, and conceptual systems as discursive-relevant formations of concepts, interpretation frames and cognitive maps. Although, some researchers (N. Kravchenko, O. Selivanova, R. Axelrod, E. C. Tolman) interpret cognitive maps differently and claim the main purpose to be a representation of the global picture of communicants' programs, they render mental frameworks of a linguocultural community discursive practice and reveal an established way of comprehension of a certain segment of activity of its representatives.

Accordingly, the relevance of the study is determined by the orientation of modern linguistic studies within the cognitive-discursive paradigm on the objective determination of complementarities of the mental and verbal resources of discursive practices, which enables to describe their mental conditionality. The cognitive-discursive approach to the study of discourse practice allows presenting its information archive, discovering the roots of the national mentality, comparing its cognitive representation, linguistic objectification and communicative realization.

The proposed approach is based on the idea that mental resource is a cognitive space of a certain discourse containing representative and dynamic knowledge, introduced by a specific conceptual system. It can be modeled by using the methodology of cognitive mapping initiated by

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I. Osovska[1] and adapted by other researchers[2]. This methodology includes conceptual analysis within constructive method, which is used for determination of autochthon concepts, logical-semantic analysis allowing to define the type of inter-conceptive correlations connection, as well as linguo-statistical methods (chi-square calculation (χ^2), contingency coefficient K and the Pearson correlation coefficient r), which make verification of conceptual system elements and correlations between them possible. As the result of this methodology usage, cognitive maps of different discourse types are constructed. They represent a relevant conceptual nomenclature, connection system of its elements and make it possible to realize the main national stereotypes in certain spheres of life.

The aim of this research is a representation of the mentioned methodology usage results on the basis of several types of discourse practice.

The materials of the research are represented as wide range of methods of an existence of a discourse practice, studied on the basis of modern texts, oral interactions and films scripts (in accordance with the investigated discourse types).

1. Methodology: The Technique of Cognitive Mapping

The attempts of scientists to represent complex mental processes are reflected in the suggestion of various types of structures, such as interpretation frames and cognitive maps. The latter, though differently understood by the researchers, but being aimed mainly at representing the global picture of the communicants' programs, represent the mental frames of discursive practices of the linguistic-cultural community and reveal the established way of comprehending a certain segment of its members' activities.

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[1] Осовська І.М. Сучасний німецькомовний сімейний дискурс: ментальний і вербальний ресурс. 2013. 404 с.

[2] Гуцол А.М. Німецькомовний матримоніальний конфліктний дискурс: когнітивний вимір : автореферат дис. канд. філол. наук 10.02.04 – Германскі мови. Чернівецький нац. ун-т ім. Ю. Федьковича. Чернівці, 2015. 20 с.; Коропецька О.І. Сучасний британський парентальний дискурс: когнітивно-семантичний аспект : автореферат дис. канд. філол. наук 10.02.04 – Германскі мови. Чернівецький нац. ун-т ім. Ю. Федьковича. Чернівці, 2018. 20 с.; Савчук Т. Г. Когнітивна карта сучасного англомовного гастрономічного рекламного дискурсу. *Science and Education a New Dimension. Philology.* Budapest, 2018. VI (45), Issue 152. Рр. 60–65; Томнюк Л.М. Сучасний німецькомовний тюремний дискурс (когнітивно-семантичний аспект) : автореферат дис. канд. філол. наук 10.02.04 – Германскі мови. Чернівецький нац. ун-т ім. Ю. Федьковича. Чернівці, 2018. 20 с.

The creation of complete presentation of the concept system, reflected in the cognitive map, requires the determination of its "skeleton" – the autochthon concepts and the partial outline of the corpus of allochthons as discursive variables. At that, the adequate methodological approach was to define the synthesis of conceptual analysis, corpus linguistics techniques and linguoquantitative methods. This enables to observe the complete mental representation of discourse as a conceptual system in a statistically verifiable conceptual structure and a system of correlations among its elements.

Modeling a cognitive map includes several stages: 1) defining basic situational formers that outline the communicative frame as a situational "skeleton"; 2) determining the allochthons as a general complex of possible information elements; 3) determining autochthons as regular elements of the discourse through the procedures of statistical verification of actuals; 4) finding quantitatively significant dependencies (subordination, consequence, causation, and interconnection) of autochthons, that show the interconcept correlation within the discourse; 5) formulation of the so-called discourse integrators – its uniting presupposition elements.

Stage 1 is substantiated by the fact that the actualization of the discourse semantic space is provided with an adequate situational framework. On the other hand, due to anthropocentricity, the deictic characteristics of the dialogue discourse and understanding of the action transformations as a continuum of "causal chains", from which the consciousness of the interpreter "pulls out separate links"[3], this situational framework can be outlined by the main formers presenting the spouses, the global strategic objectives and the spatio-temporal localization of the communicative action. The latter is the basis of the situational predictability of the discourse, represented by the locus of the common dwelling and the time parameters of interaction, characterizing the localization of the communicative action in relation to the repeating periods of human life and social and cultural traditions.

Stage 2 requires additional explanation. The lexicosemantic space is based on the structural representation of the categorical potential in each representative unit in the framework of the field system and is, in a

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[3] Croft W.A. Syntactic categories and grammatical relations. Chicago; London, 1991. P. 159.

certain way, a scheme of the paradigmatic organization of lexemes, which in a certain language are the conventional nominators of a certain categorical meaning. In this perspective, the lexical-semantic space can be regarded as a combination of means for verbal interpretation of a certain conceptual space whose nuclear component is compared with a verbal unit capable of activating the given concept in the consciousness of the native speaker. Considering such units the objectivators of concepts, one can detect the concepts that are regularly or occasionally represented in discourse.

The holistic theory as a methodological basis of modern cognitive linguistics combines the formats of the presentation of the semantic and the conceptual, considering language as the main means of categorization and conceptualization of the world, an open cognitive system that interacts with general mental capabilities. Cognitive structures are deep thought-based entities, the discovery of which can only be done through the study of meanings of the language units[4], because "the lexical meaning is a concept activated by the word in thought"[5]. Raczaszek-Leonardi mentions that "being physically present in interactions, as utterances in dialogues, language is a part of co-action"[6] and the word used by a person is the "flash" of information, – both the nominator of a certain notion or meaning, and an element of knowledge of the native speaker in the context of his national mentality, social, psychological, gender, and worldview characteristics.

Without calling into question the statement that the concepts are segmented by conceptual, figurative and value cognitive features, we believe that the real text within the discourse gives an opportunity to examine, first of all, the conceptual side, in which the fixedness of the concepts is determined by certain verbal means, the set of which forms the concepts expression plan. Any mental formation is constantly in the relations and dependences, and therefore the determination of the algorithm for the exteriorization of concepts in the space of the text

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[4] Тукаева Г.С. Исследовательский потенциал когнитивных структур. *Вестник Башкирского университета*. 2009. Т. 14 (3). Ст. 862.

[5] Жаботинская С.А. Имя как текст: Концептуальная сеть лексического значения (анализ имени эмоции). *Когниция, коммуникация, дискурс*. 2013. № 6. Ст. 76.

[6] Raczaszek-Leonardi J. & Vallee-Tourangeau, F. Language as a part of action: Multidimensional time-scale integration of language and cognition. Psychology of language and communication. 2018. Vol. 22 (1). DOI: 10.2478/plc-2018-0012. P. 282.

enables not only to implement their profile, but also to construct the concept system of discourse.

The verbal interpretation of concepts leads to the need of identifying their actualizers (known as objectivators, explicators, nominants, verbalizers, conceptual qualifiers, etc.) – verbal units that provide the conceptual basis of the discourse, despite the fact that communicative and pragmatic parameters for defining qualifying senses of the lingual units are quite subjective both from the side of the communicants, and from the perspective of the investigator. The actualizers of concepts can be presented explicitly or implicitly, and "any particular actualizer of the concept – a word, a phraseological unit, a syntagma, etc., – is not an isolated unit, but a part of the general system of actualizers, which can be represented in the form of an associative semantic field"[7]. The explication of concepts in the form of a system of actualizers is performed by a speaker, who builds a chain of proposals, objectifying the concept.

The laws of logic and causal links lose their explanatory power, as soon as the weak implicational structures occur in the text – for example, metaphorical nominations containing a significant emotional component. The solution of the problem of the implicit meanings categorization, if there is no alternative, requires the introspective analysis, which enables to distinguish discursively significant meanings of certain language means. Consequently, in order to isolate the constants of the discourse concept system, an inventory of the texts was made, the objectivators of concepts (nouns, verbs, and adjectives) were fixed, the classification of which into the semantic domains allowed defining the matrix of concepts as the basic beams of meaning within the discourse.

Since only the repetition of particular verbals can indicate a certain relevance and regularity of certain conceptual configurations, elements of statistical analysis were used enabling to determine the statistical significance of a) domain presentation in the text, and b) certain concepts in the selected domains at Stage 3 of the study to give the status of autochthons to certain concepts from other fields. Selected lexemes as linguistic signs, fixed to the subjects of cognition and by relations between them, represent elementary meanings in the consciousness; the

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[7] Бобкова Ю.Г. Концепт и способы его актуализации в идиостиле В.П. Астафьева (на материале цикла "Затеси") : автореферат диссертации на соискание ученой степени кандидата филологических наук. Специальность 10.02.01 – Русский язык. Пермь, 2007. Ст. 8.

names of domains formed – generalized concepts that semantically combine all the elements of a group that, through their presentation in the family interaction, indicate the points of meanings condensation.

The need to distinguish between natural and random phenomena causes applying quantitative analysis. Verification of data using the techniques of calculating the χ^2-criterion and contingency coefficient K allows to select the main meaning dominants, categorial units of the basis of its concept system from the set of fixed allochthons – conceptual variables presenting atypical knowledge quanta, regular autochthons of discourse concept system – by determining the correspondences between the frequency distributions of concept actualizers of a certain domain in the texts and specific concepts in statistically significant domains.

The traditional study of the fullness of conceptual structures is based, as a rule, on the definition of the frequency of lexemes that designate certain elements or nominal characteristics of the concept. However, quantitative techniques, in particular, one of the basic methods for verifying hypotheses in linguistics – the chi-square (χ^2) criterion, enable to determine the existence of correspondences or discrepancies between distributions of frequencies of the quantities under observation[8], actually verifying their regularity of this discursive environment. The most widely used formula for calculating the χ^2 criterion is

$$\chi^2 = \sum \frac{(O-E)^2}{E}$$

where O – actually observed values, E – theoretically estimated ones, Σ – the total amount.

The relation between the features is confirmed by the χ^2 index, which is larger than the critical value, and its degree is determined by Chuprov mutual contingency coefficient K[9] by the formula:

$$K = \sqrt{\frac{x^2}{N\sqrt{(r-1)(c-1)}}},$$

where N is the total number of observations, r is the number of lines in the table, c is the number of columns.

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[8] Левицкий В.В. Семасиология. Винница, 2012. Ст. 156.
[9] Ibidem. Ст. 160.

The values of the mutual contingency coefficient can be from 0 to +1, while the significance is determined in correspondence with the value of χ^2.

Exceeding the value of χ^2 testifies to the prevalence of the empirical use of the domain over the theoretical expectations, confirming its selective character and, consequently, its importance for the discourse.

The similar procedure determines the value of χ^2 for all allochthons actualizers within each of the distinguished domains. As a result of such calculations, the most significant concepts for each of the predefined statistically significant domains are determined in the text. The detected concepts are autochthons of discourse.

However, this result is not the final stage of the study of the discourse conceptual structure, since only "the analysis of the concepts connectivity, <...> enables to construct the picture of the world that is characteristic of everyday consciousness" [10]. Before starting this phase of the study (Stage 4), some explanation should be provided. Thinking of the connectivity motivation by semantic properties, the cognitivity of relations between the objects of reality and the closeness of the words related in their meaning placed in the text[11], lead to the assumption that consideration of their co-occurrence, "neighbourhood" in the text may reproduce a fragment of the linguistic picture the world, on the background of which the concept space of discourse is realized. The determination of the pairs of autochthons, among which there is a statistically verified relation which is logical for this representation. This relation can be detected using the correlation analysis, which states the correlation (statistical) dependence characteristic of linguistic phenomena and, in our case, allows detecting the autochthons in the text fragments, the actualizers of which are observed in co-occurrence.

The simple linear Pearson correlation (r) assumes that, as the values of some feature increase, the value of another one either increases or decreases in a certain order. If the values of both features are characterized by the increase, then a positive correlation is stated, but if it is characterized by a reverse relationship, there is a negative correlation. Correlation coefficient values can range from +1 to -1, indicating the degree of relation between the

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[10] Чернейко Л.О. Металингвистика: Хаос и порядок. *Вестник Московского университета. Сер. 9. Филология.* 2001. № 5. С. 39.

[11] Вдовиченко А.В. Расставание *с* языком. Критическая ретроспектива лингвистического знания. Москва, 2008. Ст. 15.

phenomena: the closer the value approaches zero, the lower the dependence; the sign in this case denotes the nature of the relation[12]. To calculate the correlation coefficient, we use the formula:

$$r = \frac{\sum (x_i - \overline{x})(y_i - \overline{y})}{\sqrt{\sum (x_i - \overline{x})^2 \sum (y_i - \overline{y})^2}}$$

where r is the coefficient of linear correlation, Σ is the sum of the obtained values, x_i is the value of the first feature, y_i is the value of the second feature, $\overline{x}$ – the average value of the first feature, $\overline{y}$ – the average value for the second feature.

Avoidance of random variables is ensured by determining the number of degrees of freedom – the number of independent values that participate in the formation of a particular parameter. This indicator for correlation analysis is determined by the formula $df = (r-1)(c-1)$ where r is the number of lines in the table, c is the number of columns.

The critical values of the correlation coefficient for a different index of degrees of freedom df and different levels of significance P are fixed in special tables[13]. Using the level of significance, the validity of the results obtained is determined, as well as the percentage of cases, in which an error is possible (95% validity corresponds to the significance level $P = 0.05$, 99% validity – $P = 0.01$). If the obtained result corresponds to the significance level of 0.05 to 0.01, then the values obtained are considered statistically significant.

Statistically significant pairs of autochthons indicate certain dependencies in the mental space, but do not explain it. Having detected the conceptual correlation, we turn to the qualitative logical semantic analysis and to the phenomenon of cognitive inference, which enable to explain it.

The meaning, modeled by interactants in the process of communication, does not exist in nature in its finished form due to its essence – simulation of the configurative features of the constituents, mobility and melting into the context, can only be established through the analysis of a particular semantic environment. The latter also enables the discourse modeling on the basis of the combinatory properties of its

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[12] Тулдава Ю.А. Проблемы и методы квантитативно-системного исследования лексики. Тарту, 1987. Ст. 82–84.

[13] Перебийніс В.І. Статистичні методи для лінгвістів. Вінниця, 2001. Ст. 17.

conceptual dominant. The specific collocability of the concept system elements depends on the combinatory power of the cognitive-semantic parameters, as well as on the discursive intentions of the speakers. An adequate interpretation of meaning of the expression/complex of expressions is performed through cognitive operations for obtaining deductive knowledge – inference[14] (Грайс 1985: 221).

According to the mentioned above decoding of discourse-making meanings represented in text fragments, in which the verbalizers of statistically relevant conceptual configurations of autochthons are recorded, should be performed on the basis of the analysis of each separate sentence/dialogical unity through fixation of both the conventional meanings of language forms, and decoding the implicatures – deductive knowledge gained due to formally logic deductive communication. The introspection method borrowed from psychology, which presupposes observation of the researcher over himself, his own perception of the environment, his own experience, is indispensable for such an approach[15].

The analysis of utterances/dialogical unities, performed according to the above defined principles, enables to assert that the palette of inter-concept correlation is confined to four main types of relations – inclusion, consequence, causation, and mutual exclusion. These relations are based on the logical regularities symbolically designated by the schemes "X includes/implies Y" ($\equiv$), "Y follows X" ($\rightarrow$), "X causes Y" ($\Rightarrow$), "X or Y" ($\leftrightarrow$).

The presented types of relations show all the statistically verified inter-conceptive correlations stated in the texts. On Stage 5 of the research, the set of them allows formulating relevant for discourse integrators – presuppositions, discursive unifying representations, which essentially are the cognitive foundations of the communicative activity of an individual as a member of the family group within a certain linguoculture. The discourse integrators (the term seems to be apt due to its sense of a unifying rule) known as the elements of cognitive basis, fundamental stereotypical core of knowledge or common cognitive foundation formulate basic discourse adequate mental elements, indicator

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[14] Грайс Г.П. Логика и речевое общение. *Новое в зарубежной лингвистике.* 1985. № 16. Ст. 221.

[15] Комарова З.И. Методология, метод, методика и технология научных исследований в лингвистике. Москва, 2013. Ст. 332.

of similarity of their world picture, subconsciously available in the discourse communicants-participants.

Including the social intragroup structure of thinking of the group members on the basis of texts produced by them in the described method, it is possible to identify the common elements integrating the discourse within the network – concepts as cementing elements in the national consciousness that influence the process of linear strategic deployment of the communicative event, and their correlations – in the structure of thinking. All information obtained results in the cognitive map – a schematically presented information archive.

2. Results and Discussion. Cognitive Mapping of Discourses

The research performed enables to state that the represented methodology of a detection of mental basis of different discourse practice types is applicable, relevant and efficient.

For instance, the study of the modern German cooperative parental discourse makes it possible to claim that its conceptual system is based on 37 autochthons[16]. They prove a relevance of an interpersonal (feelings, emotions and activity) and out-of-group (social values, service and leisure) information for a German family communication in a parental sector. It is revealed that the stereotypical priority of communication with children is an emphasis on social values and conventions (order, planning, development, study), as well as daily life physical needs (nutrition, sleep). Common everyday life and leisure are of a particular importance. Children are brought up to be tidy, diligent, responsible, polite, punctual, tolerant, sincere, clever, dignified and creative. The basis of feelings of a parental communication is trust, love and joy. An inner group of communicants include such important people as parents, brothers, sisters and relatives, while social group consists of friends and company.

Cognitive map of the modern German cooperative parental discourse (which besides autochthons, presents statistically verified connection between them) proves such main presuppositional ideas of the members (Figure 1): parents and children relations are based on feelings and emotions (16% of inter-conceptive correlations), socialization (24%) and upbringing (40%) in special ethnic values and traditions (19%).

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[16] Осовська І.М. Сучасний німецькомовний сімейний дискурс : ментальний і вербальний ресурс. Чернівці, 2013. 404 с.
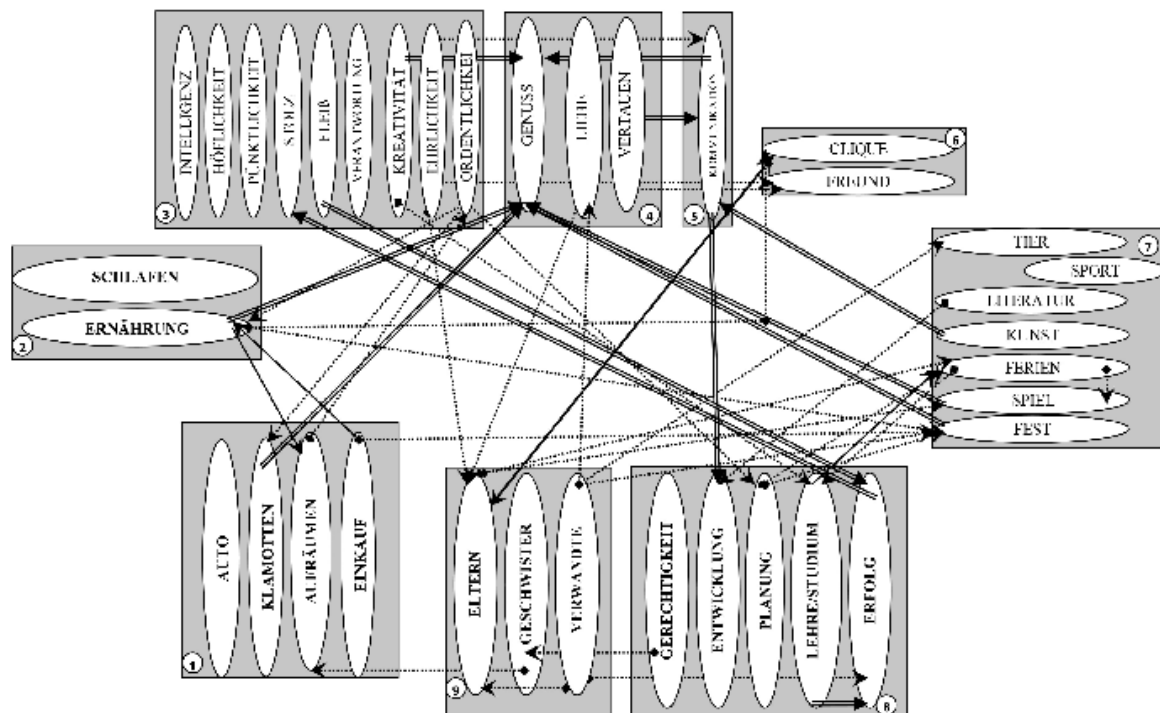
1 – domain 'domestic and financial-economic spheres'

2 – domain 'physiology'

3 – domain 'personality traits'

4 – domain 'feelings and emotions'

5 – domain 'verbal activity'

6 – domain 'social activity and collaboration'

7 – domain 'rest and leisure'

8 – domain 'social values and conventions'

9 – domain 'family affiliation'

Fig. 1. Cognitive map of modern German cooperative parental discourse

Social conventions and values – tidiness in household and appearance, fair distribution of responsibilities and activity planning are vital for modern German cooperative parental communication. Parental love guarantees family unity. Diligence is a pledge of success of a child, which makes parents feel proud. Everything child participates in (study, celebration) should be creative and bring joy. Vital factor of an individual development is sincere and responsible communication – discussion of interests (art, literature, sport) or feelings with friends and parents.

The study of the modern British parental discourse, in particular, its cooperative and conflict types, with the help of proposed methodology[17]

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[17] Коропецька О.І. Сучасний британський парентальний дискурс: когнітивно-семантичний аспект : автореферат дис. канд. філол. наук 10.02.04 – Германські мови. Чернівецький нац. ун-т ім. Ю. Федьковича. Чернівці, 2018. 20 с.

constitutes that: a) the conceptual system of the first type is formed by 45 autochthons, which claim that mental basis of cooperative existence of British parents and children forms information about family, heredity and health, house and presence in it, friends, support and care, work and money, emotions, physiological (water, food, sleep) and social (communication, upbringing, work) human needs, as well as necessity of an individual and social safety (habitation, health). 21 inter-conceptive couples with strong correlative connection prove the actuality for cooperative parental communication of the modern British family of information about parents functions in the process of upbringing – ensuring the basic needs, habitation, creating of safe life conditions and health of a child, respecting a child's honour and dignity, forming of a child's worldview, satisfying the requirements of communication and socialization. All examined information is represented in a cognitive map, which emphasizes on the main mental priorities of British people in a sphere of an appropriate communication between parents and children (Figure 2).
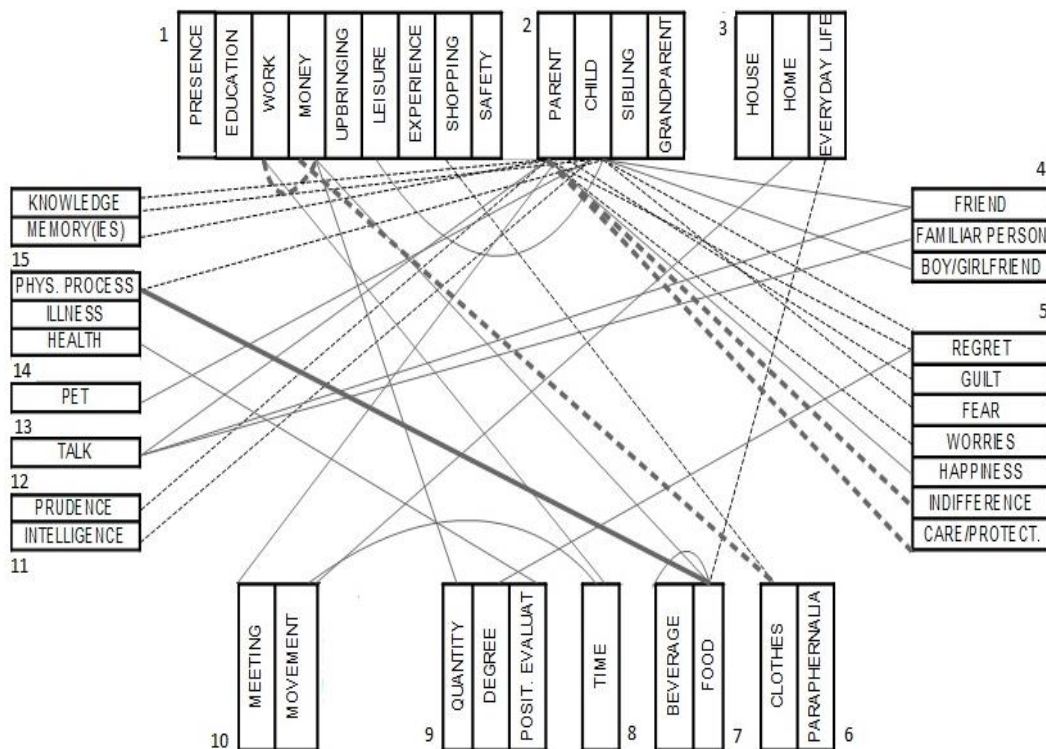

Fig. 2. Cognitive map of the modern British cooperative parental discourse

Mental resource of a conflict type of the modern British parental discourse is formed on the basis of 43 autochthons (for instance, UNDERSTANDING, KNOWLEDGE, WISH, FAIRNESS, WORK, MONEY, PRIVATE LIFE, TRUTH/LIE, MYSTERY, DUTY/OBLIGATION, MORAL, HOME, RESPONSIBILITY, INDEPENDENCE, AUTHORITARIANISM, INTELLIGENCE etc.), which prove that: dissatisfaction of actions of one of a family members provokes anger, disobedience of a child causes parents' fury, which may appear as a punishment, while an inappropriate reaction, as other members of a family may think, generates disagreement that appears as indignation; frequent educational measures and lectures directed to an individual responsibility for personal things, actions, future. In order to guarantee a peaceful life of a British family, it is vital for parents and children to communicate with each other, support one another, be interested and participate in family members' lives.

The study of two representation forms of the modern German matrimonial conflict discourse – literary and oral[18] resulted in the following conclusions: a) dominant position with significant overbalance in the conceptual system take 56 autochthons in oral (in particular, ZEIT, GEFÜHL, FEST, GELD, ARRFTT, STUDIUM, ERHOLUNG, BEWERTUNG, BEZIEHUNG, BEWEGUNG, AUSSEHEN, NATUR, ABSTRAKTE BEGRIFFE, GEISTIGE AKTIVITÄT) and 86 autochthons – in literary type (FAMILIENMITGLIEDER, ESSEN UND GETRÄNKE, KLEIDUNG, SACHEN/TECHNIK, GEBÄUDE, FARBE, PHYSISCHE PROZESSE, KOMMUNIKATIVE TÄTIGKEIT, LAGE, PHYSIOLOGISCHE PROZESSE, KÖRPERTEILE, NATIONAUTÄT/ RELIGION); b) statistically, 12 strong and 12 medium inter-conceptive autochthons connections are relevant for the literary form, while for oral – 7 strong and 8 medium, represented in cognitive maps, which reveal the basic knowledge of a married couple communication about certain phenomenon in their consciousness during a conflict interaction; c) for real life picture of the world, represented in the matrimonial conflict discourse, it is common to detect mostly abstract ideas of personal and spiritual (feelings, rest, evaluation, relations,

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[18] Гуцол А.М. Німецькомовний матримоніальний конфліктний дискурс: когнітивний вимір : автореферат дис. канд. філол. наук 10.02.04 – Германські мови. Чернівецький нац. ун-т ім. Ю. Федьковича. Чернівці, 2015. 20 с.

appearance, intellect), as well as general notions (time, activity, celebrations, nature). The component of rationality in a real life picture of the world is introduced as a step-by-step process of person's realization in society: firstly, education as a starting point for a professional career, then work that determines a social role of an individual, and finally, financial reward – money for the fulfillment of needs of a human and family. It is revealed that the formation of the modern genre of an author's worldview, represented in the literary matrimonial conflict discourse, includes shifts of emphasis towards the material side of a human's life as a biological creature (parts of body, food and drinks, physiological and physical processes), conscious in the environment (objects and technical devices, clothes, color, buildings, location), and as a social person (family member, communicative activity, nationality and religion) and at the same time, with complete insignificance of abstract and spiritual phenomena in comparison with a real life picture of the world, represented in an oral conflict of a married couple. In other words, the author's view changes the subject of the matrimonial conflict discourse worldview, making it socially oriented. An oral form in real life puts an emphasis on feelings as a necessary component of a married couple and family overall, which distinguishes it among other small social groups.

The study of cognitive space of the modern German prison discourse[19] also proves that communication between prisoners has different lexical meaning in the literary and oral forms (the range of full meaning vocabulary in the first form is 61,3%, while in the second – only 42,7%, which is, obviously, caused by an individual's preference in laconism and informational compression during communication). It is proved that: a) conceptual system of the modern German oral prison discourse includes 42 autochthons (Figure 3), while the literary one – 34 (Figure 4); b) the investigated conceptual systems are absolutely different: in German author's worldview (literary form of representation) knowledge about prison is actualized, first of all, as a social institution and conditions, in which the convicted complete their term. It is also stated that person as a biosocial creature, has his/her inner world and spiritual space, where belief in God takes a dominant place, as well as

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[19] Томнюк Л.М. Сучасний німецькомовний тюремний дискурс (когнітивно-семантичний аспект) : автореферат дис. канд. філол. наук 10.02.04 – Германські мови. Чернівецький нац. ун-т ім. Ю. Федьковича. Чернівці, 2018. 20 с.

types of human activity, the main of which is communication. The least important spheres of knowledge operated by the prisoners and representatives of a penitentiary system are physical characteristics of objects of reality, sound and light phenomena (Figure 3). However, showing the peculiarities of communication between prisoners in real life, conceptual content of an oral representation form proves an active operation of knowledge about prison subculture, German code of criminal procedure, time, emotional and psychological condition of the convicted and cognitive procedures, which take place during correctional education of the criminal (Figure 4).

1 – domain 'prison subculture'

2 – domain 'law and legislation'

3 – domain 'physical act'

4 – domain 'time'

5 – domain 'thinking activity'

6 – domain 'emotional and psychic state'
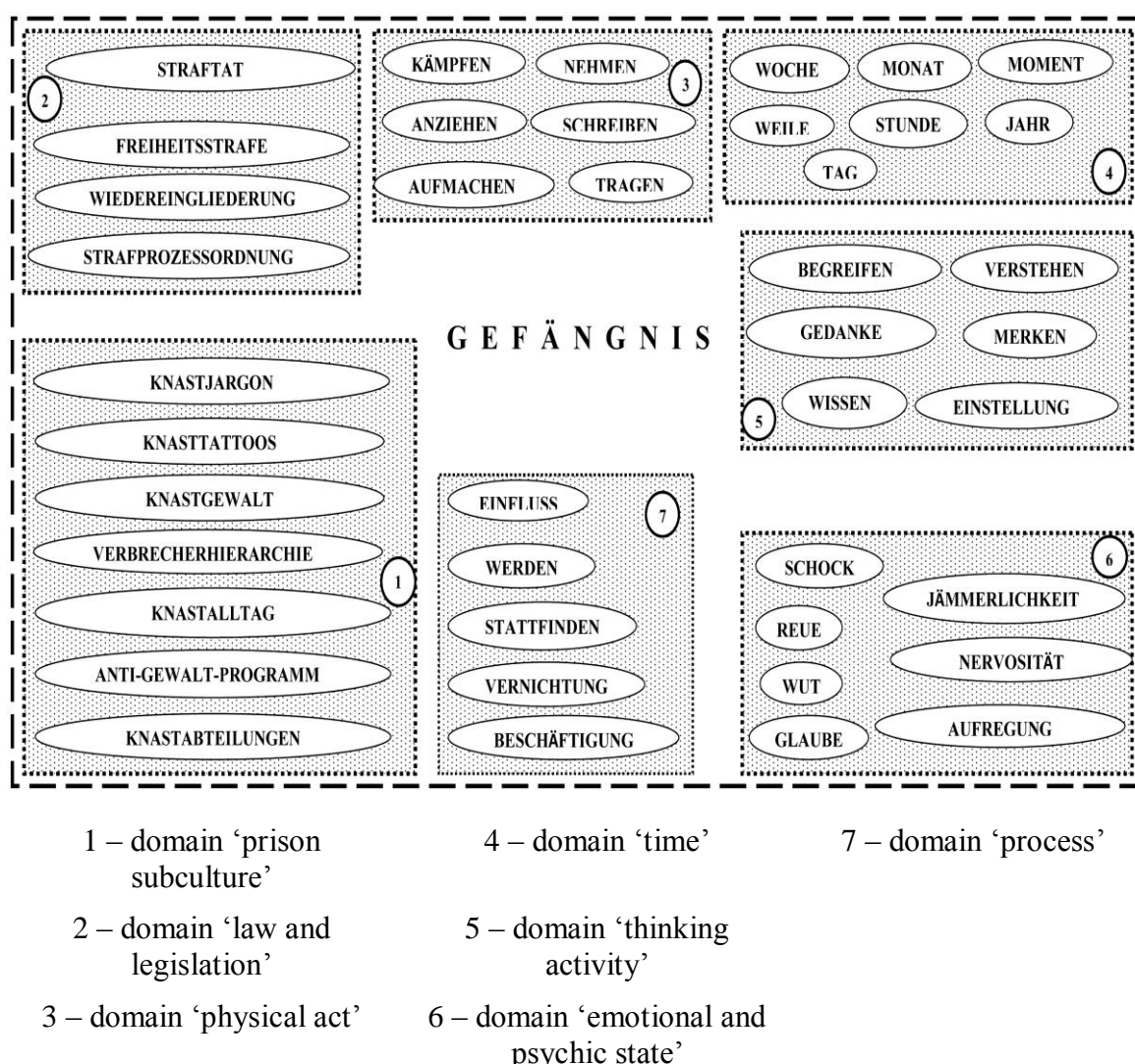
7 – domain 'process'

Fig. 3. Cognitive map of the modern German oral prison discourse
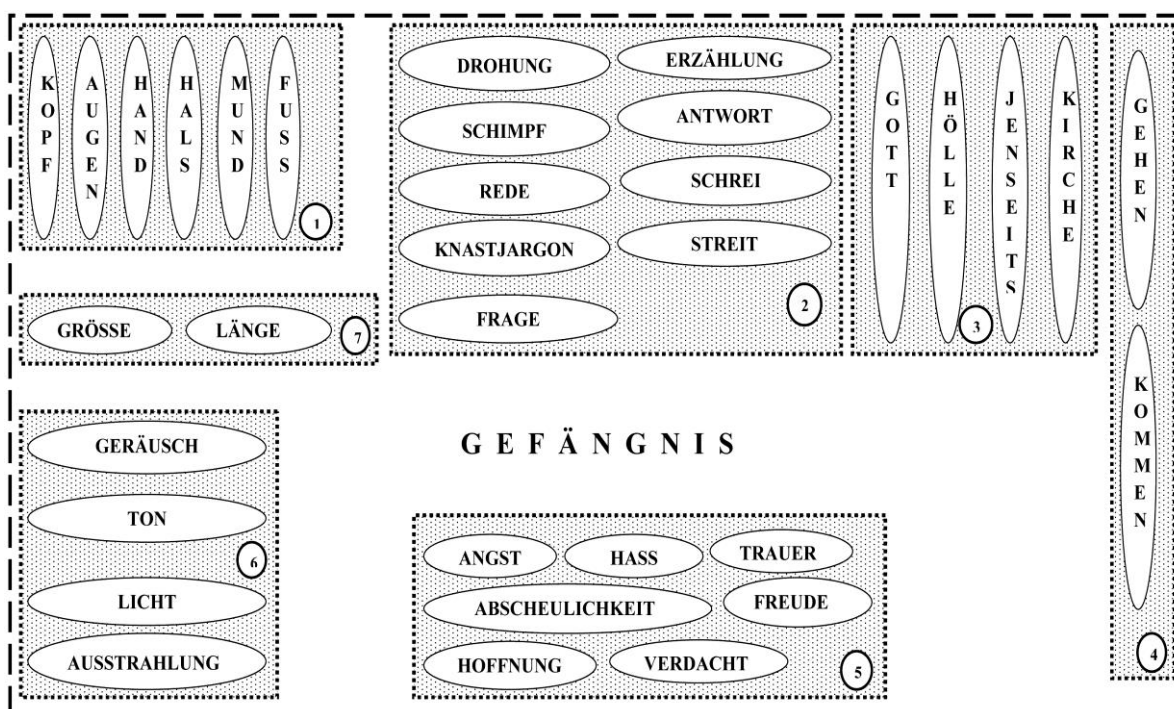
1 – domain 'human body' 4 – domain 'motion' 7 – domain 'physical characteristics of an object'

2 – domain 'speech activity' 5 – domain 'emotions and feelings'

3 – domain 'Religion / supernatural' 6 – domain 'sound / light phenomena'

Fig. 4. Cognitive map of the modern German literary prison discourse

The study of mental basis of the modern English-language gastronomic advertising discourse using the above mentioned methodology[20] made it possible to state that the conceptual system consists of 49 autochthons and 37 inter-conceptive connections, which prove that the traditional English-language worldview, represented in the modern English-language gastronomic advertising discourse, can be characterized by significance of nutritiousness, brand, freezing and canning of products as the main way of their preservation and usage, taste and sensation, dietary description, baby food, food for animals, water,

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[20] Савчук Т.Г. Когнітивна карта сучасного англомовного гастрономічного рекламного дискурсу. *Science and Education a New Dimension. Philology.* Budapest, 2018, VI (45). Issue 152. Pp. 60–65.

non-alcoholic drinks (tea, coffee, juice, smoothie), and alcoholic drinks (beer, wine, energetic drinks), bakery and sweets, where attention is paid to the quality of taste, fast food, recipe, healthy nutrition and meals as the most important factor in the process of person's nutrition, where emphasis is put on traditional or non-traditional conditions, sea products and fish, as well as prices for products, in particular, special offers and discounts.
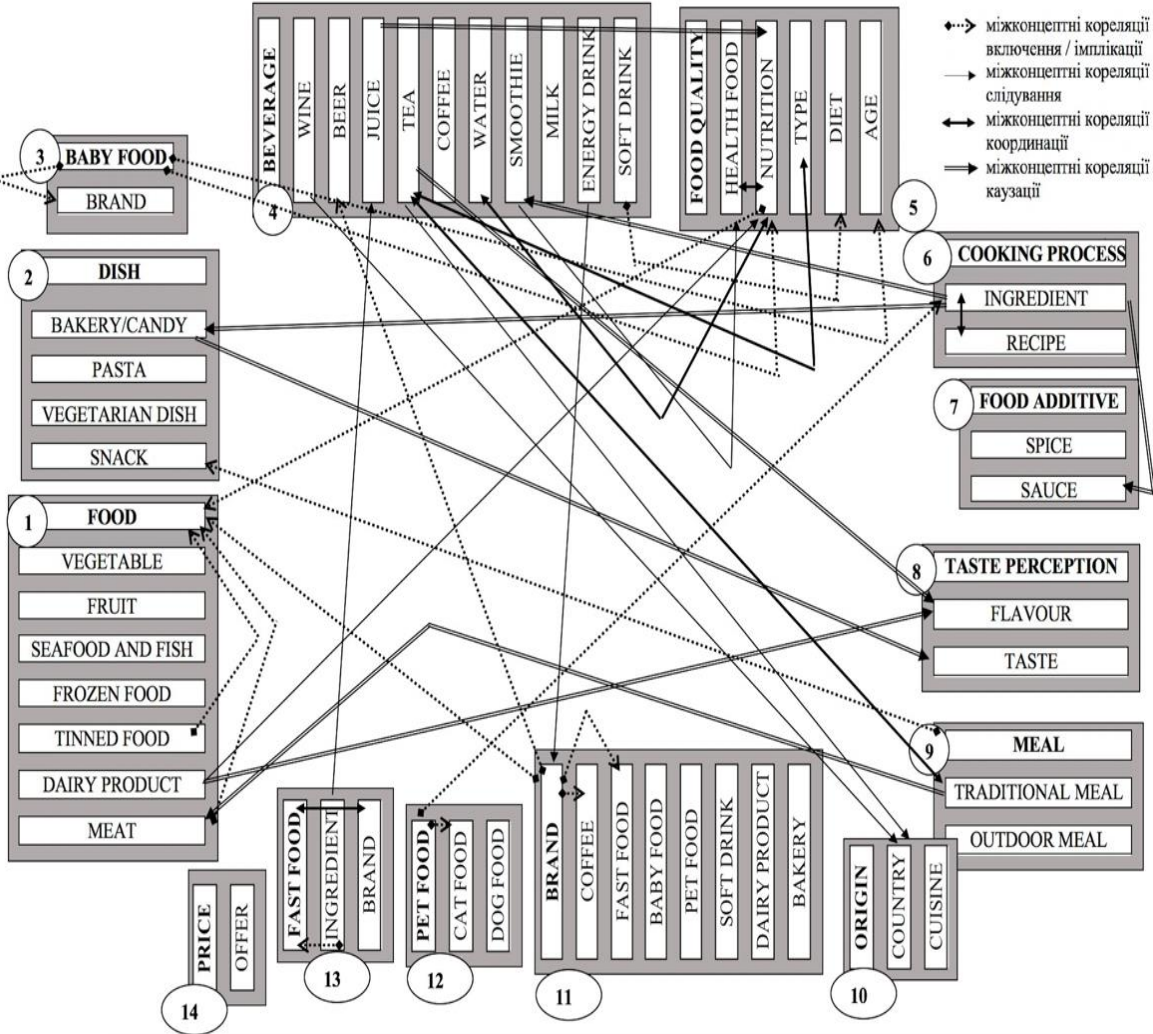

Fig. 5. Cognitive map of the modern English-language gastronomic advertising discourse

CONCLUSIONS

The research performed enables to assert that the discourse cognitive system is an indispensable part of the individual cognitive space of a human being – a complex hierarchically structured self-regulating system

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of formation and development of human experience. The main conceptual constants of its varieties, determined by its strategic-role divergence, are segments of a specific concept system. Including the structure of thinking of the group members in the cooperative / confrontation situation on the basis of texts produced by them, we tried to identify the elements integrating the discourse in the structures of thinking – concepts-autochthons that create a matrix, a framework, affect the process of linear strategic development. Discourse autochthons, like cores of a cognitive map, indicate apparent spheres of stability / instability в певному сегменті соціуму.

Cognitive maps of the discourse practices are complemented with a different quantity of original autochthon configurations, fixing certain relevant dependencies in the consciousness of the representative of the ethnospace. Schematically represented in the cognitive maps, they are reflected in the integrators – relevant prototypic presuppositions being the cognitive factors of the communicative activity.

The prospects of further research in this regard may be associated with an in-depth analysis of the elements and structure of the conceptual space of the other discursive practices based on the proposed methodology, in the comparative linguocultural dimension in particular.

SUMMARY

The article proves that the methodology of the cognitive mapping of the discourse is efficient and appropriate. It consists in a reconstruction technique of the conceptual system of the discourse on the basis of a synthesis of conceptual analysis and linguoquantitative methods. It allows to create a cognitive map, which schematically traces the integral mental representation of the discursive practice of a certain type in a statistically verifiable conceptual structure and a correlations system between its elements.

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ETHNIC STEREOTYPES IN VERNACULAR ENGLISH, UKRAINIAN, POLISH AND FRENCH OF THE XIXTH CENTURY

Palchevska O. S.

INTRODUCTION

In folk culture the attitude to others is determined by the notion of ethnocentricity, when "own" traditions, "own" religion, "own" customs, "own" language is only "correct" and "righteous". Everything strange is challenged as unacceptable and sinful, and any representative of another ethnic group is perceived as being dangerous, almost "indulging."[1]

As you know, the model of the world in any language is based on a system of binary oppositions, which are associated with social categories such as male/female, senior/junior, friend/enemy[2].

Opposition "friend/enemy" is implemented in the cultural codes of all languages. All linguocultures inherent the separating "own" features concerning people, living on the common territory, professing the same religious and sociocultural principles that demarcate them from "strangers". In speech this opposition is primarily provided by ethnonyms, which are divided into auto-ethnonyms (ethnic self-designation) and alethonyms (names of ethnic groups given by other ethnic groups). In the alethonyms can be divided into the actual ethnonyms and ethnophobia: the first are neutral or positively charged names of other ethnic groups, the second are humiliating, insulting, negatively charged nicknames of the other ethnic groups representatives[3].

Such opposition is based on a certain case motivated situation, which is a stereotypical reflection of the image inherent in a particular linguistic and cultural community. The case motivated situation is a kind of "ideal situation" that has ever been real, or belongs to virtually created by human. According to V. Krasnyh, case motivated situation is the one

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[1] Белова О. Славянский образ "инородца" в приметах и легендах. URL: http://www.hrono.ru/proekty/slavyane/belova.html (дата доступу – 10.07.2010).

[2] Цивьян, Т.В. Модель мира и ее лингвистические основы. Москва, 2005. С. 5.

[3] Селіванова О.О Лінгвістична енциклопедія. Полтава, 2010. С. 168.

which is firstly well-known for a certain mental-linguistic complex, is, secondly, relevant in cognitive terms, that is a variant of perception, which includes certain minimized and national-determined knowledge, or some definite idea of the situation, including connotations, which are connected with this situation, and, thirdly, the appeal to which is frequent in the given nation representatives communication[4].

The case motivated situation of ethnophobia is realized through certain inter-ethnic stereotypes. The stereotype is a standard viewpoint about social groups or individuals as representatives of these groups[5]. The stereotype is inherent in a logical form of judgement, which is very simplified and generalized, with emotional colouring, which gives a certain class of certain quality or installation, or, conversely, denies these qualities or installations in them, and is usually expressed by means of a sentence. Dominant for our study is the delimitating function of the stereotype. The embodiment of the generalized phenomena of "strangers" in the motivation of words and idioms is determined as xenomotivation (the process of formation of such units is named xenonomination, and linguistic units that have arisen as a result of this process are known under the name of xenonyms)[6]. Xenonym contains a certain opposition, which leads to the above-mentioned effect of differentiation. Typically, these counterattitudes are hyperbolic, which allows to emphasize some features of the situation and to ignore others. In the study, we will try to trace the functioning of xenonyms. Such nominations are presented in the majority of lexical-thematic groups. There are some of them. The language material of the study consists mainly of the dialectal dictionaries data, although in some cases the sporadic parallels are given with the literary language dictionaries. The works of leading linguists[7] are also involved.

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[4] Красных В.В. «Свой» среди «чужих»: миф или реальность? Москва, 2003. С. 214.

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1. Cultural Stereotypes

Belonging to one or another ethnic culture is determined, as modern ethnologists note, by the basic stereotypical core of knowledge that is passed on from generation to generation in the process of the individual socialization in a certain particular society. Stereotypes, being a special form of social consciousness manifestation, are sustainable culturally determined ideas about objects, phenomena, situations[8]. Stereotypes are also considered as some fragments of the conceptual and linguistic world pictures of one or another ethnos, existing both as a mental image (concept) and as a verbal form (words, phrases, sentences, text)[9].

According to V. Maslova, the stereotype is "a stabilizing factor that allows, on the one hand, to store and transform some of the given culture dominant components, and on the other, to manifest oneself among "the own" and at the same time identify this "own"[10].

The term "stereotype" entered science from typography, where it denotes a monolithic printed form, a copy of a typographic set or cliché used for rotary printing of large-circulation publications. The term "stereotype" was introduced by W. Lippmann in his work "Public Opinion", in which stereotypes are defined as "images in our mind, with the help of which society tries to categorize people"[11] [Lippmann 1922: 95]. The researcher made an attempt to determine the place and role of stereotypes in the system of public opinion. According to W. Lippmann, it is possible to derive the following definition: a stereotype is "an example of perception, filtering, interpretation of information taken in historical commonality, recognizing the world around, based on previous social experience" [Ibid.]. The system of stereotypes is a system of ordered ideas about the world around. According to the scientist, a person has a clear idea of the most things even before he directly encountered them in life. Such stereotypical representations are shaped by the cultural environment. The stereotypical picture of the world, as a rule, is incomplete and relative. W. Lippmann states that if the personal experience of an individual contradicts the stereotype, then one of two things happens most often: a person is inflexible

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[8] Садохин А.П. Межкультурная коммуникация. М.: Альфа-М: ИНФРА-М, 2011. 288 с.

[9] Бухаева Р.В. Этнокультурные стереотипы речевого общения (на материале бурятского языка) : дисс. … д-ра филол. наук. Улан-Удэ, 2014. 409 с.

[10] Маслова В.А. Лингвокультурология. М.: Академия, 2001. 208 с.

[11] Lippmann W. Public opinion New York: Harcourt Brace, 1922. 384 p.

or simply does not notice this contradiction, or considers it an exception confirming the rule, and usually just forgets about it; a person who is receptive, flexible, when confronting a reality stereotype, corrects his perception of the world [Ibid.].

Stereotypes of traditional folk consciousness (mental stereotypes) that are one of the subjects of this study determine the specificity of the ethnic world picture (the word "consciousness" is used in this case conditionally, since it implies not only conscious representations, but also unconscious attitudes). The stereotypes of traditional folk consciousness underlie the mentality of one or another ethnos. The mentality, as was noted, is a certain way of the world perception, inherent in members of one or another ethnic group, a certain predisposition, an internal readiness to act in a certain way; a set of images and ideas that guide in everyday life; unconscious orientations and bases for thinking, perception, and behavior.

The well-known Polish scientist J. Bartminsky defines a stereotype as an image of an object, shaped in a certain social frame and defining what this object is, what it looks like, how it acts, how it is interpreted by a person, etc., while the conception is fixed and accessible through language and relates to collective knowledge of the world"[12]. According to J. Bartminsky the language picture of the world and the stereotype correlate, as a whole and its part.

J. Bartminsky identifies several types of stereotypes: images (such as it is), patterns (such as it should be), mythological ideas (as it can be) and ideological ideas (such as it can and should be). From the J. Bartminsky point of view, the main properties of the stereotype are the following: 1) the way it exists in consciousness (including in language) is a collective representation; 2) this view reflects cultural and linguistic knowledge of the object characteristic of all members of the community; 3) the submission contains an assessment by the community members of what is reflected; 4) the presentation content is consistently associated with, fixed and reproduced by certain linguistic signs[13].

V. Krasnykh defines a stereotype as follows: "A stereotype is a certain structure of a mental-lingual complex, formed by an invariant set of valence bonds attributed to a given unit and having the image-

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[12] Slownik stereotypow i symboli ludowych / pod red. J. Bartminskiego. T. 1. Z. 1. Lublin, 1996; T. 1. Z. 2. Lublin, 1999.
[13] Bartminski J. Ethnolingwistyka, lingwistyka kulturowa, lingwistyka antropologiczna. *Jezyka a Kultura*. 2008. T. 20. S. 15–33.

representation of the phenomenon standing behind this unit in its national and cultural marking with a certain predictability of directed associative links (vectors of associations)"[14]. The stereotype, according to the author, has two varieties: a stereotype of behavior stored in consciousness as a consciousness stamp and acting as a canon defining communicative behavior in a typical communicative situation, and a stereotype representation stored as a cliché of consciousness and functioning as a standard. The second type dictates a set of associations and predetermines the stereotypical expression language form. Thus, stereotypes-images (a bee is a worker) and stereotypes-situations (stork – cabbage), including the predictable behavior of the participants of communication expected in this culture, are distinguished.

The study of perception stereotypes (ethnic stereotypes) originated within the framework of a sociological approach, gradually being distinguished into a special research field, now widely mastered by ethnographers, ethnologists, culturologists, folklorists, and ethno-linguists. According to the definition of V. Maslova, ethnic stereotypes are "generalized view of the typical features that characterize any ethnos"[15]. Each culture creates a portrait of a "stranger", based on its own system of ideas and values. In this regard, ethnic stereotypes may be associated with prejudices, phobias and superstitions with a predominance of negative assessment in relation to "strangers". For example, there are stereotypical ideas about the whole nation, which apply to each of its representatives: German tidiness, Russian "maybe", Chinese ceremonies, African temperament, Italian hot temper, stubbornness of Finns, slowness of Estonians, Polish gallantry. The structure of the ethnic stereotype includes such concepts as autostereotype and heterostereotype.

Autostereotypes reflect what people think about themselves, and heterostereotypes reflect the opinion of one nation about another. The second type of stereotypes is the most critical. For example, the same fact among the representatives of own nation is considered a manifestation of prudence and among the representatives of strange nation will be looked as a manifestation of greed. People perceive ethnic stereotypes as patterns that

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[14] Красных В.В. «Свой» среди «чужих»: миф или реальность?. М.: Гнозис, 2003. 375 с.

[15] Маслова В.А. Лингвокультурология. М.: Академия, 2001. 208 с.

must be met in order not to be a "black sheep". Therefore, stereotypes have a fairly strong influence on people, causing them to form characteristic traits, which are reflected in the stereotype. It should be noted that the ethnic stereotype is not only an evaluative image of the "strange", fixed in the language (nominative models, idioms), but also a significant concept that constitutes a mandatory element of the language world picture.

Behavioral stereotypes perform the function of a behavior program that is realized in specific rites, customs, rituals, etiquette, etc. In the behavioral stereotypes adopted in a particular society, ethnospecific features are clearly manifested. For example, having received the news of the misfortune, the Italian will sob and tear his hair, and the Japanese will smile, so as not to upset others. Each ethnic culture has its own ideas about the significance or insignificance of some fragments of behavior, but in any culture the rule is: the more significant the behavior scope is, the more it is regulated, the stronger is the public control over compliance with standards and patterns. For example, punctuality, highly valued by the Germans and the Dutch, means relatively little in Spain and even less in Latin American countries. Stereotypes of behavior dictate both the form and the content of actions. Stereotypical behavior does not need motivation. The most weighty argument in favor of this method of action is the reference to the law of the ancestors. The most important behavioral stereotypes form the basis of customs, traditions and rituals adopted in one or another national culture. According to V. Krasnikh, a stereotype as a model of behavior is associated with a certain nationally and sociohistorically determined choice of a particular behavior strategy in a particular situation[16].

Communication stereotypes (language / speech stereotypes) are reflected in the ethnospecific features of speech etiquette. The stereotypes of communication are understood as ready-made speech formulas that quickly and economically convey the generally significant and generally understandable content in typical communication situations (greeting, farewell, acquaintance, situations of business communication, etc.). The ability of a language to reflect the characteristics of the ethnos mentality is one of the reasons for the emergence of a "cultural barrier" even if all language norms are observed. An example is the case described by

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[16] Красных В.В. Этнопсихолингвистика и лингвокультурология. М.: Гнозис, 2002. 284 с.

A. Wezhbitskaya with an English conductor who was invited to work with a German orchestra. Work did not go well. The reason for the conductor was that he speaks English and the musicians do not perceive him as "their own". He began to learn German, and the first thing he asked the teacher was how to build the following sentence in German: "Listen, I think it would be better if we played like that". The teacher thought, then said: "Of course, you can build a phrase like this, but it's better to say: you have to play so"[17].

2. Thematic Groups of the Stereotypes in Vernacular English, Ukrainian, Polish and French of the XIXth Century

Language-intellectual activity

The category, which often conceptualise incomprehension is used to denote the foreign speech. For example, about the child or adult who is talking unclearly, it is said: *to talk double-Dutch coiled against the sun*, *to talk as Dutch as Daimport's (Davenport's) bitch*. So, the nomination *to talk Dutch* has two meanings – (1) to speak a more subtle language than a native speaker of an ordinary dialect; (2) to speak angrily. Compare with the modern French phraseological unit *c'est du haut allemand* (literally – it's upper German, "incomprehensible, gibberish"). O. Berezovych leads the standards of incomprehensible language for Russians of Onega peninsula and the population of Arkhangelsk region: *корелять* – to speak incomprehensible language, comes from ethnonym *карел*, *зыряна* – a man who speaks undistinctely, from *зырян*, where *карел* and *зырян* are the representatives of neighboring nationalities[18]. In Polish dialects we find phraseological unit *za ruski pacierz* with the meaning of a slightly greater extent that aroses because Russians in comparison with Poles speak slower. The alien language for the British is primarily associated with the Welsh: *He's talking Welsh! That's Welsh!* Means *I don't understand you.*

Human traits and behaviour

Among the nominations studied, most often there are those that embody the negative traits of a person's character (falseness, cruelty,

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[17] Вежбицкая А. Семантические универсалии и описание языков. М.: Языки русской культуры, 1999. 780 с.

[18] Березович Е.Л. Лексическая семантика в этнолингвистической перспективе. *Язык и традиционная культура.* Москва, 2007. С. 408.

bad manners), or intensify some features. So, *As Dutch as a mastiff*, is spoken of a man who has an innocent look after having done some harm. In the late seventeenth century Danes-traders brought dogs of this breed from South Asia to England, where they became popular pets. In the nomination the typical dog's behavior is represented. The Turks attribute the violence – *to behave like a turk*. Expression *as hard as a Turk*, used to mark the brutal or tireless workmen. When someone does something *like a Turk*, it means that he does it vigorously, diligently or frantically. The idiom *the Turk a bit* is used as a strong objection and is a paraphrase of the nomination *the devil a bit*. The lexeme *Turk* is also used to denote a mischievous child. *Yorkshire bite* – the contemptuous nickname of the York resident, is used to call a sharp, arrogant man. Norway is a country of cattle breeders, so any Englishman who shouts, has a voice like a Norwegian bull: *This Will has a voice like a Norawa' bull*. For the French *Bédouin* (Bedouin) is a rude, uneducated man; *Juif* (Jew) – a cunning and hypocritical, the lexeme is realized in the nomination *entre les mains des juifs* – (literally as being in the hands of Jews) "to get into trouble"; *Chinois* (Chinese) considered to be suspicious persons, from here *chinoiseries* – unnecessary complications; *chinoiser* – to complicate, to cling to trifles. The lexeme *Grec* has a lexical-semantic variant "the player, the scammer, cheater". The prototype is the Greek nobleman Apollos, who lived at the court of Louis XIVth (1638 – 1715) and who was caught cheating at cards and sentenced to twenty years in the galleys. In Ukrainian dialects *жид* [жид] "a gready man":: *Ни йди до того жйда просити – все одно ни дас'т'*. And so *жидивський* [жидйве'кий] – figur. 'fake'; *німец* [н'імец] -мца [German] , "deaf-and-dumb man"; "the dog that silently chases the beast."

Games

The ethnonyms can also be a part of the game nomenclature. So, *French blindman's-buff,* is a children's game that was known in Greece since 2000 years ago. The game is widespread in Europe: in Italy it is called *mosca cieca* ("The Blind Fly"); in Germany – *Blindekuh* ("Blind cow"); in Sweden – *Blindbock* ("Blind Goat"); in Spain – *gallina ciega* ("Blind Chicken"); in France – *colin-maillard* (the name is an allusion to the medieval battle of French Lord Leuven and a man named Klin who

fought with a wooden hammer and was blinded in this battle).[19]. *French flies* is a game for boys in which the participant gets on all fours with his hat on his back. The task of other players is to jump over the back without breaking the hat. *French Jackie*, *French tag* is a game in the "hole", the rules lie in the thing that the players stand in a circle except one who is standing aside, he touches one of the players and takes his place the other name is a *French leap-frog* – leap-frog. The idiom *English and Scots* is also the name of the children's game, still known as *England and Scotland.* The game contains in its conceptual structure familiar to games of this type distribution "friend/stranger", and reflects the confrontation between the British and the Scots: *Sc. The English And Scots used to be played by parties of boys, who, divided by a fixed line, endeavoured to pull one another across this line, or to seize, by body strength or nimbleness, a 'friend of wad' (the coats or hats of the players) from the little heap deposited in the different territories at a convenient distance, Blackw. Mag. (Aug. 1821) 35; the company is parted into two bands. . . The baggage, or object of spoil, lies behind the line... On the signal being given, the opposite parties rush forward, and endeavour to seize the spoil. He who is taken within the line, is carried off as a prisoner . . . and obtains no relief from captivity unless one of his own party can touch him . . . unmolested by his assailants (Jam.). Dmf. It [an old tree] never was the ' dools,' nor the ' bult ' ; nor were the ' outs and ins,' nor the hard fought game of ' England and Scotland ' ever played about it, Cromek Remains (1810).* A children's game *the British and French* appeared in the period of the long-term war with France: colored butterflies or slugs were considered "own" while white "strangers". Through playing, children kill white butterflies and snails considering them a symbol of France: *French butterflies*, *French snails*.

Alcohol, food

Glutonyms also contain in their structure reinterpreted xenonyms: *French cream, or French Cream Brandy* "whiskey". In France, there was a tradition after lunch to drink a cup of coffee with a glass of brandy, which was added to it instead of cream[20]. *French wheatcakes* are the cakes of coarse flour from buckwheat flour, similar to buns, but less

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[19] Britannica Online Encyclopedia. URL: www.britannica.com (дата доступу – 11.08.2018).

[20] Brewer E. Cobham. Dictionary of Phrase and Fable. London, 1894.

porous, brown and thin. Because of the climate in the UK buckwheat is imported from France, so the products of such flour called *French wheatcakes,* which can be literally translated as cupcakes from French wheat. The birthplace of buckwheat is northern India, where it is called "black rice". In the western spurs of the Himalayas the wild forms of the plant are concentrated. Buckwheat is bred in the culture more than 5 thousand years ago. In the XVth century BC it penetrated into China, Korea and Japan, then into the countries of Central Asia, the Middle East, the Caucasus and only then into Europe (probably during the Mongol invasion, so it is also called the *Tatar plant*, *Tatar*). In France, Belgium, Spain and Portugal it was once called the *Arab grain*, in Italy and Greece – *Turkish*, and in Germany – simply *pagan grain*. The Slavs began to call it *Гречаною Greek plant* only because it was brought to them from Byzantium in the VII century[21]. In the minds of the poles *cygany* is a dish that includes grated poppy seeds with boiled potatoes, where *cygany* – a kind of potato; *niemiec* is a dish of peas and butter. The French *salade russe* is literally called salad "Olivier", hodgepodge, *whisky soviétique* (literally called Soviet whiskey), means a glass of red wine. In the Ukrainian dialects appear the following names: : *польські борщ* [пол'с'к'і боршч] [Polish borshch] "borshch, fried with cracklings": *Бо так за Пол'шчи робили – внутринё сало притовче, шчопоток вкине муки, капусти. То і йе пол'с'к'і боршч*; *швед* [швед] [Swede] "the same as *shkvarka*" – *shkvarka*, a piece of cooked bacon.

Mode of action

Action semantics of idioms is marked with a quality or value of the ethnonym. Thus, an idiom *to make a French bed*, *to french a bed* is known to the respondents under the nomination *to make an "apple-pie" bed*. The nomination showes, a special, French style of making the bed, which is called *nappes pliees*, this method has spread thanks to the puritans who borrowed it from the French. The *apple-pie order* nomination itself has a meaning of a "perfect order" that comes from the tradition of noticing pies over the days of the week when they have to be eaten, leaving large ones for the days more work is accounted. The semantics of deception is manifested in the context of Yorkshire: *Yorkshire* miles come "to be deceived"; *put, Yorkshire on one* "to be

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[21] Википедия – свободная энциклопедия. URL: www.wikipedia.org (дата доступу – 10.07.2018).

deceived"; *to go Yorkshire* "deceive someone". Nominations that embody social stereotypes include *Welsh-main*, which has two meanings: 1) fight; 2) the method of voting, in which applicants are gradually eliminated until there are two, for which they vote again.

Qualifiers

Evaluative semantics in the context of ethnonyms often emphasizes the extreme degree of connotation – either very good or very bad. This is due to the attempt to find differences in the "strange" nation, to emphasize the way out of the "own" norm.

Here are examples of nominations related to the bottom of the evaluation scale, for example, *make one French* is used as an expression of contempt, or denotes something very bad, problematic: *It seems to mean, quite generally and individually, as bad as bad can be. Any extreme provocation, severe disappointment, or keen distress is enough to make one French!*. Weed that boys smoke while playing is called *French tobacco*.

Cheap foreign goods are known under the name *Cheap Germans*: *Cheap Germans would by their superior cheapness have rendered the business a nullity.* Nomination *Turk* accumulates the semantics of something big, used as an intensifier: *They have been a-gaying together this turk of a while in foreign parts; There's a turk of a rat.* Speaking of unpleasant feelings or itching the metaphorical expression *a Welshman's hug* (literally embrace of the Wales inhabitant). is used. Something very small in size, but able to work hard in English linguoculture is differentiated as *like the Welshman's cow* (literally like a cow of a Welshman).

Objects and quality of material culture

The artifactual semantics of matches is primarily associated with the Germans: (i) *German Congreves, Lucifer matches*: *Congreves were a predecessor of the Lucifer matches. The splints were dipped in sulphur and then tipped with the chlorate of potash paste, in which gum was substituted for sugar, and there was added a small quantity of antimony sulphide. The match was ignited by drawing it through a fold of sandpaper under pressure.* The matches were banned in France and Germany, because they were considered dangerous[22]. Ethnonyms can

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[22] Probert Encyclopaedia. URL: http://www.probertencyclopaedia.com (дата доступу – 10.07.2018).

also be used in order to qualify the material culture: *Turk on Turk* "The name of a certain kind of material for making nets": *For any one who's making wabs, It would be little work; To add some five or six plies of good Turk on on Turk; The last new bits o ' furniture they have been getting it may be a Turk-on-Turk bed or a new piano; He would put his head through their Turk-on-Turk* hangings. A special kind of outerwear is called *"Turkish Fly"*, because of its bright red color: *My Coat was what is called a Turkish Fly, in red velvet, cut off like a waistcoat, with a peak before and behind.* The slate of three to two feet is called *Welsh-rags.* Flat stones which are used for the manufacture of road coverings are called *Yorkshire flags.* Stone for aggravation of the guns in the English consciousness is associated with *Norway.* In this case we can observe the conversion: *A kind of stone, cut into a long finger-like shape. It is never to be confounded with a whetstone. The latter is a rough grindstone grit for sharpening scythes, while a norway is finer in grain, more of the texture of a hone or oil-stone, but is used dry.* Nomination *polka*, also found in the form of *polky* [polka] has two lexical-semantic variants: 1. women's jacket *Shu grippid da needle in her teeth an' Poo'd her oot o' da Brest o' da polka–a auld ane o' Girzzie's; Shu artist aff her wincey polka, an' pat on a white slug oot her waests.* 2. cotton skirt, clothes of factory workers. Artifactual semantics has also been implemented in the nomination *American rake* "equipment for raking the hay."

From the stereotype theory point of view as to the conceptualization of folk foreign nationality representations, the one of Jews in the areas of Cornwall and Devon is indicative. These stories emphasize the negative attitude of Jews to the nation as a whole. According to some legends, the ghosts of the workers in the mines are the souls of the Jews who worked in the tin mines in this region. Other legends say that these are the souls of those Jews who crucified Jesus, and then were condemned to hard labor in the mines as slaves by the Roman Emperor. Such associations arise on the basis of historical facts-after the conquest of England by the Normans under the leadership of William the Conqueror, the tin mines were given by the official charters signed by the English kings (for example, King John) to the Jews into rent. As a result, in the language of the region emerged such terms: *Jews' bowels* "small pieces of molten tin", which can be seen in ancient products; *Jews' houses* "very old places for melting"; *Jews' leavings* "the remains

of the mines"; *Jews' pieces* of old blocks of tin[23]. Thanks to the coal mines housed on the territory of Wales, there was a nomination *"Welsh"*, which denotes the building for coal storage.

As noted above, the semantics of "strange" is always stereotyped. So, for the British something foreign is marked as *"French"* with the meaning of new, foreign, not English, strange, unusual, rare, unusual beauty: *Applied to any new invention. A new pattern in forks or spoons, though imported from America, would be called French.*

In the language of Ukrainian dialects on the designation of artifacts common "Gypsy", "Jewish", "Polish" and "Swedish" cultural motifs: *циганник* [Gypsy], *жидок* – "folding knife"; *циганчук* [Gypsy], *циганник* "large homemade knife with a wooden handle": *Колйс' був в мене циганчук... Ото ниж!*; *швед* [швед], *сведер*: *Од'їла шведа да й пушла*; *ляшок* [л'ашок]; *ляшок* [Pole] " the sheaves that are put together and covered with a "cap" to dry", " pile of sheaves made up in a form of a cross in order to dry": *Просохне жито в л'ашков'і, то пот'ім ставим копи.*; *жидел* "liquid measure in Galicia": *zhydel of beer*. *Zhyd* [Jew] "missed place in the field while worked by hand".

Weather

The scope of unfavorable weather conditions is implemented in the context of the Welshmen and the Gypsies: *Welshmen plucking their geese*, proverb is used to describe heavy snowfalls with a piercing wind; ; *рум [рум] рому* "thunder": *Тут рум не вдарит.*

Family relationships

Nomination *American widow* belongs to the conceptual sphere of marriage, and is used to indicate the woman, whose husband went to America to earn money.

In an English speaking environment distant relationship is accumulated in the expression *Welsh-aunt or – uncle* "great-aunt or uncle". This idiom absorbs the family semantics with an inherent taxonomic opposition of own/strange, where the distribution done into relatives (those who live together at the same territory) and distant (strangers, living far away, in a foreign side, perhaps in the enemy place). In the French language tradition, this taxonomy is implemented in the idiom *un cousin (un parent) à la mode de Bretagne.* Here the division into friends/strangers is based on the opposition of French and Bretons. When indicating that

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[23] Wright E. M. Rustic Speech and Folk lore. London, 1913. P. 342.

someone is *à la mode de Bretagne*, a relation to a distant relative who is given the name of close relatives, aunt or uncle is implied. This expression depicts a much closer relationship between relatives in the Breton families, than in families in the rest of France. Less often this nomination is used to illustrate the connection between two things.

Space

The conceptual opposition of long/short in the context of distance is implemented in the nomination *Yorkshire-mile* "a little more than a mile". Spatial characteristics is seen the lexeme *Norlander* where two components *North + lander* are connected. We observe the typical for dialect vocabulary suffixal truncation of *th*. The lexeme is used to refer to any inhabitant of the land that is North of a certain area: *They met with a bold Norlander of Aberdeenshire.* Indicative nomination *"Norlan ' Nettie* is used to designate a woman, a resident of the highlands, which exchanges wool for small clothes.

Plants

Ethnic senses which occur in the composition of the phytonimic nominations, very often conceptualize dangerous qualities. Thus, the poisonous plant *French broom the common laburnum, Cilisus Laburnum* "buckthorn", another name of which is *Old Lad pea-codes* (w.Yks.) – secretes toxic substance cytisine, which in large quantities paralyzes the central nervous system, causing seizures and respiratory collapses[24]. *French furze*, another name -*gorse*, *Ulex europaeus* is a bush with yellow flowers, has leaves in the shape of thorns. The lexeme *gorse* comes from the old English *gors, gorst*, with the Indo-European root meaning "rough, prickly". *French grass*, *Orbexilum onobrychis* a plant from the legumes family. Up to 80 species are known to grow wild in Central and southern Europe, North Africa and Western Asia. These are herbs and small bushes with thorns. In the Ukrainian dialects there is a nomination *Польський гриб* [Polish mushroom], field mushrooms *Agaricus vernalis* are called *жидки* (Jewish mushrooms); *жидівка* [a Jewish woman], bot. a chanterelle :» *Вчора назб'ірау ц'іли кошик жидовок.* The ethnonym *румун* [Romanian] is translated into English as Italian camomilla, German chamomile, Hungarian chamomile (kamilla), it is a wild chamomile or scented mayweed, is an annual plant of the composite

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[24] Токсикология ядовитых растений. URL: http://www.cnshb.ru/AKDiL/0045/base/k0260028.shtm3 (дата доступу – 10.07.2010).

family Asteraceae. *M. chamomilla*; *жидок* – a flower called Tagetes. *Жидівські груші* (*Jew pears)* Physalis alkekengi in the minds of Ukrainians is one of the species of physalis, Physalis alkekengi, which is known for its red lanterns and is used as an ornamental plant with inedible fruits. *Flagroot*, a plant with a strong, intoxicating scent in the language picture of the Ukrainian dialect is *metaphorically called* *жидівські лепехи* або *татарське зілля Jewish* or *Tatar herbs*. The leaves of green onions is given the name of *татарка* [a Tatar woman]: *Іди нашчипай татарок.*

Animals

The ethnonym *poland*, in English dialects functions as xenonomination, and is used to speak of hornless cows. In Ukrainian dialects we meet the nomination of the same type *прус* German] «a cockroach of the black or brown color»; *прусак* [German] «a cockroach»: *Йак завидутса прусак'і, то ради нихто ни дас'т'*. The folk etymology of dialect conceptualizes the black grouse in *татарчук* [Tatar]. The insect hornet is metaphorically imagined as a *швед* [Swede]. *Жидок* – Harpalus rufipes (Deg.) is a hairy ground beetle a grain pest. Another meaning of the lexeme is a small ant, which is found in houses. *Жидівка* or *жидівська курка* [Jewdish hen] – «a partridge».

CONCLUSIONS

This paper represents the ethnic specificity of the language categorization of the world studying on the material of Ukrainian, English, French and Polish languages experience a comprehensive comparative analysis of the ethnocultural archetypic representations and stereotypes of traditional national consciousness, represented by the author in Ukrainian, English, French and Polish languages within the relevant thematic areas.

Therefore, it is possible to conclude that in the language of the "strange" the image is manifested through ethnonimic (xenomotivated) lexemes, which reflect the "strange" world and are motivated by some case situations that the ethnic group had to face in the course of history. Ethnic picture of the world viewed through the prism of lexicology and phraseology rises as a part of the national consciousness, and is realized in folklore and mythology, which are closely intertwined with reality.

The study of the linguistic world categorization mechanism, conducted on the basis of a comparative semantic study of two or more

national languages, makes it possible to reveal the originality of the perception and knowledge of the world by different nations and the nature of its reflection in the ethno-cultural features of the linguistic sign semantics. The semantic space of each language is determined by the presence of universal and ethnospecific conceptual structures that shape the image of the national culture and act as an enocultural identifier.

One of the main conceptual structures conducting the semiotic mechanism of language ethnos and culture interaction is the stereotypes of traditional folk consciousness and ethno-cultural archetypal ideas that have a dual nature: they function as concepts, being components of an ethnic conceptual world view, and are represented in the national language, being components of the language picture of the world.

The stereotypes of traditional folk consciousness and ethnocultural archetypal ideas, realized in language through the development of lexical polysemy, stable comparisons, metaphors and traditional folk symbols, being the basis of linguistic units cultural connotations, reflect the characteristics of the collective consciousness of peoples, contribute to the identification of universal and national-specific features of the worldview of one or another ethnic group.

SUMMARY

The article deals with problem of "strange" which is one of the fundamental problems in modern semantics and particularly actual in connection with social and cultural linguistic processes. Such language units can function as separate lexemes and be part of phraselogical units. "Strange" image is realized in ethnonyms or xenophobic nominations. National and cultural stereotypes are seen as the main model of ethnonym nominations formation. Stereotype is understood as a culture-specific cognitive phenomenon: a system of (conscious or unconscious) beliefs concerning an entity or a situation of a given kind, that is shared by representatives of a certain culture. This system includes beliefs concerning those properties of human beings that may vary across nations, such as appearance, language, food, habits, values etc.

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INTERDISCIPLINARY NATURE
OF THE EVALUATION CATEGORY

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INTRODUCTION

The essence of the category of evaluation is elucidated by the theory of value direction of person's activity and consciousness, and the scope of its features embraces all that is given by the physical and mental nature of individual, his being and feelings[1]. The values' model of the world is arranged through the structure of the cultural universals, i.e. a set of interrelated universal concept, which can be expressed by different language means.

Evaluation is a crucial constituent of cognition, which is based on a value approach to the phenomena of environment and society[2]. Individual's activity and life as of a human being having different needs, wishes, interests and aims is impossible without assessment. All objects of reality perceived by man have a certain value in our minds, that is, they may be estimated.

Many attempts have been made to investigate the quintessence of the evaluation category in present-day linguist studies. The functional semantics of evaluation has been thoroughly examined by Martin & White[3], Volf[4]. Evaluation speech comprehension and its pragmatic significance have been analysed by Bigunova[5], Myroniuk 2017[6], Prihodko[7,8].

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[1] Byessonova O. Reconstruction of Value Concepts in the Language Model of the World. Part I: *Lingustics, Translation and Cultural Studies*. 2012. Pp. 7–14.

[2] White P.R.R. Appraisal Theory. *The International Encyclopedia of Language and Social Interaction*. 2015. Pp. 1–8.

[3] Martin J.R., White P.R.R.. The Language of Evaluation: Appraisal in English. New York: Palgrave Macmillan, 2005. 278 p.

[4] Вольф Е.М. Функциональная семантика оценки. М.: Едиториал УРСС, 2009. 280 с.

[5] Бігунова Н.О. Позитивна оцінка: Від когнітивного судження до комунікативного висловлювання. Одеса: КП ОМД, 2017. 580 с.

[6] Myroniuk T. Evaluative Responses in Modern English Fiction. *Advanced Education*. 2017. Vol. 8. Pp. 103–108.

[7] Prihodko A. Cognitive-communicative organization of the evaluative frame. *Lege Artis*. 2016. Vol. 1(1). Pp. 275–308.

Nevertheless, there are certain gaps in researching of the inter-disciplinary character of evaluation. The importance of the present paper is determined by the fact that the evaluative cognitive process and evaluation speech realization require a further development. In the presented conception, the category of evaluation is interpreted as the chief cognitive and communicative category that shows a relationship with pragmatic social linguistic characteristics of the communicants and establishes their speech behavior, serving as the initial point of a speech act.

The **subject** of the discussion is the representation of the evaluation category as a universal linguistic phenomenon. The **purpose** of this piece of writing is to determine the position and functions of evaluation in the process of manifestation and perception of the objective reality.

The **material,** which is subjected to analysis, is a selection of approximately 550 utterances of the works by contemporary British, and American writers. The principle of the selection was the existence (direct or indirect) of evaluative seme in words of the utterance.

The **methodology** that is in use in the study is Appraisal theory, which presents a essential notions for the linguistic analysis. Concentrating chiefly on semantic peculiarities of evaluation, this theory expands the boundaries of the analysis with discourse semantics. It means that all components of communication (register, mood, participants with their communicative purposes and cognitive systems) become very significant for the study of creating and targeting assessment. In this respect, the theoretical standpoint important to the study is also the pragmatic approach to evaluation analysis[9;10;11] focusing on the function of extralinguistic knowledge in utterance explanation and the principles that restrict its use as well as on the context types for appraisal.

This research involved a variety of methods. A descriptive method, by which we mean a set of research techniques that allow one to move from particular observations to generalizations and conclusions is widely used; methods of contextual and presuppositional analyzes, allowing to

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[8] Prihodko G. Specific Nature of Evaluative Speech Acts. *Advanced Education.* 2018. Vol. 9. Pp. 201–205.

[9] Арутюнова Н.Д. Логический анализ языка. Адресация дискурса. Москва: Индрик, 2012. 511 с.

[10] Приходько Г.І. Категорія оцінки в контексті зміни лінгвістичних парадигм. Запоріжжя: Кругозір, 2016. 200 с.

[11] Вольф Е. М. Функциональная семантика оценки. М.: Едиториал УРСС, 2009. 280 с.

detect the influence of the role structure of the communication situation, social factors on the communicative semantics and functional features of utterances with evaluative words and phrases. Speech act analysis is used while studying the pragmatic characteristics of utterances containing evaluative concepts.

1. Assessment and Values

The category of evaluation is a rather popular point of linguistic analysis. It is known that the essence of the category of evaluation is clarified by the theory of value orientation of person's activity and awareness, and the set of its characteristics embraces all that is given by the physical and mental nature of the individual, his being, mood and feeling. Evaluation is defined as speaker's objective or subjective attitude to a certain object, which is explicitly or implicitly expressed by language means.[12]

Appraisal is as a type of cognitive activity, as in epistemological terms, any cognitive act expresses the attitude of the speaker to the thing described, that is, contains an act of evaluation.[13] We can't but mention the problem of reasons of evaluation. From the viewpoint of Ananko, motives of assessment and assessment itself don't have a direct connection, though they are in a eternal empirical interrelation in the consciousness of individuals[14].

Values are determined by certain needs in different periods of life. Thus, evaluation is seen as a cognitive process, which presupposes the use of two kinds of knowledge: the knowledge of the estimated object and the knowledge of the evaluator's own inner needs, desires and requirements.

Human being's activity is a pragmatic concept. It is appropriate only when it is aimed at those phenomena and things from which it is possible to get something useful, practical and valuable.

Evaluation by its nature is anthropocentric, it means that the contents of evaluation expose human nature and depend on the values and

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[12] Приходько Г.І. Категорія оцінки в контексті зміни лінгвістичних парадигм. Запоріжжя: Кругозір, 2016. 200 с.

[13] Breeze R., Olza I. Evaluation in media discourse. European perspectives. Berlin: Peter Lang, 2017. 286 p.

[14] Ananko T. The Category of Evaluation in Political Discourse. *Advanced Education*. 2017. Vol. 8. Pp. 128–137.

axiological standards of the society and an individual.[15] It should be noted that evaluation is characterized by selectivity. It means that it takes out and preserves the features that are essential from an evaluation individual's point of view.

One and the same thing can be of interest to one person and can leave another person uninterested. From a huge amount of various items, people assess those, which are important for them at a given moment and those that provoke their feelings. If an object does not influence the person's attention, no evaluation will be created: neither in the mind, nor in communication.

Evaluation is based on the logical notion of "value". Values are based on perceptions and observations of a definite object and phenomenon. Values can be considered as one of the means of categorization on the foundation of assessment, and the outer reality can be portrayed as a hierarchy of values.[16]

Origin of the notion of "value", if we resort to reconstructing it on the basis of the etymology of the words it is named, fixes in it at least three key elements. They are the following: the characterization of the external properties of objects and things as phenomena of evaluative attitude to them; psychological qualities of the human being as a subject of this attitude; relations between people, their communication, due to which values obtain a universal meaning.

Value is a positive or negative property of the objects of the surrounding world for the speaking community. This significance of these properties is determined not by the objects' characteristics as such, but by their function in the life of an individual language speaker and in the life of the speaking community in general.[17]

Each of the classes of values combines the basic meaning of value its material-objective, psychological and social significance. By recognizing the natural properties of objects and reproducing their value, a person reveals certain features of social relations, because the importance of a thing or phenomenon is determined primarily by the social attitude towards them.

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[15] White P.R.R. Appraisal Theory. *The International Encyclopedia of Language and Social Interaction*. 2015. Pp. 1–8.
[16] Wang Y., Xu J. The interrelation between evaluative categories and evaluated items. *Linguistics and the Human sciences*. 2013. Vol. 8 (1). Pp. 29–61.
[17] Partington A. Evaluative clash, evaluative cohesion and how we actually read evaluation in texts. *Journal of Pragmatics*. 2017. Vol. 117. Pp. 190–203.

There exist universal values (common to all humanity, peculiar to individual communities) and individual ones. Being a concentrated expression of the vital activity' experience of a particular social community values form a certain scheme, which an individual as a member of this society adheres to in the course of self-evaluation.

Personal values are an individual manifestation of group or universal values. They are somewhat unlike in different people, due to the interpretation of their content and the shift of accents. The selection, appropriation and assimilation of social values by an individual are explained by his social identity and the values of the small contact groups referenced to him.

The subject of assessment acts in these cases as a mental or physical receptor, evaluating event, situation, thing and object from the point of view of different ranges: ethical evaluation (embarrassing, humiliating, sinful), emotional (boring), intellectual (foolish), utilitarian (meaningless, late) and psychological (difficult, easy, not easy, wise). This highlights the most important feature of evaluative phenomena i.e. the diffusion of their meanings, which is primarily conditioned by the ability to present appraisal in terms various reasons.

2. Cognitive and Pragmatic Nature of Evaluation

Evaluation is an essential component of a person's everyday life. We assess others and are evaluated in accordance with our actions and words. People evaluate their past and present, appearance and behavior of the individual, the shape and size of various subjects, things, duration and frequency of events, the degree of complexity of tasks, etc.[18]. Evaluative interpretation of circumstances, subjects is one of the most important types of mental-speech activity in everyday life of a human being. Evaluation is always cognitive in its nature, and hence logical-subject. Evaluative and epistemological functions of the language are closely interrelated and interconnected.[19] In addition, at the same time, they are equal, as in the process of appraisal, cognition is transformed, and in the process of cognition, evaluation is always present.

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[18] Bednarek, M. Dimensions of evaluation: Cognitive and linguistic perspectives. *Pragmatics and Cognition*. 2009. Vol. 17(1). Pp. 146–175.
[19] White P. Evaluative contents in verbal communication. *Verbal communication.* 2016. Pp. 77–96.

The correlation between cognition and evaluation is very complex. It belongs to the field of cognitive linguistics, the problems of which cover the nature of the procedures that control and structure the speech perception. As a result, the cognitive approach based on the interaction of language and thinking is the most appropriate for the examination of the evaluation category, because it studies it in the context of human cognitive activity.

Evaluation is a process that is characteristic of any science. This is confirmed by the fact that value orientation in many cases contributed to the progress of a whole range of directions not only in the linguistic field, but also in computer technology, genetic engineering, and many other areas.[20] It indicates stable incorporation of scientific knowledge within the cognitive paradigm that was formed as interdisciplinary (cognitive) science.

The cognitive process of assessment, including in the general program of human activity, is decision-making-oriented, and is the foundation of the choice of practical actions. A person as a subject of linguistic activity is an individual who perceives and comprehends the world, and is capable of evaluating speech facts in his day-to-day speech practice.

Human activity is a pragmatic concept. It is appropriate only when it is directed at those phenomena and properties from which it is possible to obtain something useful and valuable. As rightly remarks Arutyunova, the nature of the evaluation always corresponds to the nature of man, because we evaluate only "what is needed (physically and spiritually) to man and to Mankind".[21]

The communicative aspect of linguistics is relatively young, but is actively developing. It puts the focus not only on the language in the inseparable unity of its form and substance, but also on higher unity, namely, the connection between language and person who acts in the real world, thinks and perceives the environment, communicates with other individuals.

It should be noted that when we talk about the communicative aspect of mastery of language or language skills, we mean, above all, the orientation to the interlocutor. Hence, communication is the optimal

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[20] White P.R.R. Appraisal Theory. *The International Encyclopedia of Language and Social Interaction*. 2015. Pp. 1–8.

[21] Арутюнова Н.Д. Логический анализ языка. Адресация дискурса. Москва: Индрик, 2012. 511 с.

influence on the interlocutor in the form of intercourse, exchange of thoughts, information, ideas, etc.

Therefore, it can be asserted that the notion of language began to be understood more widely than it was inherent in structural and generative linguistics. Triad form – meaning – function correlates language with extra lingual activities and with the conditions of its use in human activities.

Multidimensionality, of language system allows it to be simultaneously turned to the external reflected reality and to the sphere of human mentality. Achieving any pragmatic goals is impossible without communication, so the latter is perhaps the most important condition of person's activity and life itself. Verbal communication is carried out through a language, which is both a form and a means of communication.

The communicative purpose put forward by the speaker is to convey to the listener his point of view, to convince him of the possibility and legitimacy of precisely this, and not another vision of the word in the best possible way. The image of the word, which is stored in the linguistic consciousness of the individual, is revealed in emotional and aesthetic evaluations.

The close connection between the speaker's evaluation and his knowledge of the world is confirmed by the fact that in the utterance an evaluation can find its expression in the characterization of certain events, objects, phenomena that have a positive / negative evaluative significance for a particular social group or society as a whole.

Functional orientation of evaluative utterances is caused by the fact that the speaker uses language means as a device for his own intrusion into a speech act, as an expression of his thoughts, his attitude and his evaluation, the expression of relations he establishes between himself and the listener.

It is the evaluative-communicative function of the language, which is opposed to the representative (or conceptual) one. Modern linguists express similar opinion and emphasize on the necessity for a functional-cognitive approach to the study of the category of evaluation.

So, the notion of "function" is essential in the study of linguistic units: "this is ... the ability to perform a certain purpose, the potential of functioning (in a reduced form), and at the same time the realization of this ability, that is, the result, the purpose of functioning"[22]. Functional

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[22] Бондарко А.В. Основы функциональной грамматики: Языковая интерпретация идеи времени. СПб.: Изд-во С. – Петерб. ун-та, 1999. 260 с.

principle allows to see evaluative utterances in their "actions", reflecting positive or negative values, attributed to the subject of the object of assessment.

The possibility of verbal communication is always realized in a particular situation, in a certain context, which is an internal characteristic of communication. The communicative aspect of the language means the existence of a unified structure of the linguistic units, bound by the connection of meaningful and formal sides.

It becomes apparent that the communicative approach involves interweaving with the cognitive approach. In this regard, the functioning of evaluative utterances acquires special significance, because the evaluation of various fragments of the world is one of the most important components of individual's cognitive activity.

3. Biocognitive Dimensions of Evaluation

Modern stage of linguistics is characterized by coordination of various scientific opinions regarding its object – language. With all the differences in the interpretation of natural language dominant directions converge that this phenomenon can be understood and explained only by considering it as an integral part of the cognitive system, i.e. all of the structures and mechanisms that combine to provide cognitive and intellectual person's activity.

Within the cognitive approach category of knowledge is considered the key one. It combines knowledge of the world and language system. This focus of linguistic research makes problems of solving linguistic semantics in terms of categorization and conceptualization of cognitive processes of surrounding reality particularly urgent.

The fundamental principles of cognitive field of the first generation were questioned and main principles of cognitive science of the second generation (as it is conventionally called by Lakoff and Johnson)[23] were worked out. Cognition is seen by scholars as the activities of the human body, carried out in the course of interaction with the environment in order to adapt to the environment for survival and reproduction.

It is very important to note that this thesis and other postulates formulated by Lakoff and Johnson were reflected in biocognitive theory

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[23] Lakoff G., Johnson M. Metaphors we live by. London: University of Chicago Press, 2003. 276 p.

developed by Chilean neurobiologists Maturana and Varela. Researches proposed an interesting conception of living systems, based on the principle of living systems are studying systems, and life is a process of cognition.

In other words, an attempt was made to find an explanation for the phenomenon of knowledge as an effective action, which enables a living organism to continue its existence in certain environment. In addition, scientists emphasize that the center of any knowledge is observer.[24]

This complex representation is considered as a structural unit of the experience / memory, or concept. In other words, concept is a set of representations of interactions with the object or objects (non-linguistic and linguistic), characterized by the causal dependency and promotes effective adaptation of the organism to its environment.

During his development, a person, like human society as a whole, discovers the reality, receives new knowledge about the world, in a certain way organizes them and correlates with the already known. Processes of conceptualization and categorization are of particular importance for the systematization and updating of the received knowledge, for their successful application in different situations.

The specificity of conceptualization consists in comprehension of received information, the thoughtful construction of objects and phenomena, which leads to the formation of certain ideas about the world (concepts); while categorization is a mental act that organizes, systematizes and selects representations of interactions in human consciousness, which reduces the infinite variety of individual to an appreciable number of units. Together they represent a complex mental process, aiming at the effective incorporation of a human being into the surrounding environment.

Evaluative conceptualization is an appraisal of objects of the surrounding world and as a result the formation of evaluative concepts in our consciousness. Evaluative categorization is a grouping of objects and phenomena by the nature of their evaluation in accordance with the evaluative classes and categories, as well as the mental correlation of an object with a certain category.

Evaluative concepts define the content of the evaluative categories and serve as the cognitive basis for their formation. The nature and

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[24] Maturana H., Varela F. The Tree of Human Understanding. Boston, 1987. 224 p.

structure of the evaluative categories are largely determined by the system of quantitative and individual values of an individual. The specific nature of the evaluative categorization and its main difference from natural categorization is in the fact that the basis of these two processes lies in different ways of perceiving the surrounding reality, natural and evaluative worldviews.

Each person has a unique experience of adaptation to the environment; hence, the set of representations and concepts of causal relations is also to some extent unique. In this connection, it is lawful to talk about the individual level in the structure of the concept.

However, a man lives in a certain society, which is a part of his niche. The existence of an individual directly depends on the interactions with other individuals, as they orientate him on his effective behavior in a specific situation. In this regard, it is possible to speak about social and national levels of concept.

Cognitive patterns that exist in the person's mind, are diverse according the channels of incoming information, or, in terms of the biological approach, they are formed because of different kinds of interactions with elements of the niche. Therefore, we can distinguish the concepts of sensory perception of the world and concepts of mediate knowledge.

From the angle of the biocognitive approach, the conceptual worldview can be defined as the totality of concepts or complex representations present in the person' mind. They reflect the collective experience of direct and indirect interaction with the environment[25]. This conceptual system itself is the object of interaction.

The evaluation category is an important element of the conceptual worldview, since the notions of positive and negative, good and evil, beauty and ugliness, moral and immoral are inherent in any culture, any social system.

At the same time, in the minds of the possessor of each language, the image of the world is created by a combination of linguistic universals and the special functioning of linguistic signs, which reflect the national worldview. In the language worldview important fragments of reality which are important for people are recorded by means of different symbols.

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[25] Кравченко А.В. Знак, значение, знание: очерк когнитивной философии языка. Иркутск: Иркутская областная типография № 1, 2001. 261 с.

It must be noted that the objective reality, judgments about it, its evaluative characteristics and the subjective attitude to it of the members of this society are represented in the interaction of different language means of expression.

Thus, we consider the evaluative concept as an independent mental formation characterized by cultural specificity. Verbalizing, this concept enters the conceptual and language worldview of a certain linguocultural community, and can be recognized as their structural and fundamental element. The reason for this is the thesis that the evaluation, being a feature inherent in any culture, participates in the formation of an evaluative worldview.

4. Interconnection of Context and Evaluative Utterance

One of the manifestations of the interdisciplinary nature of the evaluation category is its connection with the context. This fact is highlights by many linguists[26, 27] who emphasize the dynamic correlation between evaluative utterances and context. Our understanding of the context is based on its pragmatic interpretation, because "the notion of pragmatic context is a theoretical and cognitive abstraction of a variety of physical, biological, and other situations"[28].

The pragmatic context provides information on the conditions under which not only the utterance is perceived, but also gives rise to expectations regarding the probable objectives of the participants, and therefore, relatively possible speech acts that can be carried out in this situation.

In other words, the pragmatic context, which serves to express the meaning of the utterance in the speech, is formed by a set of subordinate contexts: linguistic, stylistic, paralinguistic, situational, cultural, and psychological. It is within the framework of the pragmatic context the transition in the usage and perception of the utterance from the level of meaning to the level of sense, in particular pragmatic, takes place. This approach to understanding the context is appropriate, as for the study of the realization of the evaluative potential, knowledge of all conditions under which it occurs is required.

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[26] Fedoriv Ya. Speaking to the global audience: A case study into the message transformation. *Lege artis. Language yesterday, today, tomorrow.* 2016. Vol. I (2). Pp. 1–36.
[27] Kecskes I. Intercultural Pragmatics. Oxford, UK: Oxford University Press, 2013. 277 p.
[28] Dijk, T.A. van Text and Context. L.: Longman, 1977. 260 p.

Context gives an opportunity to expose their hidden potential. Linguistic units encode previous experience and former contexts of the use of a given phrase or expression. In the act of communication, the old collides with the actual one.

The genuine communicative meaning is generated because of a clash in the coded lexical units of the "old", previous contexts and the actual situational context in which this utterance is used. The individual contexts of the speaker and hearer, encoded in the same terms based on personal experiences or in the same linguistic expressions, often differ.

All said above gave opportunity to establish three types of interconnection between the context and evaluative utterance:

1) the context influences the evaluative utterance, changing the character of the evaluation;

2) the evaluative utterance affects the context by adding the evaluative component to its structure;

3) the mutual influence of the evaluated utterance and context.

Consider the mechanism of mutual influence of the context and the evaluative utterance in detail.

In the first type of interdependence, two variants are possible – negative and positive.

In a negative context, an evaluative utterance (positive or negative) has a negative connotation. If, there are no semes with negative evaluation in the lexemes that are part of the utterance, they are added to the semantic structure of words under the influence of the context:

(1) *"Poor little rich girl", I said savagely"*[29].

In this utterance, the lexeme *little* is undoubtedly has evaluative seme, but the word *poor* is perceived more vividly, in contrast to the word *rich*, although it is not its antonym in this context. The negativity of the entire context is predetermined by the use of the word *savagely* (fiercely, roughly), which, in contrast to the word *little*, serves rather to express the intensity of the evaluation than to qualify its character It also contributes to the appearance of negative-evaluative impulses in the semantic structure of the words that make up this utterance.

Here is another example that illustrates the impact of context on the mark of evaluation:

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[29] Christie A. Endless Night. L.: Publ. by Collins, 1967. 224 p.

(2) "How nice to you, Cindy told him with pseudo-sweetness that it's not just dull old delegations who come to you with problems"[30].

The word *old* deprived of its nominative meaning, serves here to express the negative qualification of the subject of the utterance (disapproval, ridicule), which is revealed as a result of its use next to the lexeme *dull* (boring annoying), which expresses negative evaluation.

It is necessary to mention that the ironic use of *nice* is restrained in the same way, which is emphasized by the usage of the word *pseudo-sweetness* and the plural of noun *delegations* in the meaning of the singular.

In a positive context, an evaluative utterance with a neutral or negative evaluation acquires positive connotation, adding to its semantic structure semes of occasional positive evaluation under the influence of the context.

It takes place because some pejoratives in a certain context may express the opposite evaluation due to their ambivalence. In these cases, the descriptive semantic features of words do not agree with their evaluative trait:

(3) "*Listen. Listen, you little fool! You deserve a hundred lashes. Are you going to ruin things now by mindless stupid jealousy? I'm here I love you, you are my wife*"[31].

In this utterance the negatively colored words *fool*, *stupid*, *jealousy* are used to enhance the pragmatic effect of the positive evaluation. This becomes possible due to the fact that the positive context indicates the unreasonableness of the addressee's disturbance.

In the second case, it is possible to distinguish two types of interaction between the context and the evaluative utterance:

1) the context (neutral or positive) combines in the utterance lexemes with negative-evaluative semes, under the influence of which the context becomes negative:

(4) "*Opening it (the door), I beheld a handsomely ugly face, animal and engaging*"[32] .

In this utterance, we observe a combination of an objective characteristic of a person, expressed with the help of the adjective *ugly*, and emotionally-subjective expressed by the adverb *handsomely*.

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[30] Hailey A. Airport. Garden City, N. Y.: Doubleday, 1968. 440 p.
[31] Murdoch I. The Sacred and Profane Love Machine. N. Y.: Viking Press, 1974. 374 p.
[32] McInnes C. City of Spades. N. Y.: Macmillan, 1958. 255 p.

The phrase of this type is not always an oxymoron in the conventional sense because the lexemes that make it up are not necessarily antonyms. Their peculiarity is precisely in the fact that a word, which usually expresses a positive characteristic of a phenomenon or object, is used here to convey a negative evaluation.

2) the context (neutral or negative) due to the words with positive meaning in its structure reflects the positive sense of the utterance:

(5) *"Old friend of my father's. Said it was good to have me abroad*"[33].

The change in the evaluative perspective occurs under the influence of the general-evaluative predicate *good* the semantic structure of which contains semes of positive evaluation. The change in the estimated perspective occurs under the influence of the general-estimated good predicate, which contains seven positive assessments.

It should be noted that the change in the speaker's opinion about the object of evaluation is influenced by the fact that integrated speech is incorporated into the direct speech as an evaluative element of the whole utterance.

In the third case, an interaction between the evaluative utterance and the context is observed.

The utterance contains appraisers with only positive semes in their semantic structure, and appraisers with only negative-evaluative semes. Interacting with the context, such utterance contributes to its transformation into a negative one (that is, the first two variants of the mutual influence of the evaluative utterance and the context seem to be combined here):

(6) *"I left them working, the car looking disgraced and empty with the engine open and parts spread on the work bench, and went in under the shed and looked at each of the cars. They were moderately clean, a few freshly washed, the others dusty ... I looked at the tires carefully, looking for cuts or stone bruises. Everything seemed in good condition. It evidently made no difference whether I was there to look after things or not*"[34].

Describing the state of military equipment, the author uses words (epithets) with both a negative evaluation (*disgraced, empty, dusty*) and positive one (*clean, freshly, good*), which, interacting within the

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[33] Vonnegut K. jr. Player Piano. N. Y.: Charles Scribner's Sons, 1952. 295 p.
[34] Hemingway E. A Farewell to Arms. M.: Progress Publishers, 1976. 320 p.

boundaries of the context, determine its negative perception. The negativity here is also emphasized by the last phrase of the utterance, which shows the hero's indifferent attitude to the phenomenon described.

It is impossible to overlook the fact that in this situation variants also are distinguished. If an utterance contains words with the positive evaluation, and the context conveys the negative one, then due to their interaction, the weakening of the negative evaluation of the context and the positive evaluation of the utterance takes place. Moreover, on the contrary, if the utterance includes words with the negative evaluation, and the context is positive (such cases are much less common than the previous ones), then the result of their interaction is the same – there is a weakening of both evaluative meanings.

CONCLUSIONS

The interpretation of the evaluation as a universal category of intellection and language reflects the multifaceted and contradictory nature of the evaluative semantics, which consists in generalizing reference of the evaluative function, "secondariness" of its nomination, the specificity of the communicative aim, which reproduces the objective properties of information simultaneously.

So we can understand the evaluation as an representation of the evaluative attitude of the speaker to the subject of speech, achievable at all levels of the language, which is the result of abstract work of the speaker's consciousness, logical analysis.

The concept of "evaluation" has become an integral and essential part of the conceptual apparatus of present-day linguistics, which clearly demonstrates the fact that it is impossible to study a language without resorting to its major purpose, its "creator", carrier, consumer, specific linguistic personality, a person.

The evaluation, therefore, should be investigated comprehensively and profoundly as a category of high-level abstraction as one of the categories given by the social, physical and mental nature of a person, which determines his relation to other individuals and objects of the surrounding reality.

The evaluative conceptualization is the assessment of objects of the outer world and the formation of the evaluative concepts in our minds. The evaluative categorization is a grouping of objects and phenomena in accordance with the evaluative classes and categories.

To sum up, having focused the research on the field of the representation of the evaluation in different types of context, we have submitted results of interconnection of context and evaluative utterance in the area of Pragmatics, Evaluation theory, theory of Text, and theory of linguistic and stylistic Context. Often, units that are neutral at the language level become evaluative in context. Such context can be called evaluative, as only within its boundaries the expression acquires an evaluative meaning that is not inherent in its normative usage.

Our research shows that three types of interaction between the context and the evaluation utterance can be distinguished: the context affects the evaluative utterance, changing the mark of evaluation; the evaluative utterance influences the context, transforming the nature of its evaluation; the evaluative utterance and the context carry out organic mutual influence, and none of the parties prevails.

It is obvious that evaluation is created, realised and can be interpreted only within the context. The important role in this process belongs to various expressive means and stylistic devices.

In conclusion, this study points out the necessity of the investigation of the evaluation in different types of context taking into account national stereotypes.

SUMMARY

The paper examines the interdisciplinary character f the evaluation category, a very significant and attractive phenomenon in linguistics. Evaluation of different world's fragments is a considerable part of human cognitive activity. The essence of the category of evaluation is explained by the theory of value orientation of person's activity and consciousness, and the range of its characteristics embraces all that is given by the physical and mental nature of man, his being and feeling. The article proposes the communicative approach to the research of evaluative phenomena that exist in the reality and are reflected in language. It results in the interconnection of the context and the evaluative utterance. The piece of writing discusses the biocognitive foundations of evaluation category. Particular attention is paid to the structure of the evaluative concept. Three types of interrelation between the context and evaluative utterance can be established: 1) the context influences the evaluative utterance, changing the character of the evaluation; 2) the evaluative utterance affects the context by adding the evaluative component to its

structure; 3) the mutual influence of the evaluated utterance and context. The results obtained corroborate the idea that the evaluation should be studied comprehensively and profoundly as a category of high level abstraction as one of the categories given by the social, physical and mental nature of a person, which determines his relation to other individuals and objects of the surrounding reality.

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THE ROLE OF CULTURAL CODES
IN THE CREATING OF IMAGES OF LIFE AND DEATH
IN THE GOTHIC LINGUOCULTURE

Prykhodchenko O. O.

INTRODUCTION

The developing and changing character of human's life was always the object of the scientific studies, which led to the establishment of some particular phenomena, which are called 'cultural codes'. They correlate with the peoples' understanding of the world, its creation, progress and functioning during centuries.

The notions of life and death are pancronistic. But, any linguoculture and sub-culture, and the gothic one in particular, has the specific configuration of concepts depending on the specifics of the mentally-lingual complex of communicants, which characterizes the national and cultural specificity of the understanding of some realia of surrounding world, determines the dominant character of some qualities of the conceptualized notions and the priority of relevant language means of their representation.

Cultural codes are universal by their nature phenomena, which are peculiar to people, but, at the same time, the meaning and value of each is different in every culture[1].

Cultural codes distinctively represent various aspects of understanding the world by people. As the generalization, so called binary oppositions were singled out, which are common for most of the cultures. One of them is the opposition LIFE – DEATH.

The **subject** of the article is the representation of concepts LIFE and DEATH via cultural codes in the Gothic worldview.

The **purpose** of the article is to determine the specificity of the representation of the concepts LIFE and DEATH via cultural codes in the Gothic linguoculture.

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[1] Снитко О.С. Коди культури у мовній об'єктивації дійсності. *Studia Lingvistica*. 2008. С. 115–121.

The **material** under analysis is presented by 16 Gothic novels about vampires of the 19th – 21st centuries.

The aim was achieved with the help of such **methods**: continuous sampling for inventory and interpretation of the language units; descriptive-interpretational method for explanation of the facts after the commenting on the material under analysis.

Images of LIFE and DEATH are represented by means of different codes, the most effective among which are somatic, zoomorphic, vegetative, spatial, time, objective, actional, color, auditory, tactile, taste, olphactory. Let's study these codes in more details, analyze their components and the meaning of the language units, which refer to their own referents of denotation.

1. The Somatic Code in Representation of Life and Death

The elements of the somatic code are represented via naming of the parts of body, denoting their functions or actions, which are performed with their help, and also with their evaluation[2]:

– part of the human's body which is his / her identical part, and which expresses emotions ('the face' – "*the face of death*"[3]);

– parts of the human body, which have the functional meaning and make the performance of different actions and operations, for example, grabbing, possible ('the hand', 'the finger' – "**hands** *of death*"[4], "**fingers** *of death*"[5]), tearing and holding of the food ('fang' – "*She felt the sharp fangs puncture her skin and begin to slowly draw her life's blood from her*"[6]);

– parts of human's body, which perform the locomotor and regulatory functions ('bone, 'flesh' – "*death, flesh and bone*"[7]);

– tissue of the organism, which performs important functions in ensuring its vital activity ('blood – "*I saw him filled with his own life and own blood*"[8]); the liquid which exist in the sells, tissues and cavities of vegetative and animals' organisms ('juice' – "*the juice of death*"[9]);

[2]Бацевич Ф. С. Словник термінів міжкультурної комунікації. URL: http://terminy-mizhkult-komunikacii.wikidot.com.

[3] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 28.

[4] Stoker B. Dracula. England : Penguin books, 1994. P. 65.

[5] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 489.

[6] Kruz M., de la. Blue Bloods. London : Atom, 2010. P. 122.

[7] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 233.

[8] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 12.

[9] King S. Salem's Lot. New York : Anchor, 2011. P. 118.

– functions or actions, which are performed with the help of different parts of body ('by moving of the muscles of the throat pull something into the stomach from the mouth' – "*swallow death*"[10], 'pull something, some liquid via movements of lips and tongue into the mouth' – "*a human death due to blood-sucking in*"[11], 'breath in some smell through the nose' – "*smell death*"[12, 13, 14], 'perceive with eyes, observe' – "*see life*"[15], "*watch death*"[16], 'perceive with the help of organs of hearing' – "*heard life*"[17]).

2. The Zoomorphic Code in Representation of Life and Death

Constituents of the zoomorphic code are mostly the names of wild animals ('bat', 'mad dog', 'wolf' – "*...a big **bat**, which had evidently been buffeting its wings against the window*"[18]; "*it was a single **bat**, just visible against the faltering light*"[19]; "*... a **mad dog** with greedy fangs and red eyes*"; "*It came as a **wolf**, black pelt and bloody eyes*"[20]), unnatural creatures ('angel (in religious cult – the messenger of God; is depicted as a young boy with wings') – "*the **angel** of death*"[21]), monsters ("*Every breath exhaled by that **monster** seemed to have clung to the place and intensified its loathsomeness*"[22]; "*Why would you call him a **monster**, a **demon**?*"[23]), zombies ("***Zombies** are raised from the grave*"[24]), skeletons and dead ("*The very ceiling writhed with **skeletons and moldering dead**"[25]), and the parts of their bodies ("*...the **wolves** .... Their red **jaws**, with champing **teeth**, and their blunt-**clawed feet** ... to struggle ... against the Count was useless*"; "*…a big **bat**, which had evidently been buffeting its **wings** against the window*"[26]).

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[10] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 390.
[11] Kruz M., de la. Blue Bloods. London : Atom, 2010. P. 91.
[12] Reynolds D.B. Jabril. Memphis : ImaJinn Book,. 2013. P. 81.
[13] Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 113.
[14] Stoker B. Dracula. England : Penguin books, 1994. P. 63.
[15] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 46.
[16] Stoker B. Dracula. England : Penguin books, 1994. P. 68.
[17] Rollins J. The Blood Gospel. New York : Harper, 2013. P. 54.
[18] Stoker B. Dracula. England : Penguin books, 1994. P. 121.
[19] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 32
[20] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 201; P. 36.
[21] Stoker B. Dracula. England : Penguin books, 1994. P. 62.
[22] Stoker B. Dracula. England : Penguin books, 1994. P. 214.
[23] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 209.
[24] Hamilton L. Guilty pleasures. New York: Jove, 2002. P. 12.
[25] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 125.
[26] Stoker B. Dracula. England : Penguin books, 1994. P. 121; P. 41.

3. The Vegitative Code in Representation of Life and Death

Less productive appeared vegetative code, which included the names of wild plants ("*the **branch** of **wild rose***"; "*a **wilderness of** beautiful **white flowers***"[27]) and cultivated plants ("*you do not find the good husbandman dig up his **planted corn***"; "*these **flowers** are only **common garlic***"[28]; "***Elderflower**, yarrow. No **cayenne?***"[29]).

Plants, food and domestic animals, which exist near humans ("*... the green of the **grass**, the yellow **flowers** ... Hoyt walked his horse around*"[30]) are determined as attributes of LIFE, as are associated with it ("*Birds sang, pouring joy into air that was fragrant with **flowers***"; "*... where birds were bright as the **flowers**, and the **flowers** like jewels*"[31]; "*among tall green **grasses***"[32]; "*Over them he brewed **tea***"[33]; "*blue-purple **blossoms** spilling down*"; "*on the other end of the reins were two **horses***"[34]; "*his **dogs**, two enormous German shepherds*"[35]), and are characterized with full, bright, saturated colors, which are close to the world of alive.

At the same time, wild animals ("*It came as a **wolf**, black pelt and bloody eyes*"; "*She heard the **wolf** howl, and the sound was hunger*"[36]), silence ("*The vampire was looking out the window...the **silence** was so sudden the boy seemed to hear it*"[37]), gloom and monsters ("***ghastly figures** towered over us in the **gloom**, those ruthless **skeletons** ferrying the helpless **dead***"[38]) symbolize DEATH and are defined as those, which don't have any signs of life.

4. The Spatial Code in Representation of Life and Death

The elements of the spatial code are the representation of the division of space, which are used for coding of information about

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[27] Stoker B. Dracula. England : Penguin books, 1994. P. 205; P. 139.
[28] Stoker B. Dracula. England : Penguin books, 1994. P. 101; P. 111.
[29] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 38.
[30] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 49.
[31] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 412; P. 455.
[32] Rollins J. The Blood Gospel. New York : Harper, 2013. P. 226.
[33] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 15.
[34] Cast P.S. Marked. New York : St. Martin'sGriffin, 2007. P. 193; P. 228.
[35] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 178.
[36] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 36; P. 232.
[37] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 9.
[38] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 125.

different aspects of existence[39] and non-existence. Components of the spatial code are represented by such units:

− adverbs and prepositions with locative and directional meanings – "life **under** the earth"; "life **in** the library"[40]; "**beyond** death"[41]; "**across** death"[42];

− nouns, which determine the landscape, in particular, natural ('land – "**land** of death"[43]; 'desert – "death in the **desert**"[44]; 'valley' – "the **valley** of death"[45]), cultural ('organized territory, a garden' – "**garden** of death"[46]), antropogenetic ('town' – "death in a small **town**"[47], 'building, structure' – "life in the **cabin**"[48]; "life had begun in this **house**"[49], 'part of the house or dwelling, for example, 'a pathway inside the house' – "down the **hallway** like Death"[50], 'the lower part of the doorpost, place in the house near the door or behind the door' – "**threshold** of death"[51]);

− nouns and adjectives with the dimensional meaning – 'the most remote from the center part' ("at the **edge** of death"[52]), 'not very big in size, amount' ("death in a **small** house"[53]);

− locative and directional meanings show the division of the space into two parts – 'above', which is characteristic of people ("...some students... two floors **above**"[54]) and 'down', which is appointed for the creatures, who are related to the underworld ("Madame Dorothea – she lives **downstairs** – she's a **witch**"[55]; "He went **down** into the cellar… Teeth. Barlow's teeth – all that was left of him"[56];

[39] Hiraga M. K. Metaphor and Iconicity. A Cognitive Approach to Analysing Texts. New York : PALGRAVE MACMILLAN, 2005. P. 118.
[40] Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 3; P. 23.
[41] Frost J. First drop of crimson. New York: Avon, 2010. P. 221.
[42] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 217.
[43] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 164.
[44] Rollins J. The Blood Gospel. New York : Harper, 2013. P. 100.
[45] King S. Salem's Lot. New York : Anchor, 2011. P. 182.
[46] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 51.
[47] King S. Salem's Lot. New York : Anchor, 2011. P. 205.
[48] Mead R. Vampire Academy. New York : Penguin Books Ltd, 2007. P. 239.
[49] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 161.
[50] Mead R. Vampire Academy. New York : Penguin Books Ltd, 2007. P. 252.
[51] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 11.
[52] Mead R. Vampire Academy. New York : Penguin Books Ltd, 2007. P. 106.
[53] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 59.
[54] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 76.
[55] Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 42.
[56] King S. Salem's Lot. New York : Anchor, 2011. P. 281.

– the description of the ruined buildings is actual for representation of DEATH (“*The Ghost town... **deserted houses**, overgrown lawns, deserted streets, and back roads*”[57]; “*...in the courtyard of a vast **ruined castle** ... the door opened... “I am Dracula, and I bid you welcome*”[58]), and the description of houses with pleasant interior are used to denote LIFE (“*Born and bred in French **houses with lofty ceilings and floor-length windows**...*”[59], “*His **life** had **begun** in this **house**...*”[60]). Such images help to recreate verbally the picture of the space in densely populated cities (“*... the essence of life in **New Orleans**...*”[61]), in the center of which usually was church (“*She had been born in **Fell's Church**, ... all her life*”[62]).

5. The Time Code in Representation of Life and Death

The constituents of the time code divide the time axis into different parts according to our understanding of the world. Based on our knowledge about the notions of LIFE and DEATH this code becomes very productive representing this information. The units of this code realize the meaning of the next time relations:

– time boundaries – “***upon death***”, “***before death***”[63]; “***until death***”[64];“***after death***”[65];

– period, fragment; limited period of time – ‘early’ (“***early death***”[66]), ‘final’ (“***final death***”[67]), ‘part of the day’ or ‘long period’ (“***day** and **night**, birth to death*”[68] “***long** life for that **era**”; “***millennia-long** life*”[69]), ‘short period of time’ (“***short** life*”[70]; “***untimely deaths***”[71]; “***sudden death***”[72]);

[57] King S. Salem’s Lot. New York : Anchor, 2011. P. 10.
[58] Stoker B. Dracula. England : Penguin books, 1994. P. 11–13.
[59] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 15.
[60] Roberts N. Morrigan’s Cross. New York : Jove, 2007. P. 161.
[61] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 24.
[62] Smith L. J. The Awakening. New York : HarperCollins Publishers, 1999. P. 108.
[63] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 245; P. 240.
[64] King S. Salem’s Lot. New York : Anchor, 2011. P. 23.
[65] Mead R. Vampire Academy. New York : Penguin Books Ltd, 2007. P. 43.
[66] Frost J. First drop of crimson. New York: Avon, 2010. P. 191.
[67] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 28.
[68] Roberts N. Morrigan’s Cross. New York : Jove, 2007. P. 26; P. 34.
[69] Rollins J. The Blood Gospel. New York : Harper, 2013. P. 239.
[70] Frost J. First drop of crimson. New York: Avon, 2010. P. 179.
[71] Reynolds D.B. Raphael. Memphis : ImaJinn Books, 2013. P. 106.
[72] Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 126.

– the course of time has neither the beginning nor the ending, it is not restricted by any particular term – "***eternal** life*"[73], "***continuing** life*"[74], "***unending** life*"[75], "*his **whole** life*"[76], "***entire** life*"[77];

– the time, which has gone long ago – "***old** death*"[78], "***ancient** life*"[79].

6. The Objective (Artefact) Code in Representation of Life and Death

Objective (artifact) code is formed by the denotations of the artificial creations of material or non-material form, realia made by person to counterbalance natural things:

– implements – 'sickle (agricultural implement for cutting crops, grass)', 'spade, mattock (implement for treatment of soil' – "*the Aud Man is already whettin' his **scythe***", "*a ... sound as of **mattock** and **spade**, ... the end of some ruthless villainy*"[80];

– musical instruments – 'tube (wind copper instrument of high register)' – "*the Angel of Death will sound his **trumpet** for me*"[81]; 'piano ('key musical instrument with standing frame and vertically-strained strings') – "*I would see Claudia at the **piano's** edge that last night when Lestat was playing, preparing to die...*"[82]; 'violin' ('bow musical instrument of high register') – "*Upstairs the thin **violins** began a waltz*"[83];

– weapon – 'bullet ('a small shell, which is in the cartridge for firing from guns, rifles') – "*a ... **bullet** fired into the coffin*"[84], 'sword' ('cold weapon with double-edged long straight blade') – "*Though she was the goddess of battle, she wore no **armor**, and carried no **sword***", "*If he had to lift his **sword** now to save his life he would die with his hands empty*"[85];

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[73] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 56.
[74] King S. Salem's Lot. New York : Anchor, 2011. P. 179.
[75] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 8.
[76] Mead R. Vampire Academy. New York : Penguin Books Ltd, 2007. P. 258.
[77] Cast P.S. Marked. New York : St. Martin'sGriffin, 2007. P. 132.
[78] Rollins J. The Blood Gospel. New York : Harper, 2013. P. 161; P. 165.
[79] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 68.
[80] Stoker B. Dracula. England : Penguin books, 1994. P. 62; P. 36.
[81] Stoker B. Dracula. England : Penguin books, 1994. P. 63.
[82] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 113.
[83] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 86.
[84] Stoker B. Dracula. England : Penguin books, 1994. P. 205.
[85] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 21; P. 30.

–   ritual things – 'coffin (specially designed box, in which dead are buried)' – "*By the side of the **box** was **its cover**, pierced with holes here and there. ...I saw the dead eyes…*", "*this man-that-was, we can confine him to his **coffin***"[86]), 'crucifix (cross) (the object and symbol of the cult of Christian religion)', 'candle (the small stick of wax, which is used to lighten up and also as an attribute in the customs of church)', 'cover, shroud (the piece of tissue, with which the dead person is covered)' – "*the sign of the **cross***", "*The tall **wax candles** showing a sufficient light to note … Lucy's loveliness had come back to her in death*", "*The end of the winding **sheet** was **laid over the face***"[87]);

–   clothes – "*...a tall man, with a long brown beard and a great black **hat**, which seemed to hide his face from us...*"[88];

–   objects of the mode of life – 'mirror (specially produced thing with a surface, which reflects different objects, which are situated in front of it') – "*He throws no shadow, he make in the **mirror** no reflect*"[89]).

The usage of the musical instruments as part of the objective code shows, on the one hand, the existence of all living things and, on the other hand, they become the symbol of anxiety and uneasiness –"*These rock videos… You must obtain superior instruments-**synthesizers**, the finest sound systems, electric **guitars**, **violins***"; "*a great noise … the sound of a deep **gong** perhaps*"[90].

Bright, modern, stylish clothes symbolizes living beings – "*The **dress** was slashed down from neck to navel, revealing her pale, ivory skin*"; "*She was still wearing the Roberto Cavalli **dress***"; "*The girls were in chic black cocktail **dresses** and pearls, the guys in blue **blazers** and wool **trousers***"[91]; "*There was the girl in her long white **dress***"[92]; "*She was wearing a light green summer **dress***"[93], and dark, old and strange clothes represents dead "*a tall man dressed in a sober three-piece **suit** in spite of the day's heat*"[94]; "*... his [Dracula's] **cloak** spreading out around him like great wings*"[95].

[86] Stoker B. Dracula. England : Penguin books, 1994. P. 39; P. 205.
[87] Stoker B. Dracula. England : Penguin books, 1994. P. 6; P. 139.
[88] Stoker B. Dracula. England : Penguin books, 1994. P. 9.
[89] Stoker B. Dracula. England : Penguin books, 1994. P. 204.
[90] Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 10; P. 58.
[91] Kruz M., de la. Blue Bloods. London : Atom, 2010. P. 38; P. 49.
[92] Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 7.
[93] King S. Salem's Lot. New York : Anchor, 2011. P. 52.
[94] King S. Salem's Lot. New York : Anchor, 2011.
[95] Stoker B. Dracula. England : Penguin books, 1994. P. 28.

7. The Actional Code in Representation of Life and Death

To the components of the actional code (the code of action) belong the representations of action, process or state, which correlate with different lexico-semantical groups:

– movement – 'to go (step by legs, move, changing the place in the space (about a human or animal)' – "*She did not want to go into the darkness alone*"[96], 'to walk (move using your own legs, without any help)' – "*She walked back to one of the windows, looked out into the moonstruck dark*"[97]; "*...he did not appear to walk in a human way*"[98], 'to fly (have an ability to stay and move in the air)' – "*Hoyt felt himself flying backward*"[99]; "*...the vampire using all his power now to fly*"[100];

– the position – 'to lay (to stay in the horizontal position, be flatten with all body on something (about people and some animals) – "*He could not have lain there long ... I saw the dead eyes...*"[101], 'to stand (be on legs in the vertical position, not move from the place (about human and animals)' – "*He continued to speak softly and stand very still*"[102], 'to sit (to be in a position, when the torso is placed vertically, leaning on something (about human)' – "*... he came to sit beside me, forgetting for a moment to be human*"[103].

– aspect / phase (the beginning, continuation, ending) of an action or process – 'to begin, to start' – "*She had to start moving on with her life*"[104]; "*I had never died. The world was beginning again*"[105], 'to continue, to go on' – ("*The vampire paused, then moved as if he meant to go on*"[106]; "*Did you continue your research about Dracula after that?*"[107]), 'to stop, to cease' – "*...when he ceases to drink blood*"[108];

[96] Rollins J. The Blood Gospel. New York : Harper, 2013. P. 4.
[97] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 214.
[98] Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 153.
[99] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 133.
[100] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 173.
[101] Stoker B. Dracula. England : Penguin books, 1994. P. 39.
[102] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 166.
[103] Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 391.
[104] Frost J. First drop of crimson. New York: Avon, 2010. P. 128.
[105] Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 206.
[106] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 70.
[107] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 169.
[108] Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 2.

– partial or complete action – 'actions, processes or states, which are targeted to achieve your own inner edge' [109], 'to build (create, organize something)' – "*This must have taken lifetimes to* **build**"[110]), 'to create (to produce, make something)' – "*We cannot* **create** *new life*"); "*But since the Red Bloods have the ability to* **create** *new life*"[111]; "*... who said he couldn't live and* **create** *among mortals*", 'to ruin (to disorder or destroy something)' – "*I will not let those monsters* **ruin** *this for us*"[112]; "*That creature* **ruined** *my family*"[113]), 'to destroy (ruin or spoil something breaking, tearing or deteriorating it)' – "*I wished I had a gun or some lethal weapon, that I might* **destroy** *him* [Dracula]"; "*... are we not pledged, to* **destroy** *this monster?*"; "*... long enough to* **destroy** *that earthly life of him*"; "*... we can confine him to his coffin and* **destroy** *him*"; "*... we should* **destroy** *the Count's lair close at hand*"[114];

– verbs (link verbs) which determine existence – "*He* **was** *either* **dead** *or asleep ... for eyes* **were open** *and ... The lips* **were** *as red as ever. But there* **was** *no sign of movement...*"[115]; "*His death had* **seemed peaceful**, *not* **violent**, *more of a letting go*"[116]; "*He* **seemed drained** *of life*"[117], formation – "*... before he* **turns** *you into a small white man*"; "*... we all have to* **become** *warriors*"[118]; "*He can* **transform himself to** *wolf*"[119]; "*... keep the same physical shell and* **become** *Enmortal*"[120]; "*Torchlight* **turned** *wine to blood*"[121]; "*My eyeteeth had* **become** *fangs already!*"; "*... as in the kill the blood ceases to be blood and* **becomes** *life*"[122], being in some state – "*... he would as soon have gone to his coffin as* **remained** *here*"[123]; "*... they'll* **keep** *him* **alive**"[124]);

[109] Вихованець І. Теоретична морфологія української мови. К. : Університетське видавництво "Пульсари", 2004. С. 225.

[110] Rollins J. The Blood Gospel. New York : Harper, 2013. P. 229.

[111] Kruz M., de la. Blue Bloods. London : Atom, 2010. P. 100.

[112] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 550.

[113] Rollins J. The Blood Gospel. New York : Harper, 2013. P. 191.

[114] Stoker B. Dracula. England : Penguin books, 1994. P. 39; P. 200; P. 263; P. 205; P. 251.

[115] Stoker B. Dracula. England : Penguin books, 1994. P. 39.

[116] Rollins J. The Blood Gospel. New York : Harper, 2013. P. 173.

[117] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 48.

[118] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 73; P. 401.

[119] Stoker B. Dracula. England : Penguin books, 1994. P. 204.

[120] Kruz M., de la. Blue Bloods. London : Atom, 2010. P. 64.

[121] Rollins J. The Blood Gospel. New York : Harper, 2013. P. 4.

[122] Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 68; P. 236.

[123] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 136.

– verbs, which give the name of the state or action, which cannot be connected with any person or object – "*... it continued to **rain**, but in a fine, misty drizzle*", "*... the storm **blowing** still, splattering on his roof*"[125]; "*...when it **rained** and the park was uninhabitable*", "*... they went ... **hailing** with battery-powered bullhorns*"[126], "*I think it's time we **blow** this joint*"[127];

– possession – "*the cheeks **had** the warmth of life*"[128]; "*Raphael **owns** this territory, Cyn*"[129]; "*... someone who **owns** so many books must know something*"; "*The demon **possessed** her*"[130];

– the process of speaking – "*... a mortal boy getting one of the undead to **tell** the tale*"[131]; "*He **said** that in all his life he had never had*"[132]; "*...know it's bad luck to **talk** about death in a sickroom*"[133];

– physical feelings – "*...to **watch** their [human's] lives through glass*"; "*...and told me I might **watch** my death*"[134]; "*... and **watched** his brother battle for his life*"[135]; "*To **feel** that when death took someone close to you*"; "*...I **feel** like you've brought me back to life*"[136];

– mental perception, desire – "*You will die, you **know***"[137]; "*Do you **know** all the mystery of life and death?*"[138]; "*...we would like to **know** about life in the monasteries of Bulgaria*"; "*...he **wishes** a long life*"[139]; "*...that I **wished** to **understand** death in stages*"; "*Many of them would not have **desired** the life of a runaway*"[140];

– emotional, psychical state – "*... his life would be with me to help and **cheer** him*"; "*You **like** life, and you want life?*"[141]; "*__love__ him to the*

[124] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 377.
[125] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 163; P. 16.
[126] King S. Salem's Lot. New York : Anchor, 2011. P. 71; P. 59.
[127] Kruz M., de la. Blue Bloods. London : Atom, 2010. P. 55.
[128] Stoker B. Dracula. England : Penguin books, 1994. P. 39.
[129] Reynolds D.B. Raphael. Memphis : ImaJinn Books, 2013. P. 38.
[130] Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 74; P. 210.
[131] Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 11.
[132] Stoker B. Dracula. England : Penguin books, 1994. P. 284.
[133] Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 33.
[134] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 49; P. 13.
[135] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 446.
[136] Frost J. First drop of crimson. New York: Avon, 2010. P. 3; P. 206.
[137] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 15.
[138] Stoker B. Dracula. England : Penguin books, 1994. P. 163.
[139] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 229; P. 170.
[140] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 40; P. 32.
[141] Stoker B. Dracula. England : Penguin books, 1994. P. 83; P. 230.

end of my life"[142]; "*She **hated** the inertia and the hopelessness of our life*"[143].

The description of actions (*to go, to walk*) corresponds with the sphere of LIFE, as they are common to living creatures – "*Rossi usually **went** to sit on the edge …*"[144]; "*she* [Glenna] **walked** *to the opposite curve*"[145]. The description of very slow or non-peculiar to the living creature motion (*to crawl, to fly*) appeal to the sphere of DEATH – "*John saw him* [Dracula] **fly** *from this so near house*", "*I saw the whole man slowly emerge from the window and begin to **crawl** down the castle wall*"[146].

In addition, such units correlate with the sphere of LIFE: predicates with active semantics (*to walk*), verbs, which have in their structure the meaning of 'creative activity' (*to create, to rebuild*), and also the denotation of speaking (*to talk*) – "*I can **walk**," Moira began*"; "*…**creating** a protected zone around the house*"[147]; " *… trying to **rebuild** her life in as normal*"[148]; "*You **talk** too much, as usual*"[149]; "*… a city policeman was **talking** with the department chairman and several men*"[150].

At the same time, such units correlate with the sphere of DEATH: predicates with inactive semantics (*to lay*), verbs, which have the seme of 'ruination, destroying' in their meaning (*to ruin, to destroy*), and also the representation of way of speaking, which is peculiar to non-living creatures (*to hiss, to screech, to cry*) – "*… the corpse **lay** there in all its death beauty*"[151]; "*… whose life he **ruined** from a distance*"[152]; "*…that man who had killed him, who **destroyed** his old life*"[153]; "*… flew the vampires, **hissing** and **screeching**, filling the night with predatory **cries***"[154].

Predicates with meanings '*fight*', '*exterminate*' and '*save*' create certain scheme of actions, which is common to the gothic linguoculture and includes such stages as discovering, fighting and the victory over the

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[142] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 195.
[143] Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 32.
[144] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 7.
[145] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 130.
[146] Stoker B. Dracula. England : Penguin books, 1994. P. 204; P. 28.
[147] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 203; P. 461.
[148] Frost J. First drop of crimson. New York: Avon, 2010. P. 69.
[149] Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 244.
[150] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 24.
[151] Stoker B. Dracula. England : Penguin books, 1994. P. 182.
[152] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 261.
[153] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 83.
[154] Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 168.

chaos, which is not characteristic of humans' existence: "*...he was creating a library that would **fight** the evil that Dracula had spread in his city after his death*" – "*...waiting to **save** me if my life one day collapses*" – "*find Dracula and **exterminate** him I might be completely well again, a good mother, a person with a new life*"[155].

8. The Combination of Different Codes in Representation of Life and Death

The other important code, for the description of the gothic linguoculture, is the one which is formed by the representations of the visual, auditory, taste, tactile and olphactory senses ("*…that **sounds**, and **looks**, and **tastes**, and **smells** like death*"[156]) and the depiction of characteristics and qualities of their stimuli.

The units of the visual sub-code are represented with the names of colors of daylight, darkness etc.:

‒ the description of color – "***silver** death*"[157]; "*...a hard-looking mouth, with very **red** lips and sharp-looking teeth, as **white** as ivory*"; "*...a tall old man, clean shaven save for a long **white** moustache, and clad in **black** from head to foot, **without a single speck of colour** about him anywhere*"; "*He was either dead or asleep … The lips were as **red** as ever*"[158];

‒ 'without the natural color, pale, soft or such, that must emit the light or be distinguished by its coloring' – "*deathly **pale***"[159], "***bright** with life*"[160];

‒ 'energy, which is ejected or perceived by the eye or its absence' – "*There are **darknesses** in life, and there are **lights***", "*He was either dead or asleep … for eyes were … without the **glassiness** of death …*", "*the eyes seemed to throw out **sparks of** hell **fire**"[161];

‒ the shape, figure, size etc. – "*… to pass through his side of the **ring** … I had been breathlessly **watching** … **with the tail of my eye**, seen*

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[155] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 99; P. 47; P. 321.

[156] Stoker B. Dracula. England : Penguin books, 1994. P. 63.

[157] Rollins J. The Blood Gospel. New York : Harper, 2013. P. 129.

[158] Stoker B. Dracula. England : Penguin books, 1994. P. 9; P. 13; P. 29.

[159] Stoker B. Dracula. England : Penguin books, 1994. P. 31.

[160] Mead R. Vampire Academy. New York : Penguin Books Ltd, 2007. P. 60.

[161] Stoker B. Dracula. England : Penguin books, 1994. P. 156; P. 39; P. 181.

him…"; "*The leiter-wagons contained **great, square boxes**, with handles of thick rope. These were **evidently empty by the ease with which the Slovaks handled them**"*[162].

For the description of the world of living creatures the denotations of color with the semantics 'bright', 'light' are used – "*lit everything nearly to daylight **brightness**"*[163], "*... the ornate facades **brighten** in the sunlight*"[164]. At the same time the unreal world of dead is describes with the help of colors, which have the meaning 'dark' in their semantics – "*Then Cian was out, a blur of **dark** in the **dark**"*[165].

The constituents of the auditorial sub-code embrace such names:

– the sounding ("*the **soun**d of life*"[166]; "***hear** about **life***"[167]), that is uttered by creatures ("*no **cry from the woman**, and the **howling of the wolves**"*), unnatural creatures ("*the **flapping** of the wings **of the angel** of death*") or non-creatures ("*the **sound of rattling** chains and the **clanking**...*"[168]);

– muted sound, whisper – "*… **moaned** in terror as men do in pain*"; "*… and **whispered**, like **a voice** that one hears in a dream, so **low** it was*"; "*a far-away **muffled sound** as of mattock and spade, ... the end of some ruthless villainy*"[169];

– the absence of sounds, noise – "*All was in **dead, grim silence**"*[170].

The units of the taste sub-code ("***taste** of death*"[171]) are represented mostly by the names of characteristics, which are perceived while consuming food ("*life at its **sweetest**"*[172]; "*...his so beloved was, after all, an UnDead. <…> he must pass through the **bitter** waters to reach the **sweet**"*[173]; "*If you knew how he **drinks death** you'd hate him more than you ever hated Lestat*"[174]).

The units of the tactile sub-code include such names:

[162] Stoker B. Dracula. England : Penguin books, 1994. P. 307; P. 35.
[163] Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 183.
[164] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 41.
[165] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 544.
[166] King S. Salem's Lot. New York : Anchor, 2011. P. 91.
[167] Mead R. Vampire Academy. New York : Penguin Books Ltd, 2007. P. 66.
[168] Stoker B. Dracula. England : Penguin books, 1994. P. 37; P. 134; P. 13.
[169] Stoker B. Dracula. England : Penguin books, 1994. P. 300; P. 36.
[170] Stoker B. Dracula. England : Penguin books, 1994. P. 300.
[171] Kostova E. The Historian. New York : Time Warner Books, 2005. P. 254.
[172] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 406.
[173] Stoker B. Dracula. England : Penguin books, 1994. P. 172.
[174] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 134.

– the touch – "*...a shadowy glimpse of those women that would have **kissed** him. ... these weird figures drew near*"; "*I could **feel** the **soft**, shivering **touch** of the lips on the super **sensitive** skin of my throat*"; "*his hand **grasped** mine **with a strength** which made me wince, an effect which was not lessened by the fact that it **seemed** cold as ice, more like the hand of a dead than a living man*"[175]; "*Do you **feel** the **cold**?*"; "*the shadows were so thick she could **feel** them **brushing** over her skin*" [176]);

– the characteristics of stimuli – 'the temperature' ("*This poor soul is nearly as **cold** as that beside her. She will need be **heated***"; "*I could **feel** the **hot** breath on my neck*"[177]); 'the texture ("***hard** life*"[178]; "*life was **fragile***"[179]; "***harshness** of death*"; "*through the **softness** of human lips*"[180]); 'the shape ("***blunt**-clawed feet*"; "*two **sharp** teeth, just **touching** and **pausing** there*"[181]).

The olphactory code is represented by the names of smells. Among them there can be different structures of description distinguished:

(a) simple nominations of the ability to produce and / or perceive some smell (*smell* "the act of perceiving the odour of sth"[182]), of pleasant scent, aroma (*scent* "a distinctive ordur that is pleasant', *aroma* "a distinctive ordur that is pleasant"[183]), unpleasant smell, stench, stink (*stench* "a distinctive ordur that is offensively unpleasant", *stink* "smell badly and offensively"[184]), heavy smell, for example, "***smell** death*"[185]; "***scent** of blood and death*"[186]; "*the **stench** of death lies heavy on the air*"; "***heavy smell** of incense*"[187];

(b) attributive turns of speech – Adj_1 + (Adj_2) *smell* (*of...*), which are used with the aim of specifying the variety of smell – "*an **earthy smell**_*";

[175] Stoker B. Dracula. England : Penguin books, 1994. P. 300; P. 31; P. 13.

[176] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 181; P. 232.

[177] Stoker B. Dracula. England : Penguin books, 1994. P. 124; P. 31.

[178] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 456.

[179] Kruz M., de la. Blue Bloods. London : Atom, 2010. P. 17.

[180] Stoker B. Dracula. England : Penguin books, 1994. P. 137; P. 130.

[181] Stoker B. Dracula. England : Penguin books, 1994. P. 41; P. 31.

[182] The Oxford English Dictionary on CD-ROM, version 3.1. 2nd ed. Oxford : Oxford University Press, 2004.

[183] The Oxford English Dictionary on CD-ROM, version 3.1. 2nd ed. Oxford : Oxford University Press, 2004.

[184] The Oxford English Dictionary on CD-ROM, version 3.1. 2nd ed. Oxford : Oxford University Press, 2004.

[185] Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 113.

[186] Frost J. First drop of crimson. New York: Avon, 2010. P. 59.

[187] Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 239; P. 58.

"*with the **garlic smell**"*; "***pungent, acrid smell of** blood*"; "*a **queer, acrid smell**"*[188];

(c) unfolded descriptive phrases, which can be the part of the comparative constructions (*…as of…; …like…*) and can be used for the description of the smell, which cannot be specified accurately, for example, "*…**an earthy smell, as of some dry miasma**, which came through the fouler air. But as to the **odor** itself, how shall I describe it? It was not alone that it was **composed of all the ills of mortality** and with the **pungent, acrid smell of blood**"*[189]; "***morgue smell of chemicals** – the **smell** of death*" [190]; "*It **smell so like the waters of Lethe**, and of that **fountain of youth**"*[191];

(d) metonymic periphrasis , which has in its meaning indirect indication of the olphactory characteristics, but the main attention is concentrated at the evaluative part of the utterance, for example, the usage of expressions *not snub that nose* and *bring the nose all straight* with the meaning "not to purse the nose" enables to avoid the direct indication at the vulgar smell of the garlic's flowers; neutralize the pejorative evaluation of the description of realia, and also to realize the meliorative meaning about the healing properties of the plant – "*…they are not to take in a decoction or in nauseous form, so you need **not snub that** so charming **nose**, ... my pretty miss, that **bring the** so nice **nose all straight** again*"[192].

The results of the analysis enable to make such general conclusions. At the process of verbalization of concepts LIFE and DEATH the most actual were units different in their semantic, structural and functional properties. The actual character of the verbal means is determined by the opposition and interrelatedness of the analyzed concepts. This is proved by such facts.

The representation of one concept is realized by means, which correlate with different codes. For example, concept LIFE is actualized with the help of such codes: "*How **sweet** (taste sub-code) it was to **breathe** (somatic code) the fresh air, that had **no taint** (visual sub-code) of death and decay. How humanizing to see the **red lighting** (visual sub-*

[188] Stoker B. Dracula. England : Penguin books, 1994. P. 214; P. 111; P. 214; P. 122.
[189] Stoker B. Dracula. England : Penguin books, 1994. P. 214.
[190] Reynolds D.B. Jabril. Memphis : ImaJinn Books, 2013. P. 81.
[191] Stoker B. Dracula. England : Penguin books, 1994. P. 111.
[192] Stoker B. Dracula. England : Penguin books, 1994. P. 111.

code) *of **the sky beyond the hill*** (spatial code / natural landscape), *and to* ***hear far away the muffled roar*** (auditory sub-cod) *that marks the **LIFE** *of a great city***"(spatial code / antropogenetic landscape)[193].

The actualization of one concept is implemented with the means, which coincide with different sub-codes of senses. For example, the concept DEATH: "*There's something in that … **sounds*** (auditory sub-code)*, and **looks*** (visual sub-code)*, and **tastes*** (taste sub-code)*, and **smells*** (olphactory sub-code) *like **DEATH***"[194]. Often the verbalization is created with the help of synesthetic denotations, which appear as a result of outer and inner modal transference: "*The **scent of death** hung in the air, **sharpened with the harsher aroma** of undead blood*"[195] (tactical perception → olphactory perception).

The verbalization of the concept by different codes contributes to the poliaspect, complex demonstration of its features, and the representation via different sub-codes makes the specific conceptual characteristics more detailed.

The conceptualization of opposition LIFE – DEATH is represented with the help of verbal means, which have such relations:

– full (formal-semantical) identity ("***hard** life*" – "***hard** death*"[196]; "***see** life*" – "***see** death*"[197]; "***watch** lives*"[198] – "***watch** death*"[199]);

– partial semantical identity ("*to rid the earth of this **terrible** monster*" – "*a **fearful** death*"[200]; "*a very **beautiful corpse***" – "*he was **in life** a most **wonderful man***"[201];

– semantical opposition ("***long** life*"[202] – "***short** life*"[203]; "***bright** with life*"[204]; "*deathly **pale***"; "*it seemed **cold as ice**, more like the hand of a dead*" – "*the **warmth** of life*"[205]; "***unending** life*"[206] – "***sudden** death*"[207]; "***sound** of life*"[208] – "*in dead, grim **silence***"[209]).

[193] Stoker B. Dracula. England : Penguin books, 1994. P. 179.
[194] Stoker B. Dracula. England : Penguin books, 1994. P. 63.
[195] Frost J. First drop of crimson. New York: Avon, 2010. P. 219.
[196] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 456; P. 442.
[197] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 46.
[198] Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 49.
[199] Stoker B. Dracula. England : Penguin books, 1994. P. 68.
[200] Stoker B. Dracula. England : Penguin books, 1994. P. 190; P. 165.
[201] Stoker B. Dracula. England : Penguin books, 1994. P. 138; P. 257.
[202] King S. Salem's Lot. New York : Anchor, 2011. P. 196.
[203] Frost J. First drop of crimson. New York: Avon, 2010. P. 179.
[204] Mead R. Vampire Academy. New York : Penguin Books Ltd, 2007. P. 45.
[205] Stoker B. Dracula. England : Penguin books, 1994. P. 31; P. 13; P. 39.

The actual character of the relation of identity and opposition in the system of mentioned means can be explained by the fact, that the understanding of life and death arise and are fixed in the system of peculiarities about the existence in general, which is comprehended by a person as a constant unity of different things and phenomena, antagonistic and non-antagonistic oppositions.

Verbal constituents of these codes of Gothic culture, except linguistic (systematic) meanings, which are recorded in dictionaries, have symbolic meanings. Being the signs of the secondary semiotic system, these units are characterized by concrete determinants. And in such boundaries systematic lexical meanings are varied from the symbolic meaning of language units.

CONCLUSIONS

To conclude all the observations, we may say that, verbal means, which are used in the novels about vampires, correlate with different cultural codes (somatic, zoomorphic, vegetative, spatial and time, objective, actional, and perceptive). Thanks to these means of coding, such abstract notions as 'life' and 'death' gain some image representation and become more concrete and specific. For example, the constituents of somatic, actional and perceptive codes make the personification of concepts possible, and the complex usage of the constituents of somatic, zoomorphic and vegetative code's elements create the anthropomorphic or zoomorphic representation of the concepts. Objective and perceptive codes guarantee the illustration of the abstract 'life' and 'death' in terms of more specific notions.

SUMMARY

The article deals with the problem of cultural codes, which are universal phenomena and play a significant role in the understanding and revealing of human's experience about the world. Being the most common in person's surrounding, opposition of concepts LIFE – DEATH occupies the important place and is represented by different cultural codes. The most widely used are somatic, zoomorphic, vegetative, spatial,

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[206] Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 8.
[207] Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 126.
[208] King S. Salem's Lot. New York : Anchor, 2011. P. 91.
[209] Stoker B. Dracula. England : Penguin books, 1994. P. 300.

time, objective, actional, color, auditory, tactile, taste, olphactory codes. Each of them denotes different aspect of concepts LIFE and DEATH, which are common for Gothic linguoculture. In such a way different functions of human body, aspects of space and time, types of actions, which are performed by human, are represented. All of them show important parts of natural and unnatural world, which is represented in the Gothic linguoculture. The combination of several codes for description of one or another concept is also peculiar for the Gothic novels. Such way of representation turns the abstract notions of 'life' and 'death' into more specific in the frame of the Gothic linguoculture.

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CONCEPT *GENIUS* IN THE ENGLISH LANGUAGE AND SPEECH

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INTRODUCTION

The phenomenon of **genius** throughout history has fascinated academic and pop-culture authors alike[1]. Considerable attention was paid to the study of different aspects of **genius** in philosophy and psychology. Among main trends in the study of the phenomenon of **genius** are: *irrational approach*, which emphasizes the divine nature of **genius** and is closely related to archaic and religious ideas; *rational approach,* within which **genius** is seen as the innate quality of a person, which makes it possible to clarify genius as a property of the human mind and to study it in different directions in psychology and genetics, as well as to determine biological (instincts, memory, genetic heredity, innate abilities to creativity) and psychological (fantasy, imagination, inspiration, spontaneity) factors of **genius**; *empirical approach*, according to which genius is the acquired property of a person in the process of his/her development; *socio-cultural approach*, which considers the significance and, at the same time, problematic interaction of a genius and society[2].

At the present stage of its development, cognitive linguistics has a great deal of works devoted to the study of related concepts, in particular, BRAIN, INTELLECT[3]. However, the phenomenon of **genius** as the highest manifestation of intellectual or creative activity of a person – who is called *a genius* – has remained beyond the attention of linguists which adds to the *relevance* of this study.

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[1]Ball L.C. The Genius in History: Historiographic Explorations. *The Wiley handbook of genius*. Oxford: Wiley Blackwell, 2014. P. 3–19.

[2]Хомченкова Е.А. Феноменология гениальности: от антропной к социокультурной детерминации : автореф. дис … канд. філос. наук: 09.00.13. Омск, 2007. 20 с.

[3] Антология концептов / Под ред. В.И. Карасика, И.А. Стернина. Том 1. Волгоград: Парадигма, 2005. 352 с.

The aim of the present paper is to study the means of verbalization of concept GENIUS in the English language and speech. The theoretical premises of the work are the basics of semantic-cognitive approach to the study of concepts. According to Z.D. Popova and J.S. Sternin, representatives of the semantic-cognitive approach, *concept* is a basic unit of human mental code, which has an internal structure consisting of conceptual features; it is the result of the individual and social cognizing of the world. Conceptual features contain comprehensive information about the corresponding object or phenomenon, as well as the interpretation of information of public consciousness and the treatment of the subject or phenomenon[4]. Thus, representatives of this trend treat language as one of the main tools of cognition and conceptualization of the world. To examine a concept through the language is the most reliable way of linguistic analysis which allows to detect its conceptual features and to work out the model of the concept. The structure of a concept is manifested through dictionary definitions of the corresponding lexical units (the name of the concept and its synonyms) and through speech contexts. The linguistic embodiment of the concept under study is being considered on the basis of English explanatory dictionaries, specialized encyclopedias, biographies and publicist texts.

1. Verbalization of the Concept GENIUS in the English Language

First of all, let us consider the motivational features of the studied concept through the analysis of the etymology of the English lexical unit *genius* which comes from Latin.

" *L. **genius** the superior or divine nature which is innate in everything, the spirit, from **genere, gignere** , to beget, bring forth* ".

The Latin noun *genius for* a long time maintained links with the verbs *genere, gignere (give birth).* In a historical perspective, the term *genius* is rather problematic: it has had a long history of use, and has acquired multiple meanings, describing vastly different phenomena. The first known instance of the term *genius* being used in the English language is during the Roman Empire, where it referred to a male spiritual protector or a guardian spirit. Typically, the protection offered

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[4] Попова З.Д., Стернин И.А. Семантико-когнитивный подход как направление когнитивной лингвистики. *Vita in lingua: К юбилею профессора С.Г. Воркачева*: *сборник статей* / отв. ред. В.И. Карасик. Краснодар: Атриум, 2007. С. 171–180.

by a genius was applied to individuals, families, and physical spaces. Every person, family, city, body of water, or other important physical structure had its own genius. In addition, a genius could also refer to the "spirit of the times" or *zeitgeist*. Over time, genius became more intimately connected with individuals. However, it was not until the Enlightenment when the connotations of the word obtained its present implications: *genius* referring to the superior or unique abilities of an individual person. In the second half of the XVIII century there was a turning point in the semantics of this lexical unit. Since then, *genius* has denoted not only *a special ability*, but also *a person* who has such quality. That is when there appeared numerous researches, which gave impetus to further study of this phenomenon[5].

Thus, the inner form of this nomination foregrounds the irrational component of the corresponding concept.

Modern explanatory dictionaries of the English language[6] register four semes of lexeme *genius* and offer the following definitions.

" ***Genius*** 1. *A good or evil spirit, or demon, supposed by the ancients to preside over a man's destiny in life; a tutelary deity; a supernatural being; a spirit, good or bad. Cf. Jinnee "The unseen genius of the wood." We talk about the genius still, but with thought how changed! The genius of Augustus was a devotee of the demon, to be sworn by and to receive offerings on an altar as a god* ".

The first sememe refers to the genius-spirit, that affects the destiny of a person or locality, which testifies that, the original meaning of this lexical unit rooted in Latin is preserved up to now.

" ***Genius*** 2. *A man endowed with uncommon vigor of mind; a man of superior intellectual faculties and creativity; Shakespeare was a rare one genius* ".

The second sememe indicates a person with extraordinary abilities. These abilities relate to human intelligence or his/her creativeness. Such qualifiers as *uncommon, superior* emphasize the uniqueness of the intellectual and creative capabilities of a person.

"***Genius*** 3. *Distinguished mental superiority; uncommon intellectual power; especially, a superior power of invention or the generation of any*

[5] Ball L.C. The Genius in History: Historiographic Explorations. *The Wiley handbook of genius*. Oxford: Wiley Blackwell, 2014. P. 3–19.
[6] Genius. URL: http://www.thefreedictionary.com/genius

kind, or of forming new combinations; as a man of genius. "Genius of the highest kind implies an unusual intensity of the modifying power ".

The third sememe indicates this extraordinary ability, quality of a person. Again, such semes as *uncommon, superior, distinguished* emphasize the novelty of the discovery or invention made by such person.

"***Genius** 4. The peculiar structure of mind with which each individual is endowed by nature; that disposition or aptitude of mind which is peculiar to each man, and which qualifies him for certain kinds of action or special success in any pursuit; special taste, inclination, or disposition; a, a genius for history, for poetry, or painting*".

Finally, the last sememe denotes the natural inclination of a person to a certain type of occupation – *aptitude, disposition*, which is inherent in every person and is an individual feature – *peculiar to each man.*

Since explanatory dictionaries reflect the naïve image of the world, the following notional conceptual features of GENIUS in the English naïve world image can be singled out: **intellect** (verbalized by the following lexical units used in dictionary definitions: *intellectual faculties, intellectual power, intelligent, mental, vigor of mind);* **creative abilities** (verbalized by such lexical units: *creative power, talent, creativity);* **outstanding / highest / extraordinary** (verbalized by the following lexical units: *uncommon, superior, distinguished, highly, exceptional, extraordinary, marked superiority);* **novelty / originality** (verbalized by the following lexical units: the *power of invention or the formation of new combinations; the original work).*

Alongside with the lexeme *genius*, which nominates the given concept, they constitute the nucleus of the corresponding nominative field.

One of the stages of the analysis of the nominative field of a concept[7] concentrates on singling out the medial part of the field. In our case it is represented by several synonymic lexical units.

The first of the registered nominations is formed by compounding of two units which refer to the brain and the computer respectively:

"***Brainiac** (n.)"very smart person," 1982, U.S. slang, from brain (n.) + ending from ENIAC, etc. Brainiac also was the name of a comic book villain in the Superman series and a do-it-yourself computer building kit,*

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[7] Колегаєва І.М. Конструювання номінативного поля концепту: етапи та одиниці. **Записки з романо-германської філології**. 2018. № 1(40). С. 121–127.

both from the late 1950s, and the word may bear traces of either or both of these";

"*ENIAC – acronym from "electronic numeral integrator and computer," device built 1946 at University of Pennsylvania by John W. Mauchly Jr., J. Presper Eckert Jr., and J.G. Brainerd. It cost $400,000, used 18,000 radio tubes, and was housed in a 30-foot-by-50-foot room*".

Until 1982, this nominative unit served as the name of certain cartoon characters, so probably some features of these characters are still reflected in the meaning of the word, which is defined as:

"**Brainiac.** *(Slang) A person who is highly intelligent*".

It is worth mentioning that the explanatory dictionaries used in the study indicate prototype examples of geniuses, such as Shakespeare and Mozart. Another example of the typical representative of the category "genius" is the scientist Albert Einstein whose surname became synonym to the lexical unit "genius". This case of antonomasia (*einstein*) is registered in the dictionaries.

"**Einstein** – *someone who has exceptional intellectual ability and originality*".

The definition of the next nomination contains an indication of a very smart person and the specifics of his/her activity: namely, running some important and difficult project:

"**Mastermind.** *A highly intelligent person, especially one who plans and directs a complex or difficult project*".

Another nominative unit is an example of metonymy used to denote (in colloquial English) an extremely clever person:

"**Brain** *(Informal) A highly intelligent person*".

It should be noted that these synonymous nominative units have several common features. Their definitions contain an indication of a high level of intelligence and they, as a rule, function in the colloquial layer of the English language.

The only exception here is the nominative unit *prodigy*, which has the following semantic components in its dictionary definitions: the indication of a young person with extraordinary intellectual and creative abilities:

prodigy – *an unusually gifted or intelligent young person; someone whose talents excite wonder and admiration; "she is a chess prodigy""*.

We treat PRODIGY as a subconcept that should be included in the medial part of the analyzed nominative field of the concept GENIUS. The

given subconcept in its turn is represented by the following lexical units: *wunderkind, child prodigy, infant prodigy, whiz kid*. The analysis of the definitions of all mentioned units enabled singling out such conceptual features as **age** (*a child or young person*); **intelligence** (*ability, intelligent*); **creative abilities** (*talent, gifted*); **extraordinariness** (*unusually*, *excite wonder and admiration*).

Thus, in the English **naïve picture of the world** concept GENIUS is represented by the following core conceptual features: **intelligence, creative abilities, extraordinariness, originality**, and medial ones: **age, ability to deal with difficult tasks**.

The next stage of our research deals with the analysis of conceptual features of GENIUS in the English **scientific image of the world**. The investigation is based on the material of specialized medical dictionaries[8] and encyclopedias[9].

Let us first consider the definition of the lexeme that nominates the studied concept in the given lexicographic sources.

"***Genius****: the demonstrated exceptional achievement in a person. Different theories: born with, environmental reasons, overcompensation for inferior feelings. Generally seen as a joint product of heredity and environment*"[10].

The given definition contains a short definition of the phenomenon of genius, which manifests itself in the exceptional, extraordinary achievements of a person, and gives three basic theories of the emergence of this phenomenon and its generally accepted interpretation as a combination of heredity and the environment.

Another definition in the English specialized dictionary foregrounds extraordinary abilities and creativity of a person, in particular, intelligence, with one of its indicators being the level of IQ – 140 and above:

"***Genius****: a term used to describe a person with exceptional ability and creativity within a particular field, for instance intellect (by defining IQS of 140 + as the guideline for genius)*".

Both the above mentioned definitions foreground such conceptual features of GENIUS as **exclusivity** (manifested by the seme *exceptional*),

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[8]Genius. URL: https://psychologydictionary.org/genius/
[9]Genius. URL: https://www.britannica.com/topic/genius-psychology
[10] Genius. URL: https://psychologydictionary.org/genius/

intellectual abilities (*intellect, defining IQS of 140+*), **creative abilities** (*creativity*), **achievements that have been demonstrated** (*demonstrated achievements*).

One of main differences between the definitions of general explanatory dictionaries and medical ones is that the latter emphasize exclusively the intellectual abilities of a person-genius, while the explanatory dictionaries also mention outstanding creative potential.

Another feature of the scientific interpretation of the phenomenon of genius is the indication that it can be measured by the IQ test: according to psychologists, a person is considered a genius if his level of IQ is higher than 140. According to official statistics, such personalities make up only 1% of mankind.

Focused on a wider range of readers *Encyclopedia Britannica* contains an article defining the phenomenon of genius, at the beginning of which genius is specified as a person with extraordinary intelligence:

"*Genius (in psychology) a person of extraordinary intellectual power*".

Then the article gives the history of the theory which defines genius through intelligence tests and criticism of such researches:

"*Definitions of genius in terms of intelligence quotient (IQ) are based on research originating in the early 1900s. In 1916 the American psychologist Lewis M. Terman set the IQ for "potential genius" at 140 and above, a level exhibited by about 1 in every 250 people. Leta Hollingworth, an American psychologist who studied the nature and nurture of genius, proposed an IQ of 180 as the threshold–a level that, at least theoretically, is exhibited by only about one in every two million people*".

As seen from the given definition, another conceptual feature – **rareness of a genius** – is foregrounded here – *one in every two million people*. The article also highlights a term *potential genius*, that is, a person who has certain exceptional abilities but does not always realize them.

Psychologists who specialize in the study of gifted children, however, have observed that the *genius* designation occurs much more frequently than it should be reasonable, leading some to speculate that a "bump" has emerged, with many more geniuses appearing in the general population than seems statistically probable. There is a probability, of course, that conventional intelligence tests are ineffective in measuring intellectual ability beyond a certain point. In any case, "genius," as

determined by these tests, simply means great intellectual ability and signifies *potential* rather than *attainment*[11].

The article in *Encyclopedia Britannica* also highlights two theories concerning the phenomenon of genius. M. Terman's theory holds that genius is an exceptionally extraordinary intellectual ability. The second theory which was presented in to the works of F. Galton and which is more popular, according to the author of the article, defines genius as creative abilities that *were realized* in a particular achievement, having a long-lasting value.

*"The word **genius** is used in two closely related but somewhat different senses. In the first sense, as popularized by Terman, it refers to great intellectual ability as measured by performance on a standardized intelligence test. In the second and more popular sense, as derived from work of the 19th-century English scientist Sir Francis Galton, it designates creative ability of an exceptionally high order as demonstrated by actual achievement–always provided that such achievement is not merely of transitory value or the result of accident of birth"*.

The next fragment of the Encyclopedia article considers differences between **talent** and **genius**. Here new conceptual features of GENIUS can be singled out, namely, **originality** and **possibility of discovering something new** in spheres which were not previously explored:

*"**Genius** is distinguished from **talent**, both quantitatively and qualitatively. **Talent** refers to a native aptitude for some special kind of work and implies a relatively quick and easy acquisition of a particular skill within a domain (sphere of activity or knowledge). **Genius**, on the other hand, involves **originality, creativity, and the ability to think and work in areas not previously explored**–thus giving the world something of value that would not otherwise exist"*.

The overview of existing theories of the nature of genius foregrounds two other conceptual features, namely, **fervor** and **work**:

*"There have been a variety of attempts to explain the nature and source of genius, as well as many investigations of the relationship of genius to madness. Galton, who inaugurated the systematic study of genius, formulated the theory that **genius** is a very extreme degree of three combined traits–**intellect, zeal, and power of working**–that are shared by all persons in various "grades." In his Hereditary Genius*

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[11] Genius. URL: https://www.britannica.com/topic/genius-psychology

(1869), he put forth the idea that genius, as measured by outstanding accomplishment, tends to run in families. This became a controversial viewpoint, and, since its introduction, scientists have disagreed about the degree to which biological heredity, as distinct from education and opportunity, is responsible for the great differences in achievement between individuals".

Although the theories which associate **genius** and **insanity** are rather controversial, we consider the seme *madness* as a representation of the conceptual feature **dissimilarity**. This feature is also foregrounded in the following fragment:

*"The qualities of extreme genius may, however, be associated with unique problems. While Terman found that children of high general intelligence, classified as "gifted" or "potential genius," are on the average **superior** to other children in physique and health and in emotional and social adjustment, Hollingworth's studies (as well as more-recent investigations) showed that profoundly gifted children may suffer a variety of problems related to their clear **deviance** from their age peers".*

Modern researchers point out that genius is always accompanied by perfect knowledge in a particular field, his skill and his autonomy, which allows not only to work alone, but also to express pioneering looks, endurance and inspiration:

*"The study of eminent men and women showed how great creative achievement cannot exist without **mastery of the skills and specific knowledge of a domain.** These can be achieved only through excellent training and access to accomplished teachers and mentors. At the same time, Csikszentmihalyi demonstrated a link between creative genius and "**flow**," a state of mind in which the creative individual experiences a sense of challenge, timelessness, and oneness with the work at hand. Finally, in studying the personalities of prominent individuals, Csikszentmihalyi identified common attributes in their psychological makeup. One such trait is **autonomy, which is needed for working alone and for daring to express novel or divergent points of view**. Another example is **endurance, which involves an ability to persist, to complete tasks, and to follow through**–a characteristic that all true geniuses seem to have".*

Thus the definitional analysis enabled singling out the following conceptual features of the concept GENIUS in the English scientific image of the world: **exclusivity** (manifested by semes *exceptional, superior*),

intellectual abilities (*intellect, defining IQS of 140+*), **creative abilities** (*creativity*), **achievements which were proved, demonstrated** (*demonstrated achievement*), **deep knowledge of a certain sphere** (*specific knowledge of a domain*), **mastery** (*mastery of the skills*), **independence** (*autonomy, which is needed for working alone and for daring to express novel or divergent points of view*), **endurance** (*endurance, which involves an ability to persist, to complete tasks, and to follow through*), **inspiration** (*"flow"*), **dissimilarity from others** (*deviance, madness*), **fervor** (*zeal*), **work** (*power of working*), **originality** (*originality, the ability to think and work in areas not previously explored*).

2. Verbalization of the Concept GENIUS in the English Speech

Verbalization of the concept under study in the English speech has been analyzed on the material of biographies and publicist texts. In modern linguistics, several types of biographies are distinguished, among which are academic, artistic, documentary and popular scientific[12]. The given study focuses on the popular scientific biographies of such generally recognized geniuses as Leonardo da Vinci[13], Isaac Newton[14], Albert Einstein[15] and Wolfgang Amadeus Mozart[16]. The target audience of these publications is the average naïve native speaker, so the analysis of their linguistic peculiarities will enable singling out conceptual features of the concept GENIUS in the English naive picture of the world.

The investigated popular scientific biographies foreground, first of all, the conceptual feature **prominence / extraordinariness**. The corresponding examples can be found in the first lines of the analyzed biographies:

*"Isaac Newton (January 4, 1643 to March 31, 1727) was a physicist and mathematician who developed the principles of modern physics, including the laws of motion, and is credited as one of the **great** minds of*

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[12] Ефремова Д.А. Типы англоязычных биографий второй половины XX – начала XXI века. *Филология и культура*. 2013. № 1 (32). С. 142–145.

[13] Leonardo da Vinci. URL: http://www.biography.com/people/leonardo-da-vinci-40396#the-last-supper

[14] Isaac Newton. URL: https://www.biography.com/news/isaac-newton-biography-facts

[15] Albert Einstein. URL: http://www.notablebiographies.com/Du-Fi/Einstein-Albert.html#ixzz4WVvnakf8

[16] Wolfgang Amadeus Mozart. URL: https://www.biography.com/people/wolfgang-mozart-9417115

the 17th century Scientific Revolution"; "*And because other Newton scholars have defaulted on the task of evaluating Newton's motives, such "suggestions" have stood unchallenged and unrefuted to this day–coloring the legacy and tainting the name of **one of history's greatest scientists**".

His work is graded as the most influential in the sphere of physics and in science in general: "*It is said to be the single **most influential** book on physics and possibly all of science. Its publication immediately raised Newton to international prominence*".

His contemporaries called his abilities extraordinary, and the scientist himself – the most prominent genius in the history of mankind: "*In August 1669, Barrow identified its author to Collins as "Mr. Newton ... very young ... but of an **extraordinary genius** and proficiency in these things*"; "*Isaac Newton's fame grew even more after his death, as many of his contemporaries proclaimed him **the greatest genius who ever lived**".

In the biographies of Leonardo da Vinci the given feature is verbalized with the help of such lexical units as *leading, great*:

"*Leonardo da Vinci (1452 – 1519) is one of the world's **greatest** thinkers, artists and philosophers*"; "*Leonardo da Vinci was a **leading** artist and intellectual of the Italian Renaissance who's known for his enduring works "The Last Supper" and "Mona Lisa."*".

An interesting, however, unreliable fact of his biography is the reaction of his teacher, the artist Verrocchio, to the abilities of the student. He was so impressed with the works of da Vinci, that he gave up painting:

"*According to "Lives of the Most Excellent Painters, Sculptors and Architects", written around 1550 by artist Giorgio Vasari, Verrocchio was so humbled by the **superior talent** of his pupil that he never picked up a paintbrush again*".

This context also verbalizes the feature of extraordinary creativity. The next conceptual feature, which is verbalized in these biographies, is **intellectual ability**. For example, Newton's uncle insisted on his entering the university, understanding his innate mental abilities:

"*Perhaps sensing the young man's **innate intellectual abilities**, his uncle, a graduate of the University of Cambridge's Trinity College, persuaded Newton's mother to have him enter the university*".

The lexical unit *leading* in this fragment also underlines his extraordinary intellect:

*"It also cemented his position as **one of the leading minds** of his age"*.

The conceptual feature **intellect** can be also verbalized with the help of nominative units *inventive, curious, keen*:

*"Using his **inventive mind**, da Vinci sketched war machines such as a war chariot with scythe blades mounted on the sides, an armored tank propelled by two men cranking a shaft and even an enormous crossbow that required a small army of men to operate"; "Possessor of a **curious mind and keen intellect**, da Vinci studied the laws of science and nature, which greatly informed his work as a painter, sculptor, architect, inventor, military engineer and draftsman"*.

As for the biography of Wolfgang Amadeus Mozart, they are characteristic of the widespread use of the nominative unit *prodigy* and its derivative *prodigious*:

*"The composer." Wolfgang Amadeus Mozart (1756-1791) led a life that was dramatic in many respects, including his career as a **child prodigy**, his struggle to achieve personal independence and establish a career, his brushes with financial disaster, and his death in the course of trying to complete his Requiem"; "Born in In Salzburg, he showed **prodigious ability** from his **earliest childhood**. Already competent on keyboard and violin, **he composed from the age of five** and performed before the European royalty "*.

In addition, the age in which he achieved success is strongly emphasized:" *Mozart wrote his **first** symphony when he was **eight years old** "*.

Thus, the conceptual feature **age** of the investigated concept is foregrounded by such lexical units as the *earliest childhood, the age of five , eight years old.*

The extraordinary talent of Mozart is emphasized, in particular, in the memoirs of his sister who wrote that their father began teaching little Amadeus to play as an entertainment, but the boy showed unusual abilities:

"In the fourth year of his age, his father, for a game, as it was, began to teach him a few minutes and pieces at the clavier .... He could play it faultlessly and with the greatest delicacy, and keeping exactly in time .... At the age of five, he was already composing small pieces, which he played to his father who wrote them down".

The feature of extraordinary giftedness is also emphasized by the fact that the little boy became a composer before he could write down his own compositions, and his father was doing it for him for some time. Mozart's success became such a big surprise to his father and teacher at the same time that he even ceased to write music himself:

"*In his early years, Wolfgang's father was his only teacher. There is evidence that Mozart was keen on progress beyond what he was taught. It came as a surprise to Leopold, **who eventually gave up composing when his son's musical talent became evident***".

A similar example of hyperbolized actualization of the conceptual feature of **extraordinary creative abilities** is registered in the investigated biography of Leonardo da Vinci.

The conceptual feature **originality** can also be singled out on the material of the studied biographies:

"*Sometimes called the father of modern science, Isaac Newton **revolutionized** our understanding of our world*"; **"Long before his breakthrough work *Philosophiae Naturalis Principia Mathematica* was published, Newton was considered one of England's leading thinkers".**

Another interesting fact is that Albert Einstein believed that Isaac Newton was ahead of his time, which also foregrounds novelty as a conceptual feature of the concept under study:

"*Einstein credited Isaac Newton, the father of physics and arguably the founder of scientific certainty, with "the **greatest advance in thought** that a single individual was ever privileged to make." The compliment is not hyperbole: In his Principia and the discoveries that preceded it, Newton single-handedly deciphered more of the universe's enigmas than perhaps any other scientist in history. He **revolutionized** mathematics, integrated the previously disparate fields of mechanics and astronomy, and thus opened the door to the science of force and motion as we know it*".

The biography of Leonardo da Vinci also underlines that he was ahead of his time and even prophesized the future:

"***A man ahead of his time**, da Vinci appeared to **prophesize the future** with his sketches of machines resembling a bicycle, helicopter and a flying machine based on the physiology of a bat*"; "*In several different fields, from science to astronomy, he proved to be both **innovative and several centuries ahead of his contemporaries**"*.

The conceptual feature of **originality** is often verbalized by the lexical unit *pioneer*, which foregrounds the fact that da Vinci was the first to use certain techniques in painting etc:

*"His painting of the "Virgin of the Rocks," begun in 1483, demonstrated his **pioneering** use of chiaroscuro – a stark contrast between darkness and light that gave a three-dimensionality to his figures and sfumato – a technique in which subtle gradations, rather than strict borders, infuse paintings with a softer, smoky aura"*; *"He also **pioneered** the use of Chiaroscuro"*.

Lexical unit *invent* also foregrounds the conceptual feature of **novelty**: *"He **'invented'** the bicycle, airplane, helicopter, and parachute some **500 years ahead of their time**"*.

The wide range of interests and trends of da Vinci's works is underlined with the help of hyperbole in the following fragment: *"**There seemed to be no limit** in the scope of his interest and work"*.

The artist's works are considered valuable as a part of human culture:

*"Today, the "Mona Lisa" hangs in the Louvre Museum in Paris, France, secured behind bulletproof glass and regarded as **a priceless** national **treasure** seen by millions of visitors each year"*.

Thus, the following conceptual features of GENIUS have been singled out in the naïve picture of the world (on the material of the analyzed biographies): **extraordinariness** (*greatest, extraordinary*), **intellect** (*innate intellectual abilities, leading mind*), **creative abilities** (*keen on progress beyond what he was taught*), **age** (early childhood), **originality** (**breakthrough,** *advance in thought*), **value of the results of his work** (*priceless treasure*).

The **scientific picture of the world** is represented in our investigation by the articles in *National Geographic,* the official magazine of the National Geographic Society which focuses on geography, world history, culture etc.

Informative and appealing functions of publicist functional style found their reflection in the headlines of the studied articles, for example, *What makes a genius?, What made Leonardo da Vinci a genius? Can you name these 13 geniuses?, Do you have the traits of a genius?*. Interrogative form of the headlines intensifies attracting of the readers' attention.

First of all, the conceptual feature **extraordinariness** is verbalized here with the help of such lexical units as *exceptional, rare, soar above the rest of us, stood out*:

"Some minds are so exceptional they change the world. We don't know exactly why these people soar above the rest of us, but science offers us clues"; "Throughout history rare individuals have stood out for their meteoric contributions to a field".

The next conceptual feature – **novelty, originality** – is verbalized here with the help of lexical units *revolutionized, changing the world, scientific breakthroughs*:

*"Einstein **revolutionized** our understanding of the very laws of the universe"; "Instead we can try to understand it by unraveling the complex and tangled qualities – intelligence, creativity, perseverance, and simple good fortune, to name a few – that entwine to create a person capable of **changing the world**"; "**Scientific breakthroughs** like Darwin's theory of evolution by natural selection would be impossible without creativity, a strand of genius that Terman couldn't measure"*.

Besides, these fragments mention other features of GENIUS – **intellect, creativity, perseverance**.

An interesting explanation of the nature of GENIUS is offered in the following excerpt, according to which the phenomenon of genius is closely connected with the diversity of a person's interests:

"In all those books, I've noticed that creativity comes from connecting art to science. To be really creative, you have to be interested in all sorts of different disciplines rather than be a specialist. Being curious about everything and curious just for curiosity's sake, not simply because it's useful, is the defining trait of Leonardo".

Such conceptual features as **creativity** and **curiosity** can be singled out in the given fragment.

But to become a genius it is necessary to realize one's potential which feature is verbalized by the lexical units: *achievement, contributions*:

"But monumental intelligence on its own is no guarantee of monumental achievement, as Terman and his collaborators would discover". "Throughout history rare individuals have stood out for their meteoric contributions to a field".

The irrational approach to the nature of genius is reflected in the following conceptual feature, namely: **the unknown power**, as in the

case of a well-known jazz pianist who cannot explain his emotional and psychological state during the performance:

"This may help explain the astounding performances of jazz pianist Keith Jarrett. Jarrett, who improvises concerts that last for as long as two hours, finds it difficult–impossible, actually–to explain how his music takes shape. But when he sits down in front of audiences, he purposefully pushes notes out of his mind, moving his hands to keys he had no intention of playing. "I'm bypassing the brain completely," he tells me. "I am being pulled by a force that I can only be thankful for".

The importance of socio-cultural component in the development of a genius is foregrounded in the following context with the help of lexical units *nurture, social and cultural influences*:

"Genetic potential alone does not predict actual accomplishment. It also takes nurture to grow a genius. Social and cultural influences can provide that nourishment, creating clusters of genius at moments and places in history: Baghdad during Islam's Golden Age, Kolkata during the Bengal Renaissance, Silicon Valley today".

Thus, the analysis of the publicist texts enabled singling out the following verbalized conceptual features of GENIUS in the English scientific image of the world: **extraordinariness** (*exceptional, rare, soar above the rest of us, stood out);* **originality** (*revolutionized, changing the world, Scientific breakthroughs);* **creativity** (*creative, creativity),* **curiosity** *(curious, curiosity);* **intellect** *(intelligence);* **achievement** (*achievement, contributions);* **an unknown force** (a force); **socio-cultural influence** (*nurture, social and cultural influences*).

CONCLUSIONS

The study of a concept through the language is the most reliable way of linguistic analysis which allows to detect conceptual features and to work out the structural model of the concept. The structure of a concept is manifested through dictionary definitions of the corresponding lexical units and through speech contexts. The linguistic embodiment of the concept GENIUS was considered on the basis of English explanatory dictionaries, specialized encyclopedias, biographies and publicist texts which represent two variants of the English picture of the world, namely, naïve and scientific. The following conceptual features have been singled out: **exclusivity, extraordinariness, intellectual abilities, creative abilities, achievements which were proved, demonstrated, deep**

knowledge of a certain sphere, mastery, independence, endurance, inspiration, fervor, work, originality, young age, force, socio-cultural influence. Such conceptual features as ***extraordinariness, intellect, creativity*** and ***originality*** should be considered ***nuclear*** conceptual features of the concept GENIUS as they are verbalized in all the analyzed sources. Comparing the obtained results (namely the list of cognitive features) with the analysis of the linguistic embodiment (both in language and speech) of the concept under study, we conclude that there is a significant expansion of conceptual features in speech contexts (mainly in scientific discourse).

The prospect of further research is seen in consideration of the verbalization of concept GENIUS in the English artistic discourse.

SUMMARY

The article is dedicated to the investigation of the peculiarities of verbalization of the concept GENIUS in the English language and speech. The research presents main aspects of the study of the phenomenon of *genius* in philosophy and psychology. It analyzes definitions of the lexical units *genius* and *prodigy* in the English explanatory dictionaries as well as in specialized encyclopedias. The research singles out conceptual features of the analyzed concept in the popular-science biographies and in articles from *National Geographic*. These sources represent two variants of the English picture of the world, namely, naïve and scientific. The following conceptual features have been singled out: exclusivity, extraordinariness, intellectual abilities, creative abilities, achievements which were proved, demonstrated, deep knowledge of a certain sphere, mastery, independence, endurance, inspiration, fervor, work, originality, young age, force, socio-cultural influence. The nuclear conceptual features proved to be *extraordinariness, intellect, creativity, originality.*

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LANGUAGE MEANS OF 'ENVY' AND 'BETRAYAL' CONCEPTUALIZATION: SPHERE OF SOCIALLY EVALUATING AND EMOTIONAL CONCEPTS AND THEIR INTERACTION

Tyshchenko O. V.

INTRODUCTION

Nowadays conceptual studies are one of the most relevant areas of linguistics, as evidenced by a large number of works on linguo-cultural concepts which are the verbal embodiment of complex mental formations that exist "on ethno-cultural, sociocultural and individual levels of consciousness[1].

According to N.D. Arutyunova, common analogues of philosophical and ethical terms create a vast field of natural languages vocabulary which reflects the practical philosophy of a person. The latter is the result of different factors interaction among which there are national tradition and folklore, religion and ideology, life experience, feelings and values. The researcher distinguishes two semantic layers of vocabulary – TRUTH and KNOWLEDGE which include the epistemic concepts belonging to the sphere of mental notions and mental action and FATE which describes everything that happens to a person[2].

From epistemological point of view, "the inner universum of a person is described through the interaction of three spheres – will, feelings and intelligence and, thus, there are few purely voluntary or emotional and mental predicates in the semantic continuum of a particular language[3].

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[1] Алефиренко Н.Ф. Лингвокультурология. Ценностно-смысловое пространство языка: учебное пособие. Москва, 2010. С. 5.

[2] Арутюнова Н.Д. Ментальные действия: Сборник статей / Логический анализ языка. Избранное 1988–1995; под общ. ред. Н.Д. Арутюновой. Москва: Индрик, 2003. С. 456–461.

[3] Danielewiczowa M. Główne problemy opisu i podziału czasownikowych predykatów mentalnych / Studia z semantyki porównawczej. Nazwy barw. Nazwy wymiarów. Predykaty mentalne; pod red. R.Grzegorczykowej i K.Waszakowej. Cz 1. Warszawa: Uniwersytet Warszawski, 2000. S. 228.

Language modeling of cultural values includes the formation of sociocultural vocabulary reflecting the basic categories of culture, regulatives of a person's spiritual and practical experience, his/her emotions and assessments, and also a specification of the semantics, the forms and the spheres defining the application of language means by which these categories are explicated. In the process of formation and development of a certain type of culture, cultural and axiological senses that have been formed in language ('clots of culture in language" and concept spheres) harmonize cultural memory, form ideas about cultural identity and continuity, moral and ethical, philosophical and life values of a certain linguistic community and stereotypical views on valuable and spiritual matters and can be modeled as concept spheres[4].

The cognitive orientation of modern semantics is determined by the necessity to systematize various fragments of knowledge about the world and to explain the mechanisms of their reflection in the consciousness of a language personality, in human psychology, socio-cultural stereotypes, folklore, the language of ethnic culture, etc. It is linguo-cognitive perspective that distinguishes the inner world of a person as a part, a fragment of the general picture of the world reflected in the human psyche and interpersonal relations and verbalized by means of a certain ethnic language in certain axiological spheres or in the language of values («język wartości», J. Puzynina, J. Bartmiński, R. Grzegorczykowa).

On the other hand, it should be noted that emotional experience is a part of human psychoemotional and an important component of cognitive activity, behavior, communication with the external world and other people. Human emotional sphere was the subject of deep and detailed analysis by representatives of different scientific fields, first of all by psychologists, who analyzed envy from the position of human behavior social models (M. Klein, P. Kutter) as well as by philosophers (Aristotle, F. Bacon, R. Descartes, I. Kant, B. de Spinoza, A. Schopenhauer) and linguists (A. Wierzbicka, Ya.Ya. Stefansky, V.I. Shakhovsky, Ya.Sazonova, O. Yasinovska, etc.).

The analysis of verbal explication of mental images which differently reflect phenomena of culture and society and their emotional

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[4] Запольская Н.Н Спасение, любовь, милосердие: К вопросу о языковом моделировании культурных ценностей / Эволюция ценностей в языках и культурах; ответ.ред. И.А.Седакова. Москва: Пробел, 2000. С. 37.

notions makes it possible to observe in culture and society the specificity of the usage of linguistic means in the form of socioally evaluative concepts as "clusters of culture and people`s mentality in a language", which encompass Envy, Betrayal, Slander and others. We suggest considering these concepts in linguocognitive and comparative coverage in the Slavic language and conceptual pictuers of the world based on lexicographical facts, data of bilingual phraseological and special dictionaries as well as text corpora of different Slavic languages (Polish, Russian, Ukrainian, Chesh compared with other not closely related languages).

This approach allows distinguishing three components in the structure of the concept: notional (stating distinctive features of primary nomination in terms of dictionary definitions), associative-imagery (represented by figurative and metaphorical nominations) and value (that displays a number of secondary associative meanings related to norms and evaluations of different aspects of the phenomenon of Betrayal, Envy, or other analyzed ones.

1. Conceptualization of *Envy* and Related Concepts

Anna Wierzbicka notes, that there is always some reason for the motive of **envy**, that is, the existence of something that "I do not have, and I suffer from it, I consider it unfair to me and I would like to have (and therefore I wish I had it, achieved the same thing)". It is indisputable that both emotions (envy and greed) have a destructive character, since their deep structure is characterized by the general idea of suffering and hatred. For a clearer delineation of these nuances of the investigated emotions, the researchers use the principle of semantic primitives, suggested by A. Wierzbicka: 1) X feels envy: "Something good happened to someone else. It did not happen to me. I do not want that to be the case. I want such good things to happen to me, not to someone else. Therefore, I suffer and hate the others"; 2) X feels jealous: "It fear that the person who is dear for me has good feelings for someone else. I'm afraid that the person who is dear for me may loose good feelings to me. I do not want that to be the case. I wish the person who is dear for me the expensive face had good feelings only to me. Therefore, I suffer and hate the other"[5].

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[5] Wierzbicka A. Semantyka. Jednostki elementarne i uniwersalne. Lublin, 2006. S. 123.

It is worth mentioning that in Russian predicates that consist of stable word combinations in some regional language and various Russian dialects, *envy* is also a subject of ownership *(feel, state)* and a verb with the meaning of movement. For example, *Зависть кидать* "experiencing feelings of jealousy" (*Богатущая, а всё зависть кидает, всё ей мало, больше хочет*)[6]. It performs the function of a certain substance, as evidenced by the combination with verbs *"входить в"* and the action from somebody's side, something external to the subject – the disease as well as malicious look, etc.: *входить в урос*, *урос напал* "somebody got sick from an envious, malicious look" (*Вчера пришла из бани, так хорошо было, да пришла суседка и изурочила меня, поглядела на меня нагую и всё, урос напал на меня: голова болит, жар поднялся, спать не могу, ворочаюсь всю ночь. Ой, кака баба, взгляд её тяжелой* [7]).

With the same motivation people used the *network* in the Russian North to get rid of the evil eye. In Pinega, when they spoke of a "wasting disease" they cut off a piece from the fishing net and pounded it with hemp fiber "away from oneself" (that is like twisting in the opposite direction) and read the charm: «*Как от сети узла никто не может ни развязать, ни распустить – ни еретик, ни клеветник, ни завидник, так же бы рабу божию (имярек) никто не мог бы ни испортить, ни изурочить*»[8]. In the traditional people's culture there are folk believes connected to some notions of timing charged with negative symbolism in the traditional folk Christian calendar, especially in the traditional leap year calendar as adverse period. V. Dahl presents the following facts in the "Dictionary": 29th February is the day of *Касьяна завистливого*: *Касьяна злопамятного*, ill-willed, unmerciful, stingy personality. *Касьян на скот взглянет, скот валится*; *на дерево, дерево сохнет. Касьян, на что ни взглянет – все вянет. Касьян на народ – народу тяжело*; *Касьян на траву – трава сохнет*; *Касьян на скот – скот дохнет* [9]. In this respect it is worth mentioning some Russian humoristic

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[6] Прокошева К.Н. Фразеологический словарь пермских говоров. Пермь, 2002. С. 65.

[7] Ibidem. С. 395.

[8] Толстой Н.И. Этнографический комментарий к древним славяно-русским текстам. 1. Сеть (мрежа) / Литература и искусство в системе культуры; отв.ред. акад. Пиотровский. Москва: Наука, 1988. С. 122.

[9] Даль В.И. Толковый словарь живого великорусского языка: в 4-х т. Москва, 1989–1991. Т. 1. С. 167.

wishes: *Поздравляю с плешью. И зазывают шутливо: «Милости прошу к нашему грошу со своим пятаком!» Везде, по пословице: «Привет за привет и любовь за любовь, а завистливому – хрену да перцу, и то не с нашего стола»*[10].

Envy in the Russian language, as in other languages, as a kind of semantic universal, correlates with the idea of someone else's good and material well-being, happiness**;** compare: *Берут завидки на чужие пожитки*, *Завидки берут, что нам не дают;*, in the Kuban subdialects this proverb is fixed in the Ukrainian form *Беруть завидки на чужі пожитки*, *Зависть – враг счастья* [11]. In the Smolensk Russian subdialects it is fixed that envy is directed to someone's goodness and well-being: *Чужое добро подпирает ребро кому*[12]. Partial correspondence and cultural analogue of the above mentioned statements can be traced in Polish: *Cudza dola pod bok kole*[13]. Compare with Russian: *Зобастый беззобому не в зависть*, *Зависть прежде нас родилась, всегда была и будет*[14].

When referring to the idea of envy, greed and conscience or its absence in the composition of many dialectal idioms and proverbial constructions the names of human body parts and, above all, the *eyes* are objectified (with ascribed to them corresponding attributes which reinforce the feature of the subject and have negative connotation, compare, Russian: *грабущие* (with augmentative formant), *руки: Руки грабущие у кого*[15], *облизал бы глаза* (referring to shame) (*От стыда облизал бы глаза и ушел*)[16].

V. Dahl highlights the following contexts of an "envier": *Глазища колом тычут*, *Глаза завидущи, а руки загребущи*, *Глазом не*

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[10]Максимов С. Крылатые слова по толкованию С.В. Максимова / послесл. и коммент. Ю.М. Медведева. Москва: Астрель, 2000. С. 240.

[11]Мокиенко В., Никитина Т., Николаева Е.К. Большой словарь русских пословиц. Москва, 2010. С. 356.

[12] Словарь русских народных говоров. Вып.1–36. Москва-Ленинград (СПб.): Наука, 1965–2002. С. 137.

[13] Nowa księga przysłów i wyrażeń przysłowiowych polskich. T. 1–4. / Red. J. Krzyżanowski, S. Swirko. Warszawa: Państwowy Instytut Wydawniczy, 1969–1978. T. 1. S. 464.

[14] Мокиенко В., Никитина Т., Николаева Е.К. Большой словарь русских пословиц. Москва, 2010. С. 356.

[15] Мокиенко В., Никитина Т. Словарь псковских пословиц и поговорок. Санкт-Петербург, 2001. С. 66.

[16]Фразеологический словарь русских говоров Сибири; ред. А.И. Федоров. Новосибирск: Наука, 1983. С. 124.

наворотишь, упустив, Глаза человеку вороги ненасытностью, Глазам-то стыдно, а душа-та рада, У него поповские глаза, Глазы ямы, а руки грабли. Свиные глазы не боятся грязи, Завистливый своих двух глаз не пожалеет, У зависти глаза велики[17]. In some dialectal phraseological units of the Russian language there also appear "fingers" as components of phraseological combinations correlated with another free syntactic prototypes (direct variable phrases) – scenarios of eating, tasting and licking as a figurative expression of desire to have the same (Vologda subdialect): *Облизывать пальчики* "to envy somebody"[18]. Concerning the so called "priest's eyes" S. Maximov remarks: "Our popular expressions dates back to that time when the priesthood became so common and obligatory in the terms of national life of a separate class that the people became to feel some inconveniences and burdens and began to say: «*От вора отобьюсь, от приказного откуплюсь, от попа не отмолюсь*». Then they recognized that the latter had «*не карманы, а мешки*», and they got used to numerous priests' customs saying: «*Родись, крестись, женись, умирай – за все попу деньги отдавай*». At the same time "*поповские глаза завидущие, руки загребущие и поповы детки непутныё*" and are rarely successful, while the priests' habits and temper "*на кривой не обведеш*"[19].

In conceptualization of envy and avarice the somatic code *(throat, mouth)* is combined with parametric adjectives *(broad)* and the idea of quantity (relative size "*с губой*", obviously, with an omitted implied adjective "*большой*" speaking about envious person: *жалеть себе в рот* "be extremely meager"[20], which are usually transformed into images of insatiability and are marked as derogative in the above mentioned dictionaries of dialects. The same negative connotation is characteristic for the following sayings: *Горло широкое* "A greedy, stingy person" (*Мало плотят – шестьдесят рублей. И больше наполучут – все равно мало. Горло шибко широкое у ей; Нет, они не дадут: горло широкое у них, загребастые глаза).* This connotation obviously occurs

[17] Мокиенко В., Никитина Т., Николаева Е.К. Большой словарь русских пословиц. Москва, 2010. С. 356.

[18] Мокиенко В.М, Николаева Т.Г. Большой словарь русских поговорок. Москва, 2007. С. 479.

[19] Максимов С. Крылатые слова по толкованию С.В. Максимова / послесл. и коммент. Ю. М. Медведева. Москва: Астрель, 2000. С. 268.

[20] Фразеологический словарь русских говоров Сибири; ред. А.И. Федоров. Новосибирск: Наука, 1983. С. 69.

by analogy with "hands": *В два горла хватать* «begrudge» (*Им всё мало, в два горла хватают*) [Прокошева: 399]; *мороженые глаза –* speaking about unscrupulous, arrogant person (*Ты чо ета врешь, хлопуша лешава, мороженые твои глаза*[21], *глаза заморожены* (*Нет смущения, совести». Чё он будет стыдиться кого-то? Глаза-то у его заморожены*)[22], *Глаза разбегаются в разные стороны у кого –* speaking about the feeling of surprise or envy[23]; *Хоть плюй ему в глаза, он говорит божья роса*. Sometimes some rare examples may be observed – substances "sweat"and "blood" in combinations with description of complexion: *На щеках потники у кого* «о бессовестном человеке» (*Бессовестный, у него на щеках потники*)[24].

A psychosomatic and kinetic code in combination with a spatial one can designate a different degree and character of the following emotional manifestation: beginning, intensity, growth, gradation: *Глаза не в ту сторону забегают* "Envy flares up" (*Ох, у его глаза не в ту сторону забегают; у соседа мотоцикл – и ему надо нажить*[25]), *Набирать зависти* "to begin envying smb"[26]. In this case envy is compared to a certain substance, liquid which is ladled out and poured into a container: *Body is like a VESSEL, CONTAINER*, which is filled with emotions.

Let's consider the nomination of envy in the Polish language picture of the world. First of all, we have to note that in most European languages the lexeme *envy* has wider semantic scope than in the East Slavonic language and cultural continuum due to interlanguage homonymy. For example, the Polish lexeme *zazdrość* (compare its semantic variant *zawiść*, which almost completely coincides with the Ukrainian *заздрість*) covers the semantic sphere that corresponds in Ukrainian or Russian to two denotations – *заздрість* and *ревнощі* (compare *scena zazdrości* – literally "the scene of jealousy"). Proverbial contexts in

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[21] Фразеологический словарь русских говоров Сибири; ред. А.И. Федоров. Новосибирск: Наука, 1983. С. 42, 47, 69.

[22] Прокошева К.Н. Фразеологический словарь пермских говоров. Пермь, 2002. С. 76.

[23] Мокиенко В., Никитина Т. Словарь псковских пословиц и поговорок. Санкт-Петербург, 2001. С. 148.

[24] Фразеологический словарь русских говоров Сибири; ред. А.И.Федоров. Новосибирск: Наука, 1983. С. 149.

[25] Прокошева К.Н. Фразеологический словарь пермских говоров. Пермь, 2002. С. 76.

[26] Мокиенко В.М, Николаева Т.Г. Большой словарь русских поговорок. Москва, 2007. С. 238.

Polish are mainly associated with the spatial idea of a repository (a person falls in jealousy, as well as in anger): *Zazdrość jest gdyby rów: kto w nią wpadł, bywaj zdrów.*

In many languages moral properties of bad conscience, slander, gossip are realized with the help of metaphorical signs of impurity, dirt, stains and, respectively, predicates of purification, ablution: Ukrainian: *Якби сам був білий, то б не чорнив другого*; *Хто обкидає болотом других, у того руки брудні, Водою що хочеш, лиш сумління не сполочеш*[27]; Russian: *Мазать/ замазать чёрной краской что* "slander someone"[28], *Мазать/ вымазать дёгтем, Клевета – как (что уголь): не обожжет, так замарает*[29].

2. Conceptual Sphere BETRAYAL:
Ways of Representation in Slavic Languages

Let's consider the individual cognitive metaphorical representations, where **false, deceit, slander and betrayal** appear as one-order phenomena, which belomng to the same semantic row: reside on the surface or inside: *Falsz się nie zatai, Falsz zawżdy wynurzyć si musi, Falsz wyniknie, jednak zdrada się wytoczy*[30]. Polish proverbs fixed the idea that slander is more dangerous than direct and simple betrayal, these images are motivated by the idea of sharp teeth, an animal grin: *Trudno się złośliwego zebu ustrzec* "Trudno si ustrzec obmowy, oszczerstwa"[31]. In this respect it's worth paying attention to the interesting old expression in the Polish language *Psim głosem odszczekać* – literally "Bark in the dog's voice", which is recorded in the famous and one of the oldest dictionaries of the Polish language. According to historical evidence, the person who slandered Queen Jadviga should have had a degrading punishment for causing offense: in the Sejm, sitting under the bench, *bark in a dog's voice*, thereby recognizing his false testimony and betrayal. Such a punishment was at one time appointed to storekeeper Gnevosh for

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[27] Плав'юк С. Приповідки, або українсько-народня філософія. / зібрав, підготував до друку та опублікував Володимир С. Плав'юк. Едмонтон, 1998. С. 236.

[28] Мокиенко В.М, Николаева Т.Г. Большой словарь русских поговорок. Москва, 2007. С. 178.

[29] Ibidem. С. 178, 406.

[30] Nowa księga przysłów i wyrażeń przysłowiowych polskich. T. 1–4. / Red. J. Krzyżanowski, S. Swirko. Warszawa: Państwowy Instytut Wydawniczy, 1969–1978. T. 1. S. 560.

[31] Ibidem. T. III. S. 839.

a slander (*oszczerstwo*)[32]. The punishment for slander is inevitable – a Russian proverb says *Легко клевещется, нелегко отвечается*. V. Dal recorded Christian motives of punishment for slander, as a punishment after death, in the afterlife: *Клеветники на том свете каленые сковородки лижут*[33].

Some Russian dialectal expressions, such as *оскалять зло*, also appear similar in their internal form "it is not fair to bring your anger, irritation, slander on smb.,"[34]. Some proverbial constructions and idioms in Russian naturally correspond to the idea of evil tongue, for example, *змеиный язык* "about the evil man who is a slanderer". The Yaroslavl dialects of Russia produced expressions: *метровый язык* "about the gossip, slanderer"; *Величается клеветник, изрывая яму языком ближнему, и сам впадет в ию* – such testimony is found in historical dictionaries of the XI-XVII centuries[35]. In this respect there are remarkable contexts where the predicates of gnawing and destruction are highly frequent: *Клевета беззуба, а грызьма грызет*[36].

In the Polish language consciousness, BETRAYAL can be expressed through torsion or thread spinning, for example: *Niechaj ten zdrajca takich wici więcej już nie kręci* 'slip out', *Kręcisz wici, jezuito*[37]; identified by comparison to a fragile item that can be broken *(Zdradliwe szczęście, szklane jest wszystko gdy ldyni się, wnet się złamie)*[38]. *Treason* in Polish phrases is motivated by the metaphors of impurity, dirt, stains, directed towards the subject himself: *plamić się zdradą* (*Nie wymienię jego nazwiska, bo splamił się zdradą, podał gestapo informacje o żołniezrach Armii Krajowej*)[39]. Similar moral and ethical ideas are also found in some Ukrainian dialects (Ukrainian Eastern Slobozhansky dialects)

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[32] Nowa księga przysłów i wyrażeń przysłowiowych polskich. T. 1–4. / Red. J. Krzyżanowski, S. Swirko. Warszawa: Państwowy Instytut Wydawniczy, 1969–1978. T. III. S. 376.

[33] Мокиенко В., Никитина Т., Николаева Е.К. Большой словарь русских пословиц. Москва, 2010. C. 410.

[34] Мокиенко В.М, Николаева Т.Г. Большой словарь русских поговорок. Москва, 2007. C. 255.

[35] Ibidem. C. 410.

[36] Ibidem.C. 409.

[37] Nowa księga przysłów i wyrażeń przysłowiowych polskich. T. 1–4. / Red. J. Krzyżanowski, S. Swirko. Warszawa: Państwowy Instytut Wydawniczy, 1969–1978. T III. S. 658.

[38] Ibid. S. 385.

[39] Muldner-Nieckowski S. Carofano-Bugajska Wielki słownik frazeologiczny języka polskiego.Warszawa, 2003. S. 935.

characterized by the attributive function (in Ukrainian: *Гнилими нитками шитий* "to be inclined to treason"[40]. Let us also pay attention to the sensations: *zdrada* enters into phraseological ties with the verbs of sensation and perception, for example, *węszyć / wietrzyć zdradę*, containing metaphors of taste and smell. The latter objectify treason both as a direct meaning, in particular, the idea that treason can be felt, smelled, like a beast sniffs out, searches for its prey (the verb *wietrzyć* is used in relation to animals as part of this phraseological expression, to feel with the help of smell the presence of someone or something, "feel and anticipate something"), and a series derivative meanings of the verb *węszyć* recorded in the latest explanatory and phraseological dictionaries of the Polish language: "to constantly search for something, to follow something or someone", "to trace something in something"[41], "to suspect someone of treason, to be afraid of adultery, to trust no one"[42].

Conceptually, this frame is associated with the frame of hypocrisy represented in a set of figurative nominations. Let's scrutinize it more deeply. The conceptual metaphor **treason – disguise – camouflage** is represented by units of bodily somatic and zoomorphic code (the Biblical motif of wolf in sheep's clothing), where the heart acts as a container of different emotions: *Zrzucić maskę Spada maska, a zdrajca, co pod nią przebywa*[43], *Wielu się pięknie układa, a w sercu ich skryta zrada*[44], *Bernardyńska postawa, ale wilcze serce*. The main motivators are oriented towards opposing the bodily top and bottom: *Z przodu liże, a z tyłu drapie*, *Gdzie nie staje wilczej skóry, tam lisiej nadstawia*, often with actionable predicates – to lick (sickly-sweet, pleasing, kissing someone, fawning before someone, betraying friendship (approach, false testimony, prevaricate): *W oczy mi się liżesz, a za oczy krzywa podstępną świadczysz przyjaźń*, *Słowa w języku jedwabne, ale w piersiach serce zradne*, *Miodowe albo jedwabne słówka tworzyć, a zdradliwym sercem, co może być najgorszego, myślić*; to taste differentiation **sweet / bitter**: *Słówka*

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[40] Ужченко В., Ужченко Д. Фразеологічний словник східнослобожанських і степових говірок Донбасу. Луганськ, 2000. С. 214.

[41] Dunaj B. Słownik języka polskiego.Warszawa, 2005. S. 771.

[42] Muldner-Nieckowski S. Carofano-Bugajska. Wielki słownik frazeologiczny języka polskiego.Warszawa, 2003. S. 935.

[43] Nowa księga przysłów i wyrażeń przysłowiowych polskich. T. 1–4. / Red. J. Krzyżanowski, S. Swirko. Warszawa: Państwowy Instytut Wydawniczy, 1969–1978. T. II. S. 410.

[44] Ibid. T. III. S. 852.

słodkie, a pod językiem piołun[45]; Сладкие слова, а под языком полын; *Znam cię ziółko, żeś pokrzywka, znamy ziółko pokrzywka: piękna, ale zdradzi* / I know a plant: nettle, beautiful, but unstable [46], *Pełno słów gładkich, wdzięcznych gębie, a zdrada w sercu, Wielu się pięknie układa, a w sercu ich skryta zrada* [47].

According to N.V. Skorodumova, "Treason, like a person, can manifest itself in different spheres of life, perform some actions, generate or initiate, send, carry, etc". To confirm this thesis, let us turn to the ways of metaphorical expression of betrayal in Polish literary discourse which presents this phenomenon by conceptual metaphors that are diverse in their ontology, origin and evaluation, or its figurative cognitive discursive possibilities.

In the works of G.Senkevich, treason can wait for someone: *Bogatym jesteś, lecz nie wiesz, czy jutro nie każą ci porzucić bogactw; młodym jesteś, lecz jutro może ci trzeba będzie umrzeć. Miłujesz, lecz czyha na ciebie zdrada* (H.Sienkiewicz «Quo Vadis», 162).

In Y. Slovatsky, the Treason can act as a symbolic Bottom, expressed by spatial verbs – *wpadać*: a precipice or a pit filled with treacherous snakes: *Więc zdradziłem ją! Boże, w jakąż przepaść wpadłem! Nie wierz mi! Ona tego sobie nie wyznała I mnie się nie zwierzyła, z rumieńca odgadłem...»* (Juliusz Słowacki «Maria Stuart», 26), *Jamy wężową napełnione zdradą...Powiem... wyroki wypełniając wieczne, które to na mnie dzisiaj brzemię kładą* (Juliusz Słowacki «Król-Duch», 1).

The somatic code is categorized through the concept of the Body, its upper and lower parts for the cognitive representation of human feelings: *le nie zaniepokoili się tym, albowiem z zapadniętych, mistycznych oczu suchotnika patrzyła nie zdrada, lecz jakby głęboka melancholia człowieka, który jest u brzegu życia...* (Henryk Sienkewicz «Baśnie i Legendy», 123).

Occasionally, the cognitive categorization of person's perception correlates with the verbs of taste (to taste the betrayal), such as, for example, in G. Senkevich's works: *Poznasz, jako to fructa zdrady*

[45] Nowa księga przysłów i wyrażeń przysłowiowych polskich. T. 1–4. / Red. J. Krzyżanowski, S. Swirko. Warszawa: Państwowy Instytut Wydawniczy, 1969–1978. T. III. S. 242.
[46] Ibid. S. 865.
[47] Ibid. S. 603.

smakują. Będziesz ty mnie jeszcze za przyjaciela uważał, ale jeśli lepszych przyjaciół nie znajdziesz, to nie poluj nigdy na niedźwiedzia, chyba ci skóra niemiła… (Henryk Sienkewicz «Potop», 194).

The metaphor of the disease 'object is sick and requires treatment' as a key metaphor of different texts and genres was identified in political communication and publicistic texts by A. Chudinov; it is manifested in the frame of 'Treason as an infection', for example, in the works of G. Senkevich: *W pień ich!... Zdrada najzaraźliwsza, mości panowie!... Wyrwać kąkol, bo inaczej zginiemy wszyscy!* (Henryk Sienkewicz «Potop», 115), *Jakże?... I waćpan był pod Ujściem?... i waćpan patrzył na to wszystko własnymi oczyma?!... Toż to po prostu zdrada była najzaraźliwsza, w dziejach niesłychana!* (Henryk Sienkewicz «Potop», 133), which is represented in particular by comparative constructions: *Straszna rzecz, wiarę przechodząca! – mówił Stanisław Skrzetuski. – Gdzie się coś podobnego działo? Ratujcie mnie, mości panowie, bo czuję, że mi się w głowie miesza...Dwie wojny, trzecia kozacka... a do tego zdrada jak zaraza* (Henryk Sienkewicz «Potop», 191).

In Y.Slovatsky's idiostyle, the analyzed concept is combined with other emotional concepts – *conscience, care,* that fill or poison everyday life and human fate imbibed with mother's milk: *Gwiazdy winne, że knułeś cudzą śmierć lub zdradę, W kolebce byłeś takim jak dzisiaj zbrodniarzem, Z pokarmu matki ssałeś dni strute zgryzotą!* (Juliusz Słowacki «Maria Stuart», 22). Pejorative assessment can be attributed to treason, as evidenced by the combinability of this word with moral and evaluative adjectives as well as other ethical concepts – *honor, przysięga, grzech, hańba*: *Nikomu nie ufam – mówił zgryźliwie starzec. – Bo jaką mi dać kto może rękojmię?... Przysięgę czy słowo honoru?... Za stary jestem, aby wierzyć w przysięgi... Tylko wspólny interes jako tako zabezpiecza od najpodlejszej zdrady, a i to nie zawsze...*(Bolesław Prus «Lalka» 56), *Dokonano okropnej zdrady – odparł Mefres chwytając się za głowę...* (Bolesław Prus «Faraon», 527), *On umiera! Królowo, okropna to zdrada! Nicku! Nicku! i cóż mam uczynić dla ciebie? Oczy twoje ściemniały i twarz śmiercią blada…* (Juliusz Słowacki «Maria Stuart», 76), *Mości zwrócę, zanimbym do tej haniebnej zdrady miał dobrowolnie przyłożyć ręki. Bogu Waszą Książęcą Mość polecam…* (Henryk Sienkewicz «Potop», 185); *A jak widzę, to mnie tu on haniebnie zdradza I sam pięknie przy własnej patronuje sprawie* (Juliusz Słowacki «Mazepa», 36).

The conceptualization of breach of faith as a sin and dirt is represented in Henryk Sienkewicz's texts: „*Raz pan nas już zdradził, chyba nie skorzystamy z pańskich usług...* (Henryk Sienkiewicz «Przygody Kanoniera Dolasa», 72), *Grzech nieczystości. Zdradziłem moją żonę* (Henryk Sienkiewicz «Przygody Kanoniera Dolasa», 94).

Artifact metaphors, as a rule, correlate with spatial and sensory code. So, in «Pharaoh» by Prus, Treason is encoded as a liquid flowing from a leaky barrel: *Zdrada ciągle sączy się jak woda z pękniętej beczki...* (Bolesław Prus «Faraon», 925) or it can change in size: grow, increase (the prototipical agricultural donor sphere), this parameterization of the trait is observed in Y. Slovatskiy's works: *Czuć, że na twojej, mój staruszku, roli Nie rośnie zdrada...*(Juliusz Słowacki «Fantazy», 52).

Object symbolic metaphors appear in relation to the scenario of hunting prey and tools and can be found in the texts of " Psałterz Dawidów " by J. Kokhanovsky (the image of *a fishing net* as a symbol of treason, a trap, a bird caught in a net as a symbol of treacherous actions and deeds) : *Strzeż mię od fortelów ludzi nieżyczliwych*, *Abych się nie pobił w ich sieciach zdradliwych* (Jan Kochanowski «Psałterz Dawidów», 136), *Wywikłaliśmy się z ich sieci zdradliwych, jako więc lichy ptaszek z ręku myśliwych* (Jan Kochanowski «Psałterz Dawidów», 125); *Rybacy to rąbali Przełomkę biednym rybkom zdradliwą... Nagle okropny krzyk – w przełomkę człowiek pada* (Juliusz Słowacki «Balladyna», 22), *Napędzał zaś ryby do zdradzieckiej sieci za pomocą Kinga, który, wprowadzony w wodę, mącił ją i burzył tak niesłychanie*…(Henryk Sienkiewicz «W Pustyni i w Puszczy», 239). These Biblical motives are recorded in dictionaries of symbols, for example, «Co więcej, człowiek jest nieświadomy swego jutra, jak ryby schwytane w zdradliwe sieci albo ptaki w sidła. „Jak one, tak też ludzie uwikłani zostaną w złej chwili, gdy spadnie na nich znienacka» (Koh 9, 12). "Old Testament", literally – "Moreover, a person is not always confident in his future, like a fish falling into a net or birds trapped; people similar to them can get into adverse circumstances where they are jeoperdised"[48].

It is also worth recalling in this respect the action-related predicates connected to the opposition "to buy- to sell" which in their internal form is close to Russian "передавать", "sprzedac" or "**одступать"**

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[48]Lurker M. Słownik obrazów i symboli biblijnych; tł., red.bp K.Romaniuk. Poznań: Pallottinum, 1989. S. 211.

(apostasy from smth, oath, faith, ideals, betrayal of Christ): *Zarzucoто mi odstępstwo od wiary*[49]. The image of lentils as a Biblical symbol of the betrayal of Jesus Christ is actualized in the Czech linguistic culture: *Prodat, zradit koho za mìsu čočovice/čočovici/pro čočovici (sell, betray someone) – literally for lentil soup (for a bowl of lentils)*[50]. Let us also compare Russian and Polish typologically similar verbal phrases with the variable lexical and syntactic composition: *продать душу дьяволу*, *Ni wie, gdzie Boga zdradzono, Nie wie, gdzie go przedano*[51], *Za pieniądze diabłu duszę sprzeda*, *Być dla kogoś judaszem* (człowiekiem falszywym), *Patrzeć przez judasz* (otwór w dzwiach), *Judaszowski uśmiech*, *Judaszowski/judaszowy pocałunek*, *Judaszowskie srebrniki*[52], Russian: *Иуда лижет блюда*, *Иуда ест и без блюда*, *Иуде верить, не беда поплатиться*[53]. An echo of the Biblical motives are represented in the Ukrainian language: *І найсолодший поцілунок може бути затроєний* (profile "Biblical treason", "Sin / Devil", "Soul", "God). The insidiousness (with the semantic component "on the sly", "secretly") is conceptualized by the Poles through the idea of an unjust, black path: *Iść czarnym szlakiem (borem)* 'robić co zdradziecko, podstępnie'.

Recurring to the subframe "adultery", which is the most richly represented in the Russian dialect language, including the boyfriend's treason, it is worth mentioning that the latter is also represented by the slot "to encroach other's property", for example *заняться чужбинкой* (Mordovian dialects) "betray a partner", *поджечь чужую масленицу* "betray somebody" (Novgorod subdialects)[54]. This expression is part of a rather extensive synonymous row of phraseological units associated in

[49] Dereń E., Nowak T., Polański E. Słownik języka polskiego z frazeologizmami i przysłowiami. Warszawa, 2008. S. 259.

[50] Mokienko V., Wurm A. Česko-ruski frazeologicky slovnik. Olomouc, 2002. S. 88.

[51] Nowa księga przysłów i wyrażeń przysłowiowych polskich. T. 1–4. / Red. J. Krzyżanowski, S. Swirko. Warszawa: Państwowy Instytut Wydawniczy, 1969–1978. T. III. S. 677.

[52] Dereń E., Nowak T., Polański E. Słownik języka polskiego z frazeologizmami i przysłowiami. Warszawa, 2008. S.146; Nowa księga przysłów i wyrażeń przysłowiowych polskich. T. 1–4. / Red. J. Krzyżanowski, S. Swirko. Warszawa: Państwowy Instytut Wydawniczy, 1969–1978. T. I. S. 508.

[53] Мокиенко В.М, Николаева Т.Г. Большой словарь русских поговорок. Москва, 2007. С. 392.

[54] Моргунова О.В., Кривощапова Ю.А., Осипова К.В. Русский народный календарь. Этнолингвистический словарь. / науч. ред. Е. Л. Березович. Москва: Аст-пресс книга, 2015. С. 253.

different languages with different realities of life, agricultural and other instruments, cutlery. Compare for example, Russian (Arkhangelsk) *Парить кишку в чужом горшке* "live with someone else's wife"[55]. In the Ukrainian language some proverbs are also formed according to the model 'attack on someone else's property, wife, etc": *Не скакай у чужу гречку, бо лихо тобі буде, Чужая жона – здоровъє чиєсь, Як против солнця води не напитися, так з чужою жоною, або з мужем чужим не нажитися*[56]. Similar notions are found in the Belarusian tradition, according to which "extramarital relations of married people were perceived as a loss of individual vital energy" (*Не паглядай на чужых жонак: ці скасееш, ці здурнееш*) and the fate of the family: *Чужую галубіць – сваю сям'ю згубіць*»; it was believed that the most active in terms of extramarital relations men eventually begin to resemble their genitals: «*Чужая падушка лысіну працярэбіць*»[57]. The idea of encroaching another's property is clearly represented in the popular consciousness. Let us compare Russian *Зачем жениться, когда чужая ложиться*[58] [БСРП: 996] and the image of a sickle in someone else's rye in English idioms: *Put your sickle in another man's corn* which means adultery, extramarital contact[59], as well as some parallels, for example, in the Lemky dialect phraseology of Ukrainians: *ходити до чуджого ревіру* – break adultery[60].

CONCLUSIONS

All discussed secondary ways of conceptualization of ENVY, BETRAYAL and SLANDER are united by the universal mental predicates of action and state in their close relations to the corporal metaphors and the verbs of destruction and physical influence (whine, ache, hurt, gnaw, stab, feel hunger, etc.). Similar semantic regularities are observed in ontologically and pragmatically different conceptual spheres – TRUTH, JUSTICE, SHAME, MELANCHOLY, YEARNING,

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[55] Алексеенко М.А., Белоусова Т.П., Литвинникова О.И. Человек в русской диалектной фразеологии. Словарь. Москва, 2004. С. 97.

[56] Номис М. Українські приказки, прислів'я і таке інше. Київ, 2004. С. 183.

[57] Санько С., Валодзіна Т., Василевич У. і інш. Беларуска міфалогія. Энцыклапедычны слоўнік. Мінск, 2004. С. 570.

[58] Мокиенко В., Никитина Т., Николаева Е.К. Большой словарь русских пословиц. Москва, 2010. С. 996.

[59] Wilkinson P.R. A thesaurus of traditional English metaphors / P. R. Wilkinson. London; New York, 1993. P. 159.

[60] Вархол Н., Івченко А. Фразеологічний словник лемківських говірок Східної Словаччини. Пряшев, 1990. С. 112.

CARE, FATE which, except destructive psychical correlates in their semantic structure (see metaphor of *worm* or *gnawing creature, conscience as a judge and its actions*), have specific means of correlations between corporal and spiritual, mental notions (as in the Czech language, where *shame* is transferred onto the human clothing, compare: *má z ostudy kabát ušitý* "he has neither shame no conscience" – lit. "his suit is made of shame"). Let remind in this respect the mythological and naïve ideas that shoes, clothes and hair represent the human being as a whole.

These and similar moral and ethical aspects require special consideration both from the perspective of ethnic culture and customs and in their relations to specific emotions. An old English proverb quoted by social anthropologists may serve as an example (*The greatest shame is to envy people for their money, clothes or wealth[61]*) or the Ukrainian cycle of "shaming songs" in Ukrainian wedding traditions which were performed in case when the bride turned to be impure and the wedding was claimed "improper".

Concerning the SLANDER, this concept is closely related to ENVY, FRAUD and BETRAYAL as well as to hypocrisy (black colour and sensational metaphors, for example, sweet or sour) manifesting deep Christian and Bible roots verbalized in the idea of betrayal of Christ and the punishment for slander and treason (compare, the national and cultural symbolism of these motives represented in the image of "bowl of lentil" in the Czech linguistic culture against the background of other international phraseological units and proverbs, or the idea of punishment for the calumny in the Polish linguistic culture). All discussed emotions and axiological expressions from the cognitive treatment of the language metaphorically codify and actualize the notions of surface and middle and can function both as objects (to attack somebody …) and as subjects of predicative constructions or patient (to overwhelm, encompass, overtake).

Imagery and notional centers of these expressions and idioms are created by secondary evaluative philosophical and moral senses of good and evil (pure and dirty in respect to the conscience, slander, betrayal), mud, stain, purification embodying the principles of religious ethics or violation of the conventional norms. Envy as betrayal (in Polish

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[61] Гельмут Шёк. Зависть: теория социального поведения / пер. с англ. В. Кошкина; под ред. Ю. Кузнецова. Москва: ИРИСЭН, 2008. С. 30.

phraseology and literary discourse) manifests itself in the repertory of similar metaphors – to emaciate, break, etc.; disease and corresponding physical and psychological sensations; typologically similar spatial symbolic representations of CONTAINER, BOTTOM, chthonic symbols of Pit, Gap, Snake, symbols of colour and smell.

The profile "adultery" is directly related to the frame "domestic is better than alien" and is represented by structural semiotic model that includes variable optional components united by a certain subframe.

Some ethnic, cultural and psychological notions, Envy as an example, are projected to the facts of folk calendar (compare the Russian *Касьян завистник*) and traditional Christian believes about positive or negative functions of certain Patrons from Slavic folk calendar: one more circle of notions is linked to the stereotypes of ominous, sinister, ill-boding eye in Slavonic magical apotropaic actions or objects and their functioning. This phenomenon, thus, has brought forward numerous somatic phraseological units in Russian dialects and in other languages.

SUMMARY

"Language modeling of cultural values" includes the sociocultural vocabulary formation, which reflects the basic culture categories, person's spiritual and practical experience regulatives, his emotions and estimations. In the certain culture type formation and development process, cultural and value meanings formed in language ("the clots of culture in language") harmonize cultural memory, form ideas about cultural identity and continuity, moral and ethical, philosophical, ideological, religious and life values of a certain linguistic community.

This chapter presents a figurative and metaphoric component of the conceptual spheres of Envy, Betrayal and Slander in Polish, Russian, Ukrainian, Czech linguistic and conceptual picture of the world in their interrelation and interpenetration. It reveals cognitive semantic and pragmatic laws and principles of their content representation by indirect derivational means of secondary nomination – phrases, idioms, stable comparisons, proverbs, allusions in compared linguictic cultures; their regional, ethnic and cultural specificity in certain dialects, as well as bilingual and special dictionaries. It has been analyzed the cognitive metaphors of BETRAYAL and TREACHERY in Polish fiction discourse (in J. Kokhanowsky's, J. Slovacky's, G. Senkevich's works,) and means of their expression correlated with the corresponding cultural codes –

anthropomorphic, subject, artifact, spatial, colour and others, cognitive models: "ENVY AND BETRAYAL – DISEASE, PASSION, PIT, LIVING CREATURE, CAPACITY OF EMOTIONS, TABLEWARE, LIQUID SUBSTANCE, etc. The chaper represents linguistic culturological analysis of relevant conceptual spheres correlated with socio-evaluative, ethical, axiological, calendar-ritual and other ideas (deception, hypocrisy, revenge, infidelity, betrayal in the Christian tradition and ideology, for example, some notions of time and Bible notions associated with betrayal and envy) in their intertextual and national-cultural aspects.

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