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PECULIARITIES OF THE TRANSLATION OF LEGAL TERMS

Abstract. This paper is devoted to translating nuances of legal terminology from English into Russian. The research describes some instances of translation, defines the meaning of the word “term” and its links with legal concept as well as differences between a legal term and a legal concept; classifications of legal terms and concepts is given, requirements to terms, property of term vs commonly used word, features of English legal terminology and legal sublanguage are described; the aims of translating a legal text and difficulties of legal translation are identified.

Keywords: translation of legal terms, legal terms and concepts, classification of legal terms, language terminology and legal sublanguage, intercultural communication and legal translation.

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ОСОБЕННОСТИ ПЕРЕВОДА ЮРИДИЧЕСКИХ ТЕРМИНОВ

Аннотация. Данная статья посвящена переводу нюансов юридической терминологии с английского на русский язык. В работе описаны некоторые случаи перевода, значение слова «термин» и связь термина с юридическим понятием; обозначены различия между юридическим термином и юридическим понятием; представлены классификации юридических терминов и понятий, требования к терминам, свойства термина в сравнении с общеупотребительным словом, особенности английской юридической терминологии и юридического подязыка; показаны цель перевода юридического текста и трудности юридического перевода.

Ключевые слова: перевод юридических терминов, юридические термины и понятия, классификация юридических терминов, языковая терминология и юридический подязык, межкультурная коммуникация и юридический перевод.

Due to the active interaction of the countries in various spheres of social and political life, the study of terms has recently caused enormous interest. The most important for intercultural communication seems to be the study of terminology in the field of law since, it is law that regulates the behaviour of people in society and international relations of states at the global level and the study of foreign legislation would contribute to faster and more successful cooperation of states with different legal systems. Accordingly, foreign legislation is used more widely; there is greater need for translation of legal texts from English into Russian and vice versa. The main objective of this paper is to describe the legal term, show its connections with legal concept and find the ways of its translating from English into Russian and vice versa.

When studying law terminology, it is necessary to define the unit of this terminological system. In this article the term will be understood as a word or phrase of special sphere of usage, created or borrowed for exact expression of specific concepts and based on the definition. Thus, the legal term is a word or phrase, which is a generalized name of a legal concept that has a precise and definite meaning, is characterized by semantic unambiguity, functional stability and used in legislation and legal documents.

A term is inseparably connected with a concept which reflects the phenomena of objective reality in their essential features. The term represents a phenomenon in an appropriate sign form. A rigid connection between concept and term is not always obvious. The concept is one while the term may denote different concepts and be multivalued. The same concept can be denoted by different terms.

It is unacceptable for the law to create a term and then a corresponding concept. This or that concept acquires legal qualities only when it is fixed in the legislative act with the corresponding terminological designation.

It is necessary to distinguish legal concepts fixed by law and legal concepts used in legal science. The latter are not necessarily fixed in the law but also considered as terms (for example, “legal consciousness”, “disposition of a legal norm”).

A classification of legal terms used in the law can be presented according to the sphere of their use:

- commonly used;
- general terms with a narrower meaning in a normative act;
- purely legal;
- technical [1].

The problem of terminology is particularly relevant in jurisprudence. More perfect legislation regulates social relations more clearly and deeply, it means more important problem of terminology becomes. It is impossible to achieve maximum precision without terms setting legislative rules.

The modern sublanguage of jurisprudence imposes several requirements on terms:

- 1) terms must satisfy the rules and norms of the relevant language;
- 2) terms must be systematic;
- 3) terms are characterized by the property of definiteness;
- 4) terms are characterized by relative independence from the context;

- 5) terms must be exact;
- 6) terms must aspire to uniqueness;
- 7) synonymity is not characteristic of terminology;
- 8) terms are expressively neutral;
- 9) terms must be euphonious [2].

At the same time, terms are not isolated but form a full-fledged part of the general composition of the language. It is obvious the predominant nature of the property of a term in contrary with a commonly used word.

Each legal term is closely connected with the terminological sphere, an element of which it is. The requirements for the term can be considered universal in many languages but the sublanguage of law in each language has its own specific features and endows terms with special characteristics that should be taken into account in the translation of legal texts.

Legal terminology in English is quite complex and has its own specifics. Law professor David Mellinkoff has described the language of law quite succinctly: "The law is a profession of words" [3]. The language of law is professionally complex and often difficult to understand and translate indeed. David Mellinkoff singled out the following features of English legal terminology:

1) words and phrases from Latin: *affidavit*, *alias*, *alibi*, *corpus delicti*, *ex post facto*, *in personam*, *lex loci actus*, *nolle prosequi*, *per stripes*, *quasi*, *res gestae*, *retraxit*, *sui juris*, *vis major*, etc.

2) words preserved from the ancient and Middle English period, not belonging to the common vocabulary: *aforesaid*, *forthwith*, *hereafter*, *heretofore*, *thenceforth*, *thereby*, *whereby*, *witnesseth*, etc.

3) French loanwords: *demurrer*, *easement*, *estoppel*, *fee simple*, *lien*, *tort*. Some of them belong to the common vocabulary: *assault*, *council*, *crime*, *plaintiff*, *verdict*.

4) common words with unusual meanings: *action* = lawsuit, *avoid* = cancel, *hand* = signature, *presents* = this legal document, *said* = mentioned before, *specialty* = sealed contract.

5) terms with precise and clear meaning: *appeal*, *bail*, *contributory*, *defendant*, *felony*, *injunction*, *libel*, *negligence*.

6) less precise terms and idioms: *alleged*, *issue of law*, *objection*, *order to show cause*, *strike to the record*, *superior court*, *without prejudice*.

7) formal and ceremonial words and phrases in written documents and verbal speech in a courtroom dictum: *Signed, sealed and delivered*; *Whereas* (in contracts); *You may approach the bench*; *Comes now the plaintiff*; *Your Honour*; *May it please the court*; *Hear ye, hear ye, hear ye I do solemnly swear*; *The truth, the whole truth and nothing but the truth*.

8) conscious use of lengthy words and phrases: *adequate cause*, *as soon as possible*, *fair division*, *improper*, *malice*, *nominal sum*, *reasonable care*, *undue interference*.

9) words and phrases used to express the most precise meaning: *irrevocable*, *in perpetuity*, *nothing contained herein* [3].

Thus, when translating legal texts, not only the requirements for language terminology but also the peculiarities of the legal sub-language are taken into account

in order to avoid inadequate translation. Translation of any legal text is specific because of its target direction and entails legal consequences.

The aim of translating legal texts is to recreate a document that is adequate to the original and that the recipient will definitely understand.

In intercultural communication there is an increasing need for translation in the legal field. In a court, the translation of testimonies and statements is done orally. The law is quite clear about the duties of the interpreter. Everything that is pronounced in court shall be translated for the party who does not know the language of the trial [4].

Correct translation of legal terminology implies adequate and complete translation. Achieving this goal many difficulties arise as:

1) choosing the right term out of several possible options, for example, the single-valued legal term “lawyer” in English can have many variants: “*advocate*”, “*attorney*”, “*attorney at law*”, “*public attorney*”, “*barrister*”, “*barrister at law*”, “*defense attorney*”, “*defense council*”, “*pleader*”, “*solicitor*” and “*capper*” [5]. The wide choice of terms with similar meanings can be explained by the peculiarities of the Anglo-Saxon system of law and by the difference in the legal status and competence of lawyers.

2) translation of Latin words and word combinations which became the legal terms: “*caveat emptor*” (let the buyer beware) and “*caveat venditor*” (let the seller beware) [6] are often used in laws on consumer protection.

3) translation of non-equivalent legal terms: the term “*attorney*” is often translated as “*prosecutor*”, which seems incorrect because the legal position of the officials is not the same [7].

4) searching for an element-term especially when translating a compound term into Russian. For example, if the elements of a term of complex structure are translated separately, e.g. “*criminal intent*” where “*intent*” is translated as a plan or intention so the result will not be a legal term while the correct translation is “*criminal design*” [7].

Therefore, when translating a legal text the above-mentioned features and the legal terminology standards of the target language should be followed. Legal terms should be precise, expressively neutral and unambiguous within the given terminological sphere. Compliance with these requirements will make it possible to adequately convey the meaning of the translated legal text.

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CORE IMAGES OF THE MUSLIM OTHER IN NEGATIVE OTHER-PRESENTATION

Abstract. It is thought that people perceive and process reality through stereotypes. The current study seeks to uncover the ways in which stereotypes are used in the negative Other-presentation of Islam and Muslims in political media discourse. The following thematic clusters were found to be common in articles on Islam: violence, fanaticism, terrorism, abuse of women and children, ignorance / barbarity. These topoi of Islam often discursively interact with each other, because all of them are achieved through violent means. Propaganda on both sides focuses on mutually portraying the other side as the “the Evil One”. The West, having more

power and resources, is more successful in planting these negative core images of Islam.

Keywords: core image, topos, stereotype, Islam, Muslim, the Other, negative Other-presentation.

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КЛЮЧЕВЫЕ ОБРАЗЫ ЧУЖОГО-МУСУЛЬМАНИНА В ОТРИЦАТЕЛЬНОЙ ПРЕЗЕНТАЦИИ ЧУЖИХ

Аннотация. Принято считать, что люди воспринимают и обрабатывают реальность через стереотипы. Настоящее исследование направлено на то, чтобы раскрыть способы использования стереотипов в негативном представлении Ислама и Чужого-мусульманина в политическом дискурсе СМИ. Общими для статей об исламе оказались следующие тематические блоки: насилие, фанатизм, терроризм, жестокое обращение с женщинами и детьми, невежество / варварство. Эти топосы часто дискурсивно взаимодействуют друг с другом, поскольку все они достигаются насильственными средствами. Пропаганда с обеих сторон всегда направлена на взаимное изображение противоположной стороны как сил зла. В данном случае Запад, обладая большей властью и ресурсами, более успешен в насаждении негативного образа ислама и мусульман.

Ключевые слова: ключевой образ, топос, стереотип, ислам, мусульманин, Чужой, негативная презентация Чужих.

Through cognition, carried out by means of language, a certain worldview is formed, thus creating a holistic, meaningful interpretation of reality. Today people receive information from a wide range of different sources including social networks and messengers, such as Twitter, Meta, Telegram, etc. Media play a crucial part in how individual perception of reality is formed and often manipulated. The beginning of the 21st century is characterized by the emergence of a new type of civilization, which is based on information. Those possessing information have the key to public consciousness, since information is of utmost importance in public management.

In this paper, we aim to study the ways in which stereotypes are used in the negative *Other*-presentation of Islam and Muslims in the English-language media discourse. We proceed from the understanding of a social stereotype as a set of generalized beliefs that are formed both on the basis of personal life experience and by means of various information sources. Stereotypes are an integral part of individual and mass consciousness and, as a result, can be identified, studied and used as targets for manipulation. Since stereotypes help us to perceive and evaluate incoming data quickly, without thinking, manipulators can use them as a kind of

“filter” through which their victims perceive reality. In our study, we consider the well-known opposition of “Us” vs. “Them”, which, in turn, refer to the universal conceptual oppositions “I” vs. “You”, “Friend” vs. “Enemy”. These oppositions are essential for self-identification of a person in society; individuals appear as autonomous integral units, but at the same time they belong to certain groups or communities reflecting their nationality and religion.

The term *Other* has recently become part of the common terminology in linguistic studies and has been introduced primarily by sociologists who identify with postmodernism and cultural studies. However, this term can be traced to Plato, who used it to represent the relationship between an observer (the Self) and an observed (the Other) [1]. In the modern social sciences, the *Other* is viewed in a more restricted sense to refer to all people the *Self* perceives as mildly or radically different.

The idea of Islam as a civilization alien and hostile to the Christian world has been preserved in the collective cultural memory for several centuries and originates from the descriptions of Prophet Mohammed by Christian polemicists in medieval Europe. Later, these primary stereotypes were used as an ideology during military and colonial expansion into the countries of Islamic culture. For many years now we have witnessed a new wave of hostility towards Muslims. Since 09/11/2001 the world has been on the verge of a new cold war and this trend has been reflected in the media. One of the most actively exploited concepts in the English-language press is the image of the “Green” (Islamic) threat (*The Green Peril*). For a particular stereotype to “make sense” to those who apply it, a whole chain of reinforcing ideas must accompany it [2]. Stereotypes are viewed as an apparatus of power, but H. Bhabha argues that they rest on the most insecure intellectual foundations [3]. In majority of media sources almost all readers are exposed to news stories on television and on the Internet that present Islam and Muslims / Arabs in a negative light and that seem to reduce Islam to fundamentalism [4].

In his work on the historical resilience of stereotypes K. H. Karim uses the notion of the primary stereotype or *topos* (plural: *topoi*) [5]. The term has been defined as “a ‘reservoir’ of ideas or core images from which specific rhetoric statements can be generated” [6]. In this article we seek to demonstrate that Eurocentric constructions of the Muslims Other are based on a specific set of *topoi*. Since the fall of the Communist Other and before the emergence of the Russian Other, Muslims seemed to be viewed as a chief enemy [7].

We identified the following thematic clusters in media coverage of news connected with Islam or Muslims: violence, terrorism, fanaticism, abuse of women and children, barbarity. These Western *topoi* of Islam often discursively interact with each other: violence intermingles with terrorism, barbarity, cruelty and abuse of women and children – all of these are achieved through violent means.

Violence. Lexical items like *treat, threaten death, hail of bullets, kill, end lives, violent, violence, warring belief* and such are found in these publications from a conservative web-site:

Thousands of Sudanese Muslims took to the street last week to threaten death to a British schoolteacher in Khartoum [8].

*The split within Islam began the day Mohammed died and it has grown more **violent** ever since. There is a good reason for this: Islam is a **violent and warring belief**. It is so **violent** that if unable to **kill** a perceived enemy, it turns on its own, **ending lives** in a **hail of bullets** or in a **premeditated explosion** from a **suicide bomber** [6].*

Terrorism. The verbalization of this topos in media texts is related to the use of weapons in general and weapons of mass destruction in particular which clearly indicates the connection between Islamic threat and terrorism. Exploiting the well-known saying “not all Muslims are terrorists, but all terrorists are Muslims”, journalists actively contribute to the spread of Islamophobia. In the following example Islam is unequivocally called a terrorist organization, since Islamic spiritual leaders are not able to control radical youth, and extremists are trained in Muslim religious educational institutions in Pakistan:

*The reason Islam has itself become a **terrorist organization** is that it cannot address its own role in the violence of 9/11. It **cannot cast out the murderers** from its members. I know it can't, because “moderate” Muslim imams keep telling me they can't. “We have no control over these radical young men,” one London imam moaned to the local papers [9].*

Fanaticism. In the English-language media, there are numerous examples of the use of words and phrases that nominate the fanaticism of Muslims. Fanaticism is called an integral feature of Islam, its basic principle:

*Harris does not regard **Islamic fanaticism** as a deviancy or a madness that affects a few Muslims and terrifies many. Instead he argues that **fanaticism** is the **basic principle in Islam**. “The Muslims are, from an early age, **indoctrinated** into a shaming code that demands a **fanatical rejection** of anything that threatens to subvert the supremacy of Islam,” he writes [9].*

*Islam has **indoctrinated an entire generation** of its youth to **kill** for them on **command**. It is likely that a second generation is nearly **ready to be unleashed on the world** [9].*

Abuse of women and children. One of the key concepts of Islam is the subordinate position of women in Muslim society. This topic is actively exploited in Western media. Along with the verbs *kill*, *murder*, *run down with a car*, *strangle*, *choke smb. to death*, journalists use phrases like *submission of women to men*, *fulfill the sexual desires of their husbands*, *honor killing*, *stonings*, *whippings*, *rape* verbalizing savage cruelty towards women in countries where the state religion is Islam:

*Faleh Hassan Almaleki has been arrested for **running down his 20-year-old daughter, as well as the mother of her live-in boyfriend**, in an Arizona parking lot with his 2000 Jeep Grand Cherokee. On Monday Noor Almaleki died in what is considered the latest “**honor killing**” in America [10].*

*The Afghan women ... who suffered for years under the **whippings** and **stonings** of the Taliban. ...Both houses of Parliament passed ... the Home Life Law, declaring that **women must fulfill the sexual desires of their husbands** and are **prohibited from working or going to school without male permission** [10].*

In articles about martyr children portraying Muslims as child-abusers one can

find lexical units *child, babies, toddlers, an 11-year-old* clearly indicating that children are being trained to become a living weapon against the “infidels”:

When an 11-year-old was stopped with a bag filled with explosives on March 15, I asked, Where is the outrage? Why aren't the human rights groups chastising the Palestinians as they do others who misuse or mistreat children? [11].

Barbarity / Ignorance. An illustration of the conceptualization of Islam as a religion that encourages ignorance can be found in B. Stock's article “*Things that offend Islam*”. It describes acts of vandalism committed by Taliban Muslims – ancient statues of Buddha blown up in Afghanistan, destroyed sculptures made of clay and wood, which were of historical and cultural value. The Taliban find these objects of cultural heritage “offensive”:

The Taliban found offense in the ancient statues of Buddha in Bamiyan, Afghanistan, and blew them to bits. These Muslims also found offense in several smaller and much easier to destroy ancient clay and wood-carved statues at the same location. All of these irreplaceable pieces of history were destroyed because some Muslims found them “offensive”. Should the great pyramids of Egypt be destroyed if someone finds them offensive? [13].

Truth be told, for many years now we have seen an increase in the number of books, newspaper and magazine articles whose authors separate the concepts of Islam (Islam) and Islamism (fundamental Islam, militant Islam, radical Islam, Islamism, Islamic revival). It would seem that terminological clarity has been introduced: there are “good” Muslims and “bad” ones (they are also Islamists, Islamic radicals, etc.). However, a biased opinion, i.e., not based on a direct assessment of each phenomenon, but derived from standardized judgments and expectations (a stereotype), according to psychologists, is not easily reversed [5]. For a reader who is not specifically well-read in religious branches within Islam, the words “Islam” and “Islamism” are synonymous. Therefore, open propaganda is being replaced by skillfully veiled manipulation, when the substitution of notions is one of the means of achieving one's goal.

The rhetoric of Othering dehumanizes and diminishes entire religious groups and even peoples, making it easier for victimizers to seize land, exploit labor, and exert control while minimizing the complicating emotions of guilt and shame. The rhetorical point in all the discourses we have studied is the persuasive construction of a *threat* – a threat to “our” norms, values, principles, or religion, as well as to the economy and social structure. In fact, propagandists on both sides seem intent on mutually portraying the other as the “Great Satan”. The West, being more powerful, is in a better position to transmit its core images of Islam across the planet, influencing the way in which millions of media consumers perceive Muslims.

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CROSS-CULTURAL ASPECTS OF FOREIGN LANGUAGE TEACHING OF FUTURE SPECIALISTS IN THE SPHERE OF INDUSTRIAL TECHNOLOGIES

Abstract. Specific aspects of cross-cultural teaching of technical students are discussed. Some detailed description and explanation of other national values and behaviour are presented. The attitude of different-level students towards prejudice and narrow-mindedness is described.

Keywords: cross-cultural teaching, high-context and low-context countries, explicit and hidden features, business environment.

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МЕЖКУЛЬТУРНЫЙ АСПЕКТ ОБУЧЕНИЯ ИНОСТРАННОМУ ЯЗЫКУ БУДУЩИХ СПЕЦИАЛИСТОВ В ОБЛАСТИ ПРОМЫШЛЕННЫХ ТЕХНОЛОГИЙ

Аннотация. В статье рассматриваются определенные аспекты межкультурной коммуникации при преподавании иностранного языка студентам технических специальностей. Описываются и объясняются отличия поведенческих моделей представителей различных наций.

Ключевые слова: межкультурная коммуникация, преподавание иностранного языка, технические специальности, высококонтекстные и низкоконтекстные культуры, особенности национального поведения и ценности.

We got used to the fact that negotiations are conducted by the diplomats or specialists of public relations. But the decades of vigorous communication between different countries in the world brought not only successful deals in economics and industrial spheres. The necessity to discuss every tiny detail of a treaty between international companies attracted technical specialists to participate in discussions and talks. Time spent in working environment and in leisure pursuits made STEM specialists admit both the necessity of the foreign language skills and communicative rules knowledge. The abbreviation STEM stands for Science, Technology, Energy and Mathematics. These are the main special fields of training at our university.

Communication between representatives of various countries also stressed the fact how dramatically different we are – people of different nations. It also made us think more profoundly to widen the horizons of anticipation and to deepen our understanding of the surrounding world.

We have already mentioned some changes we made while teaching our students to understand their foreign partners better in their future work [1]. Different case studies we discuss while training special terminology help students understand not only their special field but also the specific way of life their “will be partners” live [2]. Though, to know cultural and behavioural differences is not the matter of business sphere only. It’s a holistic, comprehensive issue [3].

First and foremost we teach the students their special field. It is common knowledge. But university teachers are not only knowledge-transmitters. Their mission is to be mentors; their work should be not only educative but cultivating a personality and training the students mentally. And in order to be a prospective businessman one should know the behaviour rules of his or her partner’s native country

So, in this respect we provide the students with information concerning national and cultural differences and pay attention not to differences that subdivide people but stress the common features.

In this paper the focus is given to some hidden features of cross-cultural communication. They stem from the cultural background of different nations and may provoke irresistible circumstances or the so-called force major.

The obvious difficulties in working settings are differences in language, ethnic or racial background, religious beliefs, gender, age, education. Such tough things and vulnerabilities could be overcome by using well-known rules of sympathy and empathy. Sympathy is spread in any kind of communication: in mind, we put ourselves in the other person's shoes, but we interpret someone's behavior from our personal point of view (experience). They call sympathy to be the Golden rule of communication and negotiation. It says: "Treat people as you want to be treated".

But nowadays there is a tendency to use the so-called Platinum rule of communication, i.e. empathy. Empathy is intellectual, emotional penetration into the inner world of another person to understand his/her feelings, thoughts, expectations and aspiration; common circumstances – common feelings: it's easy to understand different points of view, ideas and cultural diversity. The task of a foreign language teacher is to underline that to be empathic means to understand that other person's point of view that matters. "Treat people as they wanted to be treated".

And to follow this rule one has to know how to do that in the least. Let's focus on some features of cross-cultural communication which will help understand this "HOW". The most useful material to teach students national and cultural diversity, from our point of view, is anthropological division of all countries into high context and low context. Of course, this division is very rough, nevertheless it gives us approximate apprehension of the countries' cultural background.

Context is the information that surrounds an event. The elements that combine to produce a given meaning – events and context – are in different proportions depending on the culture. The cultures of the world can be compared on a scale from high to low context [4].

This difference can affect virtually every situation and every relationship in which the members of these two opposite traditions find themselves.

Often we can hear from our students some remarks concerning cross-cultural studies. They comment on the necessity of this subject and argue over the possibility of getting to know the other nations' peculiarities.

The task of a foreign language teacher is to show that labeling other person's behavior as odd usually reflects culturally based misperception, misinterpretation, and misevaluation; rarely does it reflect intentional malice or pathologically motivated behavior. Though, nowadays we may see the examples of such pathological behaviour and anti-Russian xenophobia.

To conduct perspective negotiations one should observe certain rules. First, we address the partner politely and the speech is always must be polite.

Not only in business is it important not to offend other people by being rude or too direct. We train the students to make a negative statement sound more positive by the choice of words. Being adult people, we can understand that polite speech is

important not only in business surroundings and we should insist on such behaviour of our students in everyday life.

The way the turn-taking works in various communicative surroundings and the role of silence are also different between cultures.

Sometimes we may notice that some negotiations are going on in the atmosphere resembling an alveary or beehive. Some, on the contrary, are held nearly in complete silence with one person speaking after another.

Another important feature of cross-cultural communication is body language. Body language is vital in all Arab countries. It is common knowledge that in the Middle East countries it is desirable to sit very close while discussing either business issues or every day matters. For us, Europeans, it is very difficult to withstand such intimate atmosphere. But now such situations are rare, because a lot of young Arab businessmen got their education abroad and understand the awkwardness of a position for their counterparts. Still, there are some rules which must not be neglected. For this purpose we inspire the students to search for additional information concerning habits of people and traditions of Arab countries.

Though we know that information is valuable and valid not only for Arabians but for the representatives of other countries as well.

Let us see how eye contact differentiates nations. Eye contact, in my opinion, draws a hard-line distinction between nations belonging to different culture contexts. We compare the most vivid distinction of the anticipation of eye contact by the members of, to some extent, alternative cultures. And again the difference is immense.

We also have to know that smile is a form of polite behavior, which masks anything from sincere enjoyment to menace. In European countries being too close in understanding smile message nevertheless there are some peculiarities. The attitude towards smiling people while in business varies in France, Germany and the UK.

All nations' behaviour features of different cultural background mentioned above describe non-contact communication between people. Now let us pay attention to some much more delicate sphere of personal interaction. These are touch contact: kisses, hugs, touching people. And again we should train and teach the students proper behaviour in the situations where their partners – representatives of other culture – include kisses in business settings.

The matter of where, how, and how often people touch each other also varies widely across cultures. Especially in the business environment there are large discrepancies. And again the most vivid ones are between countries with task-centered culture and relation-centered one. A couple of years ago the social women movement "Me too" has been spreading in nearly all states of the US resulting in jailing some well-known celebrities from movie industry.

In order to touch a person it is necessary to come closer to him/her. In this case one may violate personal space. This characteristic differentiates people belonging even to one and the same culture. It is not totally culturally determined. It is an individual perception of safety. Personal space is another form of a territory.

Being very simple, these rules could be of great help if we know and observe them or could lead to disconnection or even to cutting-off the relationships if we do not.

In order to be able to follow the other nation rules of behaviour we have to know them first of all. Little information about the other culture can lead to stereotypes.

But sometimes the students take stereotypes as some kind of harmless sorts of jokes.

And again the university teachers should train young people the right way of treating stereotypes: they are insulting and based on prejudices. In this respect to know what values the representatives of this or that nation worship is important and necessary [5].

So, the process of foreign language teaching of future specialists implies not only the training of a language system: phonetics, grammar rules, lexicology and so on. In order to be a successful businessman one should know the peculiarity of any life aspect of their partners: the representatives of what kind of country they are, what values are predominant in their society, what relations in business surroundings they emphasize and what are the rules of behaviour in their domestic environment [8].

It has to be clearly seen that all these aspects mentioned above are not the little things of life. The matter is, even if there is no opportunity for direct mutual personal contacts with foreign partners we have to know the cultural background of other nations. This knowledge will be of great help in future.

To conclude: be polite, express sympathy, and get to know the country and cultural background of your foreign partner.

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TRANSLATION AND INTERCULTURAL COMMUNICATION: THE EXPERIENCE OF ANALYZING THE CONCEPT

Abstract. The article considers the connection between the language and the national-cultural picture of the world, the role of translation as a means of intercultural communication, which most accurately conveys the idea of the nation about the world around. When considering the impact of translations on the development of culture, science, economics, and literature, David Bellos's book "What is the fish in your ear?" deserves special attention, where he defines "translation", answers the main question: what is translation for. The importance of translation in the modern world, where English dominates in international communication and in the era of Google translator, is revealed.

Keywords: translation, picture of the world, language, intercultural communication, mentality.

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ПЕРЕВОД КАК СРЕДСТВО МЕЖКУЛЬТУРНОЙ КОММУНИКАЦИИ: ОПЫТ АНАЛИЗА ПОНЯТИЯ

Аннотация. В статье освещается связь языка и национально-культурной картины мира, роль перевода как средства межкультурной коммуникации, наиболее точно передающего представление нации об окружающем мире. При рассмотрении влияния переводов на развитие культуры, науки, экономики, литературы, особого внимания заслуживает книга Дэвида Беллоса «Что за рыбка в вашем ухе?», в которой он дает определение слову «перевод», отвечает на главный вопрос: для чего нужен перевод. Раскрывается значение перевода в современном мире, где доминирует английский язык в международном общении и в эпоху гугл-переводчика.

Ключевые слова: перевод, картина мира, язык, межкультурная коммуникация, менталитет.

Over the centuries, the process of translation and the role of the translator have undergone significant changes; therefore, the issues of the correlation between language and culture, the relationship of language with the socio-cultural and spiritual aspects of society are becoming relevant.

Language is a reflection of the world culture of any nation, is an expression of the value system of a particular nation, transmits its history, moral canons, social and psychological characteristics of the perception of various events, their change during the historical development.

Language is not only a system of signs and symbols, but also a means of understanding one another, communicating with other people, transmitting information from one generation to another. Our perceptions of a particular national linguistic picture of the world, a nation's mentality, basic concepts and images, symbols, meanings inherent in a given nation are built on the basis of translations.

In Ancient Greece, the sound of the foreign speech was the unarticulated, open-mouthed blabber of *va-va-va*, which is why they called all non-Greek-speakers *varvaros*, that is to say, barbarians, "blah-blah-ers" [1]. The current Anglo-Saxon domination of English leads to its values, cultural and other preferences being taken as common to all cultures, all translations from other languages being made primarily into English.

In today's world of information overload from various sources, with artificial intelligence and the Internet spreading information in seconds, language is also becoming a weapon and a way of fighting one nation against another. In this context, the topic of translation becomes particularly relevant from an ethical point of view, as the same utterance can be translated in different ways. As it is rightly observed that "the accuracy and truthfulness of the information conveyed is a basic condition for ethical communication" [2].

Of particular note in this respect is the book "Is that a Fish in Your Ear? Translation and the Meaning of Everything" (2011) by David Bellos, the director of the Program in Translation and Intercultural Communication at Princeton University, where he is also a professor of French and comparative literature, in which the author tries to understand "what translation really is" [1].

In English, "translation" (a translation) means a product – any composition translated from another language; and at the same time, translation (translation, without the article) is the process that results in translation. This duality is not difficult, since English words of Latin origin with the suffix *-tion* almost always denote both the process and its result: *abstraction* (the process of abstraction) and *an abstraction* (abstraction), *construction* (the process of construction) and *a construction* (construction) etc. The difficulty with the word "translation" that Bellos points out is that a wide variety of texts are commonly referred to as translation: books, real estate contracts, car maintenance manuals, poems, plays, acts of legislation, and etc.

To gain a deeper understanding of the problem, Bellos turns to the etymology of the word. *Translate* is generated by two Latin words: *trans* (across) and the past latum verb *ferre* (to bear). Thus, it means: "bear across" or "bring over". Having studied the etymology of the word in different languages, Bellos derives a definition

of translation: “Translation is the transfer of meaning from one language to another”, i.e. “translation is meaning” [1].

Human language communication is characterized by a richness of content. Due to the fact that in communication there are no limitations in the semantics of possible messages, the difference in translation shows the infinite flexibility of human thinking, because language and thinking are closely related.

What is noteworthy is that in most cases, translators started the borrowing. *Sound translation* (also called homophonic translation) was one of the main ways of building up the English vocabulary. Similarly now speakers of other languages, building fruitful commercial and cultural relations with native English speakers, sound-translate English terms into the sound system of their languages, producing new words in Chinese (‘*kù*’ – tough), French (‘*le footing*’), Japanese (‘*smāto*’ – dapper, elegant), German (‘*Handy*’ – mobile phone) and other languages – words which native English speakers do not understand easily or at all [1].

According to the author, the great difficulty of translation, particularly from English, is the meaning of the word. Bellos points out that different languages have words which “name” different things or that name the same things in different ways for the same things in different ways.

Ferdinand de Saussure’s sign theory has therefore been used throughout the 20th century as an excuse to neglect translation and ignore its inherent possibilities for learning how languages function. The professor of linguistics from the University of Geneva sought to explain language as a system of signs. According to his definition, a language sign has “both a material existence as a string of sounds or written marks”, which he called a “signifier” (*signifiant* in French), and the power to have meaning - the signified, or *signifié*. A sign is neither *a signifier* nor *a signified* separately, but only a combination of the two. Comparing the various languages, Saussure came to the conclusion that each particular language is a *sui generis* system, of its own kind, in other words, it is an internally consistent system which cannot be satisfactorily matched by any other system. Therefore, no sign of any language can be fully identified with any sign of any other equally unique sign system [1].

The concept of word meaning was studied by scholars such as Leonard Bloomfield, a professor of linguistics who reigned in American linguistics for more than a quarter of a century. In Bloomfield’s textbook, the word *salt* was declared to be the name of sodium chloride, which is more accurately (or at least more scientifically) commonly denoted by the symbols “NaCl”. However, it was certainly clear to Bloomfield that few words lend themselves to such a simple analysis. The meaning of the word *love* cannot be obtained in this way.

In our opinion, the closest to understanding translation as a means of transmitting cultural information was the founder of Russian semiotics Y. M. Lotman who noted that culture is a set of texts [3]. In his book “Culture as a Collective Intellect and the Problems of Artificial Intelligence” (1977), he emphasized the phenomenon of the principal untranslatability of texts of different types, which is characteristic of culture and provides “an avalanche-like self-growth of meanings” and stimulates creative (that is, according to Lotman, creating new texts) consciousness [4].

Lotman notes in his article “Brain-text-culture-artificial intellect” [5] that “when “western” civilization encounters “eastern” civilization not as something culturally “non-existent” but as a partner, henceforth included in the whole called “world culture”, civilization first of all retells the texts unusual for it with the help of metalanguages of its philosophy or science. Since texts were not adequately translated into this system, they acquired a character of irrationality. A paradigm emerged: the rational West and the irrational East (with irrational concepts removed from the Western tradition and forgotten, and the rationalist tradition so abundant in the Eastern tradition). At the same time, heterogeneous texts began to emerge from the mixture of these cultural trends, forming a kind of multidimensional cultural continuum capable of generating new, from the point of view of both traditions, texts”.

In Russian linguistics, the foundations of lexicology were laid by V. V. Vinogradov. He said that the lexicon is characterized by multiplicity of its constituent units, variability of composition, a certain uncertainty of boundaries separating its different areas. The basic units of any language are words that name particular objects and phenomena of the surrounding reality. The vocabulary of a language contains knowledge about the history of a people. According to V. V. Vinogradov, word is one of the most important conditions for human existence in society. By its linguistic nature, the word is seen as a complex multidimensional and diverse unit [6]. According to D. N. Shmelev, the word exists due to the unity of form and content [7].

Bellos considers that one of the problems for translators is not the translation itself, but the *nomenclaturalism*, because it does not describe the language structure at all satisfactorily. In the example of English, based on the number of expressions that are used with the simple word head, it is obvious that it cannot be translated into another language. But if we compare it with French, for example, we can find correspondences. Different languages use either the same word for different things or different words for the same things. A word is first and foremost something that has a meaning, and translation helps you navigate through the maze of words and meanings. Linguistics, on the other hand, looks at the meanings of the word *head* as an example of polysemy; the word *light* is seen as a pair of homonyms – two different words with the same spelling and pronunciation: one refers to weight (as in *a light suitcase*) and the other to light (as in the combination of *the light of day*). If the spelling is different and the pronunciation is the same, as in *beat* and *beet* [1], this is called homophony.

In English, words change from one meaning to another. A part can take the place of a whole, like when you have *fifty head in a flock*, or a whole can mean a part, like when you talk about *the arrival of a fleet*, but mean ‘a sailor coming to the bar’. Sometimes there is, or is said to be, a visual analogy between the basic meaning of a word and one of its extensions, as when you say *nose your car into a parking slot* [1] – this is called a metaphor. Sometimes the extension of meaning is presumably because of proximity or physical connection, as when you are pounding doorways looking for a job, and this is called metonymy. You have to have a very fertile imagination to be able to explain why the part of a car that covers the engine or the

boot is called *a bonnet* in the UK and *a hood* in the US [1]. Linguistics cannot explain what English phrasal verbs are in terms of defining what a word is. These verbs have three or four parts. Sometimes these parts are in a row: *Did you remember to take out the bins?* and sometimes not: *I promised to take my daughter out to see a film.* Does this mean that *to take out* is one word (or three) or two different words: *to take out* and *to take... out* (or six) that look the same? The best answer to the question of how many words are in a phrasal verb is given by teachers of English as a foreign language: “If you want to know how to use the language properly, don’t ask” [1].

According to Bellos, the important point is that translation explains what a word means in a given context, as “translation is meaning” [1]. The peculiarity of translation lies in understanding it as the content of the transmitted cultural information, i.e. meaning. The uniqueness of translation as a social phenomenon lies in its unique role and function in transmitting information between different people. According to Bellos, translation can serve the interests of one nation as well as internationalism. However, translation as any social phenomenon is limited by the fact that *symptomatic meanings* like smells, noises, physical sensations, and non-verbal additions to verbal expressions lie at or even beyond the edge of the field of translation, which covers only linguistic forms – but every utterance has much else besides linguistic form. This is why one cannot clearly determine where one type, kind or level of meaning ends and another begins. “The kind of meaning that things have just by themselves is called symptomatic meaning. It is translation – more so than speech itself – that provides irrefutable proof of the human capacity to think and to communicate one’s thoughts to others, the presence of this or that natural or manufactured object, have symptomatic meanings all the time”. [1].

Thus, according to Bellos, what translation has to do is to convey the meaning of a foreign text. Despite the fact that the study of modern foreign languages is based on a communicative methodology, in higher education methods reading and translation of texts is still an important skill for the formation of writing, reading, grammar skills, as well as expanding vocabulary within the future specialty. Using the example of English texts, students see how syntactically complex constructions are constructed and learn to identify the contextual meanings of individual words from their grammatical usage. In this respect, Bellos considers word-for-word translation to be a valuable and necessary skill when learning a foreign language. In Bellos’ understanding, literal translation should be understood as a text that preserves the meaning of the original in the grammatical forms inherent in the target language, not as a bad translation at all. It is hard not to agree with Bellos that translations are different; how best to do them depends on what you are doing them for. Translating original texts is above all a task for those who do not know the original language well enough and want to learn it.

To summarise, the original text is a repository of cultural information. Translation cannot transmit non-verbal signs, “but translation does almost everything else. It is translation, more than speech itself, that provides incontrovertible evidence of the human capacity to think and to communicate thought” [1].

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EXTRA LINGUISTIC FACTORS DETERMINING BRITISH NATIONAL IDENTITY

Abstract. National identity of Britons was formed under the influence of regents, religion aspects, decentralization, migration and globalization processes. Historical, geographical and growing factors played a significant role in national consciousness. Brexit, migration, Covid-19 and following financial crises have become the major factors determining British national identity in the last decade, which is naturally reflected in the conceptualization of this concept within the framework of British artistic discourse

Keywords: national identity, extra linguistic factors, globalization, migration, Brexit, Covid-19.

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ЭКСТРАЛИНГВИСТИЧЕСКИЕ ФАКТОРЫ, ВЛИЯЮЩИЕ НА ФОРМИРОВАНИЕ БРИТАНСКОГО НАЦИОНАЛЬНОГО СОЗНАНИЯ

Аннотация. Национальное сознание британцев формировалось в процессе становления, роста и укрепления международных границ страны. На самоидентификацию граждан влияли личности правителей, религиозные течения, процессы децентрализации и глобализации. Брексит, миграционные волны, Ковид-19 и последующие финансовые кризисы стали ключевыми факторами в формировании британской национальной идентичности в последнее десятилетие, что нашло свое закономерное отражение в концептуализации этого понятия в рамках британского художественного дискурса.

Ключевые слова: национальное сознание, экстралингвистические факторы, глобализация, миграция, Брексит, Ковид-19.

Studying national identity falls into interdisciplinarity. Thus, according to sociologist Konovalov V. N., national identity is a unique combination of historical, cultural, ethical, linguistic and political views of a particular group of people united by understanding of their own peculiarities and distinctions between other groups [1].

National identity in philosophy is considered to be a result of perceptions, demands, desires and choices of a nation. It is formed under the influence of economic, political and cultural factors. M. Munkhzul and B. Otgonbayar underline that a child is not born with national identity but it is brought up and influenced by a system of education, ideology, style of life and culture [2]. T. A. Ovsyannikova emphasizes the importance of connections between national character (emotional part) and national identity (rational part). She supposes that both of them form mental make-up of a nation that differentiates one nation from others [3, p. 243]. A. P. Melnikov pays attention to importance of national consciousness as the mirror of the whole world, while national identity reflects only issues of social existence [4, p. 141].

Sociologists D. Bell, K. Popper, R. Aron, N. Bikenin, A. Uledov, V. Taran and others mentioned the importance of ideological influence on national idea and national identity establishment [5, p. 375].

Linguists A. V. Maslova, E. F. Tarasov, L. B. Kabaloeva suppose that language is banded not only with culture, but also with the mental world, way of thinking and consciousness [6, p. 825].

In psycholinguistics and cognitive linguistics E. F. Tarasov, Z. D. Popova, I. A. Sternin differentiate concepts of national consciousness and linguistic consciousness. Thus, V. V. Krasnih believes that linguistic consciousness is a part of national consciousness, while P. Y. Galperin refers to the image of consciousness as to the image of the world, including a complexity of all linguistic meanings historically specified for any distinct nation. Z. B. Abeldinova highlights the unique connection of language and consciousness that seem to be organic but controversial at the same time [7, p. 37].

Extralinguistic factors seem leading in the national identity formation. Among them the following are worth mentioning: geographical localization of the British Isles and migration waves, population based on both indigenous population and settlers from ethnic groups invading the country, multilingual community that had to adapt to each other and choose one language to communicate successfully in the end, decentralization procedures of Brexit and Covid-19, economic reality, dependence on natural resources of other countries, new political alliances.

Natural disasters also influenced the choice of the language. Thus, bubonic plague of 1665-1666 made people speak English. This period established literal English [8]. John Wycliffe translated the Bible into English and it helped a lot for unification of the process of communication.

A leader's personality is the next factor that is worth mentioning. Having been leading the Isles for many years the House of Tudor had great power not only inside but also outside the country. Being native-born Britons, they managed to build up an

outstanding, self-sufficient, multinational and powerful nation. People started to feel their Englishness, their uniqueness.

However, literature has always been a significant part of national identification. Listening to Beowulf, Canterbury Tales, and Robin Hood ballads people acquired knowledge of themselves, personal traits of heroes, geography and history of the country. They identified themselves as a nation, opposing themselves to others.

The last Queen of Tudor's House, Elizabeth I, did a lot for poets' and writers' support. It was the Golden Age of Britain. People's thoughts were depicted in great works of William Shakespeare, Christopher Marlowe, Francis Bacon, Thomas More, and others. They were spokesmen for the nation. Thus, the House of Tudor and monarchy managed to knit the nation together, helped residents to set England against the Continent.

Protestantism played a unifying role for Britons. As a result of many wars and thanks to new ideas at the end of XVII century, monarchy contradicts to Parliament and exactly at this moment England focuses on struggling for freedom, national ideas and self-identification.

All the mentioned factors formulated customs and traditions of people, living in the UK. They are getting adjusted to the process of bringing up new generations, restructuring cultural background, and reconsidering the feeling of Britishness.

Moving to the present situation it is interesting to check how national identity is reflected at the present. We investigated NOW (News on the WEB) corpus [9]. It includes journalistic and social networks data from 20 countries in the period from 2010 till today. These are some sources: The Times, The Economist, Washington Post, New York Times, Guardian, Leadership, BBC News, The Boston Globe, Telegraph, Mirror and others.

Frequency by year (See frequency by country)				
SECTION (CLICK FOR SUB-SECTIONS) (SEE ALL SECTIONS AT ONCE)	FREQ	SIZE (M)	PER MIL	CLICK FOR CONTEXT (SEE ALL)
2010	434	244.1	1.78	
2011	496	304.8	1.63	
2012	616	371.3	1.66	
2013	773	401.5	1.93	
2014	889	429.4	2.07	
2015	935	512.5	1.82	
2016	3,084	1,531.3	2.01	
2017	3,512	1,746.5	2.01	
2018	3,176	1,569.1	2.02	
2019	4,036	1,987.5	2.03	
2020	3,446	2,607.8	1.32	
2021	3,499	2,449.2	1.43	
2022	1,169	798.7	1.46	
TOTAL	26,065			SEE ALL TOKENS

Figure 1. Representation of lexical unit “National identity” in NOW corpus

The maximum of the lexical unit “National identity” is achieved in 2014 (Figure 1). Influence of extra linguistic factors is at the forefront of it. Such events as withdrawal of troops of the USA and the UK from Afghanistan, the separation

referendum in Scotland, the Euromaidan and Ukrainian unrest, Olympic Games in Sochi, sanctions against Russia and Crimea annexation, world economic crisis caused by reduction of oil prices. At the same time decreasing of the interest to national identity in 2021 is explained by the Covid-19 in 2020 and processes of decentralization. 2022 shows a great and constantly increasing activity of patriotic mood originated from world economic misbalance and unprecedented quantity of sanctions against Russia.

Professors of linguistics Maslova V. A. and Chernigovskaya T. V. emphasize the importance of interdisciplinary humanitarian studies [10], and significance of holistic approach to studying the consciousness of a person, of a nation, of groups of nations. They approach to the language as a unique opportunity to investigate these issues, to interpret verbal sign in speech, text, discourse, articles, books and media data.

Issues of self identity, comprehension of one's uniqueness and belonging to the society, factors influencing a person's mindset, assessment of importance of one's life and essence of it have always been hot topics for investigations. These are the basic items writers deal with. The analysis of the representation of the concept of national identity shows the possibility for future researches of national identity reflection in books of modern writers. Ian McEwan, Lodge David, Jonathan Coe, Iain Banks, Mantel Hilary, Monika Ali, Antonia Susan Byatt are English writers of the turn of XX and XXI centuries who seem to be important for investigation of depicting processes of establishment of national identity.

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**DRAMATISM AND EXPRESSIVENESS OF AN ENGLISH-SPEAKING
POLITICAL GRAPHIC NOVEL ON THE BASIS OF SURVIVAL CONCEPT
VERBALIZING IN “MAUS: THE SURVIVOR’S TALE I, II”,
“PERSEPOLIS” AND “V FOR VENDETTA”**

Abstract. Political graphic novel is one of the most interesting samples of its genre due to the reflection of dramatical historical events. The concept SURVIVAL is being verbalized based on three graphical novels: “Maus: The Survivor’s Tale I, II” “Persepolis” and “V for Vendetta”.

Keywords: dramatism, expressiveness, political graphic novel, concept, SURVIVAL concept, seme, verbalization.

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**ДРАМАТИЗМ И ЭКСПРЕССИЯ АНГЛОЯЗЫЧНОГО
ПОЛИТИЧЕСКОГО ГРАФИЧЕСКОГО РОМАНА НА ПРИМЕРЕ
ВЕРБАЛИЗАЦИИ КОНЦЕПТА SURVIVAL В РОМАНАХ “MAUS:
THE SURVIVOR'S TALE I, II”, “PERSEPOLIS”, “V FOR VENDETTA”**

Аннотация. Политический графический роман является одним из самых ярких представителей жанра в силу способности отразить драматизм событий. В статье анализируется вербализация концепта SURVIVAL на материале трех графических романов: “Maus: The Survivor’s Tale I, II”, “Persepolis”, “V for Vendetta”.

Ключевые слова: драматизм, экспрессия, политический графический роман, концепт, концепт SURVIVAL, семема, вербализация.

The purpose of our research was to identify the leading motive for dramatism and expressiveness of the graphic novels “Maus” by Art Spiegelman, “Persepolis” by Marjane Satrapi, “V for Vendetta” by Alan Moore, find its conceptual correspondence and describe its conceptual / nominative / definitional aspect combining the component and concept analysis.

Graphic novels originated as a specific kind of extended comics, which gained popularity and recognition in the USA in the end of the 19th century. In the 20th century comics and graphic novels are already widely spread due to such dramatic historical events as World War I and World War II. Political graphic novel has become very popular. Distinguishing a graphic novel into a separate type of fiction, we accept the point of view of Scott McCloud and Thierry Groensteen. According to Scott McCloud, comics is a system of interdependent coherent graphic panels or a mixture of iconic and verbal codes aimed at transferring information and receiving aesthetic feedback from the reader [1]. In Thierry Groensteen’s opinion a graphic novel is the case when a comics is considered by the comics’ author as a finished work of fiction where verbal component dominates over the iconic one [2].

We believe that graphic novel belongs to the work of fiction having such features as: imagery, expressiveness, emotionality, aesthetics, individual author’s style and coherence of text parts. However, it can be called a new form of fiction due to its peculiar combination of verbal and iconic components. Graphic novels belong to a new type of multimodal text which requires multidimensional approach [3].

The research in question is based on three political graphic novels “Maus”, “Persepolis”, “V for Vendetta”. The fiction concept SURVIVAL was chosen as the

one that unites all the three novels. The choice of the novels above is substantiated by their specific dramatism and expressiveness. In terms of dramatism we support the theory of Kenneth Burke inspired by thoughts of Nietzsche, Freud, Weber, Simmel and Schuetz. By Burke dramatism is a tool analyzing human relationship through the use of language [4]. Drama has become a life metaphor after World War I and World War II forcing humans react with dramatism and expressiveness towards hard and controversial life circumstances, forming people's experience and memory. As expressiveness we understand as Arnold [5] a semantic category norm of deviation opposite to neutrality – which transmits the speaker's attitude towards life circumstances through interior and exterior manifestations.

The graphic novel "Maus" describes a dramatic story of Art's father's survival in Auschwitz. "Persepolis" by Marjane Satrapi is a story of maturity of an Iran girl from a rich family after the Islamic revolution of 1979, people imprisonment, Iraq war and Iran society clericalization. The plot of the graphic novel by Alan Moore "V for Vendetta" is based on the story of a mysterious revolutionary who struggles with totalitarian regime meanwhile trying to set free a girlfriend from the role of a victim through suffer and pain.

Intermedial fiction concept SURVIVAL is common for all the three novels. In linguistics under intermediality we understand the interaction of verbal discourse with a nonverbal system of signs stating a polycode message. Intermedial relations may be realized through the connection of fiction verbal discourse with discourse of arts, music, cinema on composition and structure as well as imagery and style levels. The relationship of discourse and concept matters a lot. Following V. I. Karasik and I. V. Kononova we treat concept as multidimensional semantic formation [6] which includes imagery, association, conceptual, value, etymology and history components [7]. Under discourse we understand a relatively integral system of concepts which tend to group around a particular quite stable conceptual core. This system of concepts determines various parts of cultural semiotic sphere and is specified in a huge amount of cohesive texts which keep and transfer historical memory and self-awareness [8].

While considering the fiction concept SURVIVAL we have identified its main conceptual parts on the basis of a component analysis of the lexemes in question in English-English dictionaries and Dictionaries of idioms [9]. As a result we have identified six major semes: *selection*; *choice*, *option*; *endurance*; *continuance*; *fight*; *immortality*, which make up the core of the concept. Due to the analysis of idioms and phrasal verbs we have identified cognitive features of the SURVIVAL concept periphery related to physical survival and health: *going through the mill*, *keeping one's head above water*, *cheating death*, *keeping the wolf from the door*, *keeping body and soul together*, as well as life and mental health keeping in hard conditions and maintaining financial wealth: *making ends meet*, *keeping one's chin up*, *keeping the ball rolling*, *coming up smiling* [10].

Moving on to the verbalization of the SURVIVAL concept in the English intermedial fiction discourse we have made the following observations:

1. The SURVIVAL concept is verbalized in the novel "Maus" through a verb lexeme *survive* meaning physical and moral survival as well as a verb lexeme *save*

which forms the core of the concept SURVIVAL and means *save, not to spend*, which can be illustrated by the following examples from the text:

Physical and moral survival: “For my condition I must fight to save myself” [11]. “No matter what I accomplish, it doesn’t seem like much compared to surviving Auschwitz” [11]. “I cannot know if I’ll survive this hell, but I’m certain you’ll come through all this alive” [12]. “Darling, to die is easy. But you have to struggle for life. Until the last moment. I need you! We’ll survive!” [12]. *To save, not to spend*: “These I saved from a red cross package. Always I saved” [12].

2. “Persepolis”. In the novel “Persepolis” the conceptual part of the SURVIVAL concept is verbalized through the lexeme *hideway* which forms the concept periphery and means *basement, escape from violence, hideway, no fear of death, no scare of a beating*. “Being bombed the main character and her parents tried to hide in their house basement: “the basement was my hideway” [13]. Another way of verbalizing the conceptual part of the SURVIVAL concept comes through the lexeme *veil*, forming again the concept periphery and meaning *veil, hair cover*, but also meaning *opposition, protest*. “Punk is not dead. Makeup was my veil” [13]. The concept SURVIVAL is verbalized in the novel through a verb lexeme *survive* transforming knowledge and education gained by the main character that would allow her to survive in the new world. “In this country you have to know everything better than anyone else if you want to survive” [13].

3. “V for Vendetta”. In the novel “V for Vendetta” the conceptual part of the SURVIVAL fiction concept is verbalized through two lexemes forming the concept periphery: *free* and *rescue*. The lexemes *free, freedom* are included in the periphery and mean freedom, flames of freedom, anarchy. “Because I love you, I wanted to set you free” [14]. The lexeme *rescue* also forming the periphery means life rescue as physical one and moral one. “You’ve rescued me like in a story” [14].

Thus, we distinguished that the conceptual layer of the fiction concept SURVIVAL is verbalized in the novels under consideration through the lexemes *survive* and *save* in the meaning to *save, not to spend* making up the core of the concept SURVIVAL, lexeme *hideway* from the concept periphery meaning *basement, escape from violence, hideway, no fear of death, no scare of a beating*, as well as lexemes *free* and *rescue* meaning *freedom, flames of freedom, anarchy*.

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THE ALLUSIVE NAME OF AN ELUSIVE CHARACTER

Abstract. The article contains a review of different types of allusive names used in English literature; problems, which they pose before translators, and traces one peculiar allusive name through literature and cinema.

Keywords: allusion, allusive name, translation, English literature, Baroness Orczy, Scarlet Pimpernel.

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ПРЕЦЕДЕНТНОЕ ИМЯ НЕУЛОВИМОГО ПЕРСОНАЖА

Аннотация. Статья содержит обзор разных типов прецедентных имён, характерных для английской литературы, проблемы, которые возникают при их переводе; а также прослеживает использование необычного прецедентного имени в литературе и кинематографе.

Ключевые слова: аллюзия, прецедентное имя, перевод, английская литература, баронесса Орци, Алый Первоцвет.

Allusive names exist in any language; they are most important part of national culture. Studying them is not only interesting but also extremely helpful for theoretical bases and practical implementation of translation. An allusive name in one country may not be allusive to other cultures, hence problems arise before a translator which may seem insurmountable. In some cases only after a period of time we can say whether other languages have accepted the name in question as allusive or it remains a stranger to them, and, consequently, needs the more careful handling or additional explanations while being translated.

Generally speaking, allusion is an indirect, implied reference to someone or something. For example, “And the final allusion. Home as an allegory for self”. Here “allusion” is used as a synonym for “allegory”.

In literature allusion is “an implied or indirect reference to a person, event, or thing or to a part of another text” [1]. Inevitably, allusions are based on the shared cultural knowledge which enables the reader to understand what the author means.

Over time the shared knowledge or attitude to it in society may change, so allusions can also reveal some different side of the subject in question.

Often allusions in literature are expressed through using allusive names. In general, allusive names include proper names (both of real persons, living or dead, and fictional characters), nicknames, names of animals, geographical names, titles of books, newspapers, names of ships, historic events etc. The main feature of an allusive name is that it should be inseparably connected with some definite knowledge in views and memory of general public.

An allusive name may be specific to a nation, or it may be known wider. For example, “Baker Street” is known worldwide due to Sherlock Holmes stories by Sir Arthur Conan Doyle as the place of residence of the fictional detective. So, the name of the street in London makes people recall Sherlock Holmes by allusion. On the opposite, the name “Basseynaya Street” implies an extremely absent-minded person only for Russian readers, who have read poetry for children: this is the allusion to a poem by Samuil Marshak.

Allusive names can be grouped according to different features. The most obvious classification is based on the source of a name in question [2].

The following groups of allusive names can be distinguished.

1. Mythonims, allusions to names from Greek, Roman, Scandinavian mythology; for example: Venus, Apollo, Parnassus, Thor.
2. Biblical allusions: Bathsheba, Samson.
3. Historical persons or celebrities: Shakespeare, Pele.
4. Fictional characters: James Bond, Cinderella, etc [3].

In English literature allusions to figures in the Bible and from Greek mythology are common; they require additional attention of a translator only when corresponding names are not so widely known in Russian culture. For example, we may know that Apollo is an allusion to a very handsome and strong man; but not many remember, who Bathsheba is. In this case, a translator may omit the name, or supply special reference, which may be suitable in a book, but absolutely impossible in a movie.

All allusions, including allusive names, imply that both author and readers know what they are about. Sometimes the connection is so subtle, that it is extremely difficult to convey it in translations.

Let us study one of the examples of allusive names in English literature, which have not become allusive in Russian culture, so it may cause difficulties in translation. It is a character from the Baroness Orczy's novels. Her first novel, "Scarlet Pimpernel", was written in 1905, after its success the author published a number of sequels.

The novel is set in 1793, when the French Revolution had led to the Reign of Terror. In France the guillotine is working; many members of nobility await cruel deaths, but sometimes some of aristocrats are saved by elusive Scarlet Pimpernel, an Englishman, and the band of gentlemen, who assist him as their leader. The daring hero is known only by his symbol: a flower, the scarlet pimpernel; his true identity is discovered only in the last chapters of the novel. Orczy virtually created a new type of hero: he cleverly uses disguise, cultivates a secret identity, he is shrewd in his deeds and honest with friends, his ultimate goal is to rescue people even in desperate situations. It is not surprising that the type remains popular; he gave start to numerous superheroes of serial fiction.

Scarlet Pimpernel has definitely become an allusive name, at least in English-speaking world. The book was translated into many languages including Russian; and here we can see the difficulty in translating the nickname. Names of plants are usually translated, but this is not the case. The plant's name in Russian is "очанка", which is of feminine gender and cannot belong to a male character. Exact botanical name is "ОЧНЫЙ ЦВЕТ ПОЛЕВОЙ", which sounds even worse. Simple transcription loses the meaning, connected with a flower, which is important for the plot. So translators have replaced the name of the flower and chosen the variant "АЛЫЙ Первоцвет", that conveys the idea of the symbol [4].

The popularity of Scarlet Pimpernel was much aided by the 1934 British film under the same title, directed by Harold Young. British actor Leslie Howard played the main role.

Leslie Howard is best known for playing Ashley Wilkes in "Gone with the Wind", but his overall career in Britain and in Hollywood spanned more than twenty years. Scarlet Pimpernel may have only been one of the actor's successes, but after seven years it was followed by the film " 'Pimpernel' Smith".

The title is even more difficult to translate, than "Scarlet Pimpernel", because it already shows allusion to the book by inverted commas at the nickname. So, we deal with some idea of the original Pimpernel, but what idea?

" 'Pimpernel' Smith" was produced and directed by Leslie Howard himself; he also played the main role. Released in 1941, the movie was an effective part of anti-Nazi propaganda efforts, but this is also an excellent thriller not without some comedy elements.

The outline of the plot. In the summer of 1939, Cambridge professor Smith, lovable, wise, but extremely absent-minded, takes to Nazi Germany a group of students for archeological excavations. But his secret mission is to organise escape of several concentration camp inmates. The students laugh at the strange behaviour of

the professor, but, having learned the truth, volunteered to help him. In other words, Leslie Howard updated Pimpernel from Revolutionary France to Europe at the brink of the Second World War.

The plot of the movie, especially the final dialogue between the professor and Gestapo General Von Graum, lights up the main feature of the “Pimpernel” character in the film: he tries to save people from the merciless machine of terror, whatever it may cost him [5].

Pimpernel as an allusive name appears in a number of contexts, sometimes unexpectedly. Let us look at several cinematographic examples.

In a comedy mystery film “They Might Be Giants” (USA, 1971) the plot is based on the main character, a judge Justin Playfair, insanely imagining himself Sherlock Holmes. His only friend, who doesn’t think he is mad, is an old bibliophile Peabody, who himself has a “secret personality”: Scarlet Pimpernel. In this case, allusion is focused on the double identity: “this is the mask – and this is the person”; but from the context of the two men relationships another inference can be drawn: Pimpernel is a sign of help in trouble.

Somewhat unexpected allusions to the same hero and his deeds can be seen in two of the episodes of the British TV series “Agatha Christie Poirot”. The episode “The Affair at the Victory Ball” is based on the short story under the same title. The main characters, private detective Hercule Poirot and his friend Captain Hastings, attended a costume ball. There is no description of the ball itself in the story, but in the film the characters are supposed to attend the ball in costumes of prominent persons. Poirot refuses; he regards himself a celebrity and goes to the ball as Poirot. But Hastings is dressed in 18th century fashion and quotes the line: “they seek him here, they seek him there...” Those who know Scarlet Pimpernel can recognise the character in Hastings’ disguise.

But a more meaningful episode, connected with the same fictional name, is “The Mysterious Affair at Styles”. Here again there is no such allusion in the book. During the Great War (1914-1918) Hercule Poirot becomes a refugee in England from war-torn Belgium; he walks in the forest with his fellow Belgians prompting them to speak English to show gratitude to the country which host so many of refugees. Then he points to a small red flower and says its name in Latin – *Anagallis arvensis*. This is Scarlet Pimpernel. You should know many facts to see the allusion, which is based on Hercule Poirot being a refugee in England, like those who fled the French Revolution and the Nazi Germany; this is homage to brave and generous people, who risked their lives to save those in trouble.

To sum up, every national literature develops its own system of allusions; it is the task of translators to be aware of them, to recognise and to find ways of rendering their implied meaning.

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FABLE METAPHORICAL IMAGES IN NIKITA KHRUSHCHEV'S TRANSLATED MESSAGES

Abstract. The article provides a comparative analysis of Russian fable metaphorical texts employed in Nikita Khrushchev's political discourse: his speeches (delivered during his two official visits to America in the late 1950s) and his memoir manuscript with their English translations. The corpus linguistics methodology is applied to identify proverbial sayings. A thorough consideration of etymology and cultural connotations of the selected idioms is given. Of special interest are the insights into the commonalities and differences of the analyzed paremias in the languages in question.

Keywords: comparative analysis, fable metaphorical image, speech of N. Khrushchev, political discourse, translation.

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БАСЕННЫЕ МЕТАФОРЫ В ПЕРЕВОДНОМ ТЕКСТЕ ПОСЛАНИЙ НИКИТЫ ХРУЩЁВА

Аннотация. Статья посвящена сравнительному анализу русских басенных метафор, актуализированных в политическом дискурсе Н. С. Хрущёва: его выступлениях во время официальных визитов в Америку в конце 1950-х годов и мемуарах, а также способов их перевода на английский язык. Для выявления пословичных высказываний используется методология корпусной лингвистики. Обсуждается этимология и лингвокультурологические особенности идиом. Особое место отводится обсуждению сходств и различий анализируемых паремий в рассматриваемых языках.

Ключевые слова: сравнительный анализ, басенная метафора, высказывания Н. Хрущёва, политический дискурс, перевод.

It is generally accepted that metaphors are a figurative means of world perception by speakers of different languages and cultures. They give a visual representation of people's mentality being part of their linguistic picture of the world. A frontal interlingual comparison is widely recognized as one of the ways that enables linguists to identify commonalities, as well as dissimilarities of metaphorical images in different languages.

There is a long tradition of utilizing proverbial heritage in various modes of communication. Undoubtedly, fable metaphorical images “still play a significant role in today’s speech where they continue to be used to moralize, to instruct, to advice, and to reflect on everyday occurrences” [1, p. 58]. And this is definitely true in relation to political discourse.

There is some evidence that metaphorical proverbial language has become part of Nikita Khrushchev’s oral speech and quite certainly of his written style [2]. The Soviet leader has made frequent use of pithy sayings in a very straightforward fashion as a means of argumentation, didaction and characterization. Inasmuch as there does not seem to be any research specifically covering the employment of fable paremias by the Russian politician, the present study aims at filling this gap. Thus, the paper deals with the examination of fable metaphorical images in parallel corpus compiled of Nikita Khrushchev’s original public speeches (made during his official trips to the USA in the middle of the 20th century), as well as his celebrated memoirs, and their English renditions.

Fables are the most ancient literary genre in which cats have long “settled.” Traditionally, in fables, feline mammals personified such human vices as avidity, slyness and perfidy. It has been noticed that zoomorphic metaphors were frequently used by many famous political figures in their oral and written communication. The following case is a good illustration of it. This is Nikita Khrushchev’s recollection of the discussions concerning the war in Egypt in 1956. In his attempt to reveal the American government’s true colors and impure intentions, as well as to criticize the conduct of international politics, the author cited a paremia “А Васька слушает, да ест” (lit. “Vaska listens, but keeps eating”) from Ivan Krylov’s fable “The Cat and the Cook.”

It is noteworthy that this feline idiom is known to many peoples, both Slavic and non-Slavic. There also exists an English counterpart “He listened to advice but did what wasn’t nice” [3, p. 240]. However, the interpreter preferred to transfer the Russian paremia by way of literal translation, probably, for the sake of keeping a vivid image of a cunning representative of the cat family with a traditional Russian name:

Они выступают в печати, осуждают нападение Франции, Англии и Израиля на Египет. А, как говорится, «*Васька слушает, да ест*» [4, p. 343].

In statements to the press they are condemning the attack by Britain, France, and Israel on Egypt. But as the saying goes, “*Vaska listens but goes on eating*” [5, p. 814].

The proverbial expression “львиная доля” / “lion’s share” traces back to Aesop’s fable “Lion, Fox and Eagle.” There is a view that, on the one hand, the paremia is the result of the “contamination” of the most ancient oriental parables which reflect the association of a lion with power and strength. On the other hand, it is a constant source of the development of these ideas into fables among different peoples. In Russia, it is Krylov’s popular fable “Lion on the Hunt.”

The Russian idiom is assumed to have been borrowed from the French language. The proverbial saying has full semantic equivalents in many European languages. Apparently, the topic of powerful men’s injustice has greatly occupied the world for so long. And it never ceases to be new, as evidenced by the citation of the

paremia in the following passages of Nikita Khrushchev's speech delivered at the session of the UN General Assembly on September 23, 1960 and in the politician's memoirs:

При этом в Конго, как и в других колониальных странах, *львиная доля* этого крайне низкого дохода присваивалась колонизаторами [6, p. 311].

And, at that, in the Congo, as well as in other colonial countries, *the lion's share* of this extremely low income was taken by the colonialists [7, p. 36].

Москва получала *львиную долю* капиталовложений [8, p. 672].

Moscow received *the lion's share* of capital investments [9, p. 255].

Probably, the Russian paremia "Посиди у моря,жди погоды" (lit. "sit by the seaside and wait for weather") arose in the days of the sailing fleet when one had to wait for a time favorable for navigation. The expression originally stressed the necessity to patiently wait for a good time for some business before God's providence. The image of the phraseological unit also reflected the ancient idea of a close relationship between work and time. However, the meaning of the idiom definitely contradicted the cultural attitude calling for activity, enterprise and resourcefulness while doing any business. In Russian culture, the image of a sitting man symbolizes inaction and idleness. The expression has been known at least since the 17th century. Krylov used it in his fable "The Bear and the Bees."

The next two cases dealing with Khrushchev's visits abroad (to Yugoslavia in 1955 and to America in 1959) are worth special attention. The structural and semantic transformed proverbial phrases of the original rhyming saying are utilized by the Soviet policymaker as a means of didaction and argumentation in his public speech, as well as in his memoir manuscript. The translators chose the adequate analogues that could transfer the original metaphorical images into the English language:

Тут некогда *сидеть у моря и ждать хорошей погоды* [4, p. 224].

We had no time *to sit by the seaside and wait for better weather* [5, p. 653].

Посидите у моря, подождите погоды [10, p. 261].

Go ahead, *sit by the shore and wait for fair weather* [11, p. 180].

The proverbial expression "из кожи лезть вон" (lit. "get out of the skin") is considered to be of East Slavic origin. The idiom is usually employed to criticize someone for making great efforts to reach any goals. However, the point should be made that the saying has a negative connotation. The paremia is associated with mythical ideas about werewolves who can shed their human skins and turn into animals. This idea from ancient times is also applied to angry people whose souls seem to be torn from their bodies. In Russia, the metaphorical saying is found in two Krylov's renowned fables ("Swan, Cancer and Pike" and "Squirrel").

In the contextualized examples below (related to foreign policy, as well as home affairs), the structural transformations of the traditional idiom are observed. As can be seen, although the modified Russian proverbial sayings are translated differently, both English analogues are lacking in somatic metaphorical imagery:

«...» чтобы народы не почувствовали облегчения, *из кожи вон лезут*, чтобы вновь и вновь отбросить мир назад, к мрачным временам [6, p. 290].

«...» so that the nations should not feel any relief, they *go all out* in order again and again to force the world back to dark times [7, p. 15].

«...» тот сам больше всех кричал, где надо и где не надо, *из кожи лез вон* в угождении перед Сталиным, арестовывая направо и налево и разоблачая «врагов» [8, p. 643].

Kaganoich shouted louder than anyone – when that was called for and even when it wasn't. He **turned himself inside out** to be of service to Stalin, arresting people right and left and exposing “enemies of the people” [9, p. 207].

The proverbial phrase “медвежья услуга” (lit. “the bear’s service”) can be traced back to Ivan Krylov’s fable “The Hermit and the Bear.” The fable has arisen on the basis of a humorous folk story about a hermit and a bear that kills a mosquito trying to help the man. The image of this phraseological unit correlates with the zoomorphic code of culture in which the bear (one of the most polysemantic characters of East Slavic mythology) occupies an important place being a totemic beast. It is reflected in Russian folklore where the animal acts as the master of the forest. The bear is symbolically associated with savagery, rudeness, clumsiness, indelicacy. The Russian idiomatic expression acts as a standard of an inappropriate and awkward attempt to help someone. This saying was employed by Khrushchev in his memoirs (when it comes to the signing of a peace treaty with Japan and the role of Molotov in this situation). But inasmuch as the mammal metaphor “disappeared” in translation, the image of the Russian proverbial phrase was not transferred into English:

Когда такой опытный дипломат, каким мы его считали, и вдруг оказал нашей стране *медвежью услугу* [8, p. 496].

He was such an experienced diplomat, we thought, and yet here he **was doing our country a disservice** [12, p. 689].

The components of the next phraseological unit under consideration correspond to the natural culture code. The Russian proverb “Кто в лес, кто по дрова” (lit. “Who goes to the forest, who goes for gathering firewood”) is about inept and irresponsible people who are not capable of doing something together because of their inability to work as a team. The paremia is an aphorism from Krylov’s fable “Musicians” where the discordant singing of the choir, consisting of tone-deaf singers, is characterized in such a way. In accordance with another version, it is a folk adage that became popular thanks to its use in Krylov’s fable. In Khrushchev’s memoirs, the traditional paremia is cited. It allows the author to express his disapproval of the way how the members of the Moscow Military Committee discussed serious issues at their meetings:

Все заговорили сразу, *кто в лес, кто по дрова* [8, p. 169].

Everyone started talking at once, completely **at cross-purposes** [9, p. 209].

The source of the Russian metaphorical comparison “вертеться, как белка в колесе” (lit. “spin like a squirrel in a wheel”) is Krylov’s fable “Squirrel,” where the animal runs along a spinning wheel, setting it in a motion but not moving forward at all. The phraseological unit goes back to the animalistic form of perception of the world. The image of a squirrel in a wheel is symbolically interpreted as “a movement without a movement” with the meaning of spending a lot of energy on any actions that bring one back to the starting position. This creates an idea of useless work which is often based on haste and excessive fussiness. The idiom acts as a standard of

an endless daily activity, as well as mindless worries and chores usually leading to fruitless results.

In his memoirs, reflecting on the issues related to the country's provision with bread and the creation of reserve grain procurements, Khrushchev used this comparative phraseological unit while describing people working in the agricultural sector. The zoomorphic image of the metaphor was kept in the English translation, though the wheel was replaced by the cage:

Природа каждый год вносит свои поправки, то позволяя чуть-чуть поднакопить зерна, то создавая такие трудности, что приходится нормировать хлеб. *Вертелись, как белка в колесе* [8, p. 712].

Nature introduces its corrections [into human plans] every year, now allowing you to accumulate, ever so slightly some reserves of grain, now creating such difficulties that bread rationing is necessary. And so we *ran on our tread mill, like a squirrel in a cage* [9, p. 312].

Thereby, fable proverbial texts continue to be effective images for a modern life. As it appears, though the metaphors cited in the paper are all identified as having general currency in Russian, some of them do not exist in other languages and cultures, thus challenging interpreters to transfer them from one language to another. Referring to a wide variety of political and social issues in his speeches and memoirs, Nikita Khrushchev addressed proverbial wisdom with a hope to be understood by people all across the globe. And it looks like he succeeded in communicating his fable metaphorical messages that still seem to be abundantly clear and well-heard in our rapidly developing digital age.

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SOME ASPECTS OF LINGUISTIC REPRESENTATION OF INTUITIVE UNDERSTANDING IN ENGLISH

Abstract. The article considers the means of linguistic representation of the concept “intuitive understanding” both at lexical and syntactic level. The basic constructions and cognitive metaphors are discussed. The author argues that it is the combination of lexical and syntactic means that makes the representation of the concept possible.

Keywords: intuition, understanding, cognitive metaphor, construction grammar, frame, impersonal sentence.

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НЕКОТОРЫЕ АСПЕКТЫ ЛИНГВИСТИЧЕСКОЙ РЕПРЕЗЕНТАЦИИ ИНТУИТИВНОГО ПОНИМАНИЯ В АНГЛИЙСКОМ ЯЗЫКЕ

Аннотация. В статье рассматриваются лексические и синтаксические способы вербализации концепта «интуитивное понимание» в английском языке. Приводятся примеры основных грамматических конструкций и концептуальных метафор. По утверждению автора, именно комбинация лексических и синтаксических средств делает возможным репрезентацию данного концепта.

Ключевые слова: интуиция, понимание, когнитивная метафора, грамматика конструкций, фрейм, безличное предложение.

The phenomenon of intuition has always interested philosophers, psychologists as well as ordinary people.

Nowadays, intuition is a popular concept, for example in business, when it comes to decision-making, or in everyday life, with social networks addressing the concept of insight every now and then.

In the present work we would like to analyze how intuitive understanding is represented in English. For this purpose it is necessary to determine basic characteristics of intuition through the analysis of its dictionary definition, consider the frame of UNDERSTANDING, and see how intuitive understanding is manifested, study the prototypical grammatical constructions used to express intuitive understanding and consider some cognitive metaphors underlying intuitive understanding.

Oxford Dictionary of Psychology defines intuition as “immediate understanding, knowledge, or awareness, derived neither from perception nor from reasoning” [1].

Intuition is also interpreted as a thinking process, “consisting in finding a solution to a problem on the basis of search guidelines, not connected logically and not sufficient for getting a logical inference” [2].

Thus, the phenomenon of intuition incorporates several aspects: firstly, the aspect of non-conscious processing, which means that intuition occurs with very little awareness about the underlying cognitive processes; secondly, automaticity or uncontrollability, because intuitive processing appears in the form of spontaneous and instantaneous ideas that cannot be deliberately controlled [3].

It is noteworthy, that according to George Lakoff, the thought process is mostly unconscious: one does not have immediate awareness of what is going on in one’s head. The basic rule of cognitivists is that 95 %, if not more, of all thought processes are unconscious, but they do shape and structure the conscious thought [4].

Thus, our task is to study intuitive understanding from the perspective of cognitive linguistics using two approaches – construction grammar and the cognitive metaphor – and determine how the core features of intuitive understanding, that is lack of awareness and control as well as spontaneity, are expressed in English at syntactic and lexical levels.

Intuitive understanding is part of understanding in general.

Therefore, if we represent UNDERSTANDING as a frame, we will be able to consider its slots, which are as follows:

- a cognizer – a person experiencing understanding;
- content – the object of understanding;
- an evidential source – the source of the content of understanding;
- medium – the means of transferring information.

All these slots are characterized by a set of parametric attributes. The cognizer is considered in terms of the following set of binary oppositions:

- active / passive role;
- need for / absence of special effort;
- presence / absence of special organ / tool of understanding;
- participation / non-participation of logic in the process of understanding;
- control / absence of control;
- volition / lack of volition.

The attributes describing the evidential source include:

- presence of an evidential source;
- absence of the evidential source.

The object of understanding is characterized as having a propositional or non-propositional nature [5].

Non-propositional objects of understanding include communication (both at signficative and denotative level), people, their states and relations, internal nature of things, events and phenomena, social phenomena, spiritual values.

Propositional objects of understanding are propositions that, at the syntactic level, have a prototypical expression in the form of sentential complement introduced by means of a complementizer “that” [6].

Accordingly, parametric attributes of the act of understanding can be described through the oppositions:

- 1) gradualness / immediacy of understanding;
- 2) understanding as a state / understanding as an achievement.

The obligatory elements that make up the core of the frame include the cognizer and the content.

Depending on the profiling / deprofiling of the various elements of the frame, understanding can be represented as RATIONAL, conscious or intuitive, unconscious.

Therefore, during the situation of INTUITIVE UNDERSTANDING we will presumably see the activation of the following parameters: passive role of the subject of understanding, absence of special effort, non-participation of logic, absence of volition and control over the process of understanding. Understanding tends to be instantaneous and can be interpreted as understanding-achievement. The object of understanding has a propositional nature.

The linguistic representation of intuitive understanding is possible due to the incorporation of verbs with particular semantics into special structures. We would like consider these constructions in more detail.

Particular kinds of syntactic constructions can contribute to deprofiling of the role of the cognitive subject and emphasize uncontrollability, suddenness and spontaneity of understanding.

In the structural representation of INTUITIVE understanding, constructions with the formal subject IT and sentential complement are common.

Traditional grammar treats the pronoun IT in impersonal constructions as semantically empty, having no real subject [7]. However, the cognitive paradigm allows a new way of looking at IT in the constructions in question. For example, according to N. D. Arutyunova, in the classical case, the subject of the personal sentence combines the roles of agent and source of force. Personal sentences are anthropocentric, while impersonal sentences are energy-centric. In the second case, some force is localized outside and inside a person. In the constructions with impersonal IT, the subject does not act, but is only a “carrier of influence from outside” [8, 9].

From the point of view of cognitive grammar, R. Langacker defines constructions with formal IT as the ones in which the trajectory status belongs not to the most active participant in the situation (which happens in a typical case) thus the cognizer is “defocused” if not specified. R. Langacker relates IT to a global, all-

encompassing environment, which can be mental, perceptual, emotive, social in nature) [10].

Consider the following examples extracted from the British National Corpus, distributed by the University of Oxford on behalf of the BNC Consortium [11]:

1. Years later, when she was studying at the London College of Fashion, it **clicked** that footwear could be more than a fetish. (2010 MAG HarpersBazaar)
2. Suddenly it **came home to** me with tremendous force that this was my last chance.... (C8D W_fict_prose)
3. The Queen had already heard rumours about the couple's problems – but it really **sank home** just a year ago when Sarah asked if she could talk to her about “a very personal matter”. (CH1 W_newsp_tabloid)
4. Then it **dawned on** her that Nathan's tone held bitterness rather than admiration. (H7W W_fict_prose)

As it can be seen, these constructions, when they include certain verbs in the main clause, are used to express lack of awareness and involuntariness, that is why we can say they are typically used representing intuitive cognition. The predicates used in this case may be both verbs of impact and verbs of motion (come (home), sink, enter, arrive) and illumination (dawn, flash).

Another way of defocusing a cognitive agent is to use nouns of abstract semantics, such as IDEA, TRUTH, UNDERSTANDING, REALIZATION, AWARENESS as a subject. In this case, one of the basic cognitive metaphors “ideas are (moving) objects” and “ideas are light-sources” also come into play:

1. Gaea healed – the thought **burst upon** him like sunlight through clouds. (1998 FIC Analog).
2. The idea **hit** her **like a thunderbolt** and she spun round. (G0P 216).
3. Everyone from the Queen to the servants thinks he's wonderful, thought Isabel, and a flash of awareness **rippled through** her. A sense of urgency, of impending loss, of... But fitzAlan spoke again before she could pin down the feeling.' (H94 W_fict_prose).
4. In that moment a realisation **dawned on** me: we weren't unlucky at all. (CL7 729).

As it has been already noted, the constructions discussed above have specific verbs as their predicates (i. e. the units with the initial semantics of movement, penetration, illumination, appearing, etc.) which together with the construction they are included into form several classes of cognitive metaphors, namely:

- impulse metaphor (burst on / upon, click, drop (down) to, hit home, hit one, shoot, smite, strike one, strike on / upon, tumble to);
- container metaphor (come across, come over, come on / upon, come home to, cross one's mind, pop into, spring up, swim into);
- “emersion” metaphor (crop up, occur, rise up);
- “soak in” metaphor (seep in / into, soak in, sink in (into someone's mind), sink home)
- light metaphor (dawn on / upon one, see the light, flash on, flash across one's mind, have a flash of insight, come to one in a blinding flash) [5].

The data obtained confirms the main idea of cognitive linguistics, that the inner world of a person is modeled after the outer, material world. That's because bodily experience defines a thought, the mind is embodied and abstract concepts have metaphorical nature.

The perception and comprehension of all unobservable, "non-physical" abstract entities, in particular the phenomena of thinking and cognition, is permeated by "pre-scientific" and "naïve" notions.

To sum up, I would like to emphasize, that the representation of intuitive understanding and its features such as the passive role of the cognizer, absence of special effort, non-participation of logic, absence of volition and control over the process of understanding as well as immediacy becomes possible due to the incorporation of verbs with particular semantics into specific grammatical constrictions (namely, impersonal sentences with IT as a subject, or the sentences with nouns of abstract semantics as a subject).

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SOUND SYMBOLISM IN SPONTANEOUS WORD CREATION

Abstract. The article deals with the occasional words, created by the first and second year students and teachers of English, whose native language is Russian. Respondents were given 12 digitized pictures of non-existing creatures, so called

animals, drawn by children and their task was to nominate depicted creatures. The aim of this work is to consider occasional words nominated spontaneously from phonosemantic point of view. It's an attempt to check if created occasional words are phonosemantically charged lexis or not.

Keywords: sound symbolism, phonosemantically charged lexis, occasional words, word creation.

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ЗВУКОИЗОБРАЗИТЕЛЬНОСТЬ В СПОНТАННОМ СЛОВОТВОРЧЕСТВЕ

Аннотация. В данной статье представлены окказиональные слова, придуманные студентами первого и второго курсов, а также преподавателями английского языка, чьим родным языком является русский. Респондентам были даны изображения несуществующих, так называемых животных – существ, оцифрованных с детских рисунков, задачей было дать названия несуществующим созданиям. Целью данной работы является рассмотрение окказиональных слов, созданных спонтанно, с фоносемантической точки зрения. В работе даётся попытка выяснить, заряжены ли исследуемые слова фоносемантическими элементами или нет.

Ключевые слова: звукоизобразительность, фоносемантически заряженная лексика, окказиональные слова, словотворчество.

There are several principles and ways of nomination of objects and phenomena of surrounding reality in the theory of nomination. Sound symbolism or sound imitation is considered as one of them. Awareness of the importance of the problem of sound representation (iconicity of a sign), led to the creation of phonosemantics – a linguistic discipline, that studies the sound representation system of a language. “Phonosemantics” as an independent branch of linguistics originated at the intersection of phonetics, semantics and lexicology in the 1980s. The object of phonosemantics is the sound-imagery (i. e., onomatopoeic and sound-symbolic) language system. Sound representation (phonetic or primary motivation) is essential and relatively stable non-arbitrary connection between the phonemes of a word and the attribute of the denotation object (motive) that is the basis for the nomination. The purpose of phonosemantics is to study the relationship between sound and meaning in a word. There are three cases of connection between sound and meaning in a word. The first case is that of onomatopoeia, direct sound imitation. Onomatopoeia is a natural involuntary phonetically motivated by the connection between words and phonemes relies on sound basis for the nomination (acoustic) denotatum sign [1,

p. 76]. The second one is based on a transfer of association from one referent to the designated concept. The third case is based on similarity between designated concepts resulting in similarity in their sound form.

According to classification, offered by Russian phonosemantic school, iconic elements are divided into two groups – sound imitating and sound symbolic. S. V. Voronin, whose name is primarily associated with the science of phonosemantics in Russia, offered a comprehensive classification of iconic elements in a language and developed the complex method of identifying them [2]. Voronin's classification is based on the motif of nomination, which determines the nature of the primary motivation in the word. Primary motivation is based on two points: synesthesia and sound, “natural” associations genetically embedded in a person by nature itself. Similar phenomena are known to have similar acoustic characteristics. Safe phenomena are usually accompanied by low high melodic sounds. Conversely, dangerous life-threatening phenomena are most often accompanied by loud, low sounds. A person stores such associations in his or her subconscious and uses them in language. Hissing, whistling sounds and [ks] [r] are perceived by people as disturbing, scary, and the sounds “l”, “m”, for example, as safe, good. The phonetic aspect of the impact on the recipient implies the possibility of conveying various feelings through the use of words consisting of certain sounds and sound combinations, for example, the vowels i / e, the use of which creates the impression of fragility and lightness and the small size of the object (English little, tiny). Pejoratives (pejorative formations) are represented by labial and labialized phonemes (cf. English booby “boob”). An analysis of the designations for rounded in a number of unrelated languages shows that roundness is phonosemantically closely related to labiality (Russian “kolobok”, English “ball”) [2]. The identification criterion is the presence of a phoneme – a repeating combination of sounds which have similar meaning or the special derivational phonemic combinations called “phono-stem”. Following letter combinations can be mentioned as the examples of such phonostems: 1) *br* points to a breach, violent and generally loud splitting apart: break, breach, brook; 2) *cl* reflects adherence or retention: cleave, clay, climb, close, “almost all of which come from claudō.” 3) *wr* shows obliquity or twisting: wry, wrong, wreck, and wrist, “which twists itself and everything else in all directions.” [3, p. 32]. Thus, onomatopoeia (sound imitation) is what an action-subject, it's a sign of quality, sometimes the subject itself, reproducing sound, associated with it. Z. R. Fattojeva gives such examples: words for the sounds of water (babble, blab, flush, gurgle, gush, splash, etc.) Among sound symbolising words in most cases, there are verbs, often passing into nouns and interjections: crash, thump, flash, tick, tootles, suck, etc. Semantically, the words are adjacent to certain groups, in accordance with the sound source. Many verbs convey the sounds of a man in the process of communication and the expression of their feelings and emotions: bubble, giggle, grunt, grumble, mummer, titter, whisper, and others. There are the sounds of animals, birds, insects: buzz, cackle, croak, hiss, honk, moo, purr, roar, etc. There are many words that imitate the sound of metal and wooden objects: clink, tinkle, whack, whip, etc. Many researchers have proposed to classify the values the values of onomatopoetic words with a particular combination of letters, causing some association with their

pronunciation. There are also special combinations of English letters and associations caused by their utterance, but sometimes not all the words correspond to a specific value associated with any sound combination [4].

The largest number of sound symbolic words is present in texts of an expressive nature (children's literature, advertising texts), the productivity of phonostems in word formation is actively used in science fiction texts and even the texts we read and translate with our students at university contain the terminology with phonetically motivated elements. The present article deals with the words created by the 1st and 2nd year students as well as by teachers of English, the participants of the 3rd Research and Practice conference "Dialogue of generations", whose native language is Russian. They were asked to give the names to non-existing creatures digitized by Digital studio of Evgeny Baranov [5] from the pictures drawn by children. There was a project on the Internet made by some digital painters, who had painted creatures from kids' pictures and offered to imagine them as true existing animals. It was quite interesting and funny project. We tried to analyze the words created spontaneously from phonosemantic point of view.

Creature No. 1 (Fig. 1): Hornbrush, Nox, bat dragon, snow antler, Flying snow, Whighdrag, Dragofox, Freezox, Black duck, eaglofish, snowy, stork, snow-white dino.

As we see, when creating a new word respondents used such ways of a word formation as a) one component words: b) compounding (linking together two or more bases): horn + brush – both words aren't occasional words; c) compounding + abbreviation (shortening a word) whigh+drag – the 1st element is an occasional one, the 2nd one is made by clipping from "dragon"; *Freezox*, *Dragofox*, *eaglofish* – the last two examples are of great interest, they were both made with the help of a linking letter -o-, which is commonly used in Russian for word formation; d) making a word combination (adjective + noun): *bat dragon*, *Black duck*, *snow-white dino*; e) word combinations with suffixes: *snow antler* (snow ant + ler), *Flying snow* (fly+ing snow). There are nominatives based on the colour of given creature, but there is also the name containing black colour when the creature is of white colour. It shows that when giving names to creatures depicted in pictures, respondents did it spontaneously, using their own personal associations and feelings about the non-existing creature. f) rhyming: *Black duck* is arguably the only one which may be interesting from phonosemantic point of view and can be considered as phonosemantically charged word combination because of rhyme. Let's consider the first four of the words created spontaneously in details (Creatures 1-4 and Fig. 1-4), the rest ones will be considered in details in our further articles and also it can be made by the reader. There is a room for interesting thoughts (Creatures 5-12 and Fig. 5-12 respectively).

Creature No. 2 (Fig. 2): box fox, Orangesoftsign, Fox, Snowhorn, Foxbun, creepy nibbler, Earfox, Ballfox, Jellyfox, Spider-fox, Toothy fox, Toothy fox, fiery, foxy, frightening fox, sneilrofox.

a) one-component words: *Fox*; b) compounding: *Orange+soft+sign*, *Snow+horn*, *Fox+bun*, *Ear+fox*, *Ball+fox*, *Jelly+fox*; c) word combinations with suffixes: *creep+y nibbl+er*, *frighten+ing fox*, the name *Tooth+y fox* had been offered

by two different respondents; d) hyphenated words: *Spider-fox*; e) clipping + suffix: *firy* (*fire* + *y*), *sneil+ro+fox* f) suffix: *fox+y*; g) rhyming: *box fox*. Almost every new occasional word contains the word “fox” because the creature looks like a fox. Creation of such words as “earfox” and “spider-fox” is based on the parts of the creature’s unusual body. It’s interesting from phonosemantical point of view, that some names (box fox, Ballfox) have got labialized phonemes and the - o – sound which is about roundness and denote the objects of a round shape.

Creature No. 3 (Fig. 3): *Lolin*, *Nelo*, *Homooseal*, *Deeal* (deer+seal), *Big-eyed unicorn*, *Horned deer*, *Seadeer*, *Interesting Reindeer*, *o’dear!*, *moony wolf*, *deer goast*.

These examples are created also by the same types of word formation as compounding (*Seadeer*), clipping + suffix (*Deeal* (deer+seal)), suffix, word combinations with suffixes (*moony wolf*), rhyming, hyphenated words (*Big-eyed unicorn*), compounding + word combination (*Interesting Reindeer*), word combination (*Horned deer*, *deer goast*). We may assume that the names *Lolin*, *Nelo*, *Homooseal*, *o’dear* have phonetically charged elements (the -o- sound which is about round objects). The words *Lolin* and *o’dear* are worth paying attention to: *LOL* (laughing out loudly) + in which means that the creature is truly funny and *o’dear* (“O”– shaped deer or the deer with a round face).

Creature No. 4 (Fig. 4): *Honkypuf*, *Smiling sun*, *Sunet*, *Lion*, *weird but still*, *Sunnyon*, *Slion*, *Big Foot*, *bored sun*, *sunny circle*, *sunnylion*, *fursun*.

The names of the Creature number 4 in figure 4 mostly contain the word “sun”, because it is depicted as the sun itself. As for word formation types, they are the same as in abovementioned words: one or more component words, compounding, clipping + suffix, suffix, word combinations with suffixes, rhyming, hyphenated words. The words *Honkypuf* and *fursun* characterize the creature as a fluffy one.



Figure 1.



Figure 2.



Figure 3.



Figure 4.

Creature No. 5 (Fig. 5): *Lionsun*, *Toothwing*, *scary siberian deer man*, *Sunshion*, *Riptotack*, *Cutfly*, *Horned dragon*, *something radioactive*, *Dragonfly*, *dolphlyptor*, *dancing bird witeli*, *birdplane*, *corny*, *dinohorn*.

Creature No. 6 (Fig. 6): *White lamb*, *Fleshosheep*, *Sheepit*, *Demoaries*, *Cottoneep*, *Shat*, *funny sheep*, *ReverseSheep* , *Sheercle*, *Zebra*.

Creature No. 7 (Fig. 7): *rainbow horn*, *rainbow unicorn*, *Manucorn*, *Twisted*, *Cotton Candycorn*, *happy ant-unicorn*, *Woorn*, *Moonypony*, *Unimonbow*, *Devil*.

Creature No. 8 (Fig. 8): long-spotted, giraffe long, Girafluffy, Giraftower , Patopointy, Giraff, shriveled Melman, Giralong, Softraffe, Lamb.



Figure 5.



Figure 6.



Figure 7.

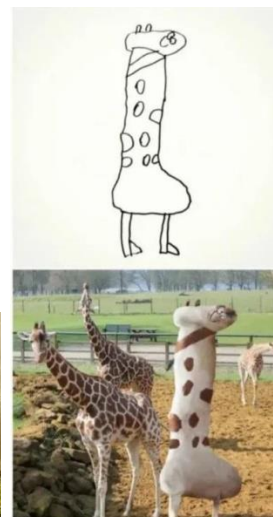


Figure 8.

Creature No. 9 (Fig. 9): Cactubear, FalseBear, Gawkyted, Turlink, round turtle, Barrel of bear, Bear, weird but still, Well-bear, Black, round bear, Firebird.

Creature No. 10 (Fig. 10): Hummingstick, Gipogriff, Tickytoon, funny hummingbird, hummingbigir, bird –insect, Bulbibri, hungry birds.

Creature No. 11 (Fig. 11): Mantis, Caesar, Premioclimb, SMM-Monkey, Impomoney, Demiguise, flying monkey, Monkey, weird but still.

Creature No. 12 (Fig. 12): Cail, Funny Cat, Butterstern, Spider-cat, LuntikShnuk, Catodragon, spider cat, DragonCat, Catflower.



Figure 9.



Figure 10.



Figure 11.



Figure 12.

The results of a slight analysis of the material considered above, have shown that respondents have used such types of word formation as: compounding, clipping + suffix, suffixation, word combinations with suffixes, rhyming, hyphenated words.

As we see, the phonosemantic theory works in a word creation, sound symbolic words and phosemantically charged elements have a great potential in nominating. Besides using the existing words, having based on the existing creatures' appearance, size and colour, respondents also used the sounds which they associated with the non-

existing creatures' size, their abilities and even personal traits according to their appearance. The results obtained in this article would be more definite and worthwhile if the words were created by English-speaking respondents. As most of respondents mentioned, it had been rather difficult for them to create new words in English and they assumed that it would have been easier and more pleasant to nominate depicted non-existing creatures in Russian. We will take into account everything said by respondents in our further works.

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MODERN TRENDS OF WRITTEN SPEECH

Abstract. The presented article examines the problems of writing skills acquisition in terms of language didactics. The authors analyse the main problems faced by students and teachers while learning the skills of academic writing at the university. On the basis of statistical and experimental data, the authors hypothesize an increase in the percentage of students with functional illiteracy and suggest ways to solve the problem.

Keywords: written speech, functional illiteracy, language corpus, academic writing, project method.

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СОВРЕМЕННЫЕ ТРЕНДЫ ПИСЬМЕННОЙ РЕЧИ

Аннотация. В статье рассматривается процесс и проблемы приобретения навыков письма с точки зрения лингводидактики. Авторы анализируют основные проблемы, с которыми сталкиваются студенты и преподаватели при овладении навыками академического письма в вузе. На основании статистических и экспериментальных данных авторы выдвигают гипотезу об увеличении процента учащихся с функциональной неграмотностью, а также предлагают пути решения проблемы.

Ключевые слова: письменная речь, функциональная неграмотность, языковой корпус, академическое письмо, метод проектов.

Most academic courses assess students' knowledge and proficiency through written assignments such as tests, course papers, essays, summaries, etc. However, we often encounter a situation where students do not have sufficient literacy for writing texts not only in a foreign language, but also in their native language. Over the past two years of online teaching and learning, it has become evident that the format of knowledge acquisition has already changed and will be changing even further. The importance of developing writing skills is difficult to overestimate, both for practical and theoretical training of future specialists in every area of scientific and industrial activity.

When using different types of learning platforms, students are usually asked to submit essays, abstracts, reports, etc. for assessment [1]. At the same time, the format of such tasks can be very different, as well as the teacher's understanding of the type of written work. It can also be radically different from university to university and even from subject to subject.

But the lack of clear criteria and definitions is only one side of the problem.

The widespread use of written language is associated with another interesting phenomenon, which is pointed out by both psychologists and sociologists. Instead of oral speech, new forms of written communication are often used – text messages, social networks and e-mail. Phone calls, meetings and personal conversations are gradually becoming a thing of the past. 2020–21 pandemic only accelerated the formation of this new culture of written communication. With each text and Facebook update, students become more familiar with written expression and gain skills in it. Today's students have more writing experience than ever before in the history of mankind.

However, when moving from texting to writing academic abstracts, presentations, and articles, even in their native language, students must learn to switch codes, using one form of writing for communication with friends and another for summary and analysis of information.

As Kristen Hawley Turner writes in her book "Code Switching: Switching from Text Speech to Standard English", students do know how to move from informal to formal conversation, changing their writing style as needed. "As digital natives who have had access to computer technology all their lives, they often demonstrate skills in these arenas that the adults in their lives lack," writes Turner [2]. Teachers should "instruct how to negotiate within a technology-based discourse using academic language" [2]. The teacher is assigned the role of introducing formulas, clichés and other elements and norms of academic writing into the student's language repertoire. Unfortunately, most of the teachers regularly point out some mistakes and do not mention (or do not find) others. As the English saying goes, the error is often in the eye of the beholder. Of course, students make mistakes, but they make no more mistakes than their parents, grandparents, great-grandparents did. Moreover, most of them have access to technology that allows them to write faster than ever. If Andrea and Karen Lunsford's findings about the average length of student papers hold true, today's students will graduate from universities with more pages of completed prose to their name than any other generation [3]. Thus, it becomes evident that it is not short, clip-like and precise writing that is dangerous,

but rather verbose, often incoherent and compiled writing. Perhaps it's the skills of editing – deciding what to say and what to delete – what students need more these days.

Unfortunately, the skill of editing cannot replace the skill of expressing one's own thoughts when writing final qualification and term papers, performing creative and research assignments. It is this skill, as it seems to us, that remains practically undeveloped among a significant part of graduates.

There are distance learning platforms (LMS) on which students post completed written work. This is a convenient and understandable system for monitoring knowledge and skills, as well as a generally accepted form of organizing independent work of students of any form of education. But the question of the independence and effectiveness of such work remains open. Whatever detailed recommendations may be attached to the task, what we get as a result is often far from ideal.

We analyzed more than 200 written works of students of three universities in Moscow and St. Petersburg majoring in three different areas and came to the conclusion that all the problems associated with the quality of the examined papers can be divided into two parts.

The first is content issues. Often, when writing a qualifying paper of any type – from a report to a diploma – students try not to create their own, but to disguise or paraphrase other people's texts. As a result, plagiarism sometimes reaches 99 %. At the same time, students often do not even think about either the legal or the ethical side of the issue. The driving factor is the desire to hand over the written task in time.

Another problem with the content of students' written works is the thoughtless compilation of pieces of text from various sources. As a result, we get stylistically illiterate, poorly readable, and sometimes even absurd texts.

Perhaps the source of the problem is even deeper and should be considered from the point of view of cognitive psychology. Over the past decade, functional (or cognitive) illiteracy has been a growing concern among specialists in the field of anthropology, psychology, and pedagogy. Back in the eighties of the last century, processes were noticed that indicated that universal literacy is not a guarantee of the development of the mental abilities of the human community. A number of studies have shown that in many cases, although people formally know how to read and write, they do not understand the meaning of the book or instruction they read, they cannot write a logically coherent text or analyze the information.

This indicates deeper disorders in the mechanisms of thinking, attention and memory. Literacy skills are measured with passage and question tests that assess comprehension skills such as the ability to extract details, understand the gist of a text, recognize inferences, and make predictions based on reading. If the above skills are not formed, then when writing, such people often do not struggle with incorrect spelling, but they cannot express their thoughts at all. A large part of the world's population does not have the ability to perform complex operations without a ready-made algorithm. They are not able to develop their own vision based on given data. Such functionally illiterate people are practically incapable of heuristic activity.

How acute is this problem? In 1985, an analysis was prepared in the United States, from which it turned out that from 23 to 30 million Americans are generally

illiterate, and from 35 to 54 million are semi-literate – their reading and writing skills are much lower than is necessary to “cope with the responsibility of daily life” [4]. According to the US National Center for Education Statistics, the proportion of adults whose writing and reading skills are below average was 43% in 2003. Below, on figure 1, the statistics about the number of American adults with a confirmed level of functional literacy is presented [4].

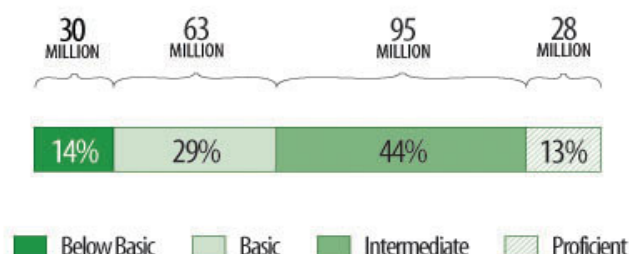


Figure 1. The number of adults with a certain level of functional literacy

The reports of the ministers of education of European countries confirm this trend. Thus, in Germany in 2012, 14 % of the adult population was recognized as illiterate, in the UK, according to the Ministry of Education, 22 % of high school graduates (16 years old) could not achieve a basic level of English proficiency [5].

Maybe the situation in Russia has a different vector of development? Alas, according to the 2003 statistical study, which was conducted on the basis of the graduating classes of secondary schools, only 36 % of students had sufficient reading skills, of which 25 % were able to perform only tasks of medium complexity, for example, to summarize information located in different parts of the text. But they didn't get the information given implicitly. A high level of reading literacy: the ability to understand complex texts, critically evaluate the information presented, formulate hypotheses and conclusions was demonstrated by only 2 % of Russian students [6].

However, in this article we do not set ourselves the task of a detailed analysis of the causes and consequences of this extremely disturbing phenomenon. But, exploring the trends and characteristics of modern written speech, we cannot but mention this, in our opinion, decisive factor. It is quite possible that many students use the strategy of copying and compilation when creating written texts not out of laziness, but because of functional illiteracy.

There are already a number of tests that help diagnose functional illiteracy: TOFHLA (Test of Functional Health Literacy in Adults), REALM (Rapid Estimate of Adult Literacy in Medicine), WRAT (Wide Range Achievement Test) and others [7]. We plan to explore the results of such testing of Russian students in near future.

But even now we can say that the problem undoubtedly exists and its influence is still difficult to assess.

Though spelling mistakes became rare, we noticed the same trend that was already recorded by American scientists – the use of automatic verification tools sometimes leads to the replacement of an incorrectly spelled word with another word

that does not correspond to the original intention and is often irrelevant to the given context.

We conducted a pilot study to find out whether the writing skill is the same for the first and second languages, or do the first and second languages have separate, independent mechanisms for the production of written speech? Oddly enough, these problems of insufficient writing skills are common for texts by one author, regardless of whether he writes in his native language or in a foreign language.

The experiment was staged with students of the Faculty of Linguistics of Moscow Synergy University (language level of B1–B2). It was proposed to write a 500-word essay in the classroom without using the Internet. The students were then asked to reproduce the same text on the computer. As a result, we revealed that the inconsistencies in the content of the works (numerous repetitions of the same thought, the lack of original approaches to solving the problem of discussion, commonplaces and banal examples) have not undergone any corrections. Grammar and spelling have improved significantly due to automatic checking, but errors have appeared in the coherence of the text and the transition from colloquial register to clericalism. In the control group, students of a non-linguistic university were given the same task in their native language, and the picture was exactly the same: the inconsistency of the content was preserved in the printed version of the text, while grammatical errors were mostly eliminated, though new stylistic errors appeared. Thus, the lack of skills for independent processing of information, critical analysis, and an analytical approach to completing a task represent the main problem of students' papers.

Is there any way out of this difficult situation, which, frankly speaking, we have created ourselves, not only exposing children to an unlimited stream of not always high-quality media content, but also sometimes mechanistically applying a rating system, requiring voluminous written assignments for each subject and for each term? How to avoid thoughtless cheating, a waste of time and resources of both students and teachers?

In our opinion, each side of this problem has its own solution.

First of all, it is necessary to form the internal motivation of the student. The rating system skillfully influences external motivation, but does not affect the deep levels, does not form interest, does not help in the distribution and ranking of goals and tasks. How to make the process of cognition internally important and truly necessary for the everyday existence of a modern young person?

For five years we have been engaged in project activities with students of both humanitarian and technical specialties. Over the past five years, students have presented more than 100 projects of varying degrees of complexity: films and speeches at international forums, articles, presentations, etc. More than 30 articles were published [8, 9]. Research topics are very different: "The problem of the common Slavic language", "Marine superstitions and supernatural phenomena", "The impact of natural disasters on the world economy", "Application of composite materials in shipbuilding", etc. Such a wide range of topics that students choose for their project work indicates that it is difficult to predict how students could apply the acquired knowledge, which question will launch the mechanism of analytical perception and transformation of knowledge. Therefore, if there is a slightest

opportunity to give students a right to choose the subject of their paper, it must be used. In addition, when developing their own project: creating questionnaires, forms, analyzing obtained data, the student develops internal motivation. If a student has something to say, the problem of plagiarism and compilation is solved by itself.

One more aspect of modern communication is connected with changes brought to human intercourse by the Internet, which shifted the accent from oral to written communication. It became evident in the course of pandemic driven long period of online education. Instead of speaking, new forms of written communication are often used – text messaging, social media, and email. Phone calls, meetings, and face-to-face conversations became impossible for a long time. With each text and Facebook update, learners become more familiar with and gaining skills in written expression. Students today have more writing experience than ever before in human history. But are they aware of those changes, do they really understand how much they write and what?

We have asked the students to evaluate their perception of the role of written speech in both everyday life and in academic purposes.

Students surprisingly mentioned that they consider writing to be gradually turning into an archaic instrument.

We conducted research among students of linguistics in order to identify their experience of written speech usage in the process of learning English. The study was conducted in the form of a survey. Students were asked to answer five questions and to write a short essay on the topic “*Why writing correctly and convincingly is essential?*”

The result showed the following:

1. *How many written papers did you write during this academic year (all academic subjects)?*

35 % of respondents wrote 1-2 papers in two months of training;

35 % of respondents wrote 3-4 papers in two months of training;

30 % of respondents wrote 6-7 papers in two months of training.

2. *What sources of information did you use?*

80 % of students used the Internet, electronic manuals, encyclopedias and online dictionaries;

20 % of students turned to paper publications.

3. *What is the scope of your work (number of pages for each paper)?*

50 % 3-4 pages;

30 % 8-10 pages;

20 % 15-20 pages.

4. *Do you remember the titles of each written work? List a few.*

All respondents indicated the names of 2-4 works in their answers.

5. *What are the most common mistakes you make?*

50 % of respondents indicated “incorrect use of vocabulary”;

40 % grammatical errors;

10 % spelling and misprints.

6. *How do you rate your own contribution to writing the paper on a scale of 1-10?*

40 % – 5;

35 % – 7;

25 % – 8.

In response to the final task, 80 % of students noted that they need writing skills to send messages and publications on social networks, 15 % of respondents wanted to avoid misperception of information by the addressee (for example, incorrectly used grammatical constructions may lead to misunderstanding of the content). Only 5% of the respondents plan to use those skills in their academic career.

70 % of students emphasized the fact that grammatical, spelling and lexical errors are very annoying when reading messages, publications, blogs, etc. on social networks, which makes reading unpleasant for them. So reading was mentioned by almost every student as a “proof” of writing. This fact makes it evident that for a learner perceptive skills are considered to be more valuable than productive.

The research showed that our perception of the changes in the sphere of communication tends to be based on the traditional model of face-to-face communication, whereas the fact is that we have already been transferred to a new multimodal way of “construction of meaning through multiple modes of communication suited to needs of different users”. So the knowledge representation became more complicated. It combines the resources of writing, as well as speech and still and moving images with navigation systems and layout patterns facilitating interaction. Quite often those ways are presented simultaneously so new challenges appear for the cognitive science specialists. It may well happen that the traditional division on productive and perceptive skills will (if not already have) become obsolete. More and more tasks, especially connected with research and cognition are reported in infographics, presentations or even video. Appearance of new knowledge bases like EcoLexicon are enhanced by the new knowledge representation techniques, which are based on specialized frames connected to concepts and enriched by images, animations, etc.

So, the study of the problems of written speech and the processes connected with the development of academic writing skills among students revealed a number of fundamental problems that relate to different areas of science – pedagogy, psychology, psycholinguistics and didactics, which only confirms the thesis that any knowledge in the era of postmodernism is born at the intersection of sciences.

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DIVERSITY IN TYPES OF ARTISTIC COMMUNICATION IN CONTEMPORARY ART

Abstract. Today, understanding of contemporary art is difficult for many viewers, because it requires the recipient (viewer) to be properly educated on aesthetics and history of art. In this regard, communication between the viewer and the artwork proves to be complicated and often results in misunderstanding or even unintentional destruction of art installations. However, there is hope that, with energetic educational effort taken by museums, contemporary art will have a methodological framework, pave the way to viewers and communicate with them adequately.

Keywords: contemporary art, installation, vandalism, museum, mystification, artistic communication

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СВОЕОБРАЗИЕ ФОРМ ХУДОЖЕСТВЕННОЙ КОММУНИКАЦИИ В СОВРЕМЕННОМ ИСКУССТВЕ

Аннотация. Понимание произведений современного искусства сегодня является для многих зрителей сложной задачей, поскольку требует от реципиента (зрителя) должной подготовки в области эстетики и истории искусства. В связи с этим коммуникация зрителя с художественным произведением оказывается затруднительной, часто приводит к ошибкам и даже ненамеренному разрушению художественных инсталляций. Однако есть надежда, что благодаря активной просветительской работе музеев современное искусство получит свою методологическую базу, найдет путь к зрителям и наладит с ними необходимый процесс коммуникации.

Ключевые слова: современное искусство, инсталляция, вандализм, музей, мистификация, художественная коммуникация.

Exhibiting of artworks at museums regularly involves intentional or accidental damage to the exhibits. For centuries, artworks have been confiscated, cut off and

destroyed for the reasons of religion, morality or politics. There are a lot of examples. Art historians know very well that in 1762 Charles III ordered the artist Raphael Mengs to remove from the royal collection and destroy nude paintings, in the monarch's opinion. Mengs, however, concealed them inside his house to later return them safe into the palace.

In 1913, a painting by Ilya Repin known as *Ivan The Terrible and His Son Ivan on November 16, 1581* was torn three times with a knife by an old believer iconoclast Abram Balashov. The artist in fact had to repaint the faces in the picture. In 1985, *Danaë*, a famous painting by Rembrandt displayed in the State Hermitage Museum, was also damaged by a radicalized fanatic. A Lithuanian resident Bronius Maigys who was later declared insane splashed sulfuric acid onto the painting and cut the canvas with a knife in two places.

It would seem that modern art museums and galleries have cutting-edge security systems at their disposal, which help prevent and promptly respond to any possible acts of attacking their exhibits by visitors. However, contemporary art dictates a different approach to how artworks should be displayed and how they may be interpreted by viewers. In his *Art After Philosophy* (1969), Joseph Kosuth writes that all art after Duchamp is conceptual in nature, because art exists only in the form of an idea [1]. While in the old days any unprepared individual getting a sight of an artwork could make an assumption (right or wrong) about what this artwork represented and, perhaps, even enjoy aesthetic pleasure, associative and polysemantic contemporary art that appeals to human erudition in many of its forms requires the recipient (viewer) to have good education in aesthetics and history of art.

According to some scholars, “any handicraftsman looking at a painting by Leonardo or Raphael would be amazed by the riots of color and the smooth color transitions. He would long remember Madonna's eyes directed towards infant Jesus or the face of Sebastian being pierced by arrows” [2, p. 13]. Therefore, the only evaluation criterion for such an untutored viewer was the pleasure enjoyed at the time when the viewer was contemplating a painting and “no special education was needed in order to understand the meaning of what was represented there” [2, p. 13]. Sometimes, however, “any handicraftsman” could be mistaken in his or her evaluation.

It would be appropriate to recall the lines from Karel van Mander's famous *Schilderboek (Book of Painters)*. They tell about how an ordinary peasant saw a painting by Cornelius Ketel (1548-1616) with *Danaë* receiving the golden rain. Since he understood nothing in iconography he thought that she was the Virgin Mary, while the flying cupid was an angel, and he said: “I'm betting this is the Annunciation with the angel of the Lord bringing the good news to the Mother of God” [3]. “He left being completely ignorant as he had been before” [3], van Mander writes. This story illustrates ignorance of the peasant who thought he was very knowledgeable about complicated Mannerism art. The peasant in this ironic story was not learned enough so that, using the present-day language, to accurately decode the painter's message. Contemporary art causes so deep abyss between the leaned artist and the layperson who is extremely unknowledgeable about art that the latter fails to decode the

message and the semiotic system itself remains beyond his or her understanding as well.

Indeed, 21st century news media are dominated by stories about how this or that artwork was accidentally destroyed or damaged during the cleaning procedure. For example, in 2004, a cleaner in London's Tate Modern thought that a fragment of the installation by German artist Gustav Metzger was a piece of garbage and threw it away. The exhibit was a bag filled with newspapers, cardboard and used paper and was part of the installation entitled *Recreation of First Public Demonstration of Auto-Destructive Art*. Along with the bag, the artwork included a nylon painting disintegrated by acid. The painter tried thereby to show that all paintings would be inevitably destroyed after the creation [4].

In 2011, an art installation by sculptor Martin Kippenberger was damaged by a cleaner in Dortmund's Ostwall Museum. The damaged artwork was called *When It Starts Dripping From the Ceiling*. It was meant to look like a 2m-high stacked tower of wooden slats. One of the supports was placed in a rubber trough with patina specifically applied to its bottom to imitate dry residue of water. It was the patina that was removed by the cleaner, because she probably thought she was doing her job [5].

In 2015, a cleaner destroyed the art installation known as *Where Shall We Go Dancing Tonight?* at the Museum of Contemporary Art in Bolzano, Italy, which consisted of cigarette butts, empty champagne bottles and confetti scattered over the floor. The meaning of the artwork allude to the age of hedonism and political corruption in Italy in the 1980s [6].

However, there are also other examples. They are based on art mystification with prankers adding some foreign items to exhibitions, which are taken by visitors (and sometimes museum personnel) for exhibits. For example, renowned Banksy has had several unauthorized displays in museum expositions, with some of them identified by staff only a few days later. In 2016, a pair of glasses left on a gallery floor in California as a prank was mistaken by the public for art [7]. In 2017, students of Scotland's Robert Gordon University left an ordinary pineapple on the table at the Look Again exhibition, which was soon placed into the glass showcase by the museum staff [8]. Meanwhile the artistic action of Kirill Smorodin, a Saint Petersburg resident who hung his portrait in the Military Gallery of 1812 at the State Hermitage Museum in the fall of 2021, was less successful. The museum filed a claim with the Prosecutor's Office in Saint Petersburg seeking to check whether the visitor's actions were "insulting the memory of the Defenders of the Fatherland" [9]. The performer was forced to apologize publicly.

Today, museums and exhibition spaces have come to be widely understood as a communication framework, which derives from the dialogue between the visitor and exhibits. And contemporary visitors of art galleries and museums, being full participants in this communication, learn this visual and spatial language. The above examples of people's behavior in the exposition space can be interpreted as an act of communication, although not always successful. If the viewers are not prepared to communicate with contemporary art, this may pose a problem. In her essay *Happenings: An Art of Radical Juxtaposition*, Susan Sontag, exploring the problems of Happenings, noted that even the prepared audience may not always quickly

distinguish the true reality from an artistic reality: “the audience of Happenings, a loyal, appreciative, and for the most part experienced audience, frequently does not know when they are over, and has to be signalled to leave” [10, p. 279].

Often, neither text explanations from artists or curators, nor art critics’ reviews can help this communication take place. The problem (or at least a significant part of it) seems to lie in the fact that most of the population lack proper education in the field of art in general and actual art in particular. However, today’s museums are increasingly seeking to take an egalitarian stand in relation to the public, attract the general public to their halls and carry out educational activities. For this reason, many of them are open until late for several days a week. Museums organize public lectures and multiple clubs and publish educational literature on art issues. In conclusion, I would like to quote Valery Turchin who wrote that “common interests and, in particular, attention to contemporary art stabilize society, while its accessibility democratizes. Moreover, people are forced to think that they cannot be and feel like modern people without knowledge of contemporary art” [11, p. 94]. We may therefore hope that contemporary art will have a methodological framework, pave the way to viewers and communicate with them adequately.

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CREATIVITY AS A CONDITION OF SELF-REALIZATION AND SELF-DEVELOPMENT. PERSONAL EXPERIENCE

Abstract. The article addresses the issue of creativity as a condition of personal development, self-realization and self-actualization. Different types of creativity and its components are discussed. The authors analyze the role of creativity in terms of their personal experience as well.

Keywords: creativity, a material or spiritual result, self-realization, creative abilities.

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ТВОРЧЕСТВО КАК УСЛОВИЕ САМОРЕАЛИЗАЦИИ И САМОРАЗВИТИЯ ЧЕЛОВЕКА. ЛИЧНЫЙ ОПЫТ

Аннотация. В статье рассматривается творчество как неотъемлемое условие личного развития, самореализации и самоактуализации. Авторы анализируют разные виды творчества и его составляющие, а также приводят примеры личного опыта реализации в творчестве.

Ключевые слова: творчество, материальный и духовный результат, самореализация, творческие способности.

We would like to tell about creativity. Creativity is a condition of personal development, because the function of personal self-realization and self-actualization is realized during the creative process. It has always been important and is relevant just now.

Creativity is a mental process of creating new values, as a continuation and replacement of a child's game. Activity is always aimed at a material or spiritual

result. Creativity, being, in its essence, a cultural and historical phenomenon, has a psychological aspect – personal and procedural. It is assumed that the subject has abilities, motives, knowledge and skills, thanks to which a product is created that is distinguished by novelty, originality, and uniqueness.

Some important points for the formation of the creative activity of the individual are as follows:

1. The manifestation of creative abilities in a person is personally indirect, i. e. its psychological and pedagogical “history” of development is a kind of key that opens the manifestation of creative activity, covering all aspects of existing knowledge, skills and life experience, i. e. personality manifests itself in creative activity. This determines the relationship and interdependence of personality traits and creative processes.

2. The most important component of the creative process is the intellectual activity of a person, manifested in a creative initiative. Naturally, the level of creative activity is associated with the personal characteristics of a person, and often the nature of the course of mental processes in a person predetermines the level of manifestation of activity [1].

Creativity is the process of creating qualitatively new unique values by a person or a group of people. The result of creativity can be both a material object (a picture, an invention or a book) and an intangible object (an innovative idea in a certain field of knowledge, a piece of music or a scientific theory). Everyone has creative abilities, but most people very rarely use and develop them in everyday life.

Types of creativity are not limited by the narrow boundaries of any particular area of human activity. On the contrary, people can realize their creative abilities almost anywhere.

In the modern world, there is a variety of types of creativity. For example, *production creativity* is aimed at optimizing the manufacturing process of industrial products and reducing production costs; *scientific creativity* plays an important role in the development of all branches of science by generating innovative ideas; *legal creativity* helps to improve the existing rules for regulating relations in the state and society; *business creativity* has a clear focus on the end consumer of goods and services and is an important tool in the competition; *philosophical creativity* affects the most important ideological aspects of human life, provides people with new opportunities for comprehensive spiritual development; *artistic creativity* is the most important part of the process of creating unique works in painting, sculpture, graphics and all other areas of art, and also contributes to the emergence of new styles and genres; *musical creativity* serves as the basis for the emergence of new or artistic interpretation of old musical compositions; *sports creativity* helps the athlete achieve the best results in competitions, set records and receive well-deserved awards; *military-tactical creativity* is aimed at achieving victory over the enemy with minimal losses of manpower and military equipment; *children creativity* stimulates the all-round development of the individual [2].

The issue of creativity was covered in great detail in his scientific works by Lev Vygotsky, the famous Soviet teacher. He noted that it doesn't even matter

whether the object of creativity exists in the real world, or whether it is just a mental and sensual construction in your head – it is still a product of creative activity [3, 4].

Why is a person creative?

The reasons may be different. For example, a person feels that it is in creativity that he or she fulfills him -or herself, or it is a kind of rest, an outlet, a way to escape from reality, or it's just that it's best for him or her, and that's how he or she earns money, or he or she wants to make the world a better place, to help someone with the creativity, or to convey some important thought, some kind of morality or it is just a coincidence, and you just need to give him or her something creative.

I would like to tell you about how I started to draw. As a child, I went to a drawing circle. Then for many years I could not draw, I studied, a family appeared, family responsibilities. After some time, when the children grew up, free time appeared, I again wanted to draw. I really wanted to somehow realize myself in a completely different kind of activity. Nine years ago, by chance, I came to the drawing school for adults. Since then I have been painting in oils. I like to paint nature, still life, animals. Basically, I copy paintings by artists, but in the end of the work turns out to be different, with its own additions. I completed a pencil drawing course to understand the texture and shape of objects at the same school. In the process, we were taught to understand composition, color combination, we examined and studied paintings by famous masters. The world has completely changed for me, sparkling with new colors and images. I really like to draw and constantly gain new knowledge and skills.

But at the heart of all these motivations is one thing: creativity is a way of communication between the world and man. The world communicates itself to a person, immerses him or her in different situations – a person reacts to this, a person absorbs it – and gives feedback in the form of creativity. And the world is already reacting to this creativity. There is an endless interchange that will not end as long as humanity is alive.

How to follow a dream?

The goal should lead to a change in lifestyle for the better, making it more fulfilling and vibrant. It is worth it to fight for it with all your might and soul. When you understand what you want from life, start acting decisively and boldly.

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THE RESOURCEFUL STATE OF A WOMAN

Abstract. In a modern world a woman has a lot of responsibilities. Besides working to make her living, she needs time for her family and taking care of the comfort in the house as well as for staying in harmony with herself and her desires. In order for a woman to have time to complete all tasks and be in a good mood, she needs to be in a resourceful state. This article discusses practices that help a woman to be in a resourceful state.

Keywords: resourceful state, practice, emotions, spiritual state.

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РЕСУРСНОЕ СОСТОЯНИЕ ЖЕНЩИНЫ

Аннотация. В современном мире очень много обязанностей возлагается на женщину. Кроме работы ей необходимо уделять время семье, следить за

уютом в доме и при этом оставаться в гармонии с собой и со своими желаниями. Для того чтобы женщина успевала выполнять все задачи, быть в хорошем настроении, ей необходимо быть в ресурсном состоянии. В данной статье приведены практики, которые помогают женщине быть в ресурсе.

Ключевые слова: ресурсное состояние, практика, эмоции, духовное состояние.

In a modern world a woman has a lot of responsibilities. In addition to job, she needs time to devote to her family and both for taking care of the comfort in the house and staying in harmony with herself and her desires at the same time. In order to be able to perform all these tasks and be in a good mood it is necessary to be in a resourceful state.

Resourceful state is a totality of spiritual and physical energy, a sense of inner balance with which a person can fully live and achieve his / her goals. It is important for everyone to be in a resourceful state, regardless of whether it is a man or a woman. However, a woman is more susceptible to emotions, rapid change of mood and hormonal body malfunctions, so above all to be in a resourceful state is much more necessary for women.

What is the danger of losing a resourceful state? If a woman does not replenish the resources, then first we may notice her bad mood, then poor health, and then she may lose her taste in life altogether. In addition to the fact that a woman's eyes stop shining, her skin begins to look dull and health problems begin, there is a sharp deterioration in the quality of life. All of this can lead to terrible consequences. For example, depression.

All of this can be avoided if a woman begins to take care of herself. Everyone knows that it is necessary to drink plenty of water, exercise, lead a healthy lifestyle and sleep. This is true, but in addition to this, it is vital to pay attention to your emotional state.

To do this, you can incorporate some practices into your life:

1. The famous practice of "Morning Magic". To perform this practice, you need to get up 40 minutes earlier than usual and perform several tasks during this time:

- take a contrast shower;
- perform the "free writing" technique;
- have breakfast using beautiful dishes (it's very important to start your day beautifully);
- write down your goals.

And only after completing all these tasks you are ready for your work.

2. Clearing up the space. This practice helps to get rid of unnecessary or old things that clutter up the space and possibly carry unnecessary memories. It is necessary to clean the space at home every two months and let in new energy. To do this, take a large garbage bag and put things in it that are no longer needed. This can be worn shoes, dresses of the wrong size, which have not been put on for a long time, old cosmetics. It is necessary to throw out more than 30 things at the rate of one room. It is also important to clean your cell phone, delete unnecessary numbers,

messages, photos, videos and old notes. In this way, the space around will be clean and ready for new energy; it will also maintain a cozy, pleasant atmosphere at home and order which is important for any woman [1].

3. Making wishes. This practice is famous mainly among women and children, as they are the ones who believe in miracles. Every woman should have a beautiful notebook where she should write her dreams (Fig. 1). The more desires women have, the more interesting and beautiful their life is.

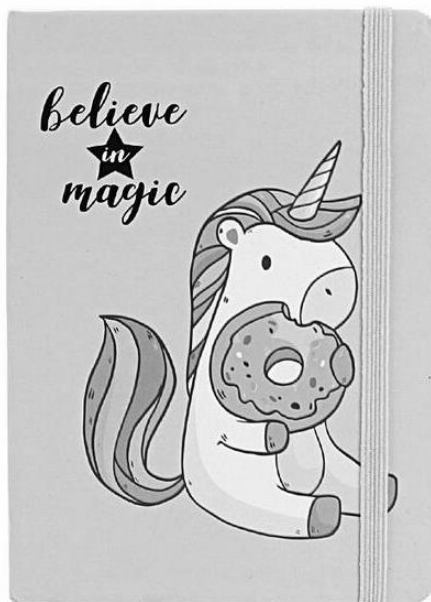


Figure 1. Wishing notebook

4. Keeping a notebook with plans. It is very important for every woman to plan meetings with friends, family vacations, vacations to the sea, visiting theaters and museums. All this can be written in a notebook with plans.

Also, every woman should be sure to have something on the list of interesting places that she would certainly like to visit. And in case she has some free time or she is in a bad mood, she can immediately choose from this notebook an idea for her pastime.

5. Gratitude practice. This practice is best done in the evening before going to bed, when the day is already over. For this practice, it is also helpful to have a notebook, in which it is necessary to write more than five messages of thanks for the past day. One can start, for example, to thank for good weather, for finding five rubles in the street, for having wonderful children or parents, or maybe just for a favorite cat or dog to meet at home after work. Most often it is the practice of gratitude that helps to improve the mood if a person is in a difficult life situation.

In addition to all of the above practices, it is primarily important for a woman to know how she needs to rest in order to be filled with new strength and energy. For each woman it can be a different. For example, it can be yoga, meditation and massage, reading books, watching movies, visiting spas, meeting with friends or going to museums, theaters or stores. It's all individual and each woman has to figure out for herself what suits her most.

In order to be in a resourceful state it is also necessary to be attentive to your environment, avoid people who are not happy, avoid people who are constantly whining, stop talking to people who are constantly jealous and wishing only bad things to people around.

If there are failures, it is important to support yourself, by buying some small gifts to yourself, please yourself and remember your past achievements.

It is also important for a woman to do nice things every day in addition to the obligatory ones. For example, to draw, read or dance. Such practices charge a woman with positive emotions, supply with more energy, and, consequently, the main tasks are carried out faster and more effectively [2].

If a woman is in a resourceful state, she is considered to be more attractive to the opposite gender. Resourceful women are happy women; they attract interesting people, good luck, as well as gifts and money.

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VIOLIN ART PLAYING: EDUCATION, PROMOTION, PERFORMING PRACTICE

Abstract. The main subject of this article is a field of classical violin career from the first steps to the top of the most brilliant concert halls. The author touches upon some differences in violin career approach in our country and abroad.

Keywords: violin, performing, art, practicing, classical music.

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ИСКУССТВО ИГРЫ НА СКРИПКЕ: ОБУЧЕНИЕ, ПРОДВИЖЕНИЕ, ИСПОЛНИТЕЛЬСКАЯ ПРАКТИКА

Аннотация. Предметом написания статьи является сфера профессиональной деятельности классического скрипача от первых шагов до самых престижных мировых сцен. Затрагиваются различия в подходах к построению профессиональной карьеры скрипача в нашей стране и за рубежом.

Ключевые слова: скрипка, исполнительское искусство, обучение, классическая музыка.

The way of classical violin player has been always considered as one of the most difficult but at the same time one of the most honorable ways in the field of classical art performing.

The art of violin virtuosos dates back to XVIII-XIX centuries when the greatest violinists gave their breathtaking concerts. Among them there were such well-known names as G. Tartini, A. Vivaldi and, of course, N. Paganini who left us lots of incredibly difficult violin compositions [1].

In the XIX century violin widely spread as the main instrument of symphony orchestra and the necessity of its professional learning became more and more obvious. Some methodical works appeared and then in Russia the violin class was opened by Leopold Auer, who became its first professor [2].

There were a lot of brilliant performers in his class and among them were J. Hefetz, M. Polyakin, E. Zimbalist, M. Elman and others. But in the XX century many of them became successful performers not only in Russia but abroad because of historical and political situation.

In the XX century the art of violin became one of the ways to show the world the magnificence of the Soviet system. Special Secondary Music Schools were opened in Moscow and St Petersburg. Only the most gifted children could enter them and study the art of music playing. Many of them were really brilliant performers such as D. Oistrach, L. Kogan, A. Shtilman, P. Hirshhorn and many others.

One of the most outstanding violin schools was opened in Odessa by P. Stolyarsky. He brought up a great number of excellent violin players as he always realized the scale of each child's talent and knew how to organize the way of constant training and practicing as an exciting adventure.

In the middle of the XX century Soviet violinists were well-known all over the world; they began to win all the most serious and the most prestigious competitions in Europe and, of course the International Competition named after P. Tchaikovsky.

The situation started changing in 1990s and then in the first decades of the XXI century. The level and motivation of many students began to decrease. From my (and

not only my) point of view the reason was in the difficulty of the learning process, especially the necessity of combining special professional and general educational programs, plenty of various requirements, the necessity of passing all final exams after the 9th and 11th grades. Because when a person is exhausted it's impossible to produce something outstanding and brilliant.

From the other hand, the policy of many competitions has become more dishonest: the members of the jury were deeply interested in their students' promotion. Among other drawbacks there is the number of health professional diseases: backaches because of carrying heavy schoolbags and permanent standing, headaches and nervous illnesses because of constant stress.

It may sound strange, but in our country self-promotion is considered to be unacceptable. Only school teachers have the right to recommend you to participate in concerts and competitions and only their recognition is considered the most respectful and reliable. In other world the situation is completely different [3]. They have no such strong restrictions for children of young age but when they become teens they are taught everything very seriously. The main difference in such approaches is the quality of sound and total interpretation of musical pieces. Foreign performers sound freer; there is enough air in their playing. Their manners are more stylish, more emotional and artistic.

From my point of view and partly my own experience, the reason is that they respect and appreciate themselves since their childhood. Only a free and independent person can be a real artist who can lead and captivate the listeners and spectators.

Another important point is the ability to combine different genres and styles. Nowadays it's absolutely unacceptable to be just a player in a strict suit or black and white dress. You need to present a sort of a show. That is why it's absolutely necessary to include such subjects as stage moving, some kind of choreography, acting skills, interview practice, even the art of dressing and make up. And of course the main key to success is friendly, positive atmosphere, enough facilities and equipment, the ability to choose the way of training and no fear of making any mistakes. That is why the best thing is to travel around the world, to exchange professional experience, to take part in different master-classes, to be an open-minded person ready for the constant developing and improving not only in technical field but in art in its broadest sense.

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LA SÉMANTIQUE DES IDIOMES MÉTÉOROLOGIQUES EN FRANÇAIS

Annotation. L'article traite les unités phraséologiques du domaine météorologique dans la langue française. Le but de l'étude est de décrire la signification linguistique et culturelle des idiomes français qui comprennent les noms des phénomènes météorologiques.

Mots-clés: une unité phraséologique, un idiom, les unités phraséologiques avec les noms de phénomènes météorologiques, l'aspect linguistique et culturel.

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SEMANTICS OF PHRASEOLOGY WITH THE “WEATHER” COMPONENT IN FRENCH

Abstract: This article deals with phraseological units with the component “weather” in French. The aim of the study is to describe linguacultural significance of the French phraseological units with the names of weather phenomena.

Keywords: phraseological units, idiom, phraseological units with names of weather phenomena, linguacultural aspect.

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СЕМАНТИКА ФРАЗЕОЛОГИЗМОВ С КОМПОНЕНТОМ «ПОГОДА» ВО ФРАНЦУЗСКОМ ЯЗЫКЕ

Аннотация. В данной статье рассматриваются фразеологические единицы с компонентом «погода» во французском языке. Цель исследования – на материале французских фразеологизмов, включающих названия погодных явлений, представить фразеологические единицы с наибольшей лингвокультурной значимостью.

Ключевые слова: фразеологические единицы, идиома, фразеологизмы с названиями погодных явлений, лингвокультурологический аспект.

Le but de cet article est de montrer la spécificité de la vision nationale du monde à travers la considération des idiomes météorologiques français.

Selon V. S. Arutyunyan: «La langue est une fenêtre sur la perception nationale et la vision du monde, derrière chaque unité de laquelle se trouve le monde entier, révélant une vision du monde particulière du peuple ethnique, formée sous l'influence de certains ou d'autres événements historiques nationaux et perspectives culturelles et ethnographiques» [1]. Kirillova N. N. décrit la relation entre la phraséologie et la pensée, la mentalité du groupe ethnique: «La phraséologie, en tant que partie de la langue commune, est issue de la vie sociale d'un certain groupe ethnique. Sui generis: il contient des traits caractéristiques de sa mentalité. Dans ce domaine, les «stéréotypes sociaux» sont importants, c'est-à-dire les opinions répétées et largement utilisées dans la société. Les tournures stéréotypées sont considérées comme des empreintes culturelles et linguistiques stables» [1]. L'étude de l'aspect linguistique et culturel des unités phraséologiques est basée sur la méthode de superposition des champs thématiques et sémantiques de Kirillova N. N. et les publications scientifiques de Varzinova V. V. [2].

L'objet de notre recherche est la sémantique des unités du groupe thématique «Météo».

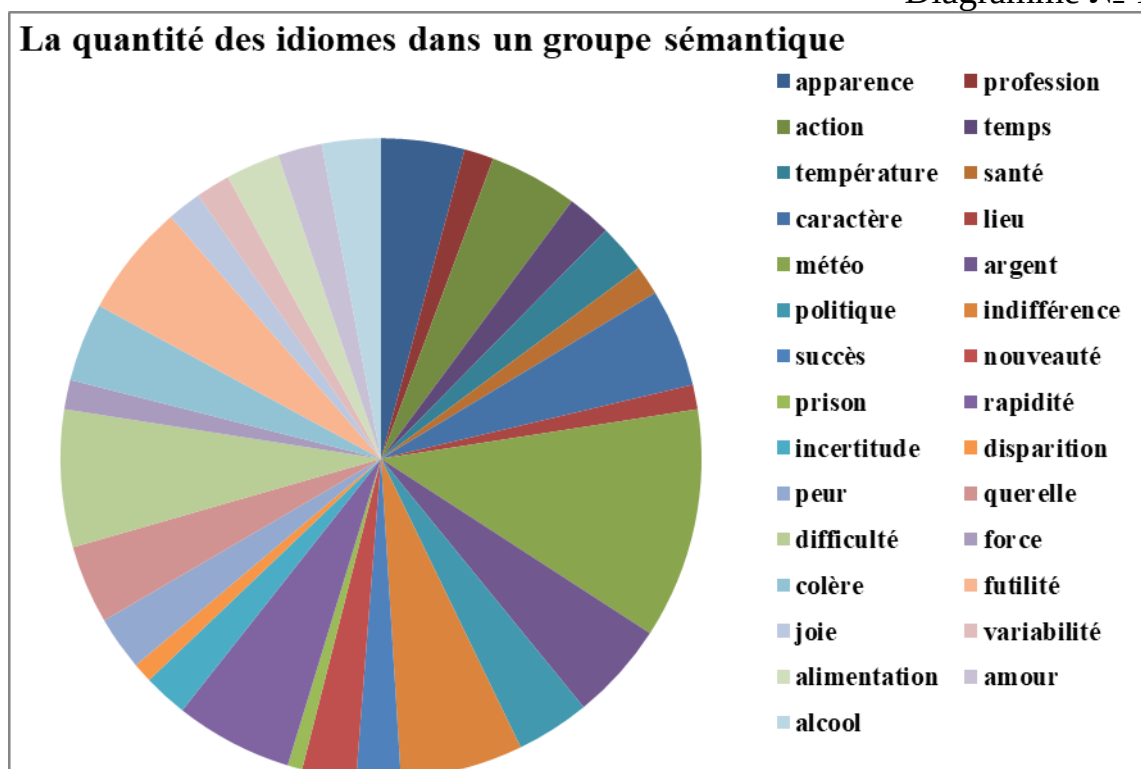
Le but est d'étudier les caractéristiques sémantiques des idiomes météorologiques. Afin d'atteindre ce but, il est nécessaire: d'identifier des idiomes météorologiques; faire leur classification thématique; analyser la sémantique des idiomes météorologiques; révéler les caractéristiques ethno-culturelles des unités phraséologiques liées en se basant sur la méthode de superposition des champs thématiques et sémantiques de Kirillova N. N.

Le matériel de recherche est pris du dictionnaire phraséologique français-russe [3]. 405 expressions phraséologiques, réunies par le groupe thématique «Météo», ont

été collectées. Ces idiomes comprennent les unités lexicales suivantes: 1. mots désignant les éléments: air, eau; 2. mots signifiant les phénomènes naturels matinaux: aube, rosée; 3. mots signifiant le temps: nuage, brouillard; 4. mots pour désigner les précipitations: pluie, neige, gelé, averse; 6. mots exprimant les phénomènes optiques dans l'atmosphère: aube, arc-en-ciel; 7. mots exprimant les phénomènes atmosphériques destructeurs: trombe, tornade, ouragan; 8. mots pour désigner les caractéristiques du temps: froid, chaud, frais, humide; 9. mots pour désigner les phénomènes hivernaux: glace, neige, grêle, gelé.

Sur la base des idiomes collectés, les groupes lexico-sémantiques suivants ont été identifiés:

Diagramme № 1



On a identifié 29 groupes lexico-sémantiques. Chaque groupe lexico-sémantique comprend de 4 à 47 unités. Les plus nombreux sont: «Météo» (47 unités), «Difficultés. Échec» (27 unités), «Indifférence» (25 unités).

Considérons les unités phraséologiques les plus frappantes dans certains groupes des unités phraséologiques avec le composant «météo».

Les significations des unités phraséologiques appartenant au groupe sémantique «Succès» sont basées sur l'image du vent aidant les marins et les pêcheurs dans leur métier: «avoir le vent en poupe {ou dans le dos})), «partir avec un bon vent», «avoir vent et marée», «être au vent de sa bouée», «être dans le vent», «bon vent!». La situation prépositionnelle a été reportée au monde humain, ce qui a donné lieu à des expressions phraséologiques décrivant le succès, la chance.

L'expression «où sont les neiges d'antan» a été créée par le poète français François Villon dans son poème «Ballade des dames du temps jadis» et ensuite fixée dans la langue sous la forme d'un proverbe. Une situation spécifique du monde matériel – la neige qui fond irrévocablement – a servi de base à un idiomme exprimant

l'irréversibilité du temps et l'impossibilité de revenir dans le passé. Cette tournure phraséologique est rentrée dans l'expression «faire cas de qch comme des neiges d'antan».

L'expression idiomatique «tonnerre de Dieu» fait partie d'un certain nombre des unités phraséologiques: «tonnerre de Dieu», «survint une averse du tonnerre de Dieu», «de tonnerre de Dieu», «au tonnerre de Dieu», «coup de tonnerre», «mille tonnerres!», tonnerre de Brest!», «attirer le tonnerre», «sang et tonnerre!». L'examen du phraséisme «tonnerre» a montré que l'image du tonnerre dans la pensée des Français est souvent corrélée à la description des phénomènes négatifs.

Le groupe sémantique «Calme. Indifférence» est uni par les phraséismes désignant les phénomènes météorologiques «froids»: glace, froid, neige. D'où les expressions telles que «cela ne me fait ni froid ni chaud», «ne pas être chaud», «n'être ni chaud ni froid», «à froid», «il est d'un froid glacial», «il y a du froid entre eux», «battre froid à qn», «être, rester de glace», «jeter de la glace sur», «être de glace (être {ou rester} de glace)», «se faire de glace», «silence de glace» «laisser tomber la neige», «faire cas de qch comme des neiges d'antan». La réinterprétation métaphorique des phénomènes météorologiques «froids» a servi de base aux expressions phraséologiques décrivant la froideur, l'indifférence, le calme. La sphère des relations humaines, à savoir la sphère des querelles et de l'inimitié, est transmise par les expressions phraséologiques suivantes: «rompre/fondre/ briser la glace», «être à la glace avec qn», «à cet été sur la glace». Ainsi, l'image de la glace est fixée dans la conscience des Français comme un symbole d'hostilité. Le mot «soleil» est à la base des expressions phraséologiques telles que: «avoir du bien au soleil (posséder des biens immobiliers)», «adorer le soleil levant (demander grâce à une personne qui entre au pouvoir, qui gagne du pouvoir)», «soleil levant». Ainsi, dans ces unités phraséologiques, «le soleil» a une large signification symbolique. V.M. Roshal écrit : «Le Soleil est l'un des douze symboles du pouvoir, le symbole de base de l'énergie créatrice. En tant que source de chaleur, le Soleil représente la vitalité, la passion, le courage et la jeunesse éternelle. En tant que source de lumière, elle symbolise la connaissance et l'intellect. Dans la plupart des traditions, le Soleil est un symbole de la masculinité. Le Soleil est aussi la vie, la vitalité, le caractère incarné de la personnalité, le cœur et ses aspirations. [4] Le soleil est également un symbole de la grandeur royale. Dans la culture française, l'image du soleil est étroitement liée au nom du roi Louis XIV, qui a acquis pendant son règne le surnom de Roi-Soleil (Louis XIV Le Roi Soleil). L'expression «le soleil d'Austerlitz» est également devenue idiomatique et désigne un symbole de la victoire militaire et la grandeur de l'armée française.

Il est à noter qu'une seule unité phraséologique formée avec le lexème «arc-en-ciel» appartient au groupe sémantique «Difficultés. L'échec». La caractéristique de l'arc-en-ciel – long, multicolore – est devenue la situation prépositionnelle pour la création de l'unité phraséologique «passer par toutes les couleurs de l'arc-en-ciel 1) être grandement effrayé 2) passer par des épreuves sévères, traverser le feu et l'eau et les tuyaux de cuivre». La situation imaginaire: passer par toutes les couleurs de l'arc-en-ciel, a obtenu l'association avec le passage de l'homme à travers de nombreuses difficultés.

La vitesse, le caractère changeant, la mobilité du vent donnent naissance aux idioms décrivant les phénomènes de la vie quotidienne et les traits de caractère humains: «rapide comme le vent», «quel bon vent vous amène? (quel vent t'a apporté?; quelles fortunes ?)», «le vent tourne (le vent tourne {ou a tourné})» , «comme la plume au vent ((être) comme la plume au vent)», «bon vent!», «brasser du vent».

Il convient de noter que les lexèmes désignant les phénomènes météorologiques, qui ne font pas partie du vocabulaire courant, mais sont utilisés dans des sphères étroites et spécifiques, ne sont pas entrés dans la phraséologie. Par exemple, «cyclone», «avalanche» ne sont pas utilisés dans la phraséologie.

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REMARQUES SUR L'ENSEIGNEMENT DE LA GRAMMAIRE ET DE LA LANGUE FRANÇAISE

Annotation. Il s'agit dans cet article de la critique en France de la grammaire

traditionnelle, du développement des méthodes directes de l'enseignement, de la grammaire de la langue écrite et de la langue orale.

Mots-clés: grammaire traditionnelles, méthodes directes de l'enseignement, grammaire de la langue écrite et orale.

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SOME REMARKS ON TEACHING GRAMMAR OF THE FRENCH LANGUAGE

Abstract. The article deals with criticism of traditional grammar in France, the development of communicative teaching methods, the grammar of written language and oral language.

Keywords: traditional grammar, communicative teaching methods, grammar of written and oral language teaching.

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НЕКОТОРЫЕ ЗАМЕЧАНИЯ ПО ПОВОДУ ПРЕПОДАВАНИЯ ГРАММАТИКИ ФРАНЦУЗСКОГО ЯЗЫКА

Аннотация. В статье речь идет о критике во Франции традиционной грамматики, о коммуникативных методах обучения, о грамматике языка письменной и устной речи.

Ключевые слова: традиционная грамматика, коммуникативные методы обучения, язык письменной речи, язык устной речи.

L'enseignement de la langue française se renouvelle sans cesse. Auparavant, l'enseignement de français était étroitement lié à l'enseignement de la grammaire, dite la grammaire traditionnelle.

L'échec des méthodes traditionnelles a souvent été imputé à l'abus qu'elles faisaient toujours de la grammaire. Le rôle de la grammaire dite traditionnelle a été contesté.

La grammaire traditionnelle française utilise souvent des schémas et des catégories plutôt conçus pour présenter la grammaire latine. Ainsi, la présentation des

formes grammaticales en paradigmes, l'opposition excessive entre morphologie et syntaxe et cetera.

Ces attaques, dont l'enseignement de la grammaire ou par la grammaire ont fait l'objet, peuvent être classées sous deux rubriques: on a contesté d'une part la valeur scientifique de la grammaire, d'autre par son utilité pédagogique. D'un côté les linguistes ont reproché à la grammaire d'être souvent aussi inexacte que dogmatique.

De l'autre côté, certaines pédagogues ont nié qu'une théorie grammaticale, vraie ou fausse, puisse servir à apprendre une langue étrangère.

Les grammaires, à l'avis de leurs critiques, beaucoup plus normatives que descriptives, présentent une accumulation de règles et de contre-règles. À peine l'étudiant a-t-il appris la règle qu'il doit apprendre l'exception, puis l'exception à l'exception.

On reproche aussi les grammaires de manquer de rigueur et, par conséquent, de classer les éléments grammaticaux selon des critères hétérogènes, par exemple, les classement des parties du discours, des conjugaisons, des divers pronoms. Les grammaires mélange souvent la forme et le sens, l'important et l'accessoire, des états et des niveaux de langue différents (langue contemporaine et langue classique, langue parlée et langue écrite, usage courant et usage recherché).

On critique les grammaires parce qu'elles sont trop analytiques et pas assez fonctionnelles: isolant les éléments du langage au lieu d'en faire ressortir le jeu relationnel, elles ne font le plus souvent que découper, disséquer la langue, alors qu'elles devraient en illustrer le fonctionnement dynamique.

Cette critique de l'apprentissage stérile de règles grammaticales a tout d'abord entraîné le développement des méthodes directes, puis la mise au point d'exercices grammaticaux qui, sans le détour des règles théoriques, permettent de faire acquérir aux étudiants les structures fondamentales de la langue qu'ils étudient.

C'est enfin un principe d'économie qui a joué en faveur de la méthode directe contre la grammaire traditionnelle. Que l'on songe à toutes les connaissances grammaticales que suppose la construction d'une simple phrase comme "Il n'a pas de vin sur la table"! Il s'agit de connaissances du présentatif "il y a", règles et la place de la négation, emploi du partitif, élision du partitif et cetera.

On comprend aisément que les professeurs préfèrent enseigner directement ce type de phrase en situation sans attendre que l'étudiant soit en mesure d'appliquer consciemment des principes abstraits à l'élaboration des phrases pareilles.

Le français pour la profession à l'Université doit s'adresser à ceux qui désirent continuer leur apprentissage de la langue en vue d'une utilisation dans une contexte professionnel. Cela suppose un certain stade de maturité intellectuelle et impose le recours occasionnel à la réflexion sur l'activité de parole: regroupements et classifications raisonnées, mise en évidence de tel trait spécifique de la langue. Pour le français, cette spécificité portera souvent sur les différences de fonctionnement entre système oral et système écrit et sur les particularités des divers usages: familial, standard ou recherché. Le passage au français écrit chez les étudiants se fait plus tard que l'approche orale, afin que le fonctionnement du système grammatical oral soit bien fixé avant que viennent s'y ajouter les distinctions orthographiques.

Il s'agit de proposer une série d'exercices portant sur la grammaire, le

vocabulaire, ainsi que des exercices de compréhension de textes auditive et de production écrits, de compréhension écrite.

Il y a un certain nombre d'idées de bon sens qu'il n'est pas nécessaire d'aller chercher chez les linguistes, même si ceux-ci les confirment.

Par exemples, certains ne voient pas la différence entre le français oral et le français écrit. Mais il y a les autres qui vont jusqu'à penser qu'il y a deux langues françaises en présence, un code écrit et un code oral, dont les règles et le fonctionnement ne sont pas toujours parallèles.

En français les différences entre l'oral et l'écrit sont assez grandes, notamment en ce qui concerne la grammaire. Dans la langue orale, les mots sont plus longs, ce sont les *mots phoniques* qui soudent au mot du lexique les petits mots grammaticaux qui le précèdent et qui, souvent, donnent seuls les indications grammaticales dont on a besoin. Par exemple, les “e” muets, les “s” muets et les désinences muettes des verbes ne jouent plus aucun rôle. Il y a donc moins de marques grammaticales que dans l'écrit et ces marques sont différentes.

La langue orale comporte des indications grammaticales que la langue écrite ne possède pas. Ainsi une simple intonation permet de transformer une phrase énonciative en phrase interrogative. D'une manière générale, le rythme et l'intonation ont une valeur grammaticale.

Si l'on étudie la conjugaison des verbes du point de vu de l'oral, on s'aperçoit tout d'abord que c'est beaucoup plus le pronom sujet que la termination des formes verbales qui donne l'indication de la personne.

Du point de vu de la prononciation, des formes telles que: *je parle, tu parles, il parle, ils parlent, je parlais, tu parlais, il parlait, ils parlaient*, c'est-à-dire les trois personnes du singulier et la troisième personne du pluriel, sont, en effet, identiques. Dans un enseignement de la langue orale, on reconnaît les formes verbales d'après les sujets et notamment grâce au pronom.

La distinction entre un français écrit et un français parlé est récente et jusqu'à ce moment contestée. S'il peut, en effet, apparaître artificiel d'opposer fondamentalement une langue parlée et une langue écrite, on doit tout de même reconnaître que les deux formes se composent d'un certain nombre de types d'emploi, les uns fort caractérisés, d'autres plus ambigus et moins nettement marqués.

Les progrès technologiques ont contribué considérablement au renouveau pédagogique. Les professeurs ont vu apparaître des moyens techniques formidables qui les ont aidés à moderniser leurs enseignement, mais il faut rappeler que la seule apparition de ces moyens n'a pas résolu tous les problèmes. Il n'existe pas de mécanique ni de recette magique qui permette d'apprendre sans peine une langue étrangère. Il n'existe pas de moyens d'apprendre une langue étrangère sans comprendre les particularités et la diversité de son fonctionnement.

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**APPLICATION CREATIVE DE LA PLATE-FORME DE BLOG DANS
LE PROCESSUS D'APPRENTISSAGE DE LA COMPETENCE
DE LA PAROLE ORALE ET ECRITE DANS UNE LANGUE ETRANGERE**

Annotation. L'article discute récemment sur Internet, mais déjà des plates-formes de services sociaux très populaires tels que des blogs. À ce jour, ils sont considérés comme l'un des moyens principaux de communiquer et d'expression de soi sur le réseau. Des tentatives ont été faites pour révéler les caractéristiques des technologies de blog pédagogiques ayant un plus grand potentiel méthodique. Leur utilisation intégrée est un moyen efficace d'améliorer les compétences dans tous les types d'activités de parole dans la formation de la compétence de communication des langues étrangères. À cet égard, il y aura une caractéristique des blogs du point de vue de leurs avantages dans la résolution des tâches éducatives. En particulier, l'utilisation de blogs comme moyen de développement de la parole orale et écrite sera envisagée. La création d'un modèle hypothétique d'utilisation des blogs dans l'enseignement résoudra le problème de l'absence de communication orale dans la pratique de l'enseignement des langues modernes. Montrant les moyens d'appliquer des blogs pour travailler avec des étudiants d'universités. L'attention est attirée sur les possibilités de blogs lors de l'organisation de l'interaction de l'enseignant et des étudiants dans le processus éducatif. La pertinence du sujet est due à la propagation d'Internet et du fait que les possibilités de blogs dans l'enseignement ne sont pas développées et ne sont pas suffisamment développées .

Mots-clés: éducation, langue étrangère, plate-forme de blog, discours oral et écrit, compétence.

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**CREATIVE APPLICATION OF THE BLOG PLATFORM IN THE PROCESS
OF LEARNING THE SKILL OF ORAL AND WRITTEN SPEECH IN A
FOREIGN LANGUAGE**

Abstract. The article discusses blogs as social network platforms, which have recently appeared on the Internet, but have already become quite popular. To date, they are considered as one of the main ways of communication and self-expression on the network. Attempts have been made to reveal the features of educational blog

technologies that have great methodical potential. Their integrated use is an effective way to improve skills in all types of speech activities in the formation of foreign language communicative competence. In this regard, a characteristic of blogs from the point of view of their advantages in solving educational tasks will be given. In particular, the use of blogs as a means of development of oral and written speech will be considered. The creation of a hypothetical model of using blogs in teaching will solve the problem of the lack of oral communication in the practice of modern language teaching. The ways of applying blogs to work with students of universities are shown. Attention is drawn to the possibilities of blogs when organizing the interaction of the teacher and students in the educational process. The relevance of the topic is dictated by the spread of the Internet and the fact that the possibilities of blogs in teaching are not developed sufficiently.

Keywords: education, foreign language, blog platform, oral and written speech, competence.

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КРЕАТИВНОЕ ПРИМЕНЕНИЕ БЛОГ-ПЛАТФОРМЫ В ПРОЦЕССЕ ОБУЧЕНИЯ НАВЫКУ УСТНОЙ И ПИСЬМЕННОЙ РЕЧИ НА ИНОСТРАННОМ ЯЗЫКЕ

Аннотация. В статье рассматриваются недавно появившиеся в сети Интернет, но уже достаточно популярные платформы социальных сервисов, такие как блоги. На сегодняшний день они воспринимаются как одни из главных способов коммуникации и самовыражения в сети. Предприняты попытки раскрыть особенности образовательных блог-технологий, которые обладают большим методическим потенциалом. Их комплексное применение является эффективным способом совершенствования умений во всех видах речевой деятельности при формировании иноязычной коммуникативной компетенции. В связи с этим будет дана характеристика блогам с точки зрения их преимуществ в решении образовательных задач. В частности, будет рассмотрено использование блогов в качестве средства развития устной и письменной речи. Создание гипотетической модели использования блогов в преподавании позволит решить проблему нехватки устного общения в практике современного преподавания языка. Показаны пути применения блогов для работы со студентами вузов. Обращается внимание на возможности блогов при организации взаимодействия учителя и обучающихся в учебном процессе. Актуальность темы обусловлена распространением Интернета и тем фактом, что возможности блогов в преподавании не разработаны и не освоены в достаточной мере.

Ключевые слова: образование, иностранный язык, блог-платформа, устная и письменная речь, компетенции.

Au stade actuel de la formation en langues étrangères, il est difficile d'imaginer la situation dans laquelle le processus éducatif réussirait sans utiliser les technologies d'information et de communication les plus diverses. Pour une maîtrise réussie de toute langue étrangère, il semble nécessaire de développer des compétences de la parole des étudiants. L'importance du développement de la compétence communicative dans le processus d'apprentissage d'une langue étrangère ne fait aucun doute. Dans le même temps, une emphase excessive est précisément sur la composante communicative du processus d'apprentissage dans une langue étrangère, elle ne permet souvent pas de porter une attention suffisante au développement d'un aspect tout aussi important de la compétence linguistique – le développement des compétences en écriture. À ce stade du développement des technologies de l'information, il existe une grande variété de services sociaux pouvant être utilisés à des fins de formation: il s'agit de blogs, de sanglots, de wiki, de podcasts, de Twitter, de Youtube, ainsi que de toutes sortes de signets.

Les blogs deviennent l'un des moyens de communication les plus activement développés. Les blogs appellent des sites Web contenant des enregistrements publiés régulièrement et d'autres informations, des commentaires auxquels peuvent laisser n'importe quel blog de visiteur. Ils sont souvent appelés journaux réseau ou journaux de réseau. Grâce à la simplicité des blogs, la possibilité de placer les informations les plus différentes, l'ouverture des blogs est populaire auprès des couches les plus différentes de la population. Récemment, les blogs ont commencé à être utilisés activement à des fins éducatives.

La mise en œuvre du blog dans le programme augmente les compétences utilisateur des étudiants. Ils organisent une page Web sur laquelle vous publiez des informations sur vous-même, des liens vers des sources utiles sur le réseau, des images et d'autres informations. Structurellement, le blog consiste en un texte principal, c'est-à-dire Messages de l'auteur en ligne appelé « Post » et commentaires sur ce message. Pour discuter du blog peut être attiré par la composition maximale des participants (camarades pour le travail académique de différentes universités).

L'utilisation du blog peut être effectuée à la fois dans le public et à la maison. Blog, essentiellement, est l'une des sources les plus intéressantes de matériel de formation pour la formation de la parole écrite. L'utilisation de blogs dans le curriculum n'est pas seulement la source du langage vivant, moderne, mais contribue également à l'amélioration des compétences des utilisateurs des étudiants. Chaque étudiant inspiré par l'expérience d'autres blogueurs peut prendre l'initiative et devenir un blog actif de blogs à la maison, partager des informations sur lui-même sur sa propre page Web, fournissant ces informations à tous, ainsi que de recevoir les commentaires des lecteurs à leurs messages. Ainsi, un blogueur novice ne fait pas que grandir un cercle d'abonnés, mais également un désir de créer de manière indépendante un contenu intéressant. Pour attirer un public étranger, un blogueur peut également changer la langue de ses messages en allant en anglais, en français ou à toute autre langue.

D'autre part, les blogs (souverains) peuvent être appliqués avec succès dans le processus éducatif sous la direction de l'enseignant. P.V. Sysoev note un certain nombre de propriétés didactiques des blogs, qui revêtent une importance fondamentale dans le cadre du développement d'une technique d'apprentissage des langues étrangères via des technologies de blogs: publicité, paternité, modération (capacité à modifier et à supprimer des enregistrements, ce qui permet de suivre les progrès de chaque étudiant), informations: en texte, graphique, forme audio et vidéo [1]. De plus, P.V. Sysoev note que les propriétés didactiques allouées de la technologie de blog jouent un rôle important dans le développement des compétences de lecture et d'écriture [2]. Une expérience similaire de partage d'informations dans diverses langues étrangères contribue au développement des compétences linguistiques et à augmenter le niveau de motivation.

L'utilisation de blogs dans le processus d'apprentissage génère des conditions idéales pour créer un portefeuille en ligne qui reflète des informations sur les réalisations personnelles des étudiants pendant une certaine période. Les classifications de blog présentées dans la littérature spéciale sont très diverses. Cependant, la classification des blogs dites académiques ou des blogs est d'un grand intérêt pour notre étude, qui peut être utilisée dans le processus éducatif, auxquels les variétés suivantes peuvent être attribuées. Blog d'un enseignant (géré par l'enseignant lui-même, qui accueille des devoirs, ainsi que des matériaux supplémentaires pour les travaux de cours).

Le blog de l'enseignant comprend:

- programme de cours;
- devoirs;
- liens vers des ressources d'information de référence;
- liens pour former des ressources Internet;
- tâches de communication;
- des textes authentiques supplémentaires d'un caractère de pays;

Le blog de l'étudiant:

- informations sur vous-même (passe-temps, passe-temps, etc.);
- mode vidéo;
- commentaires sur les notes de collègues d'étudiants;
- blog - portefeuille électronique;

Le blog pédagogique est conçu pour effectuer des tâches plus complexes:

- créer des quêtes Web;
- participation à la discussion, débat;
- une suggestion visionnée la vidéo. Films, matériel de formation supplémentaire.

Il convient de noter que tous les blogs, à l'exception de la variété de classifications, il existe plusieurs caractéristiques stables: elles sont de nature personnelle, visant la société socialement et ont une caractéristique temporaire.

A.A. Poletaev dans son recherche [3] est dédié à étudier le rôle des blogs dans le processus d'apprentissage des compétences de discours écrit. Il parle d'un certain nombre de fonctions de blog pédagogique qui contribuent au développement des compétences de la parole écrite. Le chercheur souligne une telle fonction de blogs qui

reçoivent les examens d'experts étudiant à un message écrit spécifique immédiatement avant sa publication, ce qui permet à l'élève de modifier le fragment de texte si nécessaire. Créer des textes apprendre à l'apprentissage au temps des chances comme devoirs. Et le soutien méthodique de l'étudiant est effectué à distance par l'enseignant. Commentaires sur son message écrit L'élève reçoit avant sa publication. Cela lui offre une opportunité supplémentaire de se familiariser avec les commentaires critiques des experts. Et des erreurs spécifiées par la compétition aideront les élèves à corriger de manière indépendante les lacunes avant la publication du texte et la réception des hautes marques.

Pour obtenir un examen, le texte écrit est entré dans la boîte de dialogue pour ajouter un nouvel enregistrement, après la demande de rappel en cliquant sur l'icône de blog d'apprentissage correspondante. Après la mise en œuvre de cette opération, l'expert recevra une déclaration écrite par courrier électronique de l'étudiant et sera en mesure de la renvoyer au destinataire après avoir examiné le travail. En tant qu'experts, il est conseillé d'attirer des étudiants plus forts pour la messagerie mutuelle. La possibilité d'utiliser des enseignants comme éditeurs n'est pas non plus exclue.

Aussi A. A. Poletaev note également l'efficacité de l'utilisation d'une organisation d'informations hypertextes qui nous permettent de combiner des textes électroniques au moyen de liens hypertextes. Cette fonction offre la possibilité de surveiller l'authenticité des arguments et des faits référencés par l'apprentissage. Le mode de la fonction qui fournit des commentaires sur le blog pédagogique, contribue à la mise en œuvre et à la maintenance des commentaires de l'enseignant avec les étudiants individuels et le groupe. dans son ensemble. Ainsi, les étudiants ont la possibilité de participer à une discussion ouverte et un stimulus supplémentaire émerge d'utiliser les moyens de langue la plus efficace d'exprimer leurs pensées par écrit. Selon A.A. Poletaev, la création d'une enquête sur Internet est également une condition favorable pour l'élaboration de compétences de discussion par écrit dans un environnement virtuel, car elle contribue à nourrir les commentaires des autres participants et à renforcer l'interaction entre les étudiants.

L'expérience de l'éducation est dans les écoles et dans les universités. Certains de leurs partisans suggèrent même que les blogs éducatifs sont souvent plus efficaces que les aides et conférences méthodologiques du papier. Malgré l'expérience positive de ce travail, un tel point de vue est controversé, car le travail de l'ordinateur a à la fois les avantages et les inconvénients. Nous ne devons pas oublier que le travail avec un livre affecte moins la vision que le travail de l'écran du moniteur et la communication vivante ne pourra remplacer aucun blog. Cependant, il est sans doute nécessaire d'utiliser des travaux sur des blogs comme l'une des formes d'activités éducatives. À cet égard, des changements importants surviennent dans l'enseignant. Dans les conditions de l'environnement éducatif de l'information, l'enseignant sera:

- préparer des matériaux éducatifs et méthodologiques sous forme numérique;
- appliquer les développements avec des collègues de l'université et au-delà;
- encouragez les étudiants à étudier dans différentes conditions: au lycée, au-delà, dans un environnement réel et virtuel (en ligne).

L'utilisation d'un environnement virtuel enlève la pince psychologique, donne une opportunité étudiante de se sentir comme des complices actifs du problème en discussion. Plus faible aura également la possibilité d'effectuer la tâche avec une vitesse individuelle. Les fonctions présentées du blog pédagogique et de leur adaptation méthodologique à la lumière de la formation de la parole écrite de langue étrangère suggèrent l'existence d'étudiants. L'utilisation de presque chaque fonction suppose la présence de retour d'information.

Ainsi, pour atteindre les objectifs souhaités dans le processus d'apprentissage, tous les participants au blog doivent être les participants actifs de la discussion sous la direction de l'enseignant, leur interaction directe et leur intérêt personnel, la réponse à la réaction et le désir améliorer.

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L'EXPRESSION ARTISTIQUE DES PHÉNOMÈNES MÉTÉOROLOGIQUES DANS LE ROMAN DE P.-E. VICTOR “TERRES POLAIRES TERRES TRAGIQUES”

Annotation. L'article aborde le thème actuel et original de l'incarnation artistique du paysage polaire, en particulier le système figuratif des phénomènes météorologiques dans le croquis de paysage de l'espace polaire. Les auteurs de l'article trouvent le reflet de la réinterprétation créative des images des phénomènes naturels et météorologiques dans l'héritage littéraire de l'écrivain polaire français P.-E. Victor. La pertinence de l'étude est renforcée non seulement par la relative méconnaissance du travail de P.-E. Victor, mais aussi par l'intérêt accru du public moderne pour la connaissance des espaces polaires et, par conséquent, pour l'appel au paysage Arctique. Nouveauté sont les commentaires des auteurs de l'article sur le réalisme simultané de l'image des phénomènes météorologiques et leur psychologie secrète. Sur l'exemple du roman de P.-E. Victor “Terres polaires terres tragiques” on révèle une relation étroite entre les images de neige, de blizzard, de givre, de gel, de vent et le reflet de l'image du monde des voyageurs épuisés par les conditions de vie

difficiles. Les observations analytiques sur le texte du roman donnent également des raisons d'affirmer que l'incarnation artistique des phénomènes météorologiques occupe une forte position textuelle et reflète la spécificité du style narratif du genre du récit de journal.

Mots-clés: littérature française, P.-E. Victor, phénomènes météorologiques, espace paysage, neige, blizzard, gel, vent, givre.

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ARTISTIC IMPLEMENTATION OF METEOROLOGICAL PHENOMENA IN P.-E. VICTOR'S NOVEL “POLAR LANDS – TRAGIC LANDS”

Abstract. The article touches upon the important and original theme of the artistic embodiment of the polar landscape, especially the figurative system of meteorological phenomena in the landscape sketch of the polar space. The authors of the article find a reflection of the creative reinterpretation of images of weather phenomena in the literary heritage of the French polar writer P.-E. Victor. The relevance of the research is supported not only by the relative little-studied creativity of P.-E. Victor, but also by the increased interest of the modern public in the issues of cognition of polar spaces, and, consequently, to the appeal to the Arctic landscape. The comments of the authors of the article on the simultaneous realism of the image of meteorological phenomena and their secret psychology possess novelty. Using the example of P.-E. Victor's novel “Polar Lands – Tragic Lands”, a close connection is revealed between the images of snow, blizzard, frost, wind and the reflection of the worldview of travelers exhausted by difficult living conditions. Analytical observations of the text of the novel also give grounds to assert that the artistic embodiment of meteorological phenomena occupies a strong textual position in it and reflects the specifics of the narrative style of the genre of diary entries.

Keywords: french literature, P.-E. Victor, meteorological phenomena, landscape space, snow, blizzard, frost, wind.

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ХУДОЖЕСТВЕННОЕ ВОПЛОЩЕНИЕ МЕТЕОРОЛОГИЧЕСКИХ ЯВЛЕНИЙ В РОМАНЕ П.-Э. ВИКТОРА «ЗЕМЛИ ПОЛЯРНЫЕ – ЗЕМЛИ ТРАГИЧЕСКИЕ»

Аннотация. В статье затрагивается актуальная и оригинальная тема художественного воплощения полярного пейзажа, в особенности образной системы метеорологических явлений в пейзажной зарисовке полярного пространства. Отражение творческого переосмысления образов природно-погодных явлений авторы статьи находят в литературном наследии французского писателя-полярника П.-Э. Виктора. Актуальность исследования подкрепляется не только относительной малоизученностью творчества П.-Э. Виктора, но и повышенным интересом современной общественности к вопросам познания заполярных пространств, а, следовательно, и к обращению к арктическому пейзажу. Новизной обладают замечания авторов статьи относительно одновременной реалистичности изображения метеорологических явлений и их тайной психологичности. На примере романа П.-Э. Виктора «Земли полярные – земли трагические» выявляется тесная связь между образами снега, метели, инея, мороза, ветра и отражением картины мира изнуренных тяжелыми условиями жизни путешественников. Аналитические наблюдения за текстом романа также дают основания утверждать, что художественное воплощение метеорологических явлений занимает в нем сильную текстовую позицию и отражает специфику повествовательного стиля жанра дневниковых записей.

Ключевые слова: французская литература, П.-Э. Виктор, метеорологические явления, пейзажное пространство, снег, метель, мороз, ветер, иней.

Paul-Émile Victor est un écrivain et chercheur qui a laissé un héritage unique à la littérature polaire. Un voyageur et un éclaireur qui a survécu dans des conditions apparemment inadaptées. Un homme qui a réussi à capturer la beauté étonnante et l'horreur glaciale de l'Arctique.

Paul-Émile Victor est né le 28 juin 1907 à Genève [Biographie de l'écrivain présentée sur la base des documents du site officiel, 1]. Son père, Eric Victor, travaillait dans une usine de fabrication de tuyaux. En tant que directeur d'une usine florissante, Eric Victor a été victime de jalousie et de suspicions peu flatteuses. En outre, en raison de ses origines austro-hongroises, il était souvent emprisonné pour de fausses accusations. Fatigué de cette vie, en 1916, la famille Victor quitte Genève. Victor l'aîné a fondé une nouvelle usine à Lons-le-Saunier. Ainsi, dans la ville du canton du Jura (dans l'ouest de la Suisse), l'histoire d'un Explorateur polaire de

renommée mondiale commence: se cachant dans le grenier, le petit Paul a commencé à explorer avidement des récits de voyages, d'aventures et des ouvrages sur l'histoire des peuples. Dans son âme, le rêve de l'Extrême Nord et des îles de la Polynésie s'est épanoui.

À 17 ans, malgré un penchant évident pour la littérature, Victor, suivant les conseils de son père, a commencé à faire des sciences. Après 3 ans de formation en génie, le jeune homme a passé les examens d'entrée à l'école nationale de la marine à Marseille. L'appel de la mer est indomptable, mais pour des expéditions réussies, il faut beaucoup de connaissances. C'est à cette époque que Paul Victor est devenu «Paul-Émile Victor», à la suite de la mise en scène accidentelle de son patronyme par l'un de ses camarades.

La routine et la discipline ne correspondent pas à l'image du marin façonnée par la littérature d'aventure. Faute de perspectives de croissance réelles, Victor est retourné dans le Jura, où il s'est impliqué dans les affaires de son père et a étudié la comptabilité et la gestion du personnel à l'usine.

Des années plus tard, Paul-Émile Victor a évalué à plusieurs reprises la profondeur et la pertinence de l'expérience acquise pendant la période de travail pour son père. En outre, le jeune homme avait du temps pour ses passions: le scoutisme, le ski, la vie dans la nature. Mais, surtout, c'est à cette époque que Paul a obtenu le droit de piloter un avion et a effectué de nombreux voyages aériens à travers l'Europe. Victor a apprécié le goût de la liberté dans le ciel et a déployé ses propres ailes. Il savait avec certitude qu'il ne deviendrait jamais le directeur de l'usine: l'appel de l'aventure et la soif de découverte devenaient plus forts et lui répétaient avec confiance de quitter la demeure paternelle. À 26 ans, Paul-Émile Victor est entré dans une nouvelle étape de sa vie.

Arrivé à Paris, passionné par l'étude des peuples, Victor a commencé ses études au musée Ethnographique du Trocadéro. Le sage conseil de l'un de ses parents, qui entretenait une vieille amitié avec Jean-Baptiste Charcot, a changé le cours de ses activités. Le commandant Charcot, une autorité reconnue tant dans le cercle des collègues que dans le grand public, a multiplié les campagnes de recherche dans l'Arctique et l'Antarctique à partir de 1903.

Déterminé et instruit, Victor a produit une impression positive sur Charcot dès leur première rencontre en 1934. Le projet ethnographique du premier à étudier les Esquimaux de l'est du Groenland s'est avéré convaincant pour son collègue principal; Charcot a pris en charge le financement de l'expédition. À l'avenir, Jean-Baptiste Charcot est devenu le mentor et le maître idéologique de Victor, et après le succès des projets initiés par le jeune spécialiste, la série des campagnes impressionnantes de Paul-Émile Victor a commencé, et deviendra par la suite une valeur non seulement pour les communautés géographiques et ethnographiques, mais aussi pour les chercheurs en littérature polaire.

Malgré la singularité des œuvres des découvreurs des terres polaires vues à travers leurs yeux, P.-E. Victor reste un auteur peu étudié. A son “compte” créatif, il y a beaucoup d'œuvres, dont la plupart n'ont même pas de traductions adaptées dans d'autres langues. Parmi eux, le roman “Terres polaires – terres tragiques” (1971), n'est pas encore connu du lecteur russe et a été traduit pour la première fois en russe

par le collectif d'enseignants et d'étudiants de la chaire de langue et de littérature françaises de "L'académie Polaire" de l'université hydro météorologique russe d'Etat. L'étude présentée révèle la spécificité de l'image des phénomènes météorologiques dans le roman de P.-E. Victor "Terres polaires – terres tragiques", qui n'a auparavant jamais fait l'objet d'une analyse spéciale.

Les phénomènes naturels et météorologiques s'inscrivent le plus souvent dans le texte artistique dans le cadre de la description du paysage. Les croquis de paysages, présentés au lecteur à l'occasion de la publication, dans les éditions de journaux, des romans et des œuvres de petites formes d'écrivains voyageurs, suscitent non seulement un intérêt purement esthétique, mais aussi professionnel et exploratoire. La valeur de ces paysages réside sans aucun doute dans la précision et la véracité de l'image; cependant, en plus de cela, on note l'aspect particulièrement remarquable de l'influence psychologique d'une réalité naturelle particulière sur le bien-être physique et psychologique d'une personne.

Ces dernières années, quelques auteurs chercheurs se sont intéressés à la recherche de l'expression artistique et des phénomènes météorologiques dans la littérature. On peut citer par exemple N. Prusova: "Les Images de la tempête de neige et de la neige dans la composition des phénomènes météorologiques dans le roman de B. Pasternak "Docteur Jivago", [2], Liu Hu : "Images des intempéries dans la mythologie populaire, de l'Asie et de l'Europe (sur le matériel chinois et serbe traditionnel)" [3]. En outre, A. A. A. Borzilova Et A. A. m. Mnakova ont travaillé sur l'étude de la compréhension artistique des phénomènes naturels dans les arts visuels "Reflet des catastrophes naturelles de nature météorologique dans les arts visuels" [4]. La nouveauté de l'étude présentée est le rapport au roman peu étudié de P.-E. Victor "Terres polaires – terres tragiques".

La pertinence de cette étude est renforcée non seulement par les facteurs mentionnés ci-dessus (manque de traductions et peu d'étude du roman), mais aussi par l'intérêt accru du public moderne pour la connaissance des espaces polaires et, par conséquent, pour ce qui concerne le paysage Arctique. Ainsi, le but de ce travail est d'identifier les spécificités de l'interprétation artistique des phénomènes météorologiques dans le roman de P. E. Victor "Terres polaires – terres tragiques".

De toute évidence, l'image de la neige dans ce roman "polaire" accompagne les nombreuses descriptions des héros du monde environnant tout au long de l'œuvre. La neige rencontre le lecteur dans les premières lignes du livre, qui représente un élément mystique personnifié : "La neige incrustée dans les plis de sa capote, lui donnait l'allure d'un fantôme avançant lentement dans l'immensité blanche" [5, p. 11]. Une telle utilisation métaphorique de l'image d'une forme apparemment plutôt prosaïque de précipitation témoigne d'une image esthétique et artistique unique du monde de l'écrivain, dont nous devons nous rendre compte plus d'une fois.

Pas moins intéressant et une autre utilisation de P.-E. Victor de l'image de la neige: "Il s'arrêtait de temps en temps, pour attendre ses compagnons : une à une, leurs cinq silhouettes alourdies de neige émergeaient alors de la tempête blanche" [5, p. 11]. Dans ce cas, les précipitations acquièrent les caractéristiques de la "chair", de la matérialité: la neige écrase et "pèse", et du point de vue du paysage exubérant général, un tel phénomène alourdit encore plus le fardeau des voyageurs. Il convient

de noter que les choix lexicaux de l'écrivain jouent également un rôle stylistique important: le mot "silhouettes", combiné aux précipitations susmentionnées, crée une image claire de figures sans forme fatiguées, comme impersonnelles, jonchées de neige "lourde".

Dans les terres des blocs de glace et des gelées éternelles, dont les conditions de vie ne sont pas adaptées à l'homme, se pose naturellement le concept de l'opposition du "froid, inconfortable" et du "chaud, confortable" qui est resté dans la patrie du voyageur. Cette antithèse est révélée par P.-E. Victor: "A la place de la bouffée de chaleur qu'il espérait, une gifle de vent glacé lui jeta des cristaux de neige dans la figure..." [5, p.17]. L'auteur utilise une description métaphorique de l'élément des réalités naturelles polaires: la "gifle du vent glacial" indique l'hostilité du climat local, et les "cristaux de neige" créent une sensation de contact aigu, "anguleux".

La chute de neige silencieuse et lente crée un certain contexte émotionnel. En entrant dans les pièces froides du désert de fort Enterprise, les héros découvrent l'intérieur silencieux d'un bâtiment abandonné et oublié par Dieu. Au sentiment de désespoir et de dévastation s'ajoute une image de neige qui "tombait par des tourbillons et ajoutait ses flocons épais aux congères qui recouvraient la terre" [5, p. 17]. La lente chute de neige sur fond de pièces abandonnées organise un chronotope spécifique: le temps semble figé, l'homme et ses bâtiments abandonnés, "vaincus", et seule la neige règne encore dans cette dimension, nettoyant lentement avec ses pattes de velours les restes des traces de l'activité humaine.

Cependant, plus tard, l'image personnifiée de ce phénomène naturel apparaît dans le rôle plus explicite du "méchant": le canadien Perrault est échoué dans une congère de neige, après quoi le héros est difficilement sauvé [5, p. 20]. Dans cet épisode, la nature apparaît sous la forme d'un souverain doté d'un pouvoir destructeur capable de violer les plans de l'homme et de lui nuire.

Les blocs de neige font également l'objet d'une réinterprétation figurative et artistique: ils sont présentés à l'auteur par des "crêtes de neige, tranchantes comme un rasoir" [5, p. 11]. Se déplacer sur une telle surface, même dans des conditions de vent terrible, n'est guère possible.

En outre, cela vaut la peine de se tourner vers l'image du gel dans ce roman. Les gelées deviennent un élément inévitable non seulement du paysage local, mais aussi de la mentalité: pour les voyageurs, les conditions du froid éternel commencent à être identifiées avec des conditions telles que l'inconfort, l'épuisement physique et le manque de lumière solaire, ce qui se reflète sans aucun doute dans la vision du monde des héros. "Le froid, la faim, les ténèbres sont notre lot, chaque jour et de tous les jours" [5, p. 101]. L'épisode se poursuit avec l'histoire du héros-narrateur sur les miettes de vieux biscuits mangés avec avidité. De tels détails de la vie sur les terres Polaires, bien sûr, donnent au lecteur un sentiment de dépression.

Les conditions de vie ici sont, en effet, des plus difficiles: "La situation générale s'aggrave rapidement: les gelures, les accidents de toute sorte immobilisent chaque jour un plus grand nombre" [5, p. 104]. Ici, nous rencontrons la description de la cabane dans laquelle les voyageurs passaient la nuit. Les sacs de couchage et les tapis de sol sont collés au rocher par le gel: "les sacs de couchage et les tapis de sol sont collés au rocher par le gel" [5, p. 69].

Le givre règne non seulement sur les objets de la vie quotidienne: il immobilise également les éléments de la nature “vivante”. Le narrateur mentionne, par exemple, “La vallée, plantée de saules nains figés par le gel, était abondamment pourvue de tripes de roche” [5, p. 20].

Le gel, comme la neige, est souvent utilisé en association avec des verbes représentant cet élément naturel. Dans l'un des épisodes, le givre lourd “enfonce” littéralement des chevilles dans le sol, ce qui entraîne des inconvénients considérables pour les voyageurs [5, p. 20].

Le pergélisol trouve une empreinte sur l'esprit des personnes qui vivaient dans ses conditions. Des héros du livre, nous entendons plusieurs fois la même phrase dans des interprétations légèrement différentes: “Le froid nous rend tous cinglés, et il nous fait croire des choses qui n'existent pas” [5, p. 71]. Utilisation cyclique et durable du mot “froid” en combinaison avec le mot “faim”. De toute évidence, ces deux concepts dans l'esprit des héros épuisés se confondent en quelque chose d'unique.

L'image du vent tout au long du roman est utilisée avec l'épithète stable “glacé”. Une Description intéressante du mouvement du héros épuisé: il oscille, chancelle, puis “s'appuie contre le vent glacial” et “reste immobile” [5, p. 11]. Cidessus, le narrateur pointe l'épuisement de Franklin. Il s'avère que l'homme était dans une telle faiblesse physique que, se tenant le dos au vent, il pouvait se tenir debout sur ses pieds sans tomber.

Il est à noter qu'avec la durée du temps de séjour du voyageur dans les terres polaires, il y a une tendance à simplifier la langue: les moyens d'expression artistique sont moins fréquents, au profit de l'utilisation de phrases simples telles que “Ensoleillé, mais très froid” [5, p. 84]. De toute évidence, cela témoigne de l'influence directe des conditions climatiques difficiles de la vie (quotidienne), ce qui oblige à abandonner l'imagerie Linguistique vers le réalisme et la brièveté de la représentation. Dans ce cas, les choix lexicaux de l'auteur acquièrent le caractère d'un psychologisme secret, exposant la fatigue, la faim, l'inconfort, le mal du pays. Une telle relation profonde entre la langue et le monde intérieur est un phénomène assez fréquent pour les œuvres du genre des publications de journaux.

Et pourtant, les héros restent humains et chaleureux. Je veux me référer à l'épisode dans lequel les trois hommes ont été forcés de passer la nuit, blottis l'un contre l'autre, “essayant de se donner au moins une certaine chaleur, malgré le froid et le vent qui les imprègne” [5, p. 23]. Sans aucun doute, il s'agit d'un mouvement forcé visant à survivre, mais dans le contexte du “vent strident”, la chaleur générée par les humains de manière autonome dans cette partie glacée du monde apparaît comme une sorte de Triomphe de la nature humaine. Si une personne n'est pas seule, mais en compagnie de fidèles compagnons, alors il est capable de vaincre même le froid mortel.

La vie de l'explorateur polaire est un choix fondamental du concept d'existence, c'est un vœu de servir la science et de s'incliner devant la nature toute-puissante. Parfois, les phénomènes météorologiques déterminent les résultats peu importants des plans des voyageurs. Ainsi, lors de l'expédition en Antarctique 1912-1913, décrite dans le roman, en raison du vent fort, il était impossible de descendre le bateau afin d'atteindre le navire qui partait des terres du Nord. Le verdict de la nature est strict:

l'expédition est obligée de rester pour l'Hivernage. La ligne romantique du héros Mowson et de sa fiancée est touchante [5, p. 256]. Il est nécessaire de rester dans l'Antarctique pour trois ans de plus, conscient d'emprisonner sa bien-aimée, la condamnant à la séparation, le voyageur envoie un télégramme à la jeune fille, "la libérant de ses obligations". Cependant, après un certain temps, la réponse suit: "Je vous attendrai" [5, p. 256]. Cet épisode amène le lecteur à réfléchir à l'inverse de l'image du héros-découvreur, car dans la patrie d'un tel héros, des gens non moins courageux et dévoués attendent.

Ainsi, dans le roman "Terres polaires – terres tragiques", l'incarnation artistique des phénomènes météorologiques occupe une position textuelle forte. Étant à la fois un élément clé du paysage nordique et une manifestation d'un psychologisme subtil, en combinaison harmonieuse avec d'autres moyens d'expressivité, les images de neige, de blizzard, de givre, de gel et de vent glacial créent l'unicité d'un style réaliste, mais aussi esthétiquement coloré, du récit de journal de Paul-Émile Victor.

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DIE SEMANTISCHE STRUKTUR DER AUSDRUCKSMITTEL DER BREITE IN DER DEUTSCHEN GEGENWARTSSPRACHE

Anmerkung: Der Artikel ist den Ausdrucksmitteln der Breite in der deutschen Gegenwartssprache gewidmet. Es geht um die Adjektive *breit*, *schmal*, *eng* und das Nomen *die Breite*. Das semantische Hauptmerkmal der Struktur von den oben genannten Ausdrucksmitteln ist „Abstand zwischen zwei Punkten“, was für alle Ausdrucksmittel der linearen Ausdehnung charakteristisch ist.

Schlüsselwörter: die Breite, breit, schmal, eng, das semantische Merkmal, die semantische Struktur, die lineare Ausdehnung, die denotativen Unterschiede.

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SEMANTIC STRUCTURE OF MEANS OF EXPRESSING WIDTH IN MODERN GERMAN

Abstract. The means of expressing width in the modern German language are considered in this article: the noun *die Breite* and the adjectives *breit*, *schmal* and *eng*. The major semantic feature of these means is “the distance between two points”, which is characteristic of all the means of expressing linear dimension.

Keywords: die Breite, breit, schmal, eng, semantic sign, semantic structure, linear dimension, denotative differences.

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СЕМАНТИЧЕСКАЯ СТРУКТУРА СРЕДСТВ ВЫРАЖЕНИЯ ШИРИНЫ В СОВРЕМЕННОМ НЕМЕЦКОМ ЯЗЫКЕ

Аннотация: Данная статья посвящена средствам выражения ширины в современном немецком языке. Речь идет о прилагательных *breit, eng, schmal* и существительном *die Breite*. Основным семантическим признаком структуры вышеназванных средств выражения является «расстояние между двумя точками», что характерно для всех средств выражения линейной протяженности.

Ключевые слова: ширина, широкий, узкий, основной семантический признак, семантическая структура, линейная протяженность, денотативные различия.

Erklärende Wörterbücher der russischen und deutschen Gegenwartssprachen bestimmen die Breite als „eine Ausdehnung von etwas im Durchmesser“, „eine Ausdehnung in der Seitenrichtung“. Das Adjektiv *breit* wird als „ausgedehnt“ beschrieben. In beiden Fällen geht es um das Kennzeichen eines Gegenstandes, unabhängig davon, wie es in der Sprache ausgedrückt ist – mit einem Nomen oder einem Adjektiv. Zu den lexikalen Ausdrucksmitteln der Breite gehören in der deutschen Gegenwartssprache die Adjektive *breit, schmal, eng* und das Nomen *die Breite*.

Das dominierende Merkmal der genannten Ausdrucksmittel ist „der Abstand zwischen zwei Punkten“.

Ein Bach lief jetzt neben der Straße hin, breit und still. – der breite Bach bedeutet einen bestimmten Abstand zwischen zwei seinen Ufern.

Der Pfad war so schmal, dass man nicht aneinander vorbeikam. – der enge Pfad bedeutet einen bestimmten Abstand zwischen zwei seinen Seiten.

Er trat durch die Hoftür in einen Korridor, ... und weiter in einen Raum, der die Breite des Hauses einnahm. – die Breite des Hauses bedeutet auch den Abstand zwischen zwei seinen kleineren Seiten.

In der Struktur der Ausdrucksmittel der Breite sind semantische Merkmale „die Punkten eines Objekts“, „der unfixierte Punkt eines Objekts“ und „die unfixierte Richtung des Abzählens“ vorhanden.

In der Struktur der Ausdrucksmittel der Breite gibt es auch ein relevantes Merkmal „die kleinste Seite eines Objekts“, das nicht für alle Objekte charakteristisch ist.

Der Grund dafür liegt (bei der Charakteristik von verschiedenartigen Objekten) in den verschiedenen Wechselbeziehungen der möglichen Arten der linearen

Ausdehnung. Die Breite kann dabei in der Verbindung mit den folgenden Arten der linearen Ausdehnung gebraucht werden:

- 1) die Breite – die Länge – die Höhe (der Tisch, das Zimmer, das Auto usw.);
- 2) die Breite – die Länge – die Dicke (das Bett, das Buch, die Leiste);
- 3) die Breite – die Länge – die Tiefe (die Spalte);
- 4) die Breite – die Länge (das Band, die Straße usw.)
- 5) die Breite – die Höhe – die Dicke (die Tür usw.)
- 6) die Breite – die Höhe – die Tiefe (der Schrank usw.)
- 7) die Breite – die Höhe (der Schirm, das Fenster usw.)

In den ersten vier Fällen, wo die Breite zusammen mit der Länge gebraucht wird, ist das semantische Merkmal „die kleinste Seite“ eines Objekts für die Ausdrucksmittel der Breite charakteristisch. In den Fällen, wo die Breite mit den anderen Ausdrucksmitteln der linearen Ausdehnung gebraucht wird (5-7), kann dieses semantische Merkmal fehlen.

Alle Ausdrucksmittel der linearen Ausdehnung unterscheiden sich voneinander in ihrer Struktur durch das Vorhandensein oder das Fehlen des semantischen Merkmals „die Größe des Abstandes“. Das genannte semantische Merkmal fehlt in der Struktur des Nomens *die Breite*. Dieses Nomen wird deshalb hauptsächlich mit den Angaben der Abmessung gebraucht: ein Stoff von 90 cm Breite.

Das semantische Merkmal „kleiner als das Vergleichsobjekt“ ist für die Adjektive *schmal* und *eng* charakteristisch:

Die Gasse war so eng, dass der Wagen kaum durchkam.

Das semantische Merkmal „größer als das Vergleichsobjekt“ ist in der Struktur des Adjektivs *breit* vorhanden:

Er hat zwanzig Meter vor sich einen breiten Weidenbusch aus hundert Ruten entdeckt.

Das semantische Merkmal „größer als das Vergleichsobjekt“ wird bei dem Adjektiv *breit* unter selben Bedingungen neutralisiert wie bei dem Adjektiv *lang*:

1. Bei dem Gebrauch mit dem Wort *genug* und in den Wortverbindungen *doppelt so breit wie; halb so breit wie; zweimal so breit wie; ebenso breit wie; so breit wie*:

Der Raum war hinten fast doppelt so breit wie an der Straßenseite.

2. Beim Gebrauch des Adjektivs *breit* in den Sätzen, die mit *wie breit* beginnen:
Wie breit ist dieser Fluss?

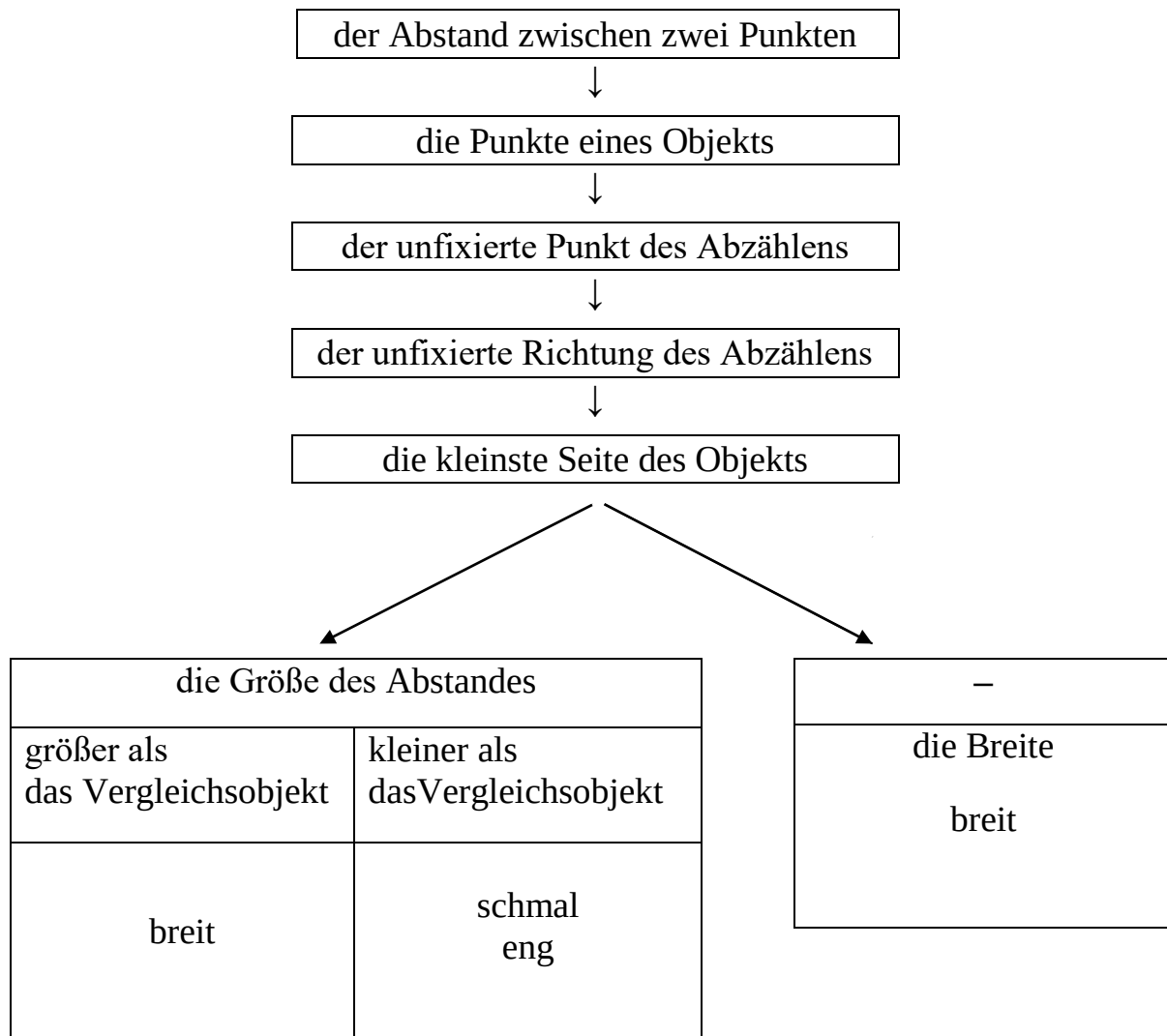
3. Beim Gebrauch des Adjektivs mit den Angaben der Abmessung:

Fünf Meter breit wird die Granittreppe, und darüber ist ein Glasdach.

Die Ergebnisse der Analyse der Ausdrucksmittel der Breite der Objekte in der Gegenwartssprache sind in der Tabelle gegeben.

Die Ausdrucksmittel der Breite sind in der Gegenwartssprache mit drei Sememen vorgestellt, die in der Struktur von vier Lexemen vorhanden sind. Die Adjektive *eng* und *schmal* haben gleiche Sememen. Die Unterschiede zwischen diesen Adjektiven liegen in ihrer verschiedenen lexikalischen Kombinationen.

Die semantische Struktur der Ausdrucksmittel der Breite in der Gegenwartssprache



Das Fehlen des semantischen Merkmals „die Größe des Abstandes“ in der Struktur des Nomens *die Breite* unterscheidet seine Semema von den Sememen der Adjektive *eng* und *schmal*.

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