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This issue presents findings of scholars from Ukraine, Italy, Kazakhstan focusing on problems of cognitive linguistics (its methodology, metaphors and particular concepts), gender studies and discourse analysis in political discourse, poetry and fiction. The articles combine approaches of cognitive and communicative linguistics with the provisions of communication and media studies, translation studies, studies of discourse identity, and philosophy.

For linguists, teachers, graduate students and undergraduates.

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Цей випуск висвітлює доробок науковців з України, Італії, Казахстану, присвячений проблемам когнітивної лінгвістики (її методології, метафори та окремих концептів), гендерних досліджень та аналізу дискурсу в політичному дискурсі, поезії та художній літературі. Статті поєднують підходи когнітивної та комунікативної лінгвістики з положеннями комунікаційних та медіа-студій, перекладознавства, досліджень дискурсивної особистості та філософії.

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В этом выпуске представлены результаты исследований ученых из Украины, Италии, Казахстана, посвященные проблемам когнитивной лингвистики (ее методологии, метафорам и отдельным концептам), гендерным исследованиям и анализу дискурса в политическом дискурсе, поэзии и художественной литературе. В статьях сочетаются подходы когнитивной и коммуникативной лингвистики с положениями теории коммуникации и медиа-лингвистики, переводоведения, теории дискурсивной личности и философии.

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**CONCEPTUALIZATION  
 OF SOUTH-OSSETIA CONFLICT  
 BY RUSSIAN BLOGGERS**

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**S.A. Abdramanova. Conceptualization of South Ossetia conflict by Russian bloggers.** The present study analyzes the narratives by Russian bloggers on the 2008 South-Ossetia conflict. This analysis of political discourse is underpinned by the principles of cognitive linguistics, developed on the basis of bodily experience of human beings. The combination of different approaches leads to a more comprehensive analysis and concise interpretation of events taking place in society. This cognitive-discursive perspective differs from traditional studies of mass media narratives which mostly base on Discourse Analysis (DA) and/or Critical Discourse Analysis (CDA), i.e., language in use is studied from the perspective of meaning on/ above the level of sentences and through the relationship between language and society, as well as language and power. Methodologically, this study was conducted on the basis of integrative speech analysis, critical discourse analysis, and cognitive linguistics. From the cognitive point of view, bloggers' discourse is based on concepts evaluated positively (BENEFIT, FAIRNESS/HONORABLE CASE), negatively (CONQUER, PROBLEM, VANDALISM, NEGOTIATED MATCH), and neutrally (DEMONSTRATION, TEST). From the linguistic point of view, in their discourse, bloggers extensively use metaphors, which belong to the most effective ways of expressing opinions and are widely used by the media to create vivid images of the events described. A qualitative generalization of the data of content analysis proves that the attitude of Russian bloggers to the conflict is quite diverse, there is no consensus about how the war was fought, about its results, about the current situation and future prospects for the region.

**Keywords:** concepts, conflict, metaphors, Russia, Russian bloggers, South Ossetia.

**С.А. Абдраманова. Концептуалізація Південно-Осетинського конфлікту російськими блогерами.** У цьому дослідженні аналізовано наративи російських блогерів про конфлікт у Південній Осетії 2008 року. У нашому вивченні дискурсу використано категорії когнітивної лінгвістики, які ґрунтуються на принципах тілесного досвіду людини. Комбінований підхід до дослідження дискурсу блогерів сприяє більш продуманому аналізу й більш точній інтерпретації подій, що відбуваються в суспільстві. Такий підхід відрізняє дане дослідження від традиційного аналізу медійного дискурсу, де в основному використовується аналіз мовлення, і від критичного дискурс-аналізу, тобто дослідження семантики тексту на рівні речення або абзацу та процесів, що відбуваються у суспільстві і пов'язані з мовою та її роллю в соціумі. Методологічно це дослідження проведено на основі інтегративного аналізу мовлення, критичного дискурс-аналізу, а також когнітивної лінгвістики. Виявлено, що з когнітивної точки зору дискурс блогерів базується на концептах, які оцінюються позитивно (ПЕРЕВАГА, ЧЕСНА / БЛАГОРОДНА СПРАВА), негативно (ЗАХОПЛЕННЯ, ПРОБЛЕМА, ВАПДАЛІЗМ, ДОГОВІРНИЙ МАТЧ), або нейтрально (ДЕМОІСТРАЦІЯ, ТЕСТ). З лінгвістичної точки зору в своєму дискурсі блогери використовують велику кількість метафор, які є одним з найбільш ефективних способів вираження думки і широко використовуються засобами масової інформації та їх користувачами для створення яскравих образів описаних подій. Узагальнення даних контент-аналізу показує, що ставлення російських блогерів до конфлікту досить різноманітно, немає єдиної думки про те, як велася війна, про її результати, про поточну ситуацію і майбутні перспективи для регіону.

**Ключові слова:** конфлікт, концепти, метафори, Південна Осетія, російські блогери, Росія.

**С.А. Абдраманова. Концептуализация Южно-Осетинского конфликта российскими блогерами.** В настоящем исследовании анализируются нарративы российских блогеров о конфликте в Южной Осетии 2008 года. В нашем изучении дискурса используются категории когнитивной лингвистики, которые основываются на принципах телесного опыта людей. Комбинированный подход к исследованию дискурса блогеров способствует более продуманному анализу и более точной интерпретации происходящих в обществе событий. Такой подход отличает данное исследование от традиционного анализа медийного дискурса, где в основном используется анализ речи, и от критического дискурс-анализа, т. е. исследования семантики текста на уровне предложения или абзаца, а также процессов, происходящих внутри общества и связанных с языком и его ролью в социуме. Методологически данное исследование проведено на основе интегративного анализа речи, критического дискурс-анализа, а также когнитивной лингвистики. Доказано, что с когнитивной точки зрения дискурс блогеров базируется на концептах, которые оцениваются позитивно (ПРЕИМУЩЕСТВО, ЧЕСТНОЕ / БЛАГОРОДНОЕ ДЕЛО), негативно (ЗАХВАТ, ПРОБЛЕМА, ВАНДАЛИЗМ, ДОГОВОРНЫЙ МАТЧ), либо нейтрально (ДЕМОНСТРАЦИЯ, ТЕСТ). С лингвистической точки зрения в своем дискурсе блогеры используют большое количество метафор, которые являются одним из наиболее эффективных способов выражения мнения и широко используются средствами массовой информации и их пользователями для создания ярких образов описанных событий. Обобщение данных контент-анализа показывает, что отношение российских блогеров к конфликту довольно разнообразно, нет единого мнения о том, как велась война, о ее результатах, о нынешней ситуации и будущих перспективах для региона.

**Ключевые слова:** конфликт, концепты, метафоры, российские блогеры, Россия, Южная Осетия.

## 1. Introduction

In August 2008, a conflict between Georgia and South Ossetia turned to a war into which Russia got involved as well. As a result, South Ossetia separated from Georgia and declared itself an independent state. There are contradictory speculations on the issue of who started the war and the role of Russia in it and, accordingly, the Russian army's contribution to the present situation; an ambiguity that accompanies this conflict led to the indefinite status of South Ossetia – it has been recognized only by a few states. This contradiction accounts for the mutual blaming on provocations, which found its place in the mass media of both sides; these blames did not stop until now, ten years after the event.

Mass media and political discourse are considered to be influential actors in society that reflect social reality and influence the general perception of its processes by the readership [Fairclough 2013]. Media discourse is defined as “a public, manufactured, on-record, form of interaction” [O’Keefe 2012: 441]. If previously media discourse excluded any presence of its consumers, now, due to technological innovations, media have experienced changes in the way that two parties participate in it – the producer(s) of discourse and its audience; in other words, the latter is also engaged in the discourse production. Van Dijk [1988] notes that understanding of the media discourse presupposes the presence of knowledge about the world, which is presented in the form of frames or scripts. It is assumed that the background information given in the oral or written text is familiar to its receptors, though the presence of joint knowledge of the world does not guarantee full understanding because of different interpretation processes and subjective perception of media production.

The present study analyzes the narratives by Russian bloggers on the South-Ossetia conflict in 2008 from the cognitive linguistic perspective. Clifford J. Levy, a correspondent of the New York Times Bureau in Moscow, initiated the discourse on the first anniversary of the event where Russian bloggers were asked to answer four questions on that controversial issue of Russian-Georgian relations, still ambiguously treated by both sides.

The present research aims to find out the dominant concepts and to characterize their verbalization in Russian blogs, i. e., linguistic properties of Russian bloggers' discourse.

## 2. Theoretical background

In modern linguistics, different approaches are used to analyze mass media narratives [Contemporary critical discourse studies, 2014]. The most widely used methods are Discourse Analysis (DA) and / or Critical Discourse Analysis (CDA), the methods which study the language in use from the perspective of meaning on / above the level of sentences [Gee & Handford 2012] and through the relationship between language and society and language and power [Wodak 2001]. Political discourse is also investigated from the linguistic-cultural perspective; for example, Blinova [2017] studies the media in Great Britain and emphasizes the importance of national-cultural peculiarities in a political text. In particular, she identifies the most characteristic features of British political discourse related to culture, such as literary allusions, metaphoric images, and idioms.

There are studies that focus on frame and agent categories of discourse. Simons [2006], for example, investigates rhetorical frames on war on terror used by Russian political actors in media discourse. He studies the key means forming the Russian rhetoric which was cast a dominant role in discourse on terrorism that excludes any opposite opinions to the basic propositions. The following rhetorical frames have been identified: the categories of sameness / otherness, of double standards, of diversity / integrity, of unity based on common history and sufferings experienced along that history. Gallagher [2017] underlies the role of narratives in constructing the collective agency:

“Narrative practices can lead to a collective sense of joint agency (in ways that go beyond simply the sharing of individual mental events); they can help to shape group identity; they can solve problems of stability of intentions and projects across time; they can provide resources for problem solving; and provide ways to track progress toward a goal” [Gallagher 2017: 470].

Sometimes narratives can aim to spread nationalist ideas, as well as the construction of joint agency can lead to the establishment of in- / -out group, i. e., to the development of notions of sameness and otherness. In his analysis of the publications by UK and US newspapers on Palestinian-Israeli war of 2008–09, Amer [2017] identifies two basic social agents and estimates their role in the events depicted. Amer comes to the conclusion that Israeli agency is assigned to have done a bigger contribution to a ceasefire than Hamas actors; according to him, this uneven representation of roles of agents involved is grounded in the bias of Western mass media.

The Conceptual Metaphor Theory elaborated by Lakoff and Johnson [1980] gave a new perspective to discourse research. Scholars started to study the language from the point of view of cognitive linguistics, i. e., the meaning of mass media production is researched through categories developed on the basis of bodily experience of human beings [Langacker 1991; Lakoff & Johnson 1980; Talmy 2000]. Van Dijk [1997; 1998] believes that ideologies are mentally and internally embodied by the values, opinions, and knowledge shared in the society and the experiences of its representatives. Foremost, he acknowledges the existence of conflicting representation of SELF / US and OTHERS / THEM, where the former are good ones and the latter are bad. The cognitive models serve as tools of comprehending and interpreting news, or talk, or speech more or less consciously; a hierarchically organized network of mental models form a fixed schemata which are then recalled by memory in cases of necessity. The examples of such models are the following categories: Setting, Social circumstances, Institutional environment, Participants, etc.

In most researches on media discourse, cognitive linguists focus on conceptual metaphors, their functions and role as well as the concepts that stand behind different events covered by mass media. Gibbs [1989] investigates the notion of terrorism and defines its concept in terms of “strict causation, selective survival, and purposiveness” [Gibbs 1989: 339]. Having considered the mechanisms of a terrorist act and its social nature, he comes to the logical conclusion that TERRORISM can be conceptualized as CONTROL. Zhabotynska [2016] analyzes the speeches by Barack Obama and Vladimir Putin in the period of 2014–2015 and elaborates the conceptual

metaphors typical to their political discourse. She bases her research on the analysis of metaphorical expressions, target and source conceptual domains, and finds similarities and differences in the way the presidents refer to their countries, economy, and politics. Thus, she comes to the conclusion that metaphoric systems of their discourse reflect their worldview, ideology, and the aim to be pursued to impact their audiences. Shchipitsina [2006] compares the usage of metaphors in Russian and German mass media while their describing events in Russia. By applying quantitative analysis she found out that the most used source domains were SOCIAL LIFE, HUMAN BEING, PHYSICAL OBJECTS and ACTIONS, NATURE, SPACE, and ARTIFACTS. Specifically she notes a wide usage of VIOLENCE metaphor, within the SOCIAL LIFE domain, by mass media of both countries, with a slight difference in connotation. Both countries' media referred VIOLENCE to a critical notion, though in Russian media there were examples of positive description of events related to the struggle against oligarchs. Holmgreen [2008] investigates metaphorical constructions in Danish media discourse on biotechnology, which appears to be a controversial issue in the society. She underlines the functions that metaphors play in media discourse – they assist in explaining the topic and persuading the audience in a certain viewpoint.

Thus, a review of publications, given above, shows that a combination of traditionally applied methods of research and new approaches bring to a comprehensive and diverse study of mass media. The present research seeks to reveal the way South Ossetia conflict is conceptualized by Russian bloggers from the cognitive linguistics perspective with few elements of discourse analysis.

### 3. Methodology and material

The object of the present research is 92 narratives produced by Russian bloggers at the request of Clifford J. Levy (the New York Times Bureau in Moscow), who asked them to answer the following four questions on the South Ossetia events the year after the conflict, in 2009:

1. Do you agree with the opinion, expressed by President Medvedev and other Russian authorities, that Georgia executed an act of genocide towards people of South Ossetia?
2. What more has that operation brought to Russia – success or problems, both inside the country and on the international arena?
3. What do you think if the situation in the Caucasus has become more stable, or there is possibility of a new conflict?
4. According to you, what are the perspectives for recognition of independence of Abkhazia and South Ossetia by the world community?

The answers to those questions were analyzed to reach the aims of the research, mainly I aim:

- To determine the attitude of Russian bloggers to the conflict;
- To find out the linguistic peculiarities of the language of the Russian bloggers on the controversial issue of South Ossetia conflict, still ambiguously treated by different sides;
- To reveal concepts implied from the narratives of Russian bloggers on the conflict.

The qualitative data analysis has been underpinned by methodologies applied in Discourse Analysis, CDA and by the Conceptual Metaphor theory in cognitive linguistics, i.e. content analysis, frame semantics, and conceptual semantics analysis. A combination of methods has been utilized to reach the aims of the research. Such combination of methodologies allows investigating a discourse comprehensively and multifariously [Dirven, Frank & Putz 2003; Hart 2015; Hart & Lukes 2010; Van Dijk 1997]: “Cognitive Linguistics offers CDA the ‘missing link’ ... it needs to explain the relationship between discursive and social practices. At the same time, CDA offers Cognitive Linguistics the opportunity to extend its analyses beyond linguistic and conceptual structure to include the constraints that these place on societal structure” [Hart 2015: 323]. The analysis of discourse narratives revealed an application of different linguistic means that conceptualize the issue under question.



#### 4. Results and discussion

The context structure elaborated from the narratives of Russian bloggers is rather diverse. There are few Agents that participate in the scenery: some of them play a bigger role in the scenario and others fulfil the role of secondary actors. The major ones are Russia and the USA; each of them is considered to have contributed to the existing situation in the region. Other entities, such as South Ossetia, Georgia, and the Caucasus, play the minor role, and they are dependent on the rule of world powers. Also, the world community is involved, and its composition is not homogenous – it is comprised of West and Western bloggers, Eastern Europe (former socialist countries), and organizations, e.g. Human Rights Watch (*уроды из Хьюман Райт Воч* [urody iz x'jumanrajtvoč] 'freaks from Human Rights Watch'). Bloggers that call themselves 'patriots of Russia' assigned their country a certain status of 'a chief in the region' (*старший на районе* [staršyj na rajone]) and its citizens a label of 'decent people' (*порядочные люди* [porjadočnye ljudi]).

The USA has received a negative assessment; it is positioned as 'a world judge and policeman in one person', and it is resumed that for the US it is time 'to stop poking its nose into anything':

- (1) *проворовавшиеся США* [provorovavšijesja šša] 'stealing/ falsifying USA'.
- (2) *пиндосское рыло* [pindosckje rylo] 'pindos snout'.

There are several versions of the etymology of the term 'pindos'. The most plausible explanation is that it originates from the Greek language: it is the name of the Pind ridge. It served as a self-name for Black Sea Greeks; then, Russians in the south of Russia used the word as a nickname for local Greeks. Greeks were associated with penguins for their short height and black hair. In the 90s in former Yugoslavia, Russian blue helmets transferred the term to American soldiers whose walk in their ammunition reminded them of penguins' walk. Later this pejorative term has spread to all American citizens and to the country as a whole (Pindostan, Pindossia).

The world community and mostly its Western part received a negative evaluation for their denunciation of Russia's intrusion into the territory of Georgia. Western states are blamed for their hypocrisy (*строит из себя целку* [stroit iz sebja tselku] 'builds a whole/ a virgin of itself'), for their dependence on the US (*когда страны станут думать своим умом, а не смотреть в рот Штатам* [kogda strany stanutumat' svoim umom a ne smotret' v rot štatam] 'when will countries start thinking by themselves and not look at the mouth of the States'):

- (3) *лживая, лицемерная, т.е. западная часть* [lživaja ličemernaja, t.e. zapadnaja čast'] 'lying, hypocritical, i.e. Western part'.
- (4) *кровожадные лохи* [krovožadnye loxi] 'bloodthirsty fuckers'.
- (5) *это же проститутки* [eto že prostitutki] 'these are prostitutes'.

South Ossetia is assigned a passive and dependent role of a victim of 'Saaki's dictatorship in Georgia' (*диктатура Сааки* [diktatura saaki]), which is not able to be independent (*неспособна самостоятельно существовать* [nesposobna samostojatel'no suščestvovat'] 'unable to exist independently'). For Russians, South Ossetia is seen, first, as a loose change in political game and, second, as a burden to Russia:

- (6) *взяты сегодня в заложники* [vzjaty segodnja v založniki] 'are taken now as hostage'.
- (7) *обуза в лице Южной Осетии* [obuza v lice južnoj ossetii] 'a burden in the face of South Ossetia'.

The Caucasus, on the whole, is perceived as 'a part of Russia' (*часть России* [čast' rossii]) and, at the same time, as 'a headache for Russia' (*головная боль для России* [golovnaja bol' dlja rossii]) due to the presence in that region various interests from different sides, particularly NATO and the

USA. One of bloggers expresses a concern for the people of Georgia, Abkhazia and South Ossetia who, according to him, find themselves ‘between a hammer and an anvil’ (*между молотом и наковальней* [meždu molotom i nakoval'nej]) because of contradictions within world powers.

Georgia is labled as ‘States’ clients’ (*штатовские клиенты из Грузии* [štatovskie klienty iz gruzii]); one of bloggers claims that the conflict in South Ossetia started after the visit of Condoleezza Rice to Georgia. Georgians are also positioned as:

- (8) *пиндостанские прихвостни* [pindostanskije prixvostni] ‘Pindostan’s henchmen’.
- (9) *разменная монета в этой игре* [razmennaja moneta v etoj igre] ‘a small coin in this game’.

There were mentioned some personages in the narratives of Russian bloggers, such as Medvedev, Putin, Lukashenko, Kokojty, Rice, and even Hitler, but Saakashvili received the most articulation in the narratives. Ironically, he was claimed to be ‘a beacon’ of democracy’ (“маяк” демократии [majak demokratii]), but actually he is perceived as a traitor to his own people (*просто предатель своего грузинского народа, который ведет его на заклание в этом довольно грязном конфликте глобальных держав* [prosto predatel’ svoego gruzinskogo naroda kotoryj vedët ego na zaklanije] ‘just a traitor of his Georgian people, who leads them to slaughter in this rather dirty conflict of global powers’) acting in the interests of the United States (*оранжевый ставленник США* [oranževyj stavlennik sša] ‘an orange henchman of the US’). Consequently, he is seen as a threat to Russia’s security – *нашим верхам он как кость в горле* [našim verxam on kak kost’ v gorle] ‘he is like a bone in the throat for our top’. Saakashvili is also associated with Hitler due to embedded image of him as the Fuhrer in people’s minds by Russia’s mass media:

- (10) *грузинский фюрер* [gruzinskij fjurer] ‘the Georgian Fuhrer’.
- (11) *подшефный фюрер* [podšefnyj fjurer] ‘the sponsored Fuhrer’.

### Same / Other

The analysis of narratives revealed the existence of ideology of Us and Them, the ideology that “seems to be polarized – We are Good and They are Bad – especially when conflicting interests are involved” [Van Dijk 1998: 25]. There are few models of conflicting interests involved: Russian bloggers have different attitudes to each other and to their peers from other countries, and they also oppose Russia to the remaining world, at least to the part unfriendly to Russia. There is no unity among Russian bloggers themselves – those who oppose to official interpretation of events are named as:

- (12) *неумные люди* [neumnye ljudi] ‘unintelligent people’.
- (13) *программируемые люди из “демократического” лагеря граждан России”* [programmiruemye ljudi iz demokratičeskogo lagerja graždan] ‘programmable people from the ‘democratic’ camp of citizens of Russia’.

And their opponents, vice versa, classify those who believe in the truthfulness of an official claim as:

- (14) *“жертва путиновизора”* [žertva putinovizora] ‘a victim of Putin’s TV’.

It is natural to observe different approaches as a reaction to such controversial issue as South Ossetia events; that illustrates non-homogeneity of the Russian society, and even polarity among its citizens.

Another pair of opposition by Russian bloggers is created towards bloggers of other countries – in case of their identification, ‘the others’ are instantly pushed out of the discourse:

- (15) *хрен ли вы тут забыли* [xren li vy tut zabyli] 'horseradish, what you forgot here'.  
 (16) *идите своей дорогой* [idite svoej dorogoj] 'walk your own way'.

Finally, Russian bloggers place Russia in opposition to the World community, especially to those countries which did not support the proclamation of independence by South Ossetia:

- (17) *мы, к счастью, являемся патриотами России, поэтому безоговорочно одобряем все ее действия на международной арене. А кто не с нами, тот, как известно, против нас* [my k sčast'ju javlyаемся patriotami rossii poetomu bezogoročno odobryаем vse ee dejstviya na mejdunarodnoj arene a kto ne s nami tot kak izvestno protiv nas] *luckily, we are patriots of Russia, that is why we approve all its actions on the international arena. And those who are not with us, they are against us.*  
 (18) *наши прекратили войну* [naši prekratili vojnu] *our folks stopped the war (about the conflict between Georgia and South Ossetia).*  
 (19) *мы своих не бросаем* [my svoix ne brosayem] 'we don't throw our folks' (about South Ossetians).

Such attitude to opponents and intolerance to contrasting opinions originated from the time of the October revolution when the socialist Russia found itself in isolation among the hostile to it bourgeois world; at that time a slogan 'Who is not with us – is against us' has been developed to unite people in their struggle for independence of the state. The present propagandists continue to lead this line, which obtained exaggerated forms by present.

The scenarios and frames that have been developed in Russian bloggers' narratives mostly relate to the place of Russia in the world and its relationship with the Caucasus, in particular. First of all, bloggers fairly consider that *the first obligation of any state is to protect its citizens no matter which territory they are on*; moreover, the function of Russia is *to defend its citizens and its allies* because, as they think, it is a country of *decent people*. In this case, South Ossetia is positioned as an ally of Russia which needs protective support:

- (20) *русских теперь как родных любят* [russkix teper' kak rodnых l'they like Russians like their loved ones' (about South Ossetians).

By those defensive actions, the country earns a reputation of the power that *is able to give an adequate response*, and, of course, it deserves respect of its citizens because *people saw that the state defends them*:

- (21) *народ страны сплотился в единое целое* [narod strany splotilsja v edinoje čeloje] 'the people of the country rallied together' (about Russia).

Another message, which bloggers persistently forwarded, was the revival of Russia and its growing role in the world; lastly, Russia *returned to the level of world power*, and other countries should reckon with it. That message correlates with the idea of Russia's 'getting up off its knees' after the collapse of the Soviet Union, which was widely utilized by Kremlin propagandists.

The frames and scenario of Russia's relationship with the Caucasus are not homogeneous. On the one side, Caucasus is *a part of Russia*. The history of their 'cohabitation' is long enough; it goes back to tsarist Russia, and *joining the USSR was a boom*. On the other hand, the Caucasus is *a headache for Russia* because Caucasian republics act in their own interests and *each pulls the blanket to its side*; so, *Caucasus helps Russia to be on alert and not relax*. Those comments, of course, refer to the complex relations between Russia and Chechnya, both sides experienced two

wars in modern history with a big number of casualties and huge destruction on the territory of Chechnya, which, consequently, brought changes to the whole structure of the republic aiming to prevent any attempt at its independence from Russia. The latest tension between Chechnya and Ingushetia reasoned by land claims of Ramzan Kadyrov adds complexity to the situation in the Caucasus; and Russia truly cannot 'relax' in such circumstances.

The role of Conceptual Metaphor Theory in the analysis of discourse has been mentioned above; studies documented numerous examples of application of metaphors for communicative purposes. Scholars note that the choice and function of metaphors in discourse depend on different factors, such as metaphors' embodied meaning, individual and cultural background, and the purposes of interaction, i. e. both cognitive and pragmatic aspects are considered [Holmgren 2008]. Russian bloggers in their narratives widely utilized metaphors forming a comprehensive picture of their understanding of South Ossetia events. Those metaphors mostly refer to the spheres of politics and media; Politics is conceptualized as A BIG GAME (*крутая игра* [krupnaya igra [krupnaya igra] 'a big game'); A THEATRE and A STAGE (*играть двойные стандарты* [igrat' dvojnnye standarty] 'to play with / to act double standards'; *но в принципе это никакой рояли не играет* [no v prinčipe eto nikakoj rojali ne igrayet] 'but in principle it does not play any grand piano').

Western journalists are accused of 'lies, forgery, and unforgivable mistakes'; their media are 'supposed to be free and independent' (*якобы свободные и независимые* [jakoby svobodnye i nezavisimye) – they 'began to brainwash Western common people by propaganda' (*начали промывать мозги западному обывателю пропагандой* [načali promuvat' mozgi zapadnomu obyvatelju]) and to 'distort data about the war' (*коверкать данные о войне* [koverkat' dannye o vojne]). Russian media are also blamed of the distortion of facts by those who do not agree with the official interpretation of South Ossetia conflict (one of such opinions is expressed by a Ukrainian blogger):

- (22) *запредельная ложь* 'outrageous lie'.
- (23) *дешевая кремляндская пропаганда* 'cheap Kremlin (land) propaganda'.
- (24) *зомбоящик* 'zombie player/ box'.

One of bloggers sums up that both sides have their own truth, and each 'turns it out in its own way' (*и выворачивает ее каждый по-своему* [i vyvoračivajet eë kajdyj po-svoemu]).

The opponents to Russia are associated with A DOG which barks pointlessly and ineffectually:

- (25) *лаять и хаять – пусть лают* [lajat' i xajat' – pust' lajut] 'scold and bark – let them bark' (about Georgians).
- (26) *самый большой лай слышался с их стороны* [samyj bol'soj laj slyšalsja s ix storony] 'the biggest barking was heard from their side' (about Eastern Europe).
- (27) *кто поднимает хвост и начинает гавкать* [kto podnimaet xvost i načinaet gavkat] 'those who raise their tails and starts barking'.

A certain breed is attached to Saakashvili – he is associated with a sassy pug, a small dog which is absolutely harmless – it barks, but everybody ignores it (*этой нахальной моське дали подзатыльник, чтоб знала свое место* [etoj naخال'noj mos'ke dali podzatylnik čtob znala svoë mesto] 'this sassy pug was given a squad for it to know its place'). Involuntarily, a reader recollects the fable by Krylov "An elephant and a pug" where the pug considers itself to be scary because it barks at the elephant. Saakashvili is not perceived as a powerful, or even an equal rival; he is supported by Western powers, especially the US, but whatever support is, if he attempts to return



South Ossetia, he will be resolutely repulsed (*если полезет кусаться, то ее пнут под хвост еще раз* [esli polezjet kusat'sja to eĉ pnut pod xvost eĉe raz] 'if the dog bites, it will be kicked again').

A reference to a dog can be explained by the conceptualization of DOG in the Russian language. According to Marugina [2009], the concept of DOG has both positive and negative connotation. Though it is generally considered to be 'a friend' to a human being, it is never forgotten that it is a representative of the animal world. A dog's barking corresponds to its aggressiveness, alertness, and fear, but very often a dog barks without any reason, in this case it is associated with slander, idle talk, lies, and rumors. A bark of a small dog doubles this perception because of the false notion that the size can be compensated by the loudness. Of course, the symbol of a pug in relation to Saakashvili is deliberately attached to him to humiliate him and express their contempt. Interestingly, he is also compared to a Teddy bear due to his first name (*дегенеративно-плюшевый противник* [degenerativno-pljuševyj protivnik] 'a degenerate-plush enemy'): in Russian fairy tales and folklore the bear is traditionally named as 'Mikhail Potapovich' (a respectful version) or 'Mishka' (in familiarity). In relation to Saakashvili all labels attached to him bear a sarcastic-ironical character as a result of the Kremlin propaganda where he was not seriously treated as a president of the sovereign state; some traits of his character also contributed to imaging him as an impulsive, inadequate, and unstable personality.

It is well known that Medvedev blamed Georgia of conducting an act of genocide towards South Ossetians. The majority of bloggers agreed with that proposition, some of them stated that it could be genocide if Russia did not stop Georgia. Another group of bloggers named the conflict as an act of aggression towards South Ossetia by Georgians, and only a few bloggers expressed their disagreement and insisted that it was a military operation by Russia aimed at the seizure of the territory of the sovereign state. Below Table 1 shows the domains of source and target Russian bloggers utilized to conceptualize the conflict.

Table 1

### Cognitive metaphors of Russian-South Ossetia conflict

Target domain / concept	Example	Source domain
BENEFIT	<i>На руку России Расширяет границы своей империи</i>	BARGAIN
HONORABLE COURSE / FAIRNESS	<i>Справедливая война Россия защищала другой народ другой страны</i>	EQUITY
DEMONSTRATION	<i>Демонстрация национальной мощи и силы России</i>	SHOW
NEGOTIATED MATCH	<i>Договорной матч</i>	SPORT
VANDALISM	<i>Беззаконие, отсутствие ясных причин</i>	DISORDER
COMMOTION / STIR / KNOT	<i>Узел, который политики запутали языками. Заварушка начала ни Грузия, ни Россия, заварушка началась после визита Кондолизы Райс</i>	PROBLEM
TEST	<i>Это была проба со стороны США – ответят или проглотят</i>	CONTROL
CONQUER	<i>Военная операция по захвату спорных территорий</i>	WAR

As the table reveals, the South Ossetia conflict does not have a homogenous evaluation by Russian bloggers; their interpretation of the event has a positive, negative, and neutral connotation. The domains of source have a wide range of application, such as sport, trial, examination, and war, but,

on the whole, they all form a general understanding of the perception of the conflict by Russian people, which, I assume, have not much changed since 2009.

## 5. Conclusions

The present study analyzed the narratives by Russian bloggers on the 2008 South-Ossetia conflict from the cognitive linguistics perspective. The qualitative analysis has been applied to learn the opinions of bloggers and identify the concepts and categories, which they operated with. The analysis revealed that bloggers used a big amount of metaphors; the most widely used one is an association to a dog, which barks but does not scare anybody. The issues of sameness and otherness have been identified; US are considered to be 'decent and smart', 'THEY' – to be 'unintelligent and programmable'. There were also determined the categories applied, such as Actors, Frames, and Scenarios: the media were blamed to be biased and misleading; politicians – to be applying double standards. The basic messages that were forwarded by majority of bloggers was a relief of Russia's returning to the level of world powers and satisfaction with the actions of their government in a fair war for defending Russia's allies. To sum it all up, I claim that:

1. The attitude of Russian bloggers to the conflict is quite diverse. There is no homogeneous opinion on the way the war was conducted, on its outcomes, current situation and future perspectives for the region.
2. Different linguistic means have been utilized to convey the message on the conflict; they are metaphors, genres, and expressive language tools.
3. The conflict was conceptualized both positively (BENEFIT, FAIRNESS / HONORABLE CASE) and negatively (CONQUER, PROBLEM, VANDALISM, NEGOTIATED MATCH), as well as neutrally (DEMONSTRATION, TEST).

These findings show that the linguistic means of conceptualizing and categorizing the world can provide a deeper insight into the object of research and give additional frame to the meaning of narratives. Though South-Ossetia conflict has lost its actuality at present, it would be interesting to research Russian bloggers' discourse related to the events in Ukraine, to learn if there are any similarities or differences with the 2009 discourse, and to see how categories and concepts of war have changed after ten years of events under question.

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**EMBLEMATIC JOURNEYS:  
 GIANNI RODARI'S TRANSLATIONS IN THE USSR**  
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**G. De Florio. Emblematic journeys: Gianni Rodari in the USSR.** The article focuses on the success of the works of the Italian children's writer Gianni Rodari in the Soviet Union. One of the reasons for Gianni Rodari's success in his native Italy lies in his previous popularity in the Soviet Union, thanks to early translations of his works by Samuil Marshak and his numerous visits to the USSR beginning in the 1950s. A committed communist, Rodari wanted to get a better understanding of the country that he admired so much. However, his political attitude was not narrow-minded; he investigated the Soviet education system and style of upbringing and communicated with his readers – Soviet children. In *Cipollino*, the author created a universally acknowledged ideal of a good and honorable hero who fights for freedom, plays in earnest, laughs at difficulties and strives to grow up into a responsible citizen. There are two main factors that contributed to the success of Rodari's works with Soviet readers: first, their material contains an in-depth interpretation of the concept of *utopia*. Rodari understood *utopia* not as an abstraction but as a real responsibility of humanity for its better future. Second, in his creative work, the author pays great attention to folk art, which is a theme running through his rhymes, fairy tales, and stories. Folk tradition was a fundamental element both in Italian children's literature and the Soviet children's literature promoted by Marshak and other prominent writers for children in the first half of 20<sup>th</sup> century. These two vectors are perfectly combined in *Cipollino*, a favourite character with Soviet children, whose adventures are still being translated and staged in theatres outside Italy. The interaction of these vectors explains why the Italian writer is still widely read and loved, his poems are included in school syllabi, and his words are acquiring a new meaning in the 21<sup>st</sup> century. The article also reveals the reasons for the lasting popularity of Gianni Rodari's translated works in intersemiotic cultural space of film and cartoons, ballet etc in Russia, Ukraine and other post-Soviet states.

**Keywords:** children's literature, *Cipollino*, Folk art, Gianni Rodari, Italian-Russian translation, *utopia*.

**Дж. Де Флоріо. Емблематичні подорожі: Джанні Родарі в СРСР.** Стаття присвячена аналізу успіху творів італійського дитячого письменника Джанні Родарі в Радянському Союзі. Популярності Родарі на своїй батьківщині, в Італії, сприяв його успіх в Радянському Союзі, де його перекладом займався Самуїл Маршак, і куди він часто їздив сам, починаючи з 50-х років. Дж. Родарі намагався зрозуміти ту країну, яку він, будучи переконаним комуністом, любив і поважав. Незважаючи на це, його позиція не була суто політична; навпаки, він вивчав радянську педагогіку і систему освіти, спілкувався безпосередньо зі своїми читачами – радянськими дітьми. У *Чіполліно* автор створив загально визнаний ідеал добродісного героя, який бореться за свободу, веде чесну гру, сміється над труднощами і прагне вирости відповідальним громадянином. Успіх робіт Джанні Родарі в Радянському Союзі зумовлений двома головними чинниками: по-перше, їх матеріал містить глибоку інтерпретацію поняття *утопія*. На думку автора, *утопія* не просто абстракція, вона являє собою реальну відповідальність усього людства за створення кращого майбутнього. По-друге, в своїй творчості автор приділяє велику увагу фольклорному складнику, який можна знайти як в його віршах, так і в казках і оповіданнях. Народний елемент відіграв найважливішу роль як в італійській, так і в радянській дитячій літературі, яку Маршак разом з іншими видатними дитячими письменниками створювали протягом першої половини ХХ століття. Ці дві лінії перетинаються в образі Чіполліно, який став одним з найулюбленіших персонажів радянських дітей, і чий пригоди



досі активно перекладаються і ставляться в театрах за межами Італії. Взаємодія цих векторів пояснює, чому італійського письменника продовжують повсюдно читати й любити, його вірші включені в шкільні програми, а його слова набувають нового значення в XXI столітті. Стаття також розкриває причини тривалої популярності перекладених творів Джанні Родарі в міжсміотичному культурному просторі кіно і мультфільмів, балету тощо в Росії, Україні та інших пострадянських країнах.

**Ключові слова:** Джанні Родарі, дитяча література, італійсько-російський переклад, народна творчість, утопія, Чіполліно.

**Дж. Де Флоріо. Емблематические путешествия: Джанни Родари в СССР.** Стаття посвящена аналізу успіха произведений італійського дитячого писателя Джанни Родари в Советском Союзе. Популярності Родари на своїй родині, в Італії, спосібствовал его успех в Советском Союзе, где его переводом занимался Самуил Маршак, и куда он часто ездил сам, начиная с 50-х годов. Дж. Родари пытался понять ту страну, которую он, будучи убеждённым коммунистом, любил и уважал. Несмотря на это, его позиция не была сугубо политическая; наоборот, он изучал советскую педагогику и систему образования, общался напрямую со своими читателями – советскими детьми. В *Чиполлино* автор создал общепризнанный идеал благородного героя, который борется за свободу, ведет честную игру, смеется над трудностями и стремится вырасти ответственным гражданином. Успех работ Джанни Родари в Советском Союзе обусловлен двумя главными факторами: во-первых, их материал содержит глубокую интерпретацию понятия *утопия*. По мнению автора, утопия не просто абстракция, она представляет собой реальную ответственность всего человечества за создание лучшего будущего. Во-вторых, в своем творчестве автор уделяет большое внимание фольклорной составляющей, которую можно найти как в его стихах, так и в сказках и рассказах. Народный элемент играл важнейшую роль в итальянской, как и в советской детской литературе, которую Маршак вместе с другими выдающимися детскими писателями создавали в течение первой половины XX века. Эти две линии переплетаются в образе *Чиполлино*, который стал одним из самых любимых персонажей советских детей, и чьи приключения до сих пор активно переводятся и ставятся в театрах за пределами Италии. Взаимодействие этих векторов объясняет, почему итальянского писателя по-прежнему повсеместно читают и любят, его стихи включены в школьные программы, а его слова приобретают новый смысл в XXI веке. В статье также раскрываются причины непреходящей популярности переведенных произведений Джанни Родари в интересиотическом культурном пространстве кино и мультфильмов, балета и т. д. в России, Украине и других постсоветских странах.

**Ключевые слова:** детская литература, Джанни Родари, итальяно-русский перевод, народное творчество, утопия, Чіполліно.

## 1. Introduction

Gianni Rodari's success is well-known all over the world, particularly in the USSR. There, he was perceived as one of the greatest writers of world children's literature and as a politically engaged Western intellectual who, in the 1950s, shared the ideals, hopes, and orientations of the Soviet system.<sup>1</sup>

This article aims to investigate the features of Rodari's poetics and their Ukrainian and Russian translations which made his books famous in the Soviet Union. To achieve this aim I will describe Rodari's journeys to the USSR, beginning with the first year of Rodari's career as a journalist and children's writer. After giving an outline of the different Ukrainian and Russian translations of his *Adventures of Cipollino* which contributed to Rodari's astonishing popularity in the Soviet Union, I will put forward some hypotheses as to the reasons for Rodari's success. First of all, ideological engagement allowed Rodari to be translated and appreciated by the general public, thus avoiding the watchful eyes of Soviet censors. Secondly, the folk art that imbues Rodari's works was a prevailing element in the tradition of Russian children's literature, particularly in Chukovsky's and Marshak's works. Finally, in this paper I will focus on the contemporary popularity of Cipollino and other emblematic characters created by Gianni Rodari, which are still used today to convey different messages by adapting to the new post-Soviet historical and social context.

## 2. Gianni Rodari in the 1950s: to the Soviet Union and Back

A letter by the journalist Giuseppe Boffa on the 12<sup>th</sup> March 1956 clearly shows Rodari's importance in the Soviet Union: "Dear Rodari, I have never written to you from Moscow before, for which I now apologise. Nor does this letter, as you shall see, represent any kind of victory over my laziness, being more dictated by events and your celebrity on Soviet soil. As you are perfectly well aware, you are <...> after Togliatti, the most famous Italian in the Soviet Union: your works are translated, reprinted, broadcast, staged in the theatre, read and loved by adults and children alike."<sup>2</sup> At that time Boffa was living in Moscow, where he worked as USSR correspondent for the Italian newspaper *Unità*, and he was well acquainted with both the political and cultural elites of the Soviet capital.<sup>3</sup>

The main features of Rodari's poetics were forged in the 1950s. The key factors in shaping Rodari as a children's writer were his employment as a journalist for various magazines and newspapers and his adherence to communist ideology. These factors enabled him, among other things, to gain a closer familiarity with Soviet life. From 1950 to 1953, Rodari was director of the Italian magazine *Il Pioniere* ("The Pioneer"). He would continue his collaboration with this publication, in which he had his own column entitled "*Gianni Rodari's Corner*", until 1962. In 1953, he was invited to lead *Avanguardia* ("Vanguard"), the weekly of the FGCI (Italian Communist Youth Federation). At the Milanese and Roman offices of the *Unità*, he was a regular contributor to the column "Letters of Whys" (from the 25<sup>th</sup> May 1957 to 5<sup>th</sup> June 1958) and "*The Book of Whys*" (from 18<sup>th</sup> August to 10<sup>th</sup> January 1957). This frenzied activity in various journals was largely to determine the creative vein of Rodari as a children's writer. In *Il Pioniere*, aimed exclusively at children, he tried his hand at various genres and styles, improving his clarity of expression and strengthening his skills at long-distance communication with children. In that period, Rodari developed his first theoretical musings on children's literature, triggered by his taking a particular interest in the image of Pinocchio.<sup>4</sup>

From the 1950s, Rodari's experience of visits to the USSR gave an edge to his creative activity as a writer. It is no easy task to accurately reconstruct all of Rodari's trips to the Soviet Union, as there are many discrepancies in the memoirs and documents in which they crop up. Referring to the archival materials, as well as to Soviet press articles, one can conclude the following: Rodari first came to the USSR in 1951 as member of an Italian delegation. At that time, it was very common for Italian intellectuals to be invited to the Soviet Union. The political alliance between the two countries was reinforced through the journeys of writers, journalists and communist activists, who were asked to witness the major achievements of the Soviet Union and to promote Communist ideology on their return home. For this reason such visits were often carefully organized in order to present the best "face" of the country, and today it is essential to critically read the memoirs and reports left by Alcide Cervi, Sibilla Aleramo, Giuseppe Boffa, Alberto Moravia and many others who shed some light on the intricate dynamics that were taking place at that time [Kostantinova 1986; Levi 1986; Krupenina 2014].

On his first visit, Rodari spent time in Moscow, Leningrad, and Central Asia: "Back then, in 1951, no one ever suspected he was a children's poet. It was only when he was leaving that he handed out copies of his books" [Glotser 1957: 43]. Each subsequent visit became an important event.<sup>5</sup> Across the country, children, teachers, and cultural figures greeted Rodari as a major writer, holding festive and heartfelt receptions in his honour. The fame of Rodari in the Soviet Union was undoubtedly stimulated by Samuil Marshak producing some of his finest translations. The famous Russian children's poet, lyricist and translator first set about translating Rodari's poems in 1952. He would later refer to this in a brief note "Why I translated the poems of Gianni Rodari" [Marshak 1971: 332-333], which firstly appeared in the *Literaturnaja gazeta* (№ 141, 22 November 1952). They most likely became personally acquainted in 1963<sup>6</sup> when the Italian writer was making his way back from a tour of the Soviet Union.<sup>7</sup> The journalist Elvira Apone is therefore not exaggerating when she states that "entire delegations of Italian politicians and intellectuals first heard about a certain Gianni Rodari when they came to the

USSR, of whom, as paradoxical as it may sound, not one of them knew anything until the moment when an article by Ruggero Grcco appeared on the third page of the newspaper *Unità*, with the title ‘Cipollino in the Land of the Soviets’. From that period on, Gianni Rodari began to be read in Italy too.” (Apone, 2016).<sup>8</sup> Indeed, before this “reflected success”, Rodari had written outside the scope of official criticism in Italy, his books being published by the Italian Communist Party’s (PCd’I) own publisher, Edizioni di cultura sociale (Publications of Social Culture), and circulated only among a narrow circle of left-wing readers. As Marcello Argilli correctly notes, “his work is intertwined with the development of the relationship between the PCd’I and youth associations, schools, and, generally speaking, the policies on children’s issues followed by the Party. We all too often forget that the ‘phenomenon’ of Rodari is the product and producer of the educational initiative of the leftist front, particularly of the PCd’I.” [Argilli 1990: 139].

Even though Rodari’s commitment to Communist ideology was not monolithic and underwent different stages, he was well aware of the important role played by the Soviet Union in the success he achieved in Italy. While travelling across the country, he used to keep a sort of diary in which he wrote down his impressions from the various schools, libraries and venues of the USSR. Such memories were partially published by Einaudi in the book *Giochi dell’URSS* (“Games in the USSR”) after his premature death. The volume preserves the spontaneous style of this kind of recollection; Rodari did not manage to organize his working material to produce the book he had intended, which was to have included aspects of his knowledge of the Soviet education system, ranging from pedagogy to psychology, from psycholinguistics to literature, trying to avoid as far as possible the official rhetoric he had had to endure during his visits: “The diary of the journey to the USSR in 1979 is what is left of the book that Gianni Rodari planned to write about Russian children and childhood. The work never got any further than the pages of the diary, where one can observe the process of collecting material, together with personal remarks and general impressions on Russian life or early thoughts and ideas about how to organize the book. The first problem Rodari had to deal with lay in the impossibility of separating the main topic – the children – from the references to a society ‘that educates them but psychologically influences them’. All the more so as the image of the society offered to Rodari awoke in the writer some doubts about its authenticity. Therefore, his main concern was to skirt around the obligations inherent in an official and strictly organized visit in order to find, during his meetings with children, some sort of ‘natural way’. He meticulously recorded any data which could explain how schools and youth organizations worked; but Rodari’s interest was particularly piqued by the free, only apparently casual, conversation with the children, when he comes to know their experiences. What excites and moves the writer is the discovery of a basic affinity between Western and Eastern children, based not only on their obvious common logical-discursive skills, but also on their imaginative abilities, in the shapes of their imaginary and in their personal and mutual relationships” [Rodari 1984: V].

### 3. The Adventures of *Cipollino*. Translations and Reasons for its Success

What was it that led to Rodari’s works being such an incredible success “in the land of the Soviets”? As already noted, Marshak’s translations accurately and expressively conveyed the semantic and phonetic load of Rodari’s poems. Following in the wake of these “nursery rhymes”,<sup>9</sup> success was also enjoyed by his book about the adventures of Cipollino,<sup>10</sup> published in the Soviet Union in 1953 in a translation by Zlata Potapova and edited by Samuil Marshak. From a letter written to Gianni Rodari by the editor-in-chief of the Russian *Pioner*, Natalia Vladimirovna Ilyina, we learn that “We were immensely pleased to publish your story about the onion boy. The readers are very fond of your hero and followed his fate with much emotion. Whenever there was even a slight delay in the issuing of the latest issue of the magazine, the kids wouldn’t stop calling the editorial office and inundating us with letters demanding the next installment of ‘*Cipollino*’. I would be delighted to introduce your new works to the children. Could you send them to our office, perhaps? We are delighted to send you a Russian translation of your story about Cipollino,

and hope that this is only the beginning of your collaboration with *Pionier*. With friendly greetings!"<sup>11</sup> Another translation soon appeared on the market, but this time in Ukrainian: on the 23<sup>rd</sup> April 1956 Rodari received a letter from the director of the Kiev branch of the Sovetsky Pisatel publishing house, A. Dyachenko, who, after thanking the writer, wrote "Cipollino has already become a favourite hero of Soviet children" and stated that a Ukrainian version of the Cipollino novel would soon be published by the Molod' publishing house.<sup>12</sup>

The enthusiastic reviews, complimentary write-ups and positive assessments of Rodari's story are innumerable. However, we should not dwell overlong on the journalistic material. To understand such enthusiasm, we must turn to the sources of Rodari's creativity and find a similarity with the long-established tradition of Russian and Ukrainian children's literature, which had in essence been founded by Samuil Marshak and several other famous writers and illustrators, beginning in the 1910s. There were two factors that most influenced the work of Rodari and caused it to prompt such gushing enthusiasm from Soviet readers and others, down to the present day.

Firstly we must examine the ideological material that impregnates Rodari's works, written mainly in the 1950s and 60s. This is the origin of the writer's social engagement, which consists not so much of belonging to a particular political movement as of the hope of making a genuine contribution to the moral and cultural development of society, to solving the universal questions of peace, internationalism and labour. As Rodari himself admits: "In the process of imagination, which seems merely mechanical, my ideology is embedded in exact form, while permitting certain modifications." [Rodari 1973: 111]. All of Rodari's poems, short stories and fairy tales are essentially utopian, but for him "utopia"<sup>13</sup> is a far more concrete concept: it is not some distant fairy land, rather it embodies a real responsibility to humanity and the reality surrounding us which the writer has taken upon himself; utopia is of use in terms of making people think and move forward, and so it is found in every piece of Rodari's work, especially in the fairy tales: "Fairy tales are the allies of utopia, not of stagnation. We therefore <...> defend them; because we believe in the educational value of the utopia, which constitutes the vital transition from a passive acceptance of the world to an ability to criticize and change it." [Argilli 1990: 115].

It is not by chance that we make mention of his fairy tales. Rodari pays great attention to folklore and folk art,<sup>14</sup> which is the second key factor in his worldwide popularity, particularly in the Soviet Union: "Rising to the heights of Croce and Rabel, Rodari establishes a very strong connection with the 'lowly' – with the popular, grotesque culture that is hostile to the authorities and their value system." [Boero 2010: 128]. Rodari had imbibed the richest currents of Italian folk culture, and his interest in Calvino's tales and Collodi's *Pinochio* is therefore quite unsurprising. The writer refers to the rhythms, sounds, plots and genres that had developed throughout Italy over the course of many decades. The first to notice this, curiously enough, was Samuil Marshak: "It is gratifying to note that the rhythm of children's folk song has also imbued children's poetry in the modern democratic poetry of the West. Such, for example, are the poems of the young Italian poet Gianni (Giovanni) Rodari, which the young readers of his country are well acquainted with. <...> His laconic and effective verse, full of fire and fervour, glorifies honest work, freedom and peace. Serious and significant themes are combined in these poems with a lively and distinctive sense of humour. They come as close as is possible to the perception of a child, to the child's own voice. In them there is that whimsical playfulness without which poetry intended for children is inconceivable. Almost each and every one of the poems is intricately conceived and full of surprises [...]. In some of my translations I have departed from literal accuracy in the attempt to convey the sheer essence of the fresh and immediate poetry of the Italian author. But it would, I think, be impossible to do otherwise when translating such free and fanciful poems for children, often based on funny rhymes." [Marshak 1971: 332]. Like any great artist, not only does Rodari go beyond the confines of tradition, but also contributes to its renewal and progress. As Belov notes "because the writer is of the people, he has not only continued the tradition of the Italian satirical tale [of Collodi] in his work, but – and this is key! – he has developed it, directing it and making it more socially

acute, using brilliant skill to tackle serious political and ethical problems. Humour in Rodari has gained a new quality, illuminated in a variety of shades, giving expression to the feelings of those who hope and fight for social justice.” [Begak 1968: 60].

The combination of these two aspects is essential to understand the deepest layers of Rodari’s poetics and it may be clearly seen in the example of Cipollino, who morphed from being a mere character in Rodari’s novels to being a creative image (*obraz*), becoming one of the most beloved childhood heroes of several generations of Soviet children. “Cipollino for them is a real classic: from pre-schoolers to the elderly” Rodari recorded in his notebook during his visits in 1979 to the USSR [Rodari 1984: 29]. The success of Cipollino is quite incredible, and the tale of his adventures so popular that, in 1956, Cipollino became a member of the *Klub Vesolykh Chelovechkov* or “Club of Merry Fellows” in the magazine *Vesyolyye kartinki* (“Funny Pictures”) alongside other such cherished Soviet children’s characters as Neznaika, Buratino and Samodelkin. Struck by the popularity of his hero, Rodari wanted to devote a whole chapter of his book about the Soviet Union to Cipollino [Rodari 1984: 29]. Cipollino, that “Spartacus for children”, has it all: a social basis, a fairy-tale element, and stylistic invention. Each character of the novel has his own manner of speech, and the central motif is that of justice, which can only triumph through struggle against oppressors. The tone is strongly charged with optimism and avoids moralizing. In his central character the two lines – the struggle to achieve utopian justice and peace on Earth, and the deep sensibility and curiosity for any folklore tradition – seem to converge.

The *Story of Cipollino* soon outgrew the bounds of literature. In 1961 it was made into a film at the studio Soyuzmultfilm by the director Boris Dezhkin. After that there came a filmstrip, first a black and white, one-part version, then a later one in colour with two parts, by the animator Migunov at the Diafilm studio (1964), and finally the 1973 film by Tamara Lisitsian<sup>15</sup> involving the participation of Rodari himself and his family [Colombo 2013]. The famous ballet of *Cipollino* by Karen Khachaturian, which premiered on the 8<sup>th</sup> November 1975 at the Shevchenko Opera and Ballet Theatre in Kyiv, also deserves mention (libretto authored by G. Rikhlov). This ballet continues to be staged in Ukraine, the Russian Federation and the former Soviet republics.

#### 4. Conclusion. Rodari and *Cipollino* today

Even the greatest classics sometimes lose luster and relevance as new generations begin to forget them. Yet nothing of the sort is observed in Ukraine or in Russia today as far as Rodari is concerned. The Italian writer is still widely read and loved, his poems are included in school syllabi, his tales and novels are staged in youth theatres and other venues, and his words are acquiring a new meaning and sound, thanks to the translations of Irina Konstantinova, Mikhail Vigel and many others. Since 2000 over 50 works by Gianni Rodari have been published (or re-printed) and in 2009 the publishing house Terra-Kn. Klub published a collection of Rodari’s works in four volumes, which is even more remarkable when we remember that in Italy an academic edition of all Gianni Rodari’s works has yet to see the light of day.

An interesting event took place at the end of December 2013, when the Taganka Actors’ Union staged a play which was based on the novel *Cipollino*, but with one important difference from the original: in director Yekaterina Korolyova’s production, the revolution takes place in the minds of the heroes. The director explained that she had decided to make such a drastic change to the ending due to a fear of political rebellion: “The inhabitants of the vast garden of the Count realize that the most important thing is respect for the individual, regardless of money and position, strength or weakness. I think this should be something especially close to the hearts of children.”<sup>16</sup> The Italian press did not hesitate to attribute the director’s decision to contemporary events in Ukraine and an attempt at self-censorship to satisfy the Kremlin elite.<sup>17</sup> To understand whatever may lie behind such a decision is not the purpose of this article, but it certainly demonstrates that *Cipollino*’s adventures have not ceased to stimulate awareness and make children and adults think about topical issues.

Cipollino, Giovannino Perdigiorno, Gip on TV, and Baron Lamberto are good and honorable heroes who fight for freedom, playing in earnest, laughing at difficulties and striving to grow up into honest, cheerful and responsible inhabitants of the universe. The works of Rodari emerged in a specific historical, political and cultural context, and were impregnated with the atmosphere of Italy in the 1950s, 60s and 70s, thus serving simultaneously as an important source for the history of that era. In order to understand his success in the USSR it is therefore essential to take into account the historical, social and intellectual context in which Rodari lived and worked, his relation to Communist ideology, but also his ability to steer clear of any narrow-minded creeds. His commitment to Eastern ideology was not an idealization of a reality which did not exist, but the critical belief in a society that might have built a better future for all humankind. From both the Western and Eastern sets of thinking Rodari was able to single out the values and concrete proposals that he found most sympathetic to his outlook on life, in an approach that could be defined as both utopian and pragmatic.

That is the reason why Rodari's storytelling, like any true work of art, rises above time and space to become a literary being that lives on today. Further endeavors to investigate the fate of Gianni Rodari's translations are sure to be welcomed as they continue to address the whole world with a defense of the importance of such concepts as friendship, labor and peace.

## Notes

- <sup>1</sup> A letter from Giuseppe Boffa dated 12<sup>th</sup> March 1956. Private archive of the Rodari family. I thank the author's wife, Maria Teresa, and his daughter, Paola Rodari, for the materials provided.
- <sup>2</sup> Historians have studied the relationships between Giuseppe Boffa and the Soviet Union. In particular, Ettore Cinnella investigated Boffa's approach to the most crucial points of Soviet history regarding relations with Italy and the Italian Communist Party [Krupenina 2014: 229–240; Cinnella 2014].
- <sup>3</sup> Rodari's path to Communism was not a straightforward one: he had first adhered to Fascist ideology, having been a member in his youth of the Italian Youth of the Lictor (Gioventù Italiana del Littorio), then joining the Fascist Party in 1941 due to unemployment and a lack of prospects. "I was a philistine intellectual from the provinces, and had all the shortcomings of this type" [Argilli 1990: 12]. It was only in 1943, after meeting the two prominent antifascists Alessandro Realini and Francesco Furega, that he dramatically changed his position, joining the PCd'I in 1944 and being forced to remain in hiding until the 25<sup>th</sup> April 1945.
- <sup>4</sup> Rodari wrote two articles, an essay and various notes on the subject of Pinocchio [Argilli 1990: 82–83]. In August 1952, Italo Calvino suggested he write a book about Pinocchio, though the project was never realised.
- <sup>5</sup> Three (or four) more took place in the 60s and two in the 70s, namely: December 1963 – January 1964; 9<sup>th</sup> December 1965 – January 1966; June 1967; in 1969 (or in 1971) to Kazan; 10<sup>th</sup> July 1973 – 30<sup>th</sup> July 1973; 29<sup>th</sup> August – 28<sup>th</sup> October 1979. Further examination of other materials in the private archive of the Rodari family would be necessary in order to establish these dates without any doubt.
- <sup>6</sup> As Allakhverdova and Glotser recall, "They met as friends, although for the first time. 'I was in Italy exactly thirty years ago,' said Marshak. 'I heard some great folk songs there...' and he sang a few chords. Rodari nodded happily. 'All my poems come from these songs,' he confirmed. 'I thought as much,' said Marshak. 'When I was in Italy, I asked myself: 'Surely a poet must exist who would continue this line?' Gianni and Marshak then had a long and serious conversation about literature and art." [Allakhverdova et al. 1964: 29].
- <sup>7</sup> The history of Marshak's poetic and real-life connection with Rodari is of some interest: Marshak published his first translations on the front page of the *Literaturnaya gazeta* ["Literary Gazette"] (№ 141, November 1952). Marshak was drawn to several features of Rodari's poetry: the Italian poet is able to describe ordinary events from an unusual point of view. He loves hardworking and ordinary people, the smell of handicrafts, workers and peasants. A counting rhyme often lies at the basis of his poems, giving a special rhythm to his verse. Boris Galanov was the first to pass on Marshak's greetings, when visiting Rodari in Rome. He later brought Rodari's books to the USSR.



- <sup>8</sup> Argilli further notes that “His fame in Italy has mostly been the result of the extraordinary success in the Soviet Union built on the novel of Cipollino and the nursery rhymes, brilliantly translated by the great poet Marshak” [Argilli 1990: 84–85].
- <sup>9</sup> Marshak explains the significance of “filastrocche” in Italian children’s culture very well: “This concept includes both counting rhymes, lullabies and songs, all reflecting a child’s perception of the world.” [Marshak 1969: 645].
- <sup>10</sup> Two pieces appear in the magazine *Vie Nuove* (“New ways”) – *L’orto ortolano* (“The vegetable garden”) and *Il frutteto musicale* (“The musical orchard”) – where for the first time the author depicts vegetables and fruit as sentient beings and includes some of the characters that will also appear in later works. The first complete Cipollino adventure, however, appears in the first issue of the weekly *Pioniere* where it takes the form of a comic strip illustrated by Raoul Verdini with Rodari’s texts in 8-syllable quatrains. In 1952, Edizioni di Cultura Sociale published a fourteen-board story signed by *Giampiccolo*; in 1954 “Albi di Cipollino” were released, while twenty-two boards which had appeared in *Pioniere* between 1952 and 1959 were re-published in 1973 as *Ritornano i personaggi del “Pioniere”*. *Almanacco del “Pioniere”* (“*The Return of the characters from ‘Pioneer’*”). *Almanac of “The Pioneer”*). *Il romanzo di Cipollino* (“*The Tale of Cipollino*”) was published in book form by Edizioni di Cultura Sociale: due to its success it has been republished many times, but each publication was preceded by a careful ideological and stylistic revision. The major differences are to be found between the first edition of 1951 and the next one by Editori Riuniti of 1957 [Boero 2009: 42–43].
- <sup>11</sup> Letter dated 25<sup>th</sup> June 1953. Private archive of the Rodari family.
- <sup>12</sup> The book *Prigodi Tsibulino* [“The Adventures of Cipollino”] was published in 1956 in a translation by A. Illichevsky, although A. Klyuchnik states confidently in his article of 1957 that “the only book by Gianni Rodari in the Ukrainian language is *Starim i malim pro Italiyu i Rim*” [Klyuchnik 1957: 24].
- <sup>13</sup> “The main lesson of Rodari is to use utopia as a weapon against adaptation” [Massini 2011: 104].
- <sup>14</sup> Rodari had been interested in folklore, folk traditions and songs since the very beginning of his career [Rodari 1946; Bermanni 1990]. Rodari had written several articles on folk songs between 1949 and 1952.
- <sup>15</sup> Tamara Lisitsian knew Italy and Italian politics quite well, since after the Second World War she married Gino (Luigi) Longo, the son of the politician Luigi Longo, who became secretary of the PCd’I from 1964 to 1972, after Palmiro Togliatti’s death. She spent some years in Italy before coming back to the Soviet Union in 1952.
- <sup>16</sup> <https://ria.ru/culture/20131113/976587606.html>.
- <sup>17</sup> [http://www.ilsole24ore.com/art/notizie/2014-04-16/da-gianni-rodari-opera-lirica-censura-russa-crisi-ucraina-143210.shtml?uud=ABZHWI1BB&refresh\\_ce=1](http://www.ilsole24ore.com/art/notizie/2014-04-16/da-gianni-rodari-opera-lirica-censura-russa-crisi-ucraina-143210.shtml?uud=ABZHWI1BB&refresh_ce=1)

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## PROSODIC MODELS OF ACCENTUATED PERSONALITIES' ENGLISH PUBLIC SPEECHES

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**A.A. Kalyta and I.O. Andrushchenko. Prosodic models of accentuated personalities' English public speeches.** The paper advances typical prosodic models of the accentuated personalities' English public speeches. The inaugural and convention speeches delivered by the American presidents and British prime ministers within the second half of the 20<sup>th</sup> century served as the material of the study. It was found out that the effective realization of any public speech is determined by the rational choice of linguistic as well as the adequate use of prosodic means for its organization. The authors regard the accentuated language personality as a speaker with enhanced traits of his/her character or temperament which are revealed in the process of his/her communicative activity within the range of acceptable psychological norm and beyond it. It is outlined that in order to conduct the study of prosodic features of the English accentuated personalities' public speaking the authors created the program and methodology of a complex experimental phonetic research which was carried out in four stages. It is singled out that the politicians, whose inaugural and convention speeches were analyzed, belong to four types of accentuation of their character: demonstrative, impulsive, obsessive-compulsive, and paranoid. The determined prosodic peculiarities of the accentuated politicians' public speaking which were gained by means of the auditory analysis are presented. Besides, the results of the acoustic analysis of the experimental material, linguistic interpretation and generalization of the obtained data enabled the authors to figure out the invariant and variant prosodic models of the accentuated politicians' public speaking.

**Key words:** accentuated personality (demonstrative, impulsive, obsessive-compulsive, and paranoid), experimental phonetic research, inaugural and convention speeches, invariant and variant prosodic model, language personality, prosodic feature, public speaking.

**А.А. Калита, І.О. Андрущенко. Просодичні моделі англomовних публічних промов акцентуованих особистостей.** Роботу присвячено встановленню просодичних моделей публічних промов акцентуованих особистостей – американських президентів і британських прем'єр-міністрів другої половини ХХ століття. Матеріалом дослідження слугували інавгураційні і програмні промови зазначених політиків. Установлено, що на тлі раціонального вибору мовних засобів політичними діями вирішальним щодо ефективного оформлення публічного мовлення стає адекватне використання ними просодичних засобів мови. При цьому, під акцентуованою мовною особистістю у роботі розуміється мовець з підсиленою рисою характеру чи темпераменту, які виявляються ним у його комунікативній діяльності як у діапазоні припустимої психологічної норми, так і за її межами. З метою дослідження просодичних особливостей публічного мовлення англomовних акцентуованих особистостей були розроблені програма та методика комплексного експериментально-фонетичного дослідження, що передбачали його проведення у чотири етапи. З'ясовано, що політичним діям, інавгураційні і програмні промови яких аналізувалися, притаманні чотири типи акцентуацій характеру: демонстративна, збудлива, педантична і застрягаюча. У роботі представлені просодичні характеристики публічного мовлення акцентуованих особистостей, встановлені за допомогою аудиторного аналізу. Окрім того, результати акустичного аналізу експериментального матеріалу,

лінгвістична інтерпретація та узагальнення отриманих даних дозволили описати інваріантні та варіантні просодичні моделі публічного мовлення акцентуєваних політиків.

**Ключові слова:** акцентуєвана особистість (демонстративна, збудлива, педантична і застрягаюча), експериментально-фонетичне дослідження, інавгураційна і програмна промови, інваріантна і варіантна просодична модель, мовна особистість, просодична характеристика, публічне мовлення.

**А.А. Калита, И.А. Андрущенко. Просодические модели англоязычных публичных речей акцентуированных личностей.** Работа посвящена установлению просодических моделей публичных речей акцентуированных личностей – американских президентов и британских премьер-министров второй половины XX века. Материалом исследования служили инаугурационные и программные речи указанных политиков. Определено, что на фоне рационального выбора языковых средств политическими деятелями решающим для эффективного оформления публичной речи становится адекватное использование ими просодических средств языка. При этом, под акцентуированной языковой личностью в работе понимается говорящий с усиленной чертой характера или темперамента, которые демонстрируются им в его коммуникативной деятельности как в диапазоне допустимой психологической нормы, так и за ее пределами. С целью изучения просодических особенностей публичной речи англоговорящих акцентуированных личностей были разработаны программа и методика комплексного экспериментально-фонетического исследования, которые предполагали его проведение в четыре этапа. Выявлено, что политическим деятелям, инаугурационные и программные речи которых анализировались, присущи четыре типа акцентуаций характера: демонстративная, возбудимая, педантичная и застревающая. В работе представлены просодические характеристики публичной речи акцентуированных личностей, которые были получены в результате проведения аудитивного анализа. Кроме этого, результаты акустического анализа экспериментального материала, лингвистическая интерпретация и обобщение полученных данных позволили описать инвариантные и варианты модели просодических публичной речи акцентуированных политиков.

**Ключевые слова:** акцентуированная личность (демонстративная, возбудимая, педантичная и застревающая), экспериментально-фонетическое исследование, инаугурационная и программные речи, инвариантная и вариантная просодическая модель, языковая личность, просодическая характеристика, публичная речь.

## 1. Introduction

Political communication as a speech activity, aimed at promoting certain political ideas, exerting emotional influence on the citizens while inducing them to take political action, gaining sympathy for the voters, manipulating their political consciousness as well as forming a certain public opinion in the social environment is of special interest among present-day scientists [Chabak 2017: 87; Chikileva 2018: 20–21; David 2014: 164; Dedushkina 2011: 475; Dyachenko 2016: 31; Handelman 2009; Ilchenko 2010; Kalita and Taranenko 2008: 288; Paulo and Bublitz 2019: 57–58; Petlyuchenko 2009: 86; Tarnavska and Kuprii 2017: 222].

As is known, the oratory skills are of great importance for a politician [Helfert 2017: 136–137; Mazlum 2016: 167] since his / her speech as a reflection of the individual's inner world [Soper 1995: 7] is considered as the effective means of creating a definite speaker's image by the audience [Batsvich 2009: 303]. At the same time, side by side with a politician's rational choice of language means, the proper use of prosodic means becomes of special significance for their public speaking organization. By its nature, public speaking can be written and oral, bookish and spoken, prepared and improvised [Dunckel and Parnham 1997: 49–52; Lamerton 2001: 27–38; Reznikova 2005: 154]. Obviously, it is functionally and structurally different from conversational, individual, and casual communication. Thus, public speaking, organized in the form of a monologue, is a complex, elaborate and lengthy statement addressed to the audience or society. This type of speech by its nature is always dialogical, aimed at getting the interlocutor's or interlocutors' reaction which can be expressed in words or revealed in gestures, facial expressions, poses, etc. [Crystal 1997: 294]. Therefore, while regarding it as a discourse, that is being a cognitive process [Kubryakova and

Aleksandrova 1997: 19] connected with the real generation of speech or its creation, special attention should be paid to the organization of certain structures in accordance with pragmatic intentions, goals, and conditions of communication that arise in the course of politicians' professional activity.

It is quite clear that political communication usually takes place under specific, strictly regulated conditions and imposes a corresponding impression on the participants since the power makes a very strong influence on the human psyche that not every politician is able to withstand. On the other hand, accentuated personalities are quite often involved in politics as they are ready to take responsibility for the decisions they make [Markovskaya 2007: 4]. In this paper, the accentuated language personality is interpreted as the speaker having the amplified features of character or temperament, which manifest themselves in the process of their communicative activities within the range of acceptable psychological norm and beyond it. Generally, the linguistic personality is viewed as an individual that has a set of abilities and characteristics which predetermine the creation and perception of speech texts that differ in: a) the degree of structural and linguistic complexity; b) the depth and accuracy of reality reflection; c) a certain target orientation [Karaulov 1989: 3].

Thus, the personality of a speaker arises as a multidimensional, versatile object of the research that covers both the process of generation and the process of speech perception. Its uniqueness is determined by the exceptional combination of socio-psychological features classed into three groups: physical, social and psychological [Zasekina 2007: 82]. The study of the impact of these very features on speech activity allows one to register the personality's psycho-physiological and sociological features which are revealed in the process of communication in the choice of means of all language levels.

The analysis of theoretical literature on the subject enabled us to ascertain the presence of general, standardized set of prosodic markers typical of the English politicians' public speaking, namely: the ascending and descending scales, wide falling terminal tone, mid level terminal tone, discrete actual division of the speech flow into intonation groups, accentual and melodic parallelism, increase of pause duration in the introduction and conclusion, decelerated tempo of the key information delivery, clear, strong voice timbre.

It was found out that scientists pay great attention to the wide psychodiagnostic possibilities of a person's individual speaking, since studying the place of speech in the system of communication allows one to consider the information parameters of speech communication and to diagnose a number of the speaker's socio-psychological features. At the same time, it is emphasized [Konyukhov 2008] that during this psychodiagnostic evaluation not only the person's main traits of his / her character are important but also the secondary ones due to which the essence of the action of the unconscious is revealed that in normal situations is restrained and controlled by conscious. The secondary traits are clearly disclosed in stressful situations. Besides, the type of communication, type of accentuation of the speaker's character, gender identity, age, social status, and the speech emotional-and-pragmatic potential were taken into account. The above mentioned parameters were used as the theoretical preconditions for carrying out the experimental phonetic research of the English accentuated personalities' public speaking.

## **2. Methods**

The methodology of the experimental phonetic study involved the development of the program and methods for conducting it which allowed the realization of a complex study that would result in establishing the inventory of prosodic means organizing the English accentuated personalities' public speaking. The experimental research of prosodic peculiarities of the speech under analysis was carried out in four stages. Each stage was based on a comprehensive methodology, according to which the obtained results were described with the help of a terminology apparatus formed within the scope of linguistic features classification of public speaking.

At the first stage of the experiment in order to ensure the adequacy of the gained results, the experts-psychologists determined the type of accentuation of the character of each politician whose speech was studied. The group of experts consisted of 10 practicing psychologists who had a good command of English. The selection of psychologists was conducted in accordance with the requirements to the process of expert evaluation [Rakitiansky 2004]. The experts were asked to analyze audio-, video- and photomaterials, the politicians' speeches, as well as to study their biographies, texts of interviews as samples of spontaneous speech, patterns of signatures and handwriting [Goldberg 2008: 12; Farmagey 2010: 17–20]. On the basis of such a thorough study, they carried out an integrated step-by-step assessment of definite traits of politicians' character with their further classification to the corresponding type of their character accentuation.

At the second stage of the experiment, the informants from Great Britain and the USA evaluated the prosody of public speeches for their compliance to the norms of the English language appropriateness and traditional genre requirements. The group of informants consisted of five native speakers experienced in listening and analyzing recorded texts. The task of the auditory analysis was to listen to the experimental speeches and to define: 1) the naturalness of the speech delivery; 2) its genre affiliation (the type of speech: rally, inauguration, convention, place of its delivery and audience, to whom the speech was addressed); 3) the communicative and pragmatic loading of speech; 4) the speech composite structure: introduction, main body, and conclusion.

The third stage consisted of the auditory analysis of the experimental material, during which the phoneticians determined the prosodic characteristics of the accentuated personalities' public speaking. The group of phoneticians comprised five people specializing in experimental and phonetic studies (auditory analysis in particular). Their task was to register: 1) the pitch range; 2) the type of terminal tone; 3) the type of scale; 4) the pitch register; 5) the intonation group rhythmic structure; 6) the tempo of delivery; 7) the duration of pauses at the juncture of intonation groups; 8) the utterance loudness, etc. Another task was to graphically represent the direction of the tone in all sections of the intonation groups of the most important utterances in terms of their semantics and pragmatic orientation.

At the fourth stage of the experiment, the acoustic analysis of typical realizations of the accentuated personalities' public speeches, selected at the third stage, was conducted. Finally, the linguistic interpretation and generalization of the obtained results were carried out.

Thus, the programme and methodology of a complex experimental phonetic research developed in such a way made it possible to determine different invariants of prosodic models of the accentuated personalities' public speaking.

### 3. Results

The results of the analysis of psychological characteristics and linguistic behavior of political personalities (21 political leaders) performed by psychologists allowed us to find out that the most typical representatives of groups classified by the accentuation of their character are: E. Heath, W.J. Clinton, R. Reagan (demonstrative accentuated personality), H. Wilson, L.B. Johnson, J. Major (paranoid accentuated personality), D.D. Eisenhower, J. Callaghan, J.F. Kennedy (obsessive-compulsive accentuated personality), G.H.W. Bush, R.M. Nixon, G.R. Ford (impulsive accentuated personality). The informants registered a high degree of naturalness of the public speeches, delivered in official situations by the male speakers, who belong to the middle and senior age groups. The results of the research helped us to single out the most typical public speeches whose genre affiliation is objectively limited to the inaugural and convention speeches since they have the same structural and compositional division into the introduction, main body and conclusion that perform the following functions: integrative, declarative and performative respectively. The professional phoneticians also determined the regularities in the intonation components functioning typical of each group of the accentuated personalities, and discovered the invariant prosodic model of the inaugural and convention speeches delivered by the accentuated politicians.



It should be emphasized that traditionally the introduction of the analyzed speeches begins with the greetings of the guests, gratitude to the voters for their faith and trust, gratitude to the colleagues for their support and fruitful work; promises to act as a head of the country to the best of the ability; addressing God as the only fair judge able to give an objective evaluation of their deeds and so on.

The declarative block of the main body is usually devoted to highlighting the country's future foreign and domestic policies. The examined public speeches were delivered in difficult political and economic times (overcoming the negative consequences of World War II, the Cold War with the USSR, military conflicts, significant economic problems in the UK, etc.), which obviously influenced the content of speeches and the choice of relevant lexical and grammatical means for their presentation.

The conclusion of the speeches presented by the accentuated politicians usually expresses the thesis that they are responsible state leaders who, together with the nation, can build the economically and politically powerful and prosperous country.

It was experimentally determined that the most numerous is a group of demonstrative accentuated personalities (40%) with a peculiar speech behavior, such as: (1) loud, energetic, emotional, intonationally expressive speech, accelerated tempo, short pauses; (2) widespread use of epithets, the superlative degree of comparison of adjectives, hyperbolization, amplified by the use of extra-linguistic components (energetic broad gestures, live facial expressions, vigorous expression of emotions), artistry, propensity to publicity, the desire to be in the center of attention as well as creative approach and spontaneity in decision-making.

A fairly typical example of the intonation presentation of public speech by demonstrative personalities is the statement from R. Reagan's inaugural speech in which he emotionally declares the basic principles of the work of the government he headed: *I will 'shortly sub<sup>l</sup>mit a budget § to the Congress § aimed § at ^freezing ^government ^program spending | for the 'next year.* [Reagan 1985].

In the example above the intonation group *at ^freezing ^government ^program spending* is realized with the mid-high pitch level, widened pitch range, slow tempo, moderate loudness and staccato rhythm. The intonation group sounds categorical and peremptory. It is organized with the help of a falling scandent scale in combination with a falling mid-low terminal tone actualized in the low rate zone, that helps the speaker to single out the semantically important information against the background of the rhythmic and melodic contour of the analyzed structural-and- compositional part.

The next largest in number is a group of paranoid accentuated personalities (26,67%) whose speech delivery is usually monotonous, intonation is colorless, the tempo of speech flow varies from decelerated to slow due to the presence of long pauses. This type of personality is characterized by a limited use of gestures (rather their absence), restrained facial expressions, mask-like face, a scarcely perceptible smile and constant tension. The characteristic features of this type of speakers are as follows: social climbing (careerism), purposefulness, obsession with certain ideas, ambition and self-confidence, mischief and vindictiveness, the desire to stand out. However, these individuals are generally good and responsible employees.

The intonation presentation of the paranoid accentuated personality's public speaking can be well illustrated by such an emotionally coloured fragment from L.B. Johnson's inaugural speech *And § our nation's /course | is a<sup>b</sup>undantly \clear. ^We as<sup>p</sup>ire to \nothing § that be/longs to \others.||* [Johnson 1965].

In this fragment the utterance *^We as<sup>p</sup>ire to \nothing § that be/longs to \others.||*, preceded by the thesis that the national policy of the country is absolutely transparent and peaceful, staccato-like rhythmic pattern is formed by the falling scandent scale in combination with the mid-low falling tone in the first intonation group and rising direction of the tone on the head of the scale in the next

intonation group. Such an intonation organization makes it possible to perceive the politician's position as categorical and peremptory. This is also achieved by singling out the personal pronoun *^We* with the mid pitch range, the decelerated tempo and moderate loudness which emphasizes the true intention of the political leader to unite the efforts of the people and government in the implementation of the US foreign policy. Such a prosodic organization of the utterance is intended to convince the foreign audience in the complete peacefulness of the country's foreign policy and to demonstrate respect for foreign territories.

The obsessive-compulsive accentuated personalities (20%) are characterized by the convincing, clear and distinct, intermittent speech, divided into short semantic groups by the mid pauses that demonstrate the speaker's pedantry. The modifications of intonation pattern are not typical of the speech of such speakers; however, they tend to intonationally accentuate separate words in an utterance. The tempo of their speech varies within the accelerated and moderate zones. Gesturing is restrained, at the same time it is clear and similar to the outlining geometric figures in the air, the facial expressions are inexpressive, still and frozen; eyes expression is non-dynamic. The obsessive-compulsive personalities are mainly ambitious, aimed at achieving the targeted goal. They are also characterized by a high level of self-control, the prevalence of rationality over emotions that respectively affects the manifestation of expressiveness in their speech.

The typical prosodic organization of the obsessive-compulsive personalities' public speech can be illustrated with the help of a fragment from the main body of D.D. Eisenhower's convention speech. In this passage, the politician demonstrates his highly negative attitude towards countries that pursue aggressive policies towards the United States: *Ab'horring /war § as a 'chosen /way | to 'balk the /purposes § of 'those who √threaten us, | ¯we 'hold it to be the √first 'task of √statesmanship | to de'velop the √strength | that will de'ter the forces of ag/gression | and pro'mote the con /ditions of peace.* || [Eisenhower 1956].

The given utterance sounds abrupt and threatening due to the interaction of means of different language levels, namely: lexical (functioning of the vocabulary related to the military sphere (*Ab'horring /war, 'balk, threaten, de'ter the forces of ag/gression*) and phonetic (the presence of checked scales in combination with a falling-rising divided terminal tone, abrupt changes in the pitch level and the occurrence of perceptual, short, mid and long pauses). The final intonation group *and pro'mote the con /ditions of peace* is realized on the mid-low pitch level, within the mid-high pitch range, moderate loudness and decelerated tempo. Its melodic contour comprises a descending scandent scale combined with a mid-low falling terminal tone. This intonation group is characterized by the staccato rhythm which is created due to the significant variations in the pitch level of the stressed and unstressed syllables. Such an intonation pattern makes the final intonation group sound as most prominent in the studied utterance. As to the timber of the analyzed intonation group, it is tense, categorical, and weighty.

The impulsive accentuated personalities (13,33%) are characterized by impulsiveness, cholericity, concealed aggression, vengeance, superiority, impatience, suspicion, dynamic movements, widespread stroke, fast, energetic handshake. Their communicative behavior allows one to register the tendency to the excessive nonverbal manifestations at the level of facial expressions and gestures. Besides, some nervousness is demonstrated during their public speeches delivery which is observed in the facial muscle spasm, eye movements that politicians try to control. The impulsive accentuated individuals' speaking is loud; its tempo is moderate with a tendency to accelerate due to the presence of short pauses.

The intonation presentation of the impulsive personalities' public speech is clearly illustrated with the help of the main body fragment in which G.H.W. Bush declares the need to reduce the military arsenals in some countries and organizations to establish peace around the world: *In 'foreign affairs, | I'll con'tinue our 'policy of √peace √through √strength.* || *I will 'move toward*

↑*further cuts* § in the *stra'tegic and con'ventional* ↑*arsenals of both* § *the U'nited States* § and the *'Soviet Union* § and the *'Eastern Bloc* § and *NATO*. || [Bush 1988].

The analyzed utterance is emotionally coloured; this colouring is achieved by different language means: the use of military vocabulary (*the stra'tegic and con'ventional* ↑*arsenals*) and the proper names of organizations whose main function is to guarantee peace (*the 'Eastern Bloc; NATO*) at the lexical level. At the grammatical level, there is a chain of homogeneous members of the sentence (*the U'nited States § and the 'Soviet Union § and the 'Eastern Bloc § and NATO*) connected with the help of the conjunction *and*; its use creates the polysyndeton, which, in its turn, contributes to the greater expressiveness of the utterance.

The given intonation groups of the fragment, in which the politician calls the countries and organizations for the disarmament (*the U'nited States § and the 'Soviet Union § and the 'Eastern Bloc*), share the same intonation pattern that highlights the importance of the implementation of this measure by all the participants. On the whole, intonation groups are realized on the mid-high pitch level, within the widened pitch range, increased loudness, and accelerated tempo, legato regular rhythm and checked scales in combination with a mid-high rising terminal tone in the zone of mid rate. The final intonation group of the utterance *and NATO* is also delivered on the mid-high pitch level, within the widened pitch range, increased loudness and accelerated tempo, legato regular rhythm. Its melodic contour includes a mid-high rising terminal tone in the high zone. All these features and the variations of the pitch at the beginning and at the end of intonation groups as well as the presence of a negative widened pitch interval at their juncture make their sounding aggressive, sharp, and categorical.

Thus it was found out that the political leaders, whose speeches were studied in this paper, turned out to be typical representatives of the four character accentuation types who use the corresponding invariant prosodic models in their public speaking.

#### 4. Discussion

The conducted auditory analysis enabled us to continue the study of prosodic means of the accentuated individuals' public speaking through the acoustic analysis and further linguistic interpretation of the obtained results that made it possible to determine the invariant and variant prosodic models of accentuated personalities' public speeches.

Due to this, we found out that demonstrative personalities' sincere emotions are associated with the expression of gratitude, transmitted at the moderate tempo and loudness, in the widened pitch range, mainly by the broken stepping scale in the combination with a mid-high rising and falling terminal tones realized in the zone of low rate, the wavy intonation contour, mid sound duration, legato rhythm, high pitch maximum localized on the first stressed syllable of the scale, and marking personal pronouns in the pre-head by the intensity maximum on them. This makes their speech expressive and helps to draw the attention of the audience to the speaker's personality in general and to his / her merits in the successful implementation of the set of goals in particular. Against the background of the general intonation pattern of the speech, emotionally coloured utterances are singled out with the help of long pauses that make the listeners focus on the speakers' psychological state as well as contribute to their elated mood and improve the perception of the key theses of the speech.

In the main body of the speech, the politicians with the dominant demonstrative character accentuation mostly inform their listeners about their plans and intentions regarding further development of the country, subconsciously adjusting to the duties of the head of the state or party leader and urge the audience to contribute to the realization of their goals in every possible way. Their speech is quite metaphoric which makes it sound lively, expressive, and impressive that helps the listeners remember it easily. The most important utterances are actualized within the widened pitch range, within the mid pitch register, with the decelerated tempo (due to the increase of sound duration in the intonation groups) and increased loudness, within the widened intensity range. The

melodic contour of the intonation groups usually contain a falling scandent scale, which, depending on the communicative type of the utterance, is combined with a mid-low rising or falling terminal tone realized in the zone of the accelerated rate, creating a wavy intonation contour and staccato rhythm. These fragments are divided by the perceptual and short pauses that testify their close semantic connection with the neighboring intonation groups. The pitch and intensity maxima mostly localize on the first stressed syllable of the scale actualized in the high and mid-high zones.

In general, the public speech of paranoid personalities is characterized by the use of affirmative, constative communicative-and-pragmatic utterances that are often marked by the anaphoric beginning as well as by the grammatical and intonation parallelism in all parts of the inaugural and convention speeches. Such a structural organization of utterances makes them sound monotonous. As to the prosodic organization of the most important fragments in the speech, they are mainly actualized within the widened pitch range, mid pitch register and its variants, increased loudness, decelerated tempo, and mid and short pauses at the juncture of the intonation groups. The intonation contour contains the ascending stepping scale combined with a high falling terminal tone realized in the zone of the accelerated rate. Besides, the extra-high pitch and intensity maxima located on the nuclear syllable as well as the prevalence of the widened intensity range are inherent in such utterances.

All parts of the inaugural and convention speeches of obsessive-compulsive personalities contain a large number of fragments in which politicians encourage the audience to take an active civic stand and inspire listeners to improve the welfare of the country's inhabitants and maintain the state's leading position in the world. It is reflected in their choice of lexical units. The most important utterances are mainly realized within the widened pitch range with a tendency to its narrowing, the full pitch register and its variants, increased loudness, legato rhythm, moderate or accelerated tempo. Generally, they are separated from the neighboring intonation groups with the help of mid pauses. Such utterances are characterized by a descending stepping scale in combination with a mid-high or mid-low falling terminal tone in the zone of mid rate. The high pitch maximum locates on the first stressed syllable of the intonation group. The widened intensity range and high recurrence of the maximum intensity localized on the first stressed syllable of the intonation group dominate in such utterances. The mid sound duration of utterances is represented by short or minimal zones resulting in their intermittent and clear sounding.

We found out that the inaugural and convention speeches of impulsive politicians possess a certain chaotic character of communicative tasks that the speakers have to realize in the process of their speech delivery. Consequently, all parts of their speeches consist of almost the same number of utterances in which the speakers express their emotional state, identify problems that require immediate solution, inform the audience about their further plans for the development of the country. At the same time, they encourage people to work assiduously to achieve economic and political stability in the country. At the grammatical level, the utterances mainly comprise several short intonation groups that together with the other language means make their speech dynamic and vigorous. Prosodic organization of such utterances is actualized within the mid (with a tendency to narrowing) pitch range, within the zone of mid-wide pitch register and its variants, increased loudness, and slow tempo. There were registered the domination of the descending stepping and sliding scales as well as the mid-high and mid-low falling terminal tones in the zone of mid, high, and low rate of their movement, a falling-rising melodic contour and legato rhythm. The pauses at the juncture of the intonation groups are mainly perceptual, short and mid. The pitch maximum in the high zone mostly locates on the first stressed syllable of the intonation group. The intensity range varies from the widened to the mid, the maximum intensity localizes on the nucleus in all parts of the analyzed speeches. The utterances are predominantly actualized in the zone of short sound duration. In general, such prosodic organization makes impulsive accentuated personalities' speech sound active, peremptory, and rather aggressive.

Thus the public speaking of accentuated personalities that belong to the four analyzed groups have common organization. The speeches under consideration share the following features: the genre affiliation, the delivery to the mass audience, the same official and social status of the speaker, the typical communicative-and-pragmatic intentions of the speakers. The inaugural and convention speeches have similar structural-and-composition parts (introduction, main body, and conclusion); they are characterized by a mandatory presence of at least three main functions in their content (integrative, declarative and performative); they also have clear schemes for covering a set of challenging questions in the corresponding structural parts of the public speeches.

Due to the analysis presented above, there appears the possibility to describe the invariant model of the demonstrative personalities' public speaking. This model is predominantly realized within the narrowed pitch range with a tendency to widening, prevalence of checked scales and high recurrence of the descending stepping scale; mid with a tendency to slow down rate of changing the direction of the terminal tone movement, moderate loudness, moderate tempo with the subsequent deceleration, legato regular rhythm, perceptual pauses, localization of the intensity peak on the nucleus, mid intensity range, mid and short sound duration of the intonation groups, deep, profound, touching timbre.

The distinctive prosodic means of the demonstrative accented personalities' public speaking include: the pitch maximum located on the first stressed syllable within the mid-high zone in the introduction and in the high zone on the first stressed syllable in the main body and conclusion; mid broad pitch register and its variants in the introduction, full pitch register and its variants in the main body, and low pitch register in the conclusion; mid-low rising terminal tone in the introduction and main body, and mid-low falling terminal tone in the conclusion.

The paranoid accentuated personalities' public speaking is represented by the prosodic model invariant which contains the following nomenclature of prosodic parameters: the narrowed pitch range of the intonation group with a tendency to its widening, mid rate of movement of the falling terminal tone, descending stepping scale, moderate loudness, moderate tempo with the subsequent deceleration, legato regular rhythm, perceptual pauses, mid and increased sound duration of the intonation groups.

The prosodic means of the paranoid accentuated personalities' inaugural and convention speeches that differentiate them from the speakers that belong to other groups are: the localization of the pitch maximum in the mid-high zone on the first stressed syllable in the introduction, in the mid-high zone on the nucleus in the main body and extra-high and high zones in the conclusion. The utterances are mostly actualized within the mid broad pitch register and its variants in the introduction and main body, in the mid, broad and low narrow pitch register in the conclusion. The domination of checked scale is mainly registered in the introduction and conclusion, the occurrence of the full scale is typical of the main body. The prosodic organization comprises the following features: the predominance of the mid-low falling terminal tone in the introduction, mid-high falling terminal tone in the main body, and mid-low falling terminal tone in the conclusion; intensity maximum localization is fixed on the first stressed syllable in the introduction and main body, and on the nucleus in the conclusion. As to the recurrence of the intensity range, it was stated that the mid and widened intensity range is realized mainly in the introduction, the widened intensity range is characteristic of the main body, and mid intensity range is registered in the conclusion. The speeches delivered by the paranoid accentuated personalities are characterized by the categorical, convincing, confident voice timbre.

The obsessive-compulsive accentuated personalities' public speaking is organized according to the invariant prosodic model with the following parameters: the maximum pitch localization in the high zone of the first stressed syllable, narrowed pitch range with the further widening, predominance of checked scales, mid with a tendency to accelerate rate of change in the movement of the mid-low falling terminal tone, high recurrence of widened intensity range, location of

intensity maximum on the first stressed syllable, moderate tempo with a tendency to decelerate, moderate loudness, legato regular rhythm, perceptual pauses at the intonation groups juncture.

The analysis of the obsessive-compulsive personalities' inaugural and convention speeches made it possible to establish a set of the following prosodic features: the descending stepping scale generally combined with a mid-high rising terminal tone in the introduction, broken descending stepping scale joined with either the mid-low falling or rising terminal tones in the main body, descending stepping scale followed by a mid-low rising terminal tone in the conclusion. The obsessive-compulsive personalities' speaking is characterized by abrupt, categorical, weighty voice timbre.

The invariant prosodic model of the impulsive accentuated personalities' inaugural and convention speeches embraces: the mid broad pitch register and its variants, mid-low and mid-high falling terminal tone, intensity maximum localization on the nucleus, moderate tempo and loudness, legato regular rhythm, perceptual pauses at the juncture of the intonation groups.

The prosodic characteristics that distinguish the speaking of the impulsive accentuated personalities are as follows: the high pitch maximum localized on the first stressed syllable in the introduction, on the nucleus in the main body, and on the first stressed syllable in the conclusion. Their speech is realized mainly within the narrowed pitch range in the introduction and main body, and within the mid pitch range in the conclusion. The melodic contour of the intonation groups of the impulsive accentuated personalities' speech is characterized by the dominance of the descending stepping scale in the introduction and conclusion, and the broken descending stepping scale in the main body. The voice timbre of the speakers belonging to this group is clear, sonorous, touching, and trembling.

## 5. Conclusions

Thus the use of the functional-and-communicative approach as well as the theoretical generalization of the known scientific knowledge allowed us to fulfill the experimental phonetic research that enabled us to establish the invariant and variant prosodic models of public speaking of the English personalities distinguished by the dominant accentuation of their character.

The obtained results allow us to assume that the similar methodological approach would have high productivity in the solution of a more general problem directed at the setting up and forming a global system of invariant and variant prosodic models of all existing variants of formal and informal communication developed by the speakers with different accentuations of their character and temperament.

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**METHODOLOGICAL POTENTIAL  
 OF THE COGNITIVE MODEL  
 OF THE PERSON'S SPIRITUAL BEING PYRAMID**

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**A. Kalyta, O. Klymenyuk. Methodological potential of the cognitive model of the person's spiritual being pyramid.** In this paper the authors, on the basis of a systemic approach, analyze the methodological potential of a cognitive model representing the pyramid of the person's spiritual being. This article focuses on the main requirements for modeling cognitive processes on the plane of the individual's spiritual being differentiated into existential, mental, transcendental spheres, and consciousness. Research results emphasize that, in the existential sphere of the individual's spiritual being, cognitive processes are based on his/her emotional (unconscious) thinking. The mental sphere, which together with the transcendental one forms a sub-conscious psychic level, is characterized by emotional type of thinking. In the transcendental sphere, the acts of cognition are realized by means of rational thinking, while the consciousness controls the results of cognitive processes' self-development solely on a logical basis. By synthesizing the ideas of modern most productive systemic and synergetic methods, the authors substantiate the use of a systemic approach to the formation of a universal synergetic model of the self-development of speaking-and-thinking and thinking-and-acting processes in the person's spiritual sphere. The paper also proves practically unlimited methodological potential of the cognitive universal model of the pyramid of the individual's spiritual being; and draws up a methodological perspective of its wider application not only in the field of linguistic, psychological and social studies, but also in historical, economic, political and other areas of knowledge that deal with the individual's speaking-and-thinking and thinking-and-acting activities in the processes of person's communicative, intellectual and transformative behavior.

**Key words:** cognitive processes, methodology, modeling, speaking-and-thinking and thinking-and-acting activities, spheres of an individual's spiritual being.

**А.А. Калита. О.В. Клименюк. Методологічний потенціал когнітивної моделі піраміди духовного буття людини.** У роботі на основі системного підходу проаналізовано методологічний потенціал когнітивної моделі піраміди духовного буття людини. У статті викладено основні положення, правила і вимоги, що висуваються до моделювання когнітивних процесів на площині духовного буття індивіда з його диференціацією на сфери екзистенції, ментальності, трансцендентності і свідомості. Результати дослідження свідчать, що перебіг когнітивних процесів в екзистенціальній сфері духовного буття людини базується на його емоційному (позасвідомому) мисленні, ментальна сфера, яка утворює у взаємодії з трансцендентною сферою психічний рівень підсвідомого, характеризується емо-раціональним типом мислення, у трансцендентній сфері акти когніції реалізуються за допомогою раціонального мислення, а свідомість контролює результати саморозвитку когнітивних процесів винятково на логічній основі. Шляхом синтезу ідей сучасних найпродуктивніших системного і синергетичного методів обґрунтовано використання системного підходу до побудови універсальної синергетичної моделі саморозвитку процесів мислення під час породження мовлення й мисленнєвого проектування дій у духовній сфері людини. У статті доведено практично необмежений методологічний потенціал когнітивної універсальної моделі піраміди

духовного буття індивіда; запропоновано методологічну перспективу більш широкого використання піраміди духовного буття людини не лише у сфері лінгвістичних, психологічних і соціальних наук, але також і в історичній, економічній, політичній та інших галузях знання, пов'язаних із мисленням індивіда під час породження мовлення і мисленнєвого проектування дій у процесах його комунікативної, інтелектуальної та перетворювальної діяльності.

**Ключові слова:** когнітивні процеси, методологія, мислення під час породження мовлення і мисленнєвого проектування дій, моделювання, сфери духовного буття індивіда.

**А.А. Калита, А.В. Клименюк. Методологический потенциал когнитивной модели пирамиды духовного бытия человека.** В работе на основе системного подхода проанализирован методологический потенциал когнитивной модели пирамиды духовного бытия человека. В статье изложены основные положения, правила и требования, предъявляемые к моделированию когнитивных процессов на плоскости духовного бытия индивида с его дифференциацией на сферы экзистенции, ментальности, трансцендентности и сознания. Результаты исследования свидетельствуют, что протекание когнитивных процессов в экзистенциальной сфере духовного бытия индивида основано на его эмоциональном (бессознательном) мышлении, ментальная сфера, образующая во взаимодействии с трансцендентной психической уровень предсознательного, характеризуется эмо-рациональным мышлением, в трансцендентной сфере акты когниции реализуются посредством рационального мышления, а сознание контролирует результаты саморазвития когнитивных процессов исключительно на логической основе. Путем синтеза идей современных наиболее продуктивных системного и синергетического методов обосновано использование системного подхода к построению универсальной синергетической модели саморазвития процессов речемышления и мыследействия в духовной сфере человека. В статье также доказан практически неограниченный методологический потенциал когнитивной универсальной модели пирамиды духовного бытия индивида; предложена методологическая перспектива более широкого использования пирамиды духовного бытия человека не только в области лингвистических, психологических и социальных наук, а также в исторической, экономической, политической и других областях знания, связанных с речемышлением и мыследействием индивида в процессах его коммуникативной, интеллектуальной и преобразовательной деятельности.

**Ключевые слова:** когнитивные процессы, методология, моделирование, речемышление и мыследействие, сферы духовного бытия индивида.

## 1. Introduction

Everything that modern science can embrace and fix within the knowledge of a unique phenomenon of the person's spiritual being can conventionally be subdivided into two main processes: speaking-and-thinking and thinking-and-acting activities. Such division is an objective necessity, since these processes, occurring in the individual's psychic sphere, are generally simultaneous and are characterized by a complex energetic interconnection of the engaged logical and emotional beginnings of the human's thinking.

The global nature of the supervenience principle, known to the researchers of multifactor phenomena, states, that in the real world the reasons of all without exception processes are due to certain complexes of factors that lead, in their turn, to rather a specific set of consequences. Therefore, the deeper the researchers of a cognitive sphere come to realize and experimentally prove the objectivity of this principle, the stronger they feel the need to support the platform of monistic dualism in scientific comprehension of the person's spiritual being phenomenon.

In view of the above-mentioned circumstance, it becomes clear that from a methodological point of view it is rational to dually subdivide the processes of spiritual being into speaking-and-thinking and thinking-and-acting activities, ignoring at the same time the existence of the third class of processes that can be termed as complex processes of thinking-and-verbal activities. This is the logic of a scientific analysis and we cannot bypass it in the considered case.

The monistic nature of this study should be seen, in the first place, in the functional universality of the neuron and in the mechanism of the individual's speaking-and-thinking as well as thinking-and-acting processes. Researchers are well aware that in the material substance of the

human nervous system the functions of the neuron are pervasive and extensive: it participates in the perception of signals of various physical nature, ensures the flow of all without exception acts of logical and emotional thinking, in the processes of decoding, recognition, processing and storing of incoming information, as well as in controlling the person's speaking-and-thinking and thinking-and-acting activities.

In its turn, regardless of the difference in the nature of the material and spiritual, occurring in the human's psychic sphere, the mechanism of self-development of all the processes is common and is realized by the psycho-physiological energy of emotions genetically accumulated by the organism and released exclusively under the influence of instincts.

It is quite obvious that a monistic dualism as the most general methodological instrument can serve as a guarantee of creating the adequate theory and obtaining reliable experimental facts while studying the processes of the individual's spiritual being.

However, one cannot avoid other important circumstances either. They are connected, firstly, with the results of any study of cognitive processes, whose self-developing nature is described by stochastic theory. The results obtained are probabilistic and, consequently, must have statistical adequacy.

Secondly, the very interdisciplinary essence of the cognitive research requires from the sought-for model a certain degree of its universality as well as possibilities of universalization of the conceptual terminological apparatus of its graphic image verbal description.

While choosing the model of the person's spiritual being pyramid as an object of the theoretical and methodological research, it is also necessary to foresee the sphere and boundaries of its possible application.

Turning to this problem, we shall remind that under conditions that do not exceed the mentally traditional norms, the speech behavior of a particular person can be predicted with a high degree of certainty. Such a prediction is possible since the speech behavior depends on the level of its cultivation (education) as a result of acquiring behavioral skills (called habits) as an automated reaction to stimuli or punishment. While making this kind of prediction the scholars proceed, as a rule, from the fact that the energy of person's speaking-and-thinking and thinking-and-acting activities is genetically intrinsic to a human being. Similarly, the individual's will, controlling cognitive processes' results not to exceed the norm that violates the freedom of people around us, is also genetically determined. At the same time, it is assumed a priori that each specific behavioral norm is, in its turn, generated in the processes of the individual's continuous socialization and is predominantly viewed as a result of fixing in his/her memory the corresponding mentally conditioned concepts-prototypes of behavior (speaking-and-thinking and thinking-and-acting) in standard (ritual) or typical (traditional) conditions of communication in its broadest sense. Consequently, under certain conditions, the formation of a reliable short-term forecast of the results of the individual's speaking-and-thinking and thinking-and-acting activities in terms of his/her behavioral skills and habits is quite possible, given that it is the conditions and skills, as life experience shows, that lead to the person's will determinism.

The same cannot be mentioned in the case of making a long-term forecast of a person's behavior (speaking-and-thinking and thinking-and-acting activities). The limited possibility of a satisfactory long-term prediction is connected, on the one hand, with the freedom of the individual's will. On the other hand, it is connected with the fact that the researcher cannot foresee non-standard situations of self-developing cognitive processes of speaking-and-thinking and thinking-and-acting activities, in which the energetic potential of one of the parameters of state will be so energetically powerful that, suppressing the potential of the parameter of order, will change the attractor-structure development patterns and will lead the functioning of the analyzed system to an unexpected or paradoxical result.

It is a tendency to view external and internal disturbing effects as the factors that can drastically change the course of cognitive systems' self-development (the functioning aim), and,

consequently, will change the parameters of their state. The external factors that affect speaking-and-thinking and thinking-and-acting activities can comprise humiliation, insult, and any other circumstances causing discomfort or threat to the individual's freedom. The role of internal disturbing factors is most often performed by children's, mental, social and other complexes, as well as acute emotional states and conditions of an individual's organism.

It should be emphasized that, unlike prognosticating, the analysis of cognitive processes of individual's speaking-and-thinking and thinking-and-acting activities is solely based on the retrospective logic, since within such an analysis the scholar studies the objects whose self-development is complete, and its results have become an actual reality, information about which is fixed on video and audio carriers.

From the information stated above as well as from the results of a preliminary conducted analysis, it is apparent that, having a significant amount of conceptual and theoretical works in linguistics [Boldyrev 2016; Karasik 2014; Lakoff 2004; Pinker 2004; Pryhod'ko 2008; Croft & Cruse 2004; Evans 2006; Fauconnier & Turner 2002; Minsky 1975; Shevchenko 2005; Turner 1991] and a well-formed conceptual terminological apparatus, in the field of cognitive studies there appears an urgent necessity to choose an adequate model and to deepen the development of the universal methodology for modeling cognitive processes occurring in the sphere of the person's spiritual being.

Therefore, the **aim** of the undertaken theoretical study is to increase the effectiveness of the interdisciplinary cognitive phenomena research by choosing a model and developing on its basis a universal methodology for modeling the processes of speaking-and-thinking and thinking-and-acting activities that occur in the sphere of the individual's spiritual being.

## 2. Structural and logical elements of modeling

Among the significant number of models proposed and actually used by the specialists in cognitive field, for the study of definite aspects of speaking-and-thinking and thinking-and-acting activities, we substantiated our choice of the model representing the pyramid of an individual's spiritual being, advanced by A.V. Klymenyuk [2010: 208–213], as the one that most fully satisfies all the above-mentioned requirements. Its conceptual graphic interpretation is presented in Fig. 1.

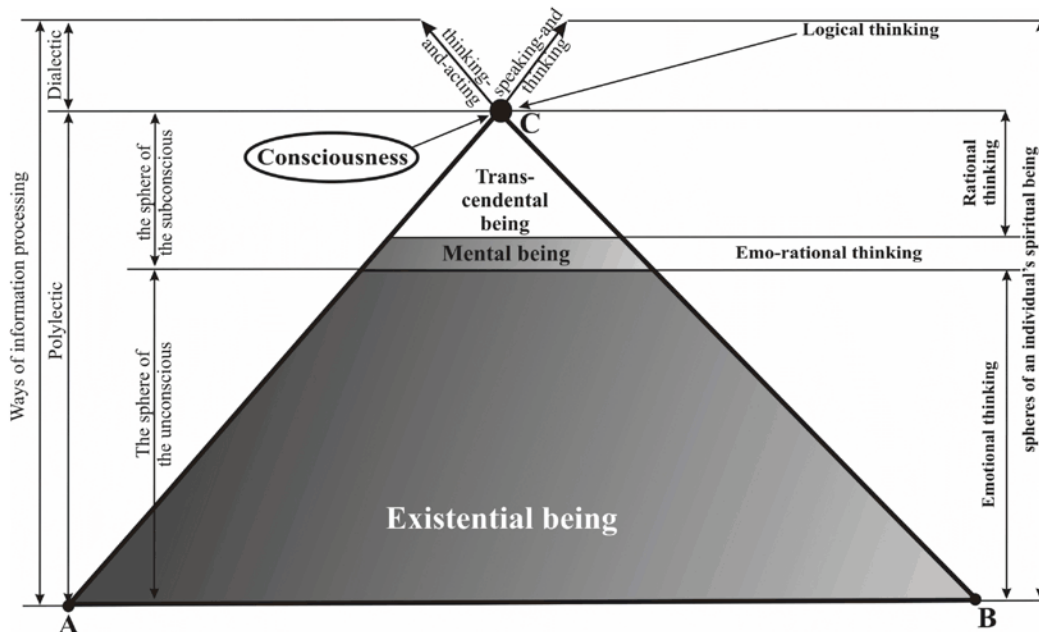


Fig. 1. The pyramid of the spheres of the individual's spiritual being

Commenting the model, let us, first of all, pay attention to the fact that in communication or any joint activities, the processes of the person's spiritual being emerge in his/her existential sphere and, rising through the mental and transcendental spheres, are completed under the control of consciousness by means of certain verbal or physical actions.

The notions of *existence* and *existential* are defined in the paper as everything that relates to the remarkable uniqueness of the intrinsic human's inner being, the individual's feeling of being involved into something higher, and which cannot be expressed in the language of notions [Klymenyuk 2010: 207]. In this case, the person's existential being proceeds in his/her unconscious sphere and is based on the emotional type of thinking, the person's psycho-physiological energy being its driving force [ibid.: 209].

The notion of *mental* implies, in its turn, the result of the interaction of deep levels of collective and individual consciousness, determining the way of human's thoughts and feelings, based on unconscious thinking guidelines, as well as on his/her skills of emotional and behavioral readiness for the perception and cognition of the surrounding world [ibid.: 207]. The individual's mental being proceeds in his/her sub-conscious sphere and is grounded on the emotional type of thinking, whose driving force is the psycho-physiological energy of his/her personality [ibid.: 209].

Similarly, the notion of *transcendental* is defined as the act or process as well as any product of human thinking about the super-categorical completeness of his/her being or about its individual characteristics, that are considered inaccessible to direct cognition and can be perceived only in speculative terms, though can be expressed in abstract concepts [ibid.: 207]. Here, it is necessary to clarify that the person's transcendental being proceeding in his/her sub-conscious sphere is based on the rational type of thinking, whose motivating force is the psycho-physiological energy of his/her personality [ibid.: 211].

Let us underline three important circumstances for the further analysis. Firstly, according to the traditional scientific ideas [Frejd 1990: 425–433, 440; Jung 1998: 23–51, 161–166], the existential sphere is, in its essence, the sphere of unconscious, while mentality and transcendental form the sphere of sub-consciousness.

The second circumstance that requires special attention is that the consciousness itself (point C) does not produce the results of cognition. It performs a controlling function, comprising two main subfunctions: tabooing the cognitive processes' results, or else ensuring their logical embodiment in the forms of conscious speaking-and-thinking and thinking-and-acting activities.

It is also important to understand the fundamental specificity of the methodology of cognitive processes' analysis, based on axioms, due to which, unlike the consciousness, that processes the information in a dialectical way, the person's unconscious and sub-conscious spheres handle the information following the polylectic laws [Klymenyuk 2010: 147–167].

### 3. Systemic analysis of the universal synergetic model

In order to reveal the methodological potential of the model (see Fig. 1), let us show that the object sphere of studies carried out with its help can include any set of scientifically studied cognitive processes or systems. We have to remind that, according to N. Wiener's definition, the system is a set of structurally and functionally interdependent elements [Wiener 1968: 201]. Traditionally, any system viewed as an abstract model is usually depicted as a "black box". In our case, the sphere of the person's spiritual existence which is psycho-physiological in its essence is a typical complex stochastic open non-equilibrium system capable of exchanging energy and information with the environment through its shell that separates it from the mentioned environment. The non-equilibrium of this system consists in the nonlinear nature of the cognitive processes developing within it. As a result of its stochasticity, as it was pointed out above, is the uncertainty of the individual's behavior and its difficult predictability on long intervals of time.

Let us further consider the graphical representation of the system in the form of a "black box" (Fig. 2), tested in the following papers [Kalyta & Valigura 2010; Kalyta & Taranenko 2011; Kalyta



&Taranenko 2012; Kalyta & Marchenko 2013; Taranenko & Sokirskaja 2013; Kalyta 2016: 43, 63–66; Humeniuk 2018; Taranenko & Kutsenko 2018].

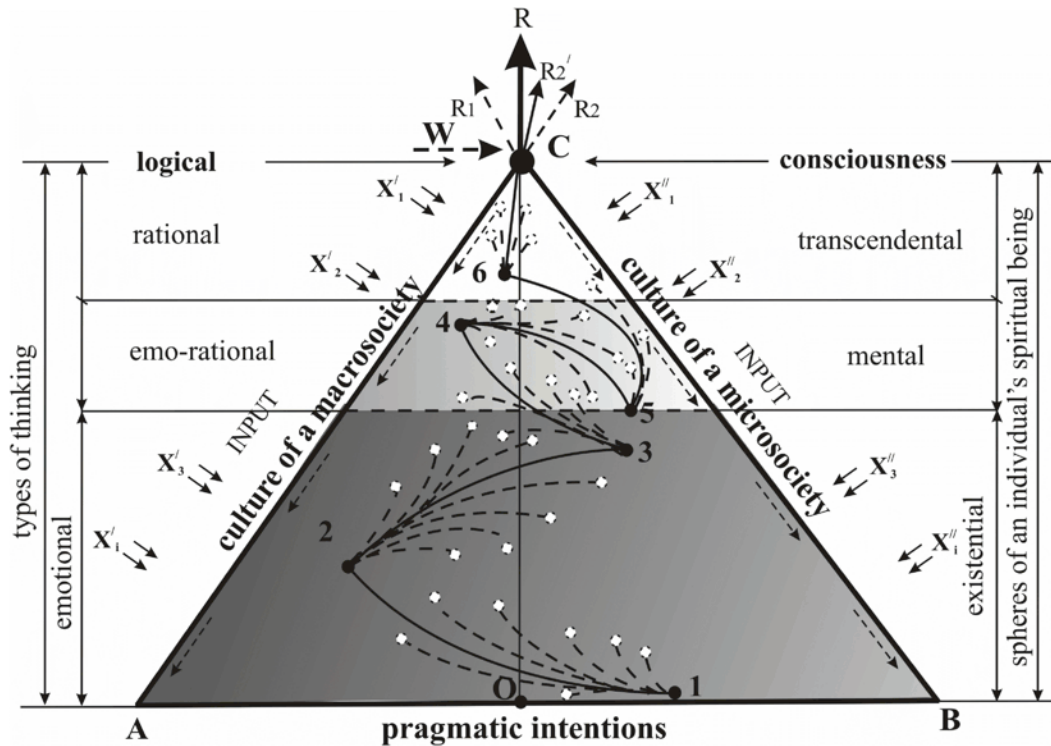


Fig. 2. Universal system model of the self-developing processes of speaking-and-thinking and thinking-and-acting in the individual's spiritual sphere

The figure presents a complex four-leveled conventionally topological model of the spheres of the person's spiritual being, including the existential, mental and transcendental spheres as its subsystems, whose functioning is controlled and partly guided by the consciousness marked on the model by the point **C**. The system shell is formed by three components: the cultures of macro- and microsocieties (**AC** and **CB**, respectively) and pragmatic intentions of the individual (**AB**).

Functional possibilities and practical examples of the model application are comprehensively outlined in the work [Kalyta & Taranenko 2011: 213–219]. To reveal its methodological potential, we are to reproduce (see Fig. 2) the following information mentioned in this paper.

Verbal and visual information (**W**) enters the recipient's consciousness and, being processed, transforms into certain signal-requests directed to all the spheres of his / her spiritual being (see arrows parallel to the sides of the triangle).

Simultaneously with the verbal and visual information (**W**) perceptual signals of a different physical nature, marked as the inputs of the system (**X**), enter consciousness, sub-consciousness (mental and transcendental spheres) and the recipient's unconscious existential sphere. Since the cultures of micro- and macro-societies as well as pragmatic intentions serve in our model as the parameters of order, having a major impact on the course of cognitive processes, the inputs (**X**) being directly related to them are divided into the controlling and interfering effects by means of which the indicated influence is realized. Thus, within the culture of macro-society we can classify, for instance, the controlling effects as the  $X_1^/$  – the interlocutor's speech behavior,  $X_2^/$  – his / her social status, etc., while the interfering effects may comprise the following:  $X_3^/$  – vis-à-vis rudeness;  $X_4^/$  – presence or absence of the third parties, etc. Similarly, the micro-society culture as a parameter of order serving as the controlling effects can comprise:  $X_{1}^{//}$  – individual's self-identification in the context of the ongoing communication,  $X_{2}^{//}$  – readiness or unreadiness for



understanding vis-à-vis, etc., the inferring effect can include:  $X''_3$  – the acquired by the individual the taboo of ethical norms of conduct,  $X''_4$  – spiritual guidelines, worsening the disease state of a particular organ in the individual's organism, etc.

As a result of receiving the indicated information and corresponding perceptual signals, there occurs the excitement of a psycho-physiological energy of the individual's unconscious (the existential sphere), leading to the launch (see point 1) of a certain cognitive process in the sphere of his/her spiritual being. In this case, at the point 1 of the individual's existential being (the point of the first bifurcation) a specific cognitive synergetic chaos is inevitably generated on the basis of the energy of instinctive emotional reactions.

At this point, at the first stage of chaos, the energy of not clear pragmatic intention, being in resonance with the speaker's emotional energy, forms a definite emotional-and-pragmatic potential of the further self-development of cognitive processes. The second stage, which represents the way a complex psycho-energetic system of an individual enters chaos, triggers the process of searching for the attractor structure characterizing a self-developing cognitive process of thinking-and-speaking and thinking-and-acting activities.

Deep in this chaos there simultaneously originate a partial attractor (1-2) of the cognitive processes' self-development, and all the subsequent structure of the attractor (1-C), which reflects the aim of the system. A partial attractor (1-2) in the sphere of the individual's existential being is represented by the most powerful attractor able to take into the scope of its attraction the near-by located alternative attractors, whose ends are marked by the light points on the model, and suppress the remaining energetically less powerful attractors. Due to this, the first stage of the self-development of considered cognitive processes, moving along the trajectory 1-2, completes at the next bifurcation point (see point 2).

The first partial attractor 1-2 ends at the point 2, located in the zone of the macro-society culture influence. This fact indicates the overwhelming impact of controlling effects of the macro-society culture on the trajectory of the self-development of the analyzed cognitive process in the existential sphere of the individual's spiritual being. A more detailed retrospective description of the reasons and factors influencing the actualization of this partial attractor is traditionally called the study of the cognitive system behavior on a small (near) scale. The analysis of the remaining stages (2-3, 3-4, 4-5, 5-6 and 6-C) of the cognitive process, described by the 1-C attractor structure, is performed similarly. The analysis of the entire trajectory of the self-developing process (the attractor structure 1-C) is termed as a full scale system's consideration.

The self-development of the system at the third point of bifurcation (point 3), described by the partial attractor 3-4, starts in the existential sphere of the individual's emotional type of thinking and ends in the mental sphere, characterized by its emo-rational type of thinking.

It's quite natural therefore, that under the influence of the energy produced by the rational elements of thinking, a partial attractor (3-4) originated in the chaos of the third point of bifurcation, as if compensating the predominance of emotions, deviates towards the norms of macro-society culture. Here, in the mental sphere, the contradictions, being a motive force of chaos, develop between the cultures of micro-society that is characterized by communication skills acquired within the family and the nearest social and ethnic group of people, and the culture of macrosocial behavior. The attractor completes the next stage of its development at the point 4 which indicates that the prototype concept has been activated in the individual's psychic sphere, stored in his/her memory as a result of previous cultural upbringing (socialization). This prototype concept serves as a typical algorithm of macro-social behavior in similar situations.

However, and this is evident from the trajectory of the attractor 4-5, at the point 4 of the next bifurcation, the state of the individual's psyche comes into the energy conflict with the prototype concept, due to which the chaos emerges. The result of its self-development (trajectory 4-5) leads to the influence of the energy of the emotional-and-pragmatic potential of the sought-for behavioral option (speaking-and-thinking and thinking-and-acting activities), the individual's psychic sphere as

a self-developing cognitive system performs another search for the analogue concept being emotionally closer to the person's mentality (point 5).

Let us pay attention to the fact that the partial attractor (4-5) is in its essence a reverse (or recurrent) attractor, whose trajectory shows that the system of a concept search or its generation tends to go back to the bifurcation point (3).

We shall note here that the phenomenon of the reverse attractor is viewed in details in the paper [Kalyta & Klymenyuk 2017: 23–24, 34–36] focused on modeling the processes occurring in the flow of individual's thinking, while the phenomenon of its occurrence is called the loop of taboo.

Going back to the model (Fig. 2), we shall see that the next partial attractor is generated in the chaos of point (5), whose final point (6) is located under the influence of a rational type of thinking in the individual's transcendental sphere. It is crucial to understand that in the process of the cognitive system self-development in search of the problem solution, the prototype concept 4 is transformed into the analogue concept 6 being nearest to the prototype location.

Thus generated analogue concept 6, after passing the stage of non-equilibrium within the rational type of thinking, enters into the consciousness of the individual (C) and, being formally controlled by the logical dialectical type of thinking, materializes (the vector **R**) in the form of the complex of means realizing the individual's speaking-and-thinking and thinking-and-acting activities which his/her psyche has been searching for.

It should also be kept in mind that the prototype concepts, as well as the analogue concepts being stored in the memory, depending on the level of the person's development, the state of his/her psyche and conditions of communication or common activities can be extracted by his/her consciousness from any of the spheres of the individual's spiritual being (existential, mental, transcendental).

#### 4. The choice of parameters of order and the unification of notions

Now we shall turn our attention to the specificity of the researcher's choice of the parameters of order as a complex reason that integrates in itself the above-mentioned controlling effects (**X**) characteristic of each of the spheres. Let us consider this issue reflected by the example in Fig. 3.

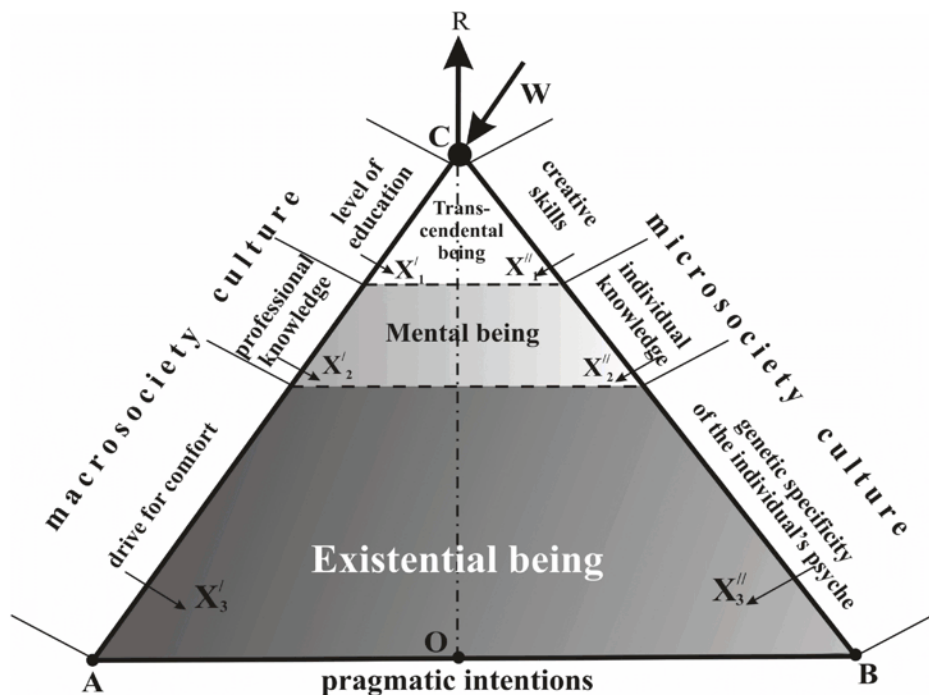


Fig. 3. The sample scheme of possible combinations of controlling effects serving as the elements of the parameters of order that govern the result of cognitive processes of speaking-and-thinking self-development

The scheme reveals that the researcher has chosen the following parameters of order that form the shell of a complex open cognitive system under consideration: the speaker's pragmatic intentions, the culture of the surrounding macro-society and the culture of his/her micro-society.

These three parameters of order are of a complex nature and of a high level of abstraction. Consequently, for the sake of practical description of reasons that cause the changes in the system behavior (or its states) at each separate level of the cognitive system self-development (existential, mental, transcendental), it is necessary to define those controlling effects that have become the essential reason for such changes. It is also known that the major controlling effects are found experimentally or on the basis of quantitative indicators using the method of expert evidence [Klymenyuk 2006: 237–267].

In the given example (see Fig. 3), the nomenclature of controlling effects within the scope of the notion of micro-society culture includes: genetic features of the person's psyche, his/her individual knowledge and creative skills. In each described case, depending on the study object and its aim, the controlling effects within the micro-society culture as a complex parameter of order can be the state of the individual's psyche, his/her physical conditions, the type of psychic accentuation of his/her personality (demonstrative, paranoid, obsessive-compulsive, and impulsive), the personality type in relation to the temperament theory (sanguine, choleric, melancholic, and phlegmatic). Besides, we cannot but add such controlling effects which also matter in the course of the cognitive system self-development description: a social orientation of the individual's personality (introvert, ambivert, extravert), traditions, rituals, customs, norms of behavior, adopted by the individual within the culture of his/her micro-social environment, as well as his/her aesthetic, ethical, and legal apprehension of reality, individual specificity of his/her personal development, etc.

As to the nomenclature of governing effects being within the scope of the notion of macro-society culture, the researcher is free to include the following: the level of individual's conflict intensity, the formality degree of communication or any other social interaction, strictness of macro-social requirements as to the compliance with the norms of communicative behavior, the degree of the individual's acquisition of culture, traditions and official norms of professional communication, the ability to focus on socially important goals and results, ability to collaborate, the individual's level of acquisition of modern methods of searching for non-traditional solutions, etc.

Concerning the aforementioned disturbing effects, which can significantly influence the behavior of the cognitive systems under analysis, we are to mention the following. Firstly, all the disturbing effects are traditionally divided into external and internal ones.

Thus, the external disturbing effects may include the threat to the individual's safety or life, the threat of punishment, unpredictability of vis-à-vis behavior, factors that distract the speaker's attention, unexpected changes in the conditions or circumstances of communication, the change of the speaker's role in communication and the like.

The internal disturbing effects may comprise the feeling of pain in the speaker's body caused by the specificity of his/her upbringing or genetic cognitive responses to external or physiological stimuli, various types of inferiority complexes acquired in the processes of socialization, moral or ethical principles underlying the formation of an individual's personality, an ethnic mentality of an individual and so on.

The functional essence of the disturbing effects lies in their role as one of the important reasons of the chaos generation at the bifurcation points of the speaking-and-thinking and thinking-and-acting processes in the individual's psyche. These disturbing effects occur while exciting the person's psycho-physiological energy. We also have to remark here that the mentioned effects can be of informational, energetic and material nature.

In order to understand the methodological interdisciplinary potential of the model (Fig. 2) there is the necessity to unify the notions that describe the self-development of the processes which

generate speaking-and-thinking and thinking-and-acting activities in the individual's spiritual sphere.

Since in the model, all the discrete points representing initial and final attractors' points are, in their essence, the concepts of a certain degree of complexity, in the paper [Klymenyuk 2017: 443] we substantiated the following academic definition of the notion of concept.

**The concept** is a sense integrating unity of any degree of complexity, whose systemic matrix structure, being present in the person's speaking-and-thinking and thinking-and-acting processes as a unit of sense and having a certain degree of abstraction while reflecting the real world objects and phenomena, and is consistently created in the existential, mental and transcendental spheres of the individual's spiritual being in the form of a clear image, independent of the perceptual nature of its origin, capable of being stored in the memory and constantly updated as a result of cognitive stochastic processing by the individual's emo-rational type of thinking of the new logical and perceptive information, that allows the consciousness to describe this image anew and more completely using the logical means of natural or artificial languages.

Due to this unification, specialists in cognitive studies as the representatives of an interdisciplinary science, while modeling cognitive processes, get the opportunity to ascribe the content of the concept-points with the required conventional notions of any level of abstraction. These notions may include, for instance, the individual's conceptual sphere, general picture of the world, scientific picture of the world, physical (chemical, technical, biological, social, demographic, cultural, pedagogical, linguistic, aesthetic, etc.) picture of the world, the concept image, gestalt, frame, pattern, the concept-scheme of actions, concept-picture, concept-scenario, concept-domain, emotional concepts (tactile, auditory, visual, olfactory, taste, smell, color-and-sound, taste-and-smell, sound-and-emotional, smell-and-emotional, taste-and-emotional, light-and-musical, color-and-verbal, sound-and-color, color-and-musical, phyto-and-visual, visual-and-smell, visual-and-flavor, tactile-and-visual, taste-and-visual, background concepts, etc.) (see [Klymenyuk 2017: 438–460]).

Finally, the last issue under consideration concerns the application of psychological frameworks and their terminology while describing cognitive processes based on the model of pyramid of the spheres of individual's spiritual being (Fig. 4).

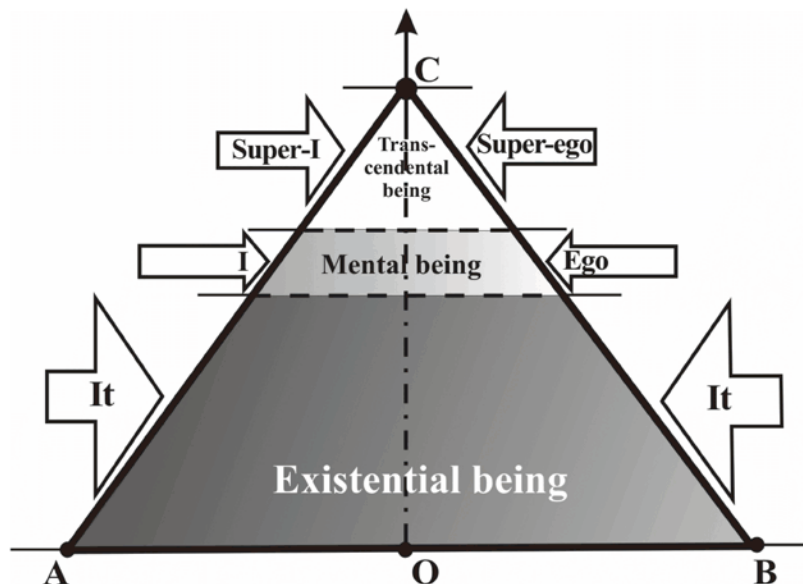


Fig. 4. Methodological scheme of assigning psychological concepts to the spheres of the flow of cognitive processes

From the works of Z. Freud (see, for instance, [Frejd 1990]), it is not difficult to see the essence of the following notions introduced by the scholar. He says that “It” is generated as a result of the



splash of psychic energy in the sphere of the individual's unconscious emotional type of thinking and, being guided by the principle of pleasure [Freud 1990: 444], practically does not distinguish between "self" and "non-self". In this case, the unconscious incomprehensible "It" arises on the border with "I" and partially merges with it. It is therefore quite logical to refer the notion of "It" primarily to the description of cognitive processes, whose self-development occurs in the existential (unconscious) sphere of the individual's spiritual being as well as to understand that its interaction with "I" begins at the juncture of existential and mental spheres.

As shown above, the "Ego", being based on the emotional type of thinking, is directed at decision-making in the search of pleasure grounded on the principle of reality [ibid.: 443], considering external conditions and internal taboos. At the same time, Z. Freud notes that "I", emerging as a part of "It" [ibid.: 431] and embodying the intellect and reasonableness, tends, under the influence of external world conditions, to replace the principle of pleasure, which "It" generates, by the principle of reality. It is rational to use these related, however not identical notions while describing the results of interdisciplinary studies of cognitive processes considered within the scope of the self-development of educational and behavioral phenomena.

In its turn, the author proposes to view the "Super-ego" as the phenomenon emerging under conditions of contradictory interaction of the conscience and the "Ego-ideal", determined by the results of the person's previous education acquired under the influence of socially significant taboos. At the same time, Z. Freud views the "Super-I" as the supreme authority in the structure of the person's spiritual being, unconsciously performing the role of the inner censor [ibid.: 433–439] for the reason of identification with this or that object. Here, one cannot deny the presence of the rational type of thinking, which substantiates the necessity to refer these notions exclusively to the sphere of the individual's transcendental being.

## 5. Conclusions

The results of this research make it obvious that the cognitive universal model of the pyramid of the individual's spiritual being due to its practically unlimited methodological potential is valid for describing infinite multitudes of existing phenomena of individual's speaking-and-thinking and thinking-and-acting activities during his/her verbal and social interaction, since this is the very model that allows the researcher to achieve the following:

- to implement a systemic approach to planning and conducting both interdisciplinary and science-specific research on cognitive phenomena;
- to consider non-equilibrium stochastic processes of speaking-and-thinking and thinking-and-acting activities from the standpoint of modern theories of self-developing chaos, the disaster theory, etc.;
- to cover and describe any no matter how large number of the parameters of state of speaking-and-thinking and thinking-and-acting processes, considered as open nonlinear systems, as well as to choose out of them the parameters of order in accordance with the scientific research objectives;
- to use general scientific terminological abstractions of theoretical paradigms of adjacent fields of knowledge to adequately describe the results of interdisciplinary studies of cognitive phenomena employing the four-level model of the spheres (existential, mental, transcendental, and consciousness) of the individual's spiritual being.

Methodological prospects of the wider application of the cognitive model of the person's spiritual being pyramid is viewed in the unlimited possibilities of its use in the study of any processes related to the individual's intellectual and transformative activities studied by such sciences as linguistics, sociology, psychology, history, political science, economics and others.

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**APPROXIMATION AND METAPHOR  
 IN ITALIAN NOMINATIVE STRATEGY**

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**S. Mercantini. Approximation and metaphor in Italian nominative strategy.** This article analyses nominative strategies in the Italian language and deals with miscellaneous cases which cannot be described in terms of direct nomination. In particular, I consider approximation and metaphor as two complementary means used by the speaker to characterize the concept. Approximation and metaphor are semantic categories with a specific system of rules. According to their specific semantic properties, approximatives “stretch” the semantic field of a concept so that it can be applied to different situations, leading to a fuzzy description of the situation; metaphors, on the contrary, clearly identify some aspects of a fuzzy situation so that it can become more comprehensible for the listener. Both approximative and metaphorical operators are used for redefining a concept and for changing its range of applicability. In this article is given a definition of approximatives and metaphors and then a description of their semantic properties, including the pragmatic information they convey. I also give an original classification of approximatives, dividing them in two different groups – graduating and boundary approximatives. Both approximative and metaphorical operators allow speakers to convey their subjective relationship to the described situation: this article analyses the different kind of the speaker’s assessment on the base of the selected operator, approximative rather than metaphor. Approximative and metaphorical cases differ very much depending on the linguistic local culture: in Ukraine, English, Russian and Italian we have different systems of approximatives or metaphors and they convey different meanings. The article also provides a detailed illustration of the assessment process of metaphors related to *food* in Italian linguistic culture.

**Keywords:** approximation, approximative, assessment, Italian, metaphor, nomination.

**С. Меркантині. Апроксимація і метафора в італійській номінативній стратегії.** У даній статті аналізуються номінативні стратегії італійської мови і розглядаються різні випадки, які не можна описати прямими номінативними засобами. Зокрема, я розглядаю апроксимацію і метафору як два взаємодоповнюючих засоби, що використовуються мовцем для опису ситуації. Апроксимація і метафора – це семантичні категорії, що підпорядковуються певній системі правил. У відповідності до своїх специфічних семантичних властивостей апроксимативи “розширюють” семантичне поле концепту, щоб його можна було застосовувати до різних ситуацій, що призводить до нечіткого опису ситуації; метафори, навпаки, чітко ідентифікують певні аспекти нечіткої ситуації, щоб вона стала більш зрозумілою для співрозмовника. І апроксимативні, і метафоричні оператори використовуються для перевизначення концепту і зміни діапазону його застосованості. У цій статті дається визначення апроксимативів і метафор, а потім описуються їх семантичні властивості, включаючи прагматичну інформацію, яку вони передають. Я також надаю оригінальну класифікацію апроксимативів, розділяючи їх на дві різні групи – градууючі і граничні. І апроксимативні, і метафоричні оператори дозволяють мовцям передавати своє суб’єктивне ставлення до описуваної ситуації: в цій статті аналізується відмінність в оцінці ситуації мовцем залежно від обраного оператора, бо апроксимативні і метафоричні оператори передають різні оцінки. Функції та значення апроксимативів і метафор суттєво розрізняються залежно від локальної мовної культури. Друга частина статті містить докладні ілюстрації ходу аналізу метафор, пов’язаних з їжею, в італійській мовній культурі.

**Ключові слова:** апроксиматив, апроксимація, італійська мова, метафора, номінація, оцінка.

**С. Меркантини. Аппроксимация и метафора в итальянской номинативной стратегии.** В данной статье анализируются номинативные стратегии на итальянском языке и рассматриваются различные случаи, которые нельзя описать прямыми номинативными средствами. В частности, я рассматриваю аппроксимацию и метафору как два взаимодополняющих средства, используемых говорящим для описания ситуации. Аппроксимация и метафора – это семантические категории, подчиняющиеся определенной системой правил. В соответствии со своими специфическими семантическими свойствами аппроксимативы “растягивают” семантическое поле концепта, чтобы его можно было применять к различным ситуациям, что приводит к нечеткому описанию ситуации; метафоры, напротив, четко идентифицируют некоторые аспекты нечеткой ситуации, чтобы она стала более понятной для собеседника. И аппроксимативные, и метафорические операторы используются для переопределения концепта и изменения диапазона его применимости. В этой статье дается определение аппроксимативов и метафор, а затем описание их семантических свойств, включая прагматическую информацию, которую они передают. Я также даю оригинальную классификацию аппроксимативов, разделяя их на две разные группы – градуирующие и предельные. И аппроксимативные, и метафорические операторы позволяют говорящим передавать свои субъективные отношения к описанной ситуации: в этой статье анализируется отличие в оценке ситуации говорящим зависимо от выбранного оператора: аппроксимативные и метафорические операторы передают разные оценки. Функции и значения аппроксимативов и метафор существенно различаются в зависимости от местной языковой культуры. Вторая часть статьи содержит подробные иллюстрации хода анализа метафор, связанных с едой, в итальянской языковой культуре.

**Ключевые слова:** аппроксиматив, аппроксимация, итальянский язык, метафора, номинация, оценка.

## 1. Introduction

In one of his works, *Metaphors we live by*, George Lakoff [Lakoff 2003: 116] says: “Because so many of the concepts that are important to us are either abstract or not clearly delineated in our experience (the emotions, ideas, time, etc.), we need to get a grasp on them by means of other notions that we conceptualize by direct linguistic means (spatial orientations, objects, etc.)”.

According to the American linguist, communication is based on our experience and in our experience, there are many situations when we have some troubles in answering simple questions such as *what is it?* or *what are we talking about?*

If, for example, for lunch we are offered to try something new, for example, a Feijoa fruit, which we have never seen before, then we immediately want to know *what it is*, and if we are told that the fruit is called Feijoa, we will feel that they did not answer our question. While we will feel greater satisfaction with such a highly approximate definition: *Feijoa fruit has a strong smell, to taste – something between pineapple and strawberry* or *Feijoa Fruit is something like kiwi, it smells like green apple*.

The same difficulties occur when we deal with concepts that are more important for our life. For example, when we want to convey a kind of excitement associated with the fact that we are behind schedule, that the project was supposed to be finished by now, but we’re still working on it. If someone asks us *how are you?*, and we will answer with such expressions as “*Sono con l’acqua alla gola*” (*I’m so swamped! Literally: Water almost reached my throat*), “*Ho qui (sulla nuca si intende) una spada di Damocle*” (*this work hangs over me like the sword of Damocles*), then we will convey to our interlocutor the full range of our feelings – excitement, hope, a threatening situation, etc., much more directly, accurately and vividly than if we tried to explain our state by means of precise psychological terms.

In both situations, understanding some concepts in terms of other members of the same semantic category or in terms of other categories, better provides connection between human experience, concept and nomination: in the first example, the accuracy of the description is not sufficient to generate understanding, and we use another member of the fruit category more clearly distinguished in our experience; in the second example, images related to a physical experience of

the material world (sinking or being pierced with a sword) allow to clearly understand a complex psychological state.

Among all linguistic operators that allow us to combine our need for definition and our experience, I decided to analyze approximatives and metaphors. And I will try to show their complementary **semantic and pragmatic functions**.

In particular, in this paper I intend to solve two problems:

- draw the **boundaries between the semantic categories** of approximation and figurative nomination;
- to identify their **systematic (not random) properties** in redefining the situation in favor of more accurate assessment of the situation itself.

While the category of metaphor is widely researched in the scientific literature, the concept of approximation is studied mainly as part of other semantic categories (modality, uncertainty, intensity), and only in rare cases one can find works published on approximation as an independent category with its own semantic and functional properties. The terminology that I use does not have a common scientific base, for this reason I briefly illustrate the meaning of two key terms ‘approximation’ and ‘approximative’ in order to explain and justify my choice.

## 2. Theoretical background: definitions of ‘approximation’ and ‘approximative’

In this article, I use the term ‘approximative’ to any linguistic operator (such as *almost*, *nearly*, *about*...), through which the speaker assesses an incomplete correspondence of the nomination to the situation described. With the help of the approximative, the semantic category of approximation appears in the text. What I mean by the term ‘approximation’, can be illustrated with two examples:

- (1a) *Il campo era quasi asciutto* [Benni 2013: 141]. (*The football field had almost dried up*)
- (1b) *Dopo mezz'ora di lotta in mezzo al fango, <...> il campo era quasi asciutto. Allora la tecnica dei Finezza rifulse* [Benni 2013: 141]. (*After half an hour of brutal play in the mud, <...> the football field was almost dry. Then the players of team Finezza were able to show their wonderful technique*)
- (2) *All'interno di una specie di gazebo* [Augias 2005: 45]. (*Inside a kind of gazebo*).

The category of approximation implies a condition in which a person cannot relate the real object to any mental pattern. Then, to understand a situation (an object, state, property, action, or process), the subject of perception needs to compare object of perception with another familiar situation. He will compare either different degrees of one situation or two situations that have some common features.

In example (1a), the speaker establishes a comparison between **different degrees** of a single graduated drying process. He observes the state of the football field, which does not correspond either to the state of ‘being dry’, or to the state of ‘being wet’, but corresponds to a certain intermediate state that he cannot define, but which is, in his opinion, more dry rather than wet.

In example (2), there is another type of comparison – the speaker does not compare the different degrees of one graduated process, but two or more **different mental objects** and selects one object as the most similar to the one that is in front of him. In particular, in example (2), there’s the description of a building that is located in a garden and is adapted for people to rest and socialize in it. In this building there are seats and a table, but the speaker cannot precisely identify this kind of construction: it has simultaneously something in common with arbors, verandas, gazebos ... As a result of a mental comparison, the subject of perception chose the pattern ‘gazebos’, as having more common features with the observed building.

In Russian scientific literature on this topic, researchers often use the term ‘*приблизительность*’ (rough estimation) to denote the results of a mental comparison, when the speaker is unable or unwilling to establish an exact relationship between the real object and any

familiar pattern [Adamovich 2011; Dubovickaja 2014; Pristinckaja 2012]. By the term ‘*аппроксимация*’ (approximation) I mean the semantic category, with which the speaker builds a verbal description of such a vague estimation of the situation. I propose the following semantic interpretation for any kind of approximation: **approximative P = ‘may not be P, but close to P’**. This definition is suitable for examples (1a, 1b), since the field has not completely dried up, but its condition is closer to dry rather than to wet – so much so that the football team managed to play as good as if the field was dry.

This definition is also suitable for example (2), since the character sees a building similar to what is called a gazebo, but due to the lack of some typical signs of a gazebo, he is not wholly committed to such a name. According to the definition of Italian dictionaries, a *gazebo* is a garden pavilion of stone or wrought iron, often covered with climbing plants. In this case, the walls of the structure consist almost entirely of plants, and the speaker no longer perceives it as a typical gazebo. However, the speaker cannot find another name, which indicates how close the observed object is to the mental pattern of the gazebo.

In examples (1a, 1b), the comparison is based on the degree of intensity of the state, in examples (2) the comparison is based on the common features of two different objects. From this difference depends the choice of the approximative, which is always interrelated with the nature of the comparison. I call ‘**graduating approximatives**’ those approximatives, that indicate the degree of implementation of the norm and the following semantic interpretation applies to them: **graduating approximative P = ‘it is P to such a degree, which is not fully P’** (in sentence *the football field was almost dry* the speaker indicates that the field was dry to such a degree that he couldn’t consider fully dry). In Italian we have such graduating approximatives as: *abbastanza, piuttosto, molto, appena*, (*enough, rather, much, barely*) etc. I call ‘**boundary approximatives**’ those approximatives, that indicate the distance between two similar situations and the following semantic interpretation applies to them: **boundary approximatives P = ‘it is near to P, but it is not P’** (in sentence *inside a kind of gazebo* the speaker deals with something, which is not a typical gazebo, it’s something else). In Italian we have such boundary approximatives as: *quasi, a momenti, per poco non, una specie di* (*almost, kind of*) etc.

### 3. Distinctive semantic features of categories approximation and metaphor

Approximatives and metaphors imply an **assessment** of the speech act, i. e. in the act of approximative or figurative naming, the speaker expresses his position in relation to reality, to the message, to the addressee and to the situation of communication in general.

In different studies is given the description of two points of contact between these categories: first of all, both approximative and figurative nomination indicate an assessment of the name by speaker [Sakhno 1983: 57; Lakoff 2004: 25–27]; secondly, both kind of assessment are based on a comparison process. Therefore, approximatives and metaphors are often difficult to distinguish, especially when they are used in describing fuzzy situations. Linguistic operators may be formally the same, but they perform different functions, as the following examples show:

- (3) *Sono in uno stato pietoso. Completamente disidratata. Quasi morta di fame* [Palazzolo 2005: 24]. (*I’m in a pitiful state. Completely dehydrated. Almost starving*).
- (4) *Stamattina non ho fatto colazione. Sto quasi morendo di fame!* (*This morning I did not have my breakfast. I’m almost starving!*).
- (5) *Gli occhi stretti in una specie di smorfia* [Camilleri 1996: 47]. (*Eyes narrowed in a kind of grimace*).
- (6) *Anch’io mi metto a ballare, non sono capace, faccio una specie di satiro che saltella tutto intorno* [Benni 2002: 33]. (*I started dancing too, but I’m not good at dancing, I look like a kind of satyr that jumps around*).

In all examples (3–6), there is a fuzzy description of the situation, though can be pointed out important differences, first of all according to the intent of the speaker and secondly, according to the relationship between the two compared situations. These differences become the criteria for distinguishing approximation from metaphor.

When the speaker's intent is to stress, or even to exaggerate a situation, as in example (4), then he will use a metaphor. On the contrary, if the speaker compares two close states in order to indicate an intermediate and undetectable state, as in example (3), then he will use an approximative.

From the point of view of the relationship between the compared situations, if the comparison is based on relationships that usually do not exist in reality, then we should talk about metaphor. Whereas approximation occurs when comparison is based on plausible and possible relationships [Sahnó 1983: 59]. In example (5) *una specie di smorfia* (a kind of grimace), *una specie di* introduces an approximation and indicates the speaker's doubt (whether it is a grimace, a smile, a smirk, etc.). On the contrary, in example (6) *una specie di satiro* (a kind of satyre), *una specie di* introduces a metaphor, since it points to a mythological figure and there is no doubt that this person is not a satyr.

So, the examples presented above allow us to distinguish the approximative from the figurative speech: in approximation usually comparison is based on experience (physical or mental); the figurative nomination is expressive, while the approximative nomination is descriptive.

However, it is often difficult to distinguish the approximation from the metaphor, especially when the assessment of the situation by the speaker is transmitted by the whole context of the sentence, and not by the language operator itself. The evaluative attitude of the speaker can be encoded directly in the language operator, and this case we will talk about the **pragmatic information of the operator**, or such an attitude will be associated with the whole context of the sentence, then we will talk about the **pragmatic information of the communicative situation**.

According to Yu.D. Apresyan we can speak about **pragmatic information of the operator** when "in the linguistic unit is fixed the attitude of the speaker 1) to reality, 2) to the content of the message, 3) to the addressee. I underline that this is not about an assessment that a speaker can freely make in a speech, but only about that lexicalized or grammaticalized assessment, which is embedded directly in the content of linguistic units, so that this assessment has a permanent status in the language" [Apresyan 1995: 136].

The difference between the assessments included in the communication situation or fixed in the linguistic unit will be illustrated by the following examples:

(7) *È rimasto un pezzettino di torta, chi lo vuole? (There is a little piece of cake left, who wants it?)*

The word *pezzettino* contains two diminutive suffixes, *-etto* and *-ino*, which mean a very small piece, i. e. the small size of the object is emphasized. The semantic description is: 'a piece that in size to a great extent is much smaller than the average piece of a cake. The piece is so small that the speaker does not consider it even a piece'.

The opinion of the speaker, that a piece of this size should not be considered a piece, is contained in the reduplication of the diminutive suffix. The context of communication confirms the semantics of the suffix and adds another assessment of the speaker, i. e. his intention is that the listeners also consider this little piece "not a piece" and finish the cake. The pragmatic information about the *piece of cake* has a "permanent status" in the language, since it is a sense of the suffix. The pragmatic information about the final intent of the speaker (people eating this last piece of cake) is related to the semantics of the double suffix, however it does not have a "permanent status" in the language, because this information depends only on the context.

Pragmatic analyses of a linguistic operator allows to understand how approximatives and metaphors are similar and different at the same time:

- (8) “*Mi chiamo Tavernier, André Tavernier. Sono il proprietario di questa casettina*” [Faletti 2014: 312]. (*My name is Tavernier, André Tavernier. I'm the owner of this little house*).

In example (8), the semantics of the suffix is preserved, and the word *casettina*, used instead of the word *casa*, means such a small house that you should not call home. However, the speaker's intention towards the addressee is completely different from speaker's intention in example (7). In example (8), *little house* is called a big, rich villa, i. e. the suffix *-ettina* expresses the speaker's ironic attitude, and the addressee should interpret the name *casetta* in its opposite meaning: ‘a home that is larger in size than the average house’.

Obviously, the speaker's assessment in relation to the addressee is not a permanent component of the *-ettino* suffix: it does not manifest itself directly in all *P-ettino* situations, but only in this particular context. In this case, the approximative acquires metaphorical functions, and is often combined with sentences like *si fa per dire, metaforicamente parlando* (figuratively speaking).

According to the above-mentioned distinctions, it is evident, that the choice between approximative and figurative nominations follows definite rules that can be **ordered in a system**.

According to Lakoff, “Rather than being rigidly defined, concepts arising from our experience are open-ended. Metaphors and hedges [as he calls what we call approximatives] are systematic devices for further defining a concept and for changing its range of applicability” [Lakoff 2004: 156].

We consider here how approximative and figurative nomination can be defined as a system within the language system.

#### 4. The assessment system of approximatives

On the basis of collected examples, it's clear that approximatives have a system from two point of view – from a formal point of view and from the point of view of the intent of the approximative.

From the point of view of form, one can notice that approximative can always modify the object itself or its attributes.

##### Object:

- (9) *Per sei settimane, per il fatto che trascurava la scuola, Lee fu poi messo in una specie di casa di correzione* [Biagi 1991: 41]. (*Lee was sent for a month and a half to a kind of correctional institution, because he was skipping school*).
- (10) *Un disagio inspiegabile, una specie di freddo che ti intirizziva le ossa* [Fallaci 2010: 173]. (*An unexplained discomfort, a kind of cold that numbed all my bones*).
- (11) *Ci sono personaggi che si sono imposti con la rissa televisiva, lanciando l'insulto in diretta, altri con l'abbigliamento strampalato, altri ancora (e siamo sempre nel cosiddetto campo della cultura) facendo della diversità una bandiera* [Biagi 1991: 11]. (*Some people try to attract attention by scandals on television, insulting people; others by bizarre clothing; others (I'm still talking about what happens among so-called cultural figures) by deliberately demonstrating their orientation*).

##### Object's attributes:

- (12) *Per essere un po' uguale al Seba credo che mi manchino alcune cose abbastanza fondamentali, ad esempio la cintura di pitone* [Mastrocola 2003: 70]. (*I think that I lack some rather essential things in order to become at least a little like Seba, for example, a snakeskin belt*).
- (13) *Jim quasi non sentì la risposta. Era già partito di corsa* [Faletti 2006: 165]. (*Jim barely heard the answer. He ran away already*).

Based on these and other examples (about 500), we saw that there are operators who perform their approximative function **only in combination with objects**: *chiamato / detto / cosiddetto*

[so-called], *qualcosa come un, una sorta di / una specie di* [something like a kind], *un certo* [some], *pseudo-* [pseudo], *and others*.

Other operators, instead, become approximative **only in combination with attributes**: *abbastanza*, *piuttosto* [enough, enough], *quasi* [almost], *-astro* [derogatory suffix], *praticamente* [in fact], and others.

It should, therefore, be noted that the set of approximative for objects and attributes is not free from the point of view of compatibility but is subject to system rules.

The set of approximatives is also not free from the point of view of the function that each approximative performs. For example, the permanent function of *abbastanza* is to indicate that a given property of an object is present in such a quantity that to a certain extent we could include in the description also the opposite property (*rather essential + useless*); the permanent function of *cosiddetto* is to indicate situations that are valid only for some speakers, from whom the author wants to distance himself (*so-called cultural figures*, but for the author they are not people who represent culture).

To sum up, I claim that approximation systematically expands the boundaries of a semantic category in order to expand the conditions for using a concept.

On the one hand, the flexibility of these boundaries between expressed category (for example, *essential*) and the category assumed in the expression (*useless*) allows us to expand the field of descriptions, to the detriment of the accuracy of the description: I can describe more situations, but the object won't be never clearly focused.

On the other hand, the semantic analysis of approximatives shows that they can, with mathematical precision, convey various shades of approximation observed in reality. This fact explains the use of the term 'approximative' in the field of linguistics, which belongs to the field of mathematical sciences. Following A. Werzbitska, we believe that the semantic interpretation allows to find the precise meaning of the approximative: "Even 'vague', 'subjective' and 'fuzzy' words such as particles in general and 'approximatives' in particular, do have a meaning, and that this meaning can be stated" [Wierzbicka 1986: 612], i.e. approximatives contribute to a clear and precise understanding of the fuzzy boundaries of a situation.

In order to show how precise can be the description of 'vagueness' though approximatives, we will take two synonyms *abbastanza* e *piuttosto* (*sufficiently, fairly*).

The graduating approximatives *abbastanza* and *piuttosto*, indicate different degrees of implementation of the norm. They both indicate approximations to the small pole of a graduated situation, towards the small pole of the opposite situation. The sentences *abbastanza bene* and *piuttosto bene* can be represented in the scale of good / bad as follows.

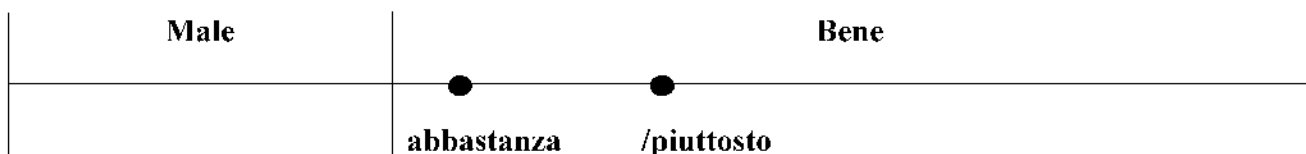


Figure 1. Representation of the graduating approximation *abbastanza* and *piuttosto*

The approximatives *abbastanza* and *piuttosto*, although they are synonyms and are translated in the same way in many languages, nevertheless, differently characterize the graduated properties of a situation and express two different attitudes of the speaker to the situation. In the case of the sentence *piuttosto bene*, the speaker perceives the situation as good and in no other way, he perceives the name *bene* as appropriate. On the contrary, the speaker perceives the name *bene* as dubious in the case of the sentence *abbastanza bene*. This difference can be illustrated by example from colloquial speech:

- (14) "Come va?" "Piuttosto bene" "Che ti è successo di bello?". ("How are you?" "Fairly good (literally, well enough)" "Do you have good news?").



The listener understands the answer *piuttosto bene* within the graduated state ‘well’, i. e. the intensity of the state with a plus sign does not change its essence, and it remains good, although, of course, not fully good. On the contrary, the state of *abbastanza bene* is understood as not quite good, and the reply “Do you have good news?” would be illogical here.

- (14a) “Come va?” “Abbastanza bene” “Che ti è successo?”. (“How are you?” “so-so” “What happened?”).

In example (14a), the approximative *abbastanza* contains the feature ‘intensity’ (with a minus sign), but also blurs the value of ‘good’. The name *bene* acquires a new semantic component ‘so well that it is not fully’, and the validity of such use in this context is called into question. This hypothesis is supported by contexts, where the expression *abbastanza bene* describes the emotional or physical condition of a person:

- (15) “Come stai?” “Abbastanza bene. Devo aver preso una botta in testa” [Ammaniti 1999: 172]. (“How are you?” “So-so (literally, well enough). I think that someone hit me on the head”).
- (16) “Io la trovo abbastanza bene” “Appunto! Ieri sono stato dal medico e gli ho chiesto: “Dottore, mi dica la verità, potrò ancora stringere una donna tra le braccia?” “Certamente” ha risposto “se ne trova una disposta a farsi seppellire con lei” [Benni 1990: 17]. (“You look good” “Exactly! Yesterday I visited a doctor and asked him: ‘Doctor, tell me the truth: can I still embrace women?’ – ‘Of course, – he answered, – if you find the one who is ready to be buried with you’”).

In examples (15–16), there are different kinds of limitations that lead to a relative understanding of the state “feeling good”. In example (15), *abbastanza bene* points out that situation could have been even worse than this; in example (16), the reply *Appunto!* reinforces the negative value of the approximative *abbastanza* and indicates that the speaker does not consider his state of health good, as it prevents him from leading a desired lifestyle. In this regard, an interesting example is the sentence:

- (17) *Tirava avanti abbastanza bene* [Guareschi 2003]. (He kept on living not too bad).

The steady expression *tirare avanti* replaces the neutral verb *stare* (*stare bene*) and contains two meanings: ‘not bad’ and ‘not good’. The same values are contained in the expression *abbastanza bene*, which does not add any new information here. The phrase *tirava avanti* differs from the phrase *tirava avanti abbastanza bene* not in terms of semantics, but in terms of expressiveness.

### 5. The assessment system of metaphors

If the approximation stretches the boundaries of meanings so that one concept can be applied to different situations, leading to a blurring of concepts, then the metaphor, on the contrary, clearly identifies some aspects of the situation so that the situation itself becomes more accessible.

Arutjunova says: “A metaphor identifies an object, relating it to a class it does not belong to.” [Arutjunova 1999: 348]. Through metaphorization, the concept “easily jumps over categorial barriers” [Arutjunova 1999: 346], in order to describe as accurately as possible all its “facets” (Arutjunova 1999: 388).

In figure 2, the source and target configuration of the concept AMORE is presented:

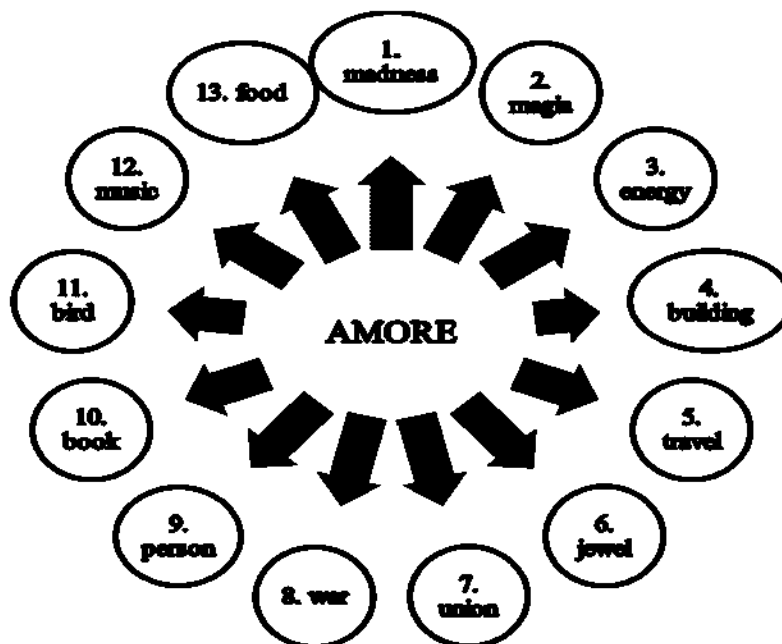


Figure 2. Cognitive metaphor AMORE IS SMTH

1. MADNESS: *perdere la testa, essere pazzo di qualcuno (lose one's mind);*
2. WITCHCRAFT: *lei mi ha stregato (she bewitched me);*
3. PHYSICAL ENERGY: *sono attratto da lei (she attracts me), non è scoccata la scintilla [spark of love];*
4. A BUILDING: *il loro amore è indistruttibile (their love is indestructible), il loro rapporto è basato/fondato sull'amore (their relationship is based on love), i loro rapporti si sono incrinati [their relationship has cracked];*
5. A TRAVEL: *il nostro rapporto è a un binario morto [our relationship is at a dead-end track], le nostre strade si dividono [our paths divide];*
6. A JEWEL: *nozze d'argento [silver wedding], d'oro [gold], di diamante [diamond], Tesoro! [My treasure!] Caro! [dear];*
7. UNION: *mettersi insieme [to get together], condividere un progetto di vita [share a life project];*
8. WAR: *ha lottato per conquistare il suo amore [he fought to conquer her love]; lui le ha dichiarato il suo amore [he declared her his love], l'amore mercenario [mercenary love];*
9. A PERSON: *è nato un amore [a love is born], questo amore è malato [our love is ill], l'amore è cieco [love is blind], il loro matrimonio è morto [their marriage is dead];*
10. A BOOK: *vivere una storia d'amore [live a love story], chiudere una storia importante [close a love story];*
11. A BIRD: *convolare a giuste nozze [to tie the knot – to fly to the wedding];*
12. MUSIC: *vivere in armonia [live in harmony], essere in sintonia [to be in tune];*
13. FOOD: *nutre del sincero amore per lei [he feels [feed] a true love], andare in luna di miele [honey moon], è cotto di lei [he's crazy [cook] for her], nel nostro rapporto manca del pepe [our relationship has no passion [has no pepper] anymore].*

Through these images, we can quickly and often subconsciously understand the deep properties of AMORE that would be very difficult in describe. In *convolare a giuste nozze* [to tie the knot – to fly to the wedding], the image of the FLIGHT synthesizes many aspects of the concept of AMORE: AMORE is HAPPINESS (through another image, according to which happiness is an easy essence, and suffering is a burden), AMORE is MOVEMENT, COOPERATION (CON-), has A DIRECTION ...

In *hanno costruito una famiglia solida* [they built a solid family] the image of the BUILDING tells us that AMORE is WORK, SWEAT, EVOLUTION, STABILITY, BALANCE, ORDER ...

As for the possibilities of metaphorization, Arutjunova says: “The richer is the metaphoric structure of a feeling is, the wider and various is set of predicates serving its name” [Arutjunova 1999: 389]. However, we see that the set of compatible predicates is not free, but it is subject to system rules. We can say *perdere la testa per qualcuno*, but we cannot use any other synonyms, such as *smarrire* instead of *perdere*. Moreover, we cannot say *rimetterci la testa*, because we would build a new metaphor [to pay with your head]. We can also say *affamati d'amore* [love hunger], but not *affamati di verità* (*assetati di verità* [thirst for truth]).

So, the metaphorization of concepts tends to create a system that we cannot freely change.

One can also observe this system in the way metaphors combine and create a kind of complex structure in which we often do not notice the metaphorical shift. Metaphors can be combined as in the following example:

- (18) *A questo punto (L'AMORE è UN VIAGGIO) non ha più senso continuare la nostra storia (L'AMORE è UN FILM / LIBRO) (Here (AMORE is A JOURNEY) it has no longer any sense to continue our story (AMORE is A MOVIE / BOOK)).*

One can also expand on the metonymic principle: LOVE IS A JOURNEY → in the journey you can get into an accident, and this is reflected in such examples as:

- (19) *Dopo 20 anni di matrimonio, ha preso una sbandata per la segretaria (After 20 years of marriage, he got a lover). Literally: he had accident for another woman: having a lover is like getting into an accident on the way.*

As Lakoff [2003] puts it, “In allowing us to focus on one aspect of a concept (e. g., the battling aspects of arguing), a metaphorical concept can keep us from focusing on other aspects of the concept that are inconsistent with that metaphor” [2003: 9].

The system of our concepts is closely connected with the experience of a certain people, and this is clearly reflected in the choice, among all the objects of our perception, objects that will serve as a metaphor in everyday speech.

Therefore, in conclusion, we want to briefly illustrate the important role of the concept **IL CIBO** [food], in the metaphorical system of the Italian language. With the help of food, in Italian it is possible to describe many different situations.

## 6. FOOD in Italian cognitive metaphors

Let's start with the word **PANE**, one of the main foods of the Mediterranean tradition.

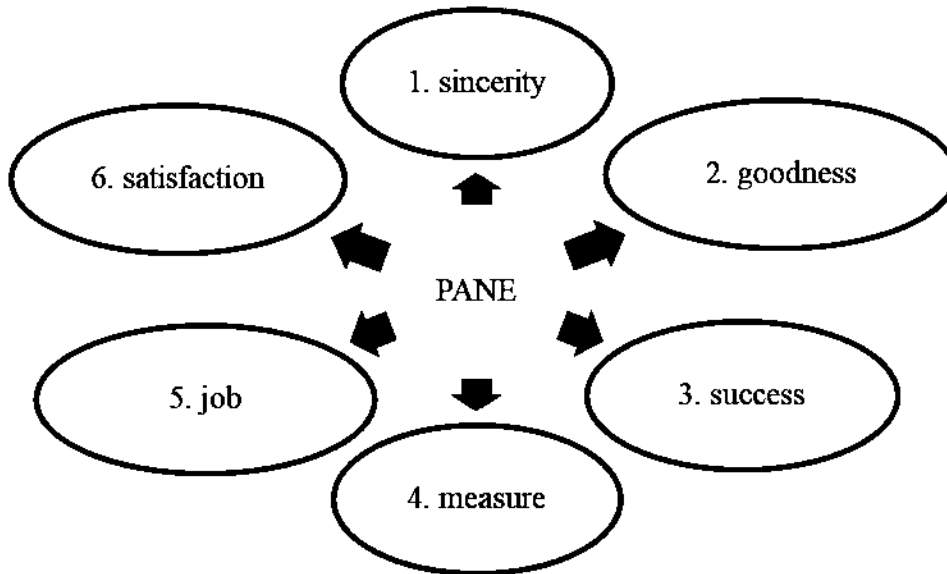


Figure 3. Cognitive metaphors BREAD IS SMTH

In figure 3, the cognitive metaphors of PANE are profiled against these six domains:

1. PANE is SINCERITY:

*Dire pane al pane e vino al vino (to call bread bread and wine wine // to call a spade a spade).*

2. PANE is GOODNESS:

*Essere buono come il pane (to be good as bread // to be a good person)).*

*Essere una pasta d'uomo (to be as good as good as dough).*

3. PANE is SUCCESS:

*Si vende come il pane (They sell it as bread).*

4. PANE is MEASURE UNIT:

*Rendere pan per focaccia (to pay bread with focaccia, that means pay with the same coin).*

*Non avere un briciolo di pudore/speranza etc. (Do not have a crum // modicum of modesty / hope etc.).*

5. PANE is JOB AND SACRIFICE:

*Mangia pane a ufo (being a parasite).*

*Mi tolgo il pane di bocca per te (I take my bread out of your mouth for you).*

6. PANE is SATISFACTION:

*La filologia è il suo pane (philology is his bread, that means philology is the subject he loves and knows best).*

*Accontentarsi delle briciole (Be content with crumbs).*

In the works of modern authors, I have identified examples where one can see how various forms of experience are conceptualized in terms of FOOD.

With the help of FOOD, we define our mutual relations – COMMUNICATION is FOOD:

(20) *Si saziarono della compagnia reciproca, della compagnia delle cose piccole e grandi che capitavano [D'Avenia 2013: 54]. (They felt full satiation in each other's company, in the company of small and big things that happened).*

(21) *Esistono [...] politicanti [...] lesti [...] a cibarsi dell'altrui dolore (eat someone else's grief // get energy from someone else's grief), vuoi per pura malvagità d'anima vuoi per trarne politico profitto [Camilleri 2018: 75]. (There are politicians ready to feed themselves of the others' pain, either for pure evil or for political profit).*

We talk about our greed, describe our feelings – FEELINGS are FOOD:

- (22) *Quei soldi venivano inghiottiti dalle tasche (pockets ingest money) voraci (pockets ingest money with greed) della signora Elvira, ma almeno sperimentava la sottile e dolce gioia (joy is sweet) di un lavoro capace di nutrire non solo il corpo ma anche lo spirito (we feed our body and our spirit), proprio e delle giovani, inesperte, aride menti che gli erano affidate. [D'Avenia 2013: 123]. (That money was swallowed up by Mrs. Elvira's voracious pockets, but at least he could feel the purest sweet joy, because he had a job that could nourish not only the body but also the spirit, her own and of the young, inexperienced, arid minds entrusted to him).*

We divide people into real and unreal – PEOPLE are FOOD:

- (23) *Dal canto suo, Alfonso in quell'epoca si trovava molto bene con Lucia; non aveva trovato nessuno che supplisse a Maria e Lucia gli serviva di surrogato [Svevo 1989: 102]. (For his part, Alfonso at that time was very comfortable with Lucia; he had not found anyone to substitute Maria, but Lucia was for him a good surrogate).*

In Italian culture, food is often idealized as this is a video on the 15th anniversary of the Italian advertisement about Lavazza coffee, which takes place in Paradise [<https://www.youtube.com/watch?v=1sBmU3zbJnQ>]. It serves an example of how important certain foods are in Italian culture and language, and how they contribute to the presentation of intangible phenomena, such as: happiness, good feelings, hospitality, Italian character, right up to heavenly experience.

## 7. Conclusion

In this article, I have analyzed two elements of fuzzy communication: approximatives and metaphors. Their linguistic properties are understudied in Italian scientific literature. Nonetheless I believe that such studies are very useful for mutual comprehension between people of the same culture, but even more useful for mutual comprehension between people of different linguistic cultures.

In a previous research [Mercantini 2016], I gave a deep analysis of the Italian approximatives, I described their properties and functions, but also I defined the semantic field of approximation in relation with other similar semantic categories related to nominative strategies, such as metaphor, indeterminacy, modality, intensity, metalanguage, heteronomination. In this article, I've pointed out differences and similarities between metaphor and approximation:

- approximative and metaphorical operators are used for redefining a concept and for changing its range of applicability;
- approximatives and metaphors imply an **assessment** of the speech act, i. e. in the act of approximative or figurative naming, the speaker expresses his position in relation to reality, to the message, to the addressee and to the situation of communication in general;
- semantic field of approximatives and metaphors is given on the basis of their communicative functions;
- approximative and metaphorical operators are subject to system rules from the point of view of combination with other parts of speech and from the point of view of the function they perform;
- approximative and metaphorical systems belong to a specific linguistic culture and they are often untranslatable into another language because of their cultural associations.

These results will hopefully be useful for further analysis into the above-mentioned semantic categories in order to have a complete description of Italian approach to nominative strategies and a deeper comprehension of Italian texts and culture.

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## A DISCOURSE IDENTITY OF THE FOOL-WISECRACKER IN THE CARNIVAL SPACE OF THE USA AND GREAT BRITAIN

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**V. Pasynok, V. Samokhina, S. Tarasova. A discourse identity of the fool-wisecracker in the carnival space of the USA and Great Britain.** The paper reveals functional and communicative characteristics of a discourse identity of the fool-wisecracker as the main subject of the carnival communicative space of the USA and Great Britain. This discourse identity combines qualities of a fool as a person who fools everybody around as conscious negligence, wit, joy and laughter as well as qualities of one who can ridicule, joke and shudder for others. The study involves the linguo-philosophical method along with dialectical principles to the study of the object. According to analysis of the lexeme *fool* a discourse identity of the fool-wisecracker is represented by the corresponding lexemes *clown*, *jester*, *buffoon* and *trickster*. Discourse identities of the clown, the jester and the trickster belong to the socio-professional sphere which is determined by their professional affiliation (official place of work, education). The buffoon and the trickster belong to the unprofessional sphere – every person under certain conditions is able to acquire characteristics of the fool-wisecracker. In order to create humour and manipulate the addressee, these types of the fool-wisecracker compose incongruent communicative situations by verbal, non-verbal or supravocal means. A discourse identity of the fool-wisecracker is actualized with the help of the dialectical principles – interconnection, contradiction, historicism and creative linguistic activity. Each type of the fool-wisecracker in the USA and Great Britain uses certain ways to create a comic effect: the clown – verbal means (hyperbole, assonance, alliteration) in conjunction with supravocal ones (costume and attributes); the jester – intellectual humour expressed by linguistic means (stylistic devices); the buffoon – purveyor improvisations (noodle stories, bawdy stories, jokes and fables); the trickster – stylization under the folk trickster (irony and sarcasm in speech).

**Key words:** buffoon, carnivalization, clown, discourse identity, fool-wisecracker, jester, principle of dialectics, trickster.

**В. Пасинок, В. Самохіна, С. Тарасова. Дискурсивна особистість дурня-сміхача у карнавальному просторі США та Великої Британії.** У статті розкриваються функціональні і комунікативні характеристики дискурсивної особистості дурня-сміхача як основного суб'єкта карнавального комунікативного простору США і Великої Британії. Основу роботи становить використання лінгвофілософського методу, а також загальнонаукових діалектичних принципів. Згідно з аналізом лексеми “дурень” дискурсивна особистість дурня-сміхача відбивається чотирма лексичними значеннями, які були виділені нами з семи словникових дефініцій. Вони, у свою чергу, відповідають лексемам: “клоун”, “блезень”, “буфон” і “трикстер”. Дискурсивні особистості клоуна, блезня та трикстера відносяться до соціально-професійної сфери, яка визначається їх професійною приналежністю (офіційне місце роботи, освіта). Буфон і трикстер належать до непрофесійної сфери – кожна людина за певних умов здатна набути рис дурня-сміхача. З метою створення гумору і маніпуляції адресатом ці типи дурнів-сміхачів створюють інконгруентні комунікативні ситуації вербальними, невербальними або надвербальними мовними засобами. Дискурсивна особистість дурня-сміхача актуалізується за допомогою діалектичних принципів – взаємозв'язку, протиріччя, історизму та творчої активності. Кожен тип дурня-сміхача в США і Великій Британії використовує



певні способи для створення комічного ефекту: клоун – вербальні засоби (гіпербола, асонанс, алітерація) в поєднанні з надвербальними характеристиками (костюм і атрибути); блазень – інтелектуальний гумор, виражений лінгвістичними засобами (стилістичні прийоми); буфон – підготовлені імпровізації (непристойні історії, жарти і байки); трикстер-стилізація під фольклорного трикстера, обманщика (іронія і сарказм у мові).

**Ключові слова:** блазень, буфон, дискурсивна особистість, дурень-сміхач, карнавалізація, клоун, принципи діалектики, трикстер.

**В. Пасынок, В. Самохіна, С. Тарасова. Дискурсивная личность дурака-смехача в карнавальном пространстве США и Великобритании.** В статье раскрываются функциональные и коммуникативные характеристики дискурсивной личности дурака-смехача как основного субъекта карнавального коммуникативного пространства США и Великобритании. Основу работы составляет внедрение лингвофилософского метода, а также применение общенаучных диалектических принципов. Согласно анализу лексемы “дурак” дискурсивная личность дурака-смехача отражается четырьмя лексическими значениями, которые были выделены нами из семи словарных дефиниций. Они, в свою очередь, соответствуют лексемам: “клоун”, “шут”, “буфон” и “трикстер”. Дискурсивные личности клоуна, шута и трикстера относятся к социально-профессиональной сфере, которая определяется их профессиональной принадлежностью (официальное место работы, образование). Буфон и трикстер принадлежат к непрофессиональной сфере – каждый человек при определенных условиях способен приобрести черты дурака-смехача. С целью создания юмора и манипуляции адресатом эти типы дураков-смехачей создают инконгруэнтные коммуникативные ситуации вербальными, невербальными или надвербальными языковыми средствами. Дискурсивная личность дурака-смехача актуализируется с помощью диалектических принципов – взаимосвязи, противоречия, историзма и творческой активности. Каждый тип дурака-смехача в США и Великобритании использует определенные способы для создания комического эффекта: клоун – словесные средства (гипербола, асонанс, аллитерація) в сочетании с надвербальными характеристиками (костюм и атрибути); шут – интеллектуальный юмор, выраженный лингвистическими средствами (стилистические приемы); буфон – подготовленные импровизации (непристойные истории, шутки и басни); трикстер – стилизация под фольклорного трикстера, обманщика (ирония и сарказм в речи).

**Ключевые слова:** буфон, дискурсивная личность, дурак-смехач, карнавалізація, клоун, принципы диалектики, трикстер, шут.

## 1. Introduction

Carnivalization of modern society is constant proliferation of carnival energy. It forms carnival-masquerade environment of self-actualization of a linguistic identity that produces speech effect on the addressee by means of creating a comic effect (V.O. Samokhina [2016: 84]). The paper examines the figure of the fool-wisecracker as a discourse identity who is a part of the carnival communicative space of the USA and Great Britain.

A key figure in a carnival process is ‘a person who jokes’ and directs his laugh at the addressee. This activity is an embodiment of *dialogical relations* (M.M. Bakhtin [1965: 25]) within which the joker realizes his speech activity. The phenomenon of the joker is mainly described in *literary studies* (A.V. Berezovskaya [2017: 117], A. Bradley [2015: 82], A.V. Golozubov [2009: 49], J. Southworth [2003: 12]). The identity of the joker is considered in different types of *institutional discourse*: medical (B. Peterson [2003: 555], B. Warren [2011: 67]); political (G. Coleman [2015: 400], S.A. Shomova [2015: 68]); theatrical (D. Robb [2007: 76]); business (D. Kelsey [2017: 83]). A number of works deal with formation of the identity of a fool: they are connected with *historical genesis* (S. Billington [1984: 12], B. Swain [1932: 148]); peculiarities of the fool's functioning in *folklore* (M.M. Danilova [2016: 150], P. Happe [1993: 427]); types of fools as representatives of *carnival culture* defined by their behavioral characteristics (O. Klapp [1949: 161], V.O. Samokhina [2016: 93], E. Welsford [2011: 96]).

The **relevance** of the study lies in its connection with functional and communicative paradigm of linguistic knowledge which takes into account speech multimodal characteristics. The **actuality**

of the work is also conditioned by involvement of dialogical ideas and philosophical principles of dialectics to discover linguistic specificity of a discourse identity of the fool-wisecracker.

The **object** of the research is a discourse identity of the fool-wisecracker as a subject of the carnival linguistic culture of the USA and Great Britain. The subject of the analysis is linguistic and creative intentional activity of a discourse identity of the fool-wisecracker considered through the prism of universal scientific dialectical principles.

The **purpose** of the study is to provide a comprehensive analysis of a discourse identity of the English fool-wisecracker (further – *fool-wisecracker*) and to identify the specifics of his carnival figure in the communicative space of the USA and Great Britain. The objective leads to the following **tasks**:

- 1) to define a discourse identity of the fool-wisecracker as the main subject of carnival linguistic culture;
- 2) to systematize types of a discourse identity of the fool-wisecracker in carnival space;
- 3) to explain peculiarities of a discourse identity of the fool-wisecracker in the USA and Great Britain, taking into account dialectical principles;
- 4) to identify verbal, nonverbal and supravocal means which are involved by a discourse identity of the fool-wisecracker to create a comic effect as a manifestation of his creativity.

The **material** of the study was formed by a selection of fiction and journalistic prose by the English authors of the 19<sup>th</sup>–20<sup>th</sup> centuries where the figure of the fool-wisecracker is represented. The volume of text material is 1577 pages. The research material also includes 873 scripts and video subtitles of fool-wisecrackers (2000–2018) from English television shows, news, feature films and cartoons that are freely available on YouTube video hosting.

The **methodological basis** of the work is functional and communicative linguistics that postulates a discourse identity as the main subject of speech production (N. Barbieri [1954: 21], A.D. Belova [2003: 165], O.O. Selivanova [2012: 134]); considers dialogical relations as the main principle of communication (M. Angenot [1983: 107], M.M. Bakhtin [1965: 25], V.O. Samokhina [2017: 330]). The analysis carried out is connected with the logical-philosophical approach to in-depth linguistic analysis of the object under study (V.V. Kochetkov [2002: 94]). The methodological basis of the work is also discourse approach (I.A. Bekhta [2017: 141], I.M. Kolegayeva [2015: 111], A.M. Prikhodko [2009: 22], T.A. Van Dijk [2008: 88]); research on theory of speech effects (A.P. Martyniuk [2011: 16]); on theory of intertextuality (V.O. Samokhina [2019: 30], A. Verbitskaya [1985: 40]) and on theory of comic (O.V. Kharchenko [2010: 121], V. O. Samokhina [2019: 33]). The approaches mentioned above highlight linguo-stylistic speech colouring (I.K. Kobyakova [2013], V.A. Kukharenko [2015: 68], L.S. Pihktovnikova [2012: 111]) of the fool-wisecracker.

In order to characterize a discourse identity of the fool-wisecracker, synthesis of traditional and newest methods of linguistic analysis is used. Traditional general scientific methods are methods of *description, analysis and synthesis* – to identify the fool-wisecracker as a comic figure; *methods of selection* – for systematization and classification of types of British and American fool-wisecrackers. The *linguistic and philosophical method* is the leading one. It reveals dialogic and dialectical nature of the fool-wisecracker. The *functional-communicative approach* demonstrates realization of the principle of speech creativity between the fool-wisecracker and the addressee. The *method of discourse analysis* is to disclose general scientific dialectical principles to consider the identity of the fool-wisecracker in medical, political, theatrical and business institutional discourses; the *method of interpretive analysis of the text* – to explain the logics of comic incongruence in jokes of the fool-wisecracker. *Comparative analysis* is used to distinguish comic means by the fool-wisecracker in creating linguistic and situational humor.

The **scientific novelty** of the paper is application of general philosophical scientific principles of *dialectical interconnection, historicism, contradiction and creative activity* to description of a

discourse identity of the fool-wisecracker. It leads to pointing out verbal, non-verbal and supravocal peculiarities of the fool-wisecracker. Moreover, for the first time in the study:

- four main types – the clown, the jester, the buffoon, and the trickster – are singled out, operating within dialogical professional and unprofessional spheres in the English space of the USA and Great Britain;
- authentic representatives of a hospital clown, a trickster-politician, official and corporate jesters are discovered;
- creative potential of the fool-wisecracker is revealed through means of comic in verbal, non-verbal and supravocal spheres.

## 2. Theoretical and methodological foundation for the study of a discourse identity of the fool-wisecracker

The basis of modern carnivalization is dialogism [Samokhina, Tarasova 2017: 333] which emphasizes mutual relationship of the man with the world [Samokhina, Pasynok 2017: 289]. In carnival space, boundaries of a dialogue are widening: an indirect dialogue (dialogue with the Self) appears; chronotope blurs (in contrast to Medieval times when the time and place of carnivals were stated, carnival energy distributes to new spheres – comic communication may happen at any time and place (office, home, street etc); what is more important, it is unplanned). The main participant of this process is the carnival identity of a person who is entertaining others. In English it has the nomination – the lexeme *fool*.

The lexeme *fool* has several lexical meanings (hereinafter referred as ‘LM’). As a result of the analysis, according to the authoritative English and American dictionaries, they are focused on two thematic groups: 1) state of physiological or mental deviation; 2) ‘fooling’, ‘laughing’. Only the second group represents a fool as a clever person capable of generating jokes purposefully.

On the basis of these LMs and characteristics of carnival culture a new notion has been formed. It is denoted by the composed nominative unit of the fool-wisecracker. The choice of this particular nomination for the discursive identity of the investigated type is explained by functional connections of its constituents: a fool is the one who fools, plays, jokes; a wisecracker is the one who has fun and entertains others. Thus, the fool-wisecracker is characterized by the following carnival characteristics: a) existence for the sake of fun (LM 4); b) pretending to be a fool, a mask of a wise man, a philosopher (LM 5); c) wit (LM 6); d) criticism (LM 7).

According to these definitions, the fool-wisecracker is the basic discourse identity of carnival space who pretends to be a fool whereas he is not one. His goal is to contact with audience in the form of a comic game. To joke is a responsibility of the clown, jester, buffoon and trickster both in professional and unprofessional spheres. The four mentioned types of the fool-wisecracker are based on archetypes. In modern communicative space they are defined as:

- the *clown* is a fool-wisecracker on a professional stage (circus, pop or theater artist) whose main peculiarities are colorful make-up and physical skills used during performances (balance, juggling, and mimicry). The most remarkable clowns in Great Britain and America are sad clowns: Albert Fratellini, Lou Jacobs, Greg and Karen De Santo, Coco the Clown, and Charlie Rivel; *funny clowns*: Glenn “Frosty” Little, Joseph Grimaldi, George “G. L.” (who popularizes the story of Humpty Dumpty), François Fratellini and Felix Adler;

- the *jester* is a joking actor with a weird behavior, but in his jokes this comic discursive person hides his true thoughts and experiences. He shows up as a stand-up comedian, humorist, satirist and parodist. In his performances the jester reflects comic, curious moments of modern life, deficiencies of society; ridicules others, especially those with higher social status. According to the Internet there are more than 2,065 jesters in the United States and the United Kingdom. The most brilliant ones are Conan O’Brien, Dan Cook, Dave Chappelle, David Letterman, Frank Caliendo, George Carlin, Jay Leno, Jon Stewart, Lewis Black, Rodney Dangerfield, Sarah Silverman, Stephen Colbert, Steven Wright;

- the *buffoon* is an unprofessional fool-wisecracker (any person can be him) whose main task is to play, joke, be funny for others, bring joy to others. To implement this task one uses change of the atmosphere and makes the audience play into his hands;

- the *trickster* is a fool-wisecracker who uses irony, sarcasm and ridiculing for entertaining others. He acts both in unprofessional and professional fields (he is not a professional comedian, but his professional employment demands use of humor).

Everyone of these 4 types can get characteristics of a buffoon or a trickster in communicative behaviour: rendering reality with ambiguity, humor; interprets everyday life from an unusual point of view, in comic tone.

The mentioned features of the clown, jester, buffoon and trickster develop in a diachronic way. They are objectified by dialectical principles of interconnection, contradiction, historicism and creative activity.

The principle of dialectical interconnection is used in external and internal dialogue communication of the fool-wisecracker. The external dialogue is reproduced by a social and communicative status of the fool-wisecracker in the following situations:

- a) *equality* (the fool-wisecracker and audience are equal partners). Such humorous communication can take place between relatives, friends, colleagues, and people of about one age or social origin. The mask of a "fool" is worn by them in order to make communication and criticism easy or to manipulate using humour;

- b) *communicative and social leadership of the fool-wisecracker*. It is mostly observed during performances on the stage, in the theater, in the Internet (blogs, vlogs). For the fool-wisecracker a professional arena is a place of his power and play by the script;

- c) *communicative leadership of the fool-wisecracker and social advantage of society*. Internal dialogue occurs in the form of addressing: the fool-wisecracker to audience; the fool-wisecracker to the Self.

The principle of dialectical historicism is the basis of historically acquired signs of the types of the fool-wisecracker:

- modern clowns retain the linguistic tradition of clown names-pseudonyms. They represent their characters; accordingly, the latter receive a certain reputation through acquisition of attributes. Such names pass from period to period, remaining unchanged. The most popular anthroponyms of the English and American clowns are: 1) animal associations (*DanD-Lion, Skinny Minney, Giraffe; Fruit-Loop, Bubba-Louey, Nut-Case*); 2) associations with cartoon characters, superheroes (*Tilly; Asparagus; Bony Maroni; Tickles Scooter*); 3) emotional associations (*Fifi, Ops, Nurse Kindheart, Cute; Sniggles, Delightful*); 4) action associations (*Haven't-A-Clue, Cha Cha; Achoo*); 5) associations with well-known personalities (*Merry Kay, Faustus, Mercedez, Grimo (Grimaldi), Mario, Don Carlos*). Also a distinguishing sign of clown's names is rhyme (*Clown Mown, Doctor Proctor*), parody (*Crystal Pepsi the Clown*), contamination of incongruity (*Twinkle-Toes*) and word game (*Hop-Frog*);

- jesters are likely to reveal the function of fun, so that they use jokes, drawings, and funny interludes. They employ methods of exaggeration, ambiguity, inflammation, parody, comic illogicality, eccentricity;

- buffoons have special expressiveness; their language is full of pejoratives and exclamations (*Aah! Aww! Boo-hoo! Gee? Haha! Huh? Muahaha! Ooh-la-la! Ouch! Mwah!*);

- tricksters originate from myths, obtaining zoomorphic signs. First mentions of tricksters in the English-speaking space appear in the humor of American Afro-Americans. In 1980s J. Charles Harris collected short stories about Uncle Rimus. It was a series of practical jokes about adventures of Brother Rabbit. Other well-known tricksters are Fox, Raven and Coyote (folklore of the peoples of North America). Symbolism of the indicated figures is the following: rabbit – a symbol of speed, coyote – a symbol of courage, fox – a symbol of deception, raven – a symbol of wisdom. All this fully correlates with game nature and diversity of the trickster. Actions of mythological and folklore

tricksters are always impulsive; they always risk and violate the rules. Their main motive is to deceive others and get what they want. In the communicative plane of modern carnival space tricksters keep their original characteristics and appear to be true provocateurs who have creative acute minds and can resort to antisocial behavior in order to postulate the truth and proclaim cultural ideas.

The principle of dialectical contradiction is realized bilaterally in the figure of the fool-wisecracker: 1) in his image he combines the features of the simpleton and the intellectual; 2) in violation of linguistic, ontological, logical-conceptual norms, it is a common feature of all types of the fool-wisecracker. This created contradiction leads to a metaphorical and duality meaning of the notion.

The principle of dialectical creative activity highlights a carnival aspect of the fool-wisecracker of the USA and Great Britain taking into consideration verbal and non-verbal communication. It results in creative speech which is characterized by theme originality, topic relevance, improvisation and creativity. Linguistic creativity is an essential sign of the fool-wisecracker. It is traced in peculiarities of diachronic development of each of its types. Since the beginning of the 20th century roles of frightening and hospital clowns have become widespread. The first one causes fear, so he is an antipode of the fool-wisecracker. The second appears in the genre of hospital clowning, his main function is psychotherapeutic. At a workplace, classic jesters – corporate and official – gain popularity; they fulfil the entertainment function.

The integral features of the English buffoon are erudition, humor and emotionality. The British buffoon uses fictional stories about oddballs (noodle stories) or obscene stories (bawdy stories); the American buffoon uses jokes and fables as a form of light humor. American and British tricksters are characterized by transfer of zoomorphic features to modern communicative space by means of folklore stylization (*Coyote, Raven, Brother Rabbit, Brother Fox*).

### **3. Manifestation of dialectical principles of a discourse identity of the fool-wisecracker in the USA and Great Britain**

A discourse identity of the American and British **clowns** is displayed in three aspects:

Firstly, a discourse identity of the clown is manifested in realization of the principle of dialectical historicism. Clowning traditions consider applying original makeup, props and costumes to associate only with a certain clown (Glenn “Frosty”, Bony Maroni).

Secondly, the corresponding specificity is revealed in the principle of dialectical interconnection. In the following monologue-reflection the clown manifests his inner dialogic activity. For example:

- (1) *It's funny, isn't it? My life is so funny that I had a life time of laughters. The bitter tears have mixed up with the tears of joy that I couldn't differentiate the two. So, I look like this, one who couldn't smile and who couldn't cry as well (A Clown's Monologue).*

Reflections of the clown about his profession and life show clear controversy of the actor in a mask and without a mask (*one who couldn't smile: who couldn't cry as well*). Emotionality of his philosophical thoughts is amplified by the lexical synonymic repetitions (*funny, laughters, bitter tears, tears of joy*).

Thirdly, the principle of dialectical contradiction is observed in composition of the clown's performance (violation of the plot) and character lines (change of social roles of the participants in a communicative situation). For instance, in hospital clowning we observe intersection of the official sphere (medicine) and an entertainment component (a physician in a clown wig).

The **jester** is represented in three dialectical principles:

1) The principle of dialectical historicism manifests itself in possession of intellectual comic features in the forms of quotation, usage of phraseologisms and puns. For example, the official

jubilant jester Peterkin, according to the etiquette may not joke with the royals, though in conversation with Queen Elizabeth II shows his mind and sense of humor in the following way:

- (2) *Queen: Why can't you tell jokes like other Jesters?*  
*Jester: Ok. Name a subject.*  
*Queen: How about the Queen?*  
*Jester: The Queen is not a subject (Peterkin).*

Comic is based on violation of valorative norms by the jester and hence polysemy of the word *subject*: a) a topic, b) a person who is under dominion or rule of a sovereign. Ambiguity of the word *subject* thus implements language game potential.

2) The principle of dialectical interconnection is embodied in the forms of cooperative partnership, empathy and critical communication. The jester considers his speech and behavior in advance – he selects relevant topics and forms of expression, focusing on his recipients: their status, age, gender, nationality, religion, etc. For example, the jester, Lewis Black, analyzes the political situation in the country using familiar names of the politicians who have already become symbolic:

- (3) *Lewis Black: In my lifetime, we've gone from Eisenhower to George W. Bush. We've gone from John F. Kennedy to Al Gore. If this is evolution, I believe that in 12 years, we'll be voting for plants (Lewis Black's Best Jokes).*

The jester uses ironically the stylistic device of falling down gradation: according to Ch. Darwin evolution is associated with development, whereas, in American society, there may be degradation instead of development.

3) The principle of dialectical contradiction shows up mostly via violation of logical and conceptual norms, so the recipient perceives jokes easier. Logical incongruence is seen in a paradoxical conclusion of the American jester, stand-up comic J. Leno:

- (4) *Jay Leno: World Health Organization announced an outbreak of the bird flu. Quite serious. It is the most threatening bird-related disease since Chicken McNuggets (Jay Leno).*

The two diseases are connected with the word *bird*. The play on this word is grounded on the direct (*bird flu*) and indirect (*Chicken McNuggets*) illnesses which causes a comic effect.

The **buffoon** is reflected by the following dialectical principles:

1) The principle of dialectical historicism manifests itself in the fact that the most widespread techniques of the buffoon are cliché jokes (dialogical, monologue, versed ones) and classical humor (Yo mama jokes). For example:

- (5) *Yo' mama it was so cold in Hawaii that I had to put on shoes (100 funny jokes by 100 comedians).*

Humour is generated by such devices as the oxymoron and deceived expectation based on cultural knowledge: if it is cold, then a person usually puts on boots, but, as is known, when it is hot, people go barefoot in Hawaii where the climate is too hot.

2) The principle of the dialectical interconnection is reflected in the fact that buffoons perform the harmonizing function:

- (6) *RF: I liked my poncho except it had little holes the size of my fingers, so I'd go to reach for something right through it and be stopped.  
 LM: oh .... [all laugh] (Hay J. Gender and Humour).*

The woman-buffoon wittily comments on the situation that exposes her in a bad light. Humour is based on the stylistical device of litotes *little holes the size of my fingers* which causes a paradox: through small poncho holes the woman stole less than she wanted and was detained because of a trinket.

3) The principle of dialectical contradiction is implemented in violation of norms:

(7) *Bernard: A collected works of Ch. Dickens.*

*M.: Real leather?*

*Bernard: Real Dickens.*

*M.: I have to know if they're real leather, because they have to go with the sofa. Two hundred for them.*

*Bernard: Leather-bound pounds?*

*M.: No.*

*Bernard: I need leather-bound pounds to go with my wallet (Black Book).*

The buffoon Bernard deliberately refers to ontological violations: he chooses a book by the cover and not by content (case of metonymy). Humor is created by Bernard's ridicule over the client's request in the form of ironic comparisons incompatible with the figure of a great writer: *real leather – real Dickens vs leather pounds – leather wallet*.

The **trickster** demonstrates himself by:

1) The principle of dialectical historicism: here we deal with representation of national-cultural specificities in precedent phenomena:

(8) *Jeb Bush: They call me Veto Corleone because I vetoed 2500 separate line items in the budget (Jeb Bush).*

Humor of the American trickster-politician Jeb Bush is provided by the language game: *veto* as a practice of vetoing and a new proper name *Veto Corleone* which is an allusion to the protagonist of the novel 'The Godfather'.

2) The principle of dialectical interconnection: this principle is realized in conflicting establishment of contact expressed in game and metaphorical forms in accordance with the trickster's nature:

(9) *McKay: Are there any questions? I'll be happy to answer all the questions. Any comment? Suggestions? Dirty jokes? (The Candidate).*

During his speech in front of the audience the US Senator Bill McKay does not receive an adequate response from it – applause or even laughter. The comic effect is grounded on incompatible combination of the lexemes: *questions, comment, suggestions – dirty jokes*.

3) The principle of dialectical contradiction which presupposes predominance of violations of logical and conceptual norms (contradictions of implicit and explicit planes of speech expression). In the following communicative situation that occurs between friends, one of them acts as a trickster. His negative statement given in a humorous way about his friend's talent does not offend the latter, but rather encourages action, i.e he deceives him (a trick is a historical trait of an animal trickster):

(10) *Your talent is like the Loch Ness monster. Nobody has seen it yet (Dyrel M. Beyond a Joke).*

The comic effect is formed by irony via comparing lack of human talent with the Loch Ness monster.



#### 4. Implementation of the creative linguistic activity principle of a discourse identity of the fool-wisecracker in the USA and Great Britain

The **clown** is characterized by a harmonious combination of verbal components with nonverbal and supravocal ones. The American clown D. Rice performed with a pig named Sybil:

- (11) *Dan Rice: I've seen the Learned Pig. He knows his letters, and can hunt the alphabet without a grunt; can add, subtract, and knows the rule as well as any boy in school; by working with his head and snout he finds the truth without a doubt. How a brute so low was taught by man so much to know! (Dan Rice and the Learned Pig).*

In the act ontological norms are violated: the pig was taught human abilities that it does not need. Humor is based on comicality of the situation expressed by phonetic and lexical means (it is difficult even to imagine a pig which says letters and knows mathematical rules instead of grunting), while rhyming adds expressiveness.

The hospital clown is distinguished by fulfilling the psychotherapeutic function. The genre of hospital clowning is represented by buffoonery and eccentricity (nonverbal sphere); jocularity of ridicule, support, stereotype, sarcasm and imbalance (verbal sphere):

- (12) *Man: Call me an ambulance!  
Clown: Okay, you're an ambulance! (Yus F. Humor and Relevance).*

The joke demonstrates ambiguity of the lexeme *to call*: 1) cry out to (someone) in order to summon them or attract attention and 2) the name which is expressed by the homonymy of the word-combination.

The linguocreative component of the jester's language is characterized by parodying and modification of existing phraseology for the purpose of language play. The following situation is constructed on physiological defects of a deaf boy and the phraseological unit *a dirty joke*:

- (13) *Red Skelton: Heard about the deaf boy who used sign language? He told his mother a dirty joke and she washed his hands out with soap (Red Skelton).*

The clash of direct and indirect meanings of the idiom *a dirty joke* leads to a comic effect. Humor is enhanced by incongruity between the phraseological unit *to wash one's mouth out with soap* (which means to tell dirty jokes) and *wash one's hands out with soap* (common phrase).

Non-verbal jester inclusions are gestures that visualize his jokes; change of intonation as a mechanism of manipulation of the public; voice change for the entire period (voice-image) or for a certain period (voice-insert). In the following joke E. Philips uses an impressive falsetto. The non-standard thing about his image is that he is an intelligent person with a corporate hairstyle of the 70's. In his speech he shows himself as a clever psychic:

- (14) *Emo Philips: How many people here have telekinetic powers? Raise my hand*  
(Emo Philips).

Humour is in the language game of word-combinations *raise your hand vs raise my hand* where the jester in the form of a game points to his unique telekinetic abilities.

The **buffoon** is characterized by jokes that are easy to interpret. In interpersonal relations he prefers verbal communication components. In the following communicative situation the buffoon-chief criticizes the behavior of his subordinate who is chatting on telephone instead of performing her duties:

- (15) *Beth: Marion, serious affairs of state will have to wait.... we have trivial issues needing attention* (Holmes J. Power and Politeness in the Workplace).

The source of humor is irony: *trivial issues* are work whereas chatting on the phone is *serious affairs of state* which makes the situation paradoxical.

Historically acquired linguistic features of the **trickster** (trick, dexterity, intelligence) are realized by verbal means of irony and satire. For instance, the teacher acts as a trickster, because his goal is to emphasize the spelling problems that a student has:

- (16) *Teacher: I'm glad to see your writing has improved.*  
*Student: Thanks*  
*Teacher: Now I can see how bad your spelling is though!*  
 (Deiter R. The Use of Humor as a Teaching Tool in the College Classroom).

The teacher mocks the student who has improved calligraphy of his writing, but due to it problems with spelling are exposed.

A discourse identity of the fool-wisecracker in the carnival space of the USA and Great Britain uses creative language potential in his own style which is expressed in rejection of standards, masking the truth, brilliance of comic speech.

## 5. Concluding remarks

In the focus of carnival communicative process there is a discourse identity of the fool-wisecracker who acts as its leader. The fool-wisecracker intends to 'wear' a comic mask and engage the recipient in a comic game by his jokes, using clever verbal and nonverbal means. The carnivorous attitude of the fool-wisecracker shows up as the basis of dialogical relations which have an impact on the public. Linguistic and philosophical dialectical principles of interconnection, contradiction, historicism and creative activity reveal the essence of the fool-wisecracker and define him as a social, knowledgeable, creative personality. The fool-wisecracker realizes himself in the carnival space putting his intentional entertainment activity as the main goal.

The basic types of the fool-wisecracker in the carnival culture of the USA and Great Britain – the clown, the jester, the buffoon and the trickster – are discursive identities that reproduce dialectical nature of carnival of modern world. Circus, pop, theater and hospital clowns preserve traditional English anthroponomy which reflects the linguistic culture of the USA and Great Britain as they pass from century to century. Modern official and corporate jesters originate from classic Shakespearean clowns. Buffoons refer to classical forms of jokes. Tricksters are characterized by inclusion of zoomorphic features into speech, before it was also used by English-speaking folk tricksters. In carnival cultural space of the USA and Great Britain, certain types of fool-wisecrackers are distinguished by ways of accomplishing the common goal – to make the recipient laugh. In order to contact with audience clowns of character use parody, embodied by methods of linguistic-situational stylization, demonstration of realities. The main feature of the jester is application of a thought-out interactive context of presentation. The buffoon-amateur appeals to template genres of comic. The significant traditional characteristic of the trickster is transfer of folklore zoomorphism (tricks, craftiness, ridicule) into speech.

Violations of norms by the fool-wisecracker are revealed through a dialectical contradiction at the language, logical-conceptual, ontological and valorative levels. Contradictions appear in the following spheres: verbal (language game: pun, oxymoron, hyperbole, malapropism), nonverbal (eccentric, buffoon, change of voice, gestures, facial expressions) and supravocal (bright makeup, hyperbolized requisite, colorful costume). The verbal part prevails in creation of comic incongruity. Creative potential of the fool-wisecracker is manifested in linguistic activity, mostly in speech by various comic means, in particular language game. The clown combines uniquely created comic

texts with exaggerations. The jester shows broad awareness of linguistic means of creating comic. The buffoon's speech is full of case-law phenomena (borrowing plot, direct or altered citations, and allusions). The trickster uses stylistic devices of irony and sarcasm to create a comic image.

The study opens **prospects** for further investigation of a discourse identity of the fool-wisecracker in different types of institutional and non-institutional discourse, as well as in comparative analysis with similar representatives of other linguistic cultures, in particular Ukrainian, Canadian and Australian. The proposed topic also provides an opportunity to consider a discourse identity of the fool-wisecracker in manifestation of his types in English artistic discourse and in virtual space.

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## **GENDER STEREOTYPES IN AUSTRALIAN NEWSPAPER TEXTS: A COGNITIVE LINGUISTIC ASPECT**

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**D.M. Pavkin. Gender stereotypes in Australian newspaper texts: a cognitive linguistic aspect.** This paper aims to expose gender stereotypes embodied in the descriptions of men and women found in the Australian newspaper *THE SYDNEY MORNING HERALD* (sections “Family” and “Relations”). The analyzed newspaper texts epitomize journalistic style texts and provide coverage of societal issues, discuss, vindicate and propagate certain ideas and form public opinion. They are mostly ideologically charged which presupposes the appearance of entrenched images which may contain either positive or negative evaluative component. Such images eventually develop into stereotypes – culturally conditioned, coherent and hardwired mental structures serving as a schematic standard feature of an object, event or phenomenon. Among a great gamut of stereotypes I focus on gender stereotypes, a consistent, simplified and emotionally charged behavioral pattern and character traits of males and/or females manifested in all aspects of human life. They represent an embodiment of cognition aimed at the environment and symptomatic of certain social strata. Since stereotypes are not only the elements of journalistic text ideology but constituents of the human cognitive sphere as well, I analyzed them employing the methodology of cognitive linguistics, namely the basic frames theory. Basic frames are schematic mental structures which form the backbone of our informational system. The frames consist of propositional schemas containing static and dynamic characteristics of an object under scrutiny. The analysis results reveal the list of typical features of males and females which proved to contain both universal qualities (sincerity, romanticism, amiability) and those characteristics which are stereotypically associated with representatives of a certain sex. Thus, modern men are mostly depicted as adulterous and selfish, yet chivalrous and virile, while modern women are independent and ambitious. Such portraits of average males and females are regarded as gender stereotypes symptomatic of Australian society in the early 21<sup>st</sup> century.

**Key words:** basic frames, gender stereotype, gender, journalistic style text, propositional schemas, stereotype.

**Д.М. Павкін. Гендерні стереотипи в австралійській публіцистиці: лінгвокогнітивний аспект.** У статті запропоновано аналіз гендерних стереотипів, відбитих в описах чоловіків і жінок, наявних у публікаціях австралійського часопису *THE SYDNEY MORNING HERALD* (рубрики “Сім’я” та “Стосунки”). Газетні тексти належать до публіцистичного стилю. Їхньою метою є висвітлення суспільно-політичної проблематики, обговорення, відстоювання і пропагандування певних думок та ідей, формування громадської думки і сприяння розвитку стічної групи або людства загалом. У публіцистиці текст є ідеологічно наповненим, причому ідеологію тлумачать не лише як політичну спрямованість висловлювань, а і як будь-яке пасадження поглядів. Інтенсивне насичення інформаційного простору ідеологізованими медіа образами сприяє формуванню стереотипів. Стереотип визначають як культурно детерміновану, впорядковану і фіксовану структуру свідомості, що втілює результат пізнання дійсності певними соціальними групами і є схематизованою стандартною ознакою предмета, події, явища. З-поміж великої кількості стереотипів у фокусі нашої уваги опинилися гендерні стереотипи, які є спрощеним, емоційно забарвленим способом поведінки і рисами характеру чоловіків та/або жінок, що проявляється в усіх сферах життя людини і є дуже стійким. Оскільки стереотипи є не лише елементами ідеологічного наповнення публіцистичних текстів, а й складниками мислення людини, їх дослідження було здійснено із застосуванням

методологічного доробку когнітивної лінгвістики, зокрема, теорії базисних фреймів. У результаті аналізу були виявлені типові риси чоловіків і жінок, що містять як загальнолюдські якості (відвертість, романтичність, дружелюбність), так і риси, які стереотипно приписуються сучасним представникам певної статі. Так, чоловіки здебільшого невірні, егоїстичні, проте шляхетні й мужні; жінки – незалежні й амбітні. Виведені портрети середньостатистичних чоловіків і жінок ми вважаємо гендерними стереотипами, притаманними австралійському суспільству початку XXI століття.

**Ключові слова:** базисні фрейми, гендер, гендерний стереотип, пропозиційні схеми, публіцистичний текст, стереотип.

**Д.М. Павкин. Гендерные стереотипы в австралийской публицистике: лингвокогнитивный аспект.** В статье анализируются гендерные стереотипы, которые находят отражение в описаниях мужчин и женщин, фигурирующих в публикациях австралийской газеты *THE SYDNEY MORNING HERALD* ( rubрики “Семья” и “Отношения”). Газетные тексты относятся к публицистическому стилю. Их целью является освещение общественно-политической проблематики, обсуждение, отстаивание и пропагандирование определенных мыслей и идей, формирование общественного мнения и содействие развитию этнической группы или человечества в целом. В публицистике текст идеологически наполнен, причем идеология трактуется не только как политическая направленность высказываний, а и как любое насаждение взглядов. Интенсивное насыщение информационного пространства идеологизованными медиа образами способствует формированию стереотипов. Стереотип определяют как культурно детерминированную, упорядоченную и фиксированную структуру сознания, которая олицетворяет результат познания действительности определенными социальными группами и является схематизируемым стандартным признаком предмета, события, явления. Среди большого количества стереотипов в фокусе нашего внимания оказались гендерные стереотипы, трактуемые как упрощенный, эмоционально окрашенный способ поведения и черты характера мужчин и/или женщин, который проявляется во всех сферах жизни человека и является очень стойким. Поскольку стереотипы суть не только элементы идеологического наполнения публицистических текстов, но и составляющие мышления человека, для их исследования использовался методологический аппарат когнитивной лингвистики, в частности, теория базисных фреймов. В результате анализа были выявлены типичные черты мужчин и женщин, которые содержат как общечеловеческие качества (откровенность, романтичность, дружелюбие), так и черты, стереотипно приписываемые современным представителям определенного пола. Так, мужчины по большей части неверны, эгоистичны, однако благородны и мужественны; женщины – независимы и амбициозны. Выведенные портреты среднестатистических мужчин и женщин трактуются нами как гендерные стереотипы, присущие австралийскому обществу начала XXI века.

**Ключевые слова:** базисные фреймы, гендер, гендерный стереотип, пропозициональные схемы, публицистический текст, стереотип.

## 1. Introduction

Albeit the notion of gender has been introduced by scholars quite recently, gender studies are becoming more and more widespread. Various humanities focus on gender issues including sociology [Sapyelkina 2003; Platonov 2006], psychology [Ol'shanskij 2001; Bern 2004; Bendas 2008], and especially linguistics [Martynyuk 2004; Dmyriyeva; Stavvyts'ka] since “social sex” of a human shapes his/her speech and is reflected in gender stereotypes which are notably embodied in mass media publications containing journalistic style texts. The latter have been continuously analyzed by linguists [Mendzherickaja 2006; Dobrosklonskaja 2008; Trofimova 2010], yet gender stereotypes symptomatic of such texts seem to have been left outside the scope of the scholars' attention.

This paper aims to expose gender stereotypes incidental to modern Australian society. These stereotypes condition peculiar characteristics of males and females described in the Australian newspaper *THE SYDNEY MORNING HERALD*.

Topicality of the present paper is stipulated by the methodology used in it. Here methods of cognitive linguistics are applied to analyze journalistic style texts. Moreover, research is topical as it belongs to current studies focusing on revealing connections between language, human and society.

The object of this research is gender stereotypes reflected in *THE SYDNEY MORNING HERALD* publications of 2011. The subject matter of the article is emotionally charged descriptions of men and women conditioned by the stereotypes in question. The empirical data of the research are represented by 1661 descriptions of males and females that contain propositions. The descriptions are obtained through continuous sampling from the Australian newspaper *THE SYDNEY MORNING HERALD* (“Family” and “Relationships” sections) published in 2011.

## 2. Methodology

To analyze the data methods suggested within the framework of cognitive linguistics were applied. In developing typology of male and female characteristics I employed propositional and frame modeling having basic frames conception of S.A. Zhabotynska as its foundation. This conception views basic frames as a mental network which underlies the informational system of a human. They are called basic since they expose original and most general principles conditioning the processes of categorization and arrangement of information about the surrounding world. The basic frames consist of propositional schemas which reveal the major types of relations between an object and its features or between several objects.

The results of the analysis feature the number of propositions describing males and females and their features which are indicated in brackets and presented in descending order. Propositions are grouped according to the assessment (positive, negative and neutral) they have. Quantitative analysis of male and female characteristics based on identifying the most frequent features of both sexes allowed to draw conclusions as to their stereotypical nature.

## 3. Results and discussion

Typical of mass media journalistic style text relates to a wide gamut of public relations pertaining to politics, economy, culture, sports, etc. Such texts aim to provide coverage of societal issues, to discuss, vindicate and propagate certain ideas and concepts, to form public opinion and to contribute to the development of an ethnicity or mankind as a whole [Yeshchenko 2009: 117]. N.S. Bolotnova maintains that characteristic features of those texts include novelty effect and social evaluation. They are logically arranged, structurally simple, fact-based, and comprehensible [Bolotnova 2009: 70].

Newspaper texts, which take especially prominent place among journalistic style texts, and their stylistic and functional properties have often attracted scholarly interest [Kostomarov 1971; Vasil'eva 1982; Lysakova 2005]. Such interest seems to be quite natural. First of all, the newspaper is the oldest mass medium where stylistic figures and devices incidental to mass communication in general have been shaped and developed. Secondly, newspaper texts provide ready-to-be-processed data which don't require preliminary recording and subsequent decoding [Dobrosklonskaja 2008: 29].

Newspaper texts are ideologically charged. The term “ideology” here connotes not only political slant of the statements but rather “any propagation of ideas ranging from animal rights to vegetarianism” [ibid.: 152]. This propagation results in the appearance of entrenched images which may contain either positive or negative evaluative component, for example: *cruel terrorists*, *corrupt politicians*. Information space heavily saturated with certain media images promotes consolidation of stereotypes, in particular gender stereotypes.

Stereotype is a culturally conditioned, coherent and hardwired mental structure, a fragment of the image of the world serving as a schematic standard feature – a matrix – of an object, event or phenomenon. It represents an embodiment of cognitive activity aimed at the environment and symptomatic of certain social strata [Selivanova 2006: 579]. It contains explicit emotional and evaluative connotations and sociocultural dependence both of which enable stereotypes to affect values and relations, ideology and worldview.

The notion of stereotype was introduced by the American psychologist W. Lippmann in 1922. He maintains that stereotypes appear due to two main causes. The first one is connected with effort-



saving principle incident to routine human cognition. According to it, humans don't prefer to develop a new reaction to phenomena of the environment every time they encounter them; people tend to classify the phenomena placing them within some pre-conceived categories. The second cause stems from the protection of group values, which is an ultimate social function manifesting itself in affirmation of one's uniqueness and specificity [Lippmann 1998: 93].

As long as (s)he lives a human develops a great number of stereotypes among which gender stereotypes are most common. The term "gender" is a comparatively recent introduction, yet some ideas and concepts predating it may be referred to gender psychology [Bendas 2008: 10]. This term borrowed by linguists from anthropology in the early 1970s was a hallmark of transition from "immanent" structural linguistics to anthropological studies of language where the latter is analyzed in connection with human activity and cognition [Stavyts'ka]. "Language and gender" is a most exciting field for scholarly research which has been rather vibrant of late [Graddol 1989: 2]. National linguistic school broached the subject in the late 1980s and its dynamic development caused the appearance of a separate academic branch known today as linguistic gender studies, or gender linguistics [Dmytriyeva 2005].

The first usage of the term "gender" is attributed to G. Rubin who regarded it as "a set of arrangements by which a society transforms biological sexuality into products of human activity" [see Martynyuk 2004: 7]. Now gender is understood as a complex of symptomatic of some community social and cultural norms which a human must adhere to with regard to his/her biological sex. Psychologists emphasize difference between gender and sex since the former considers culturally conditioned distinctions between men and women while the latter attributes these distinctions to biological factors [Bern 2004: 26]. As scientists claim, psychological characteristics, patterns of behavior, kinds of activity and professions of males and females are only to a small degree conditioned by their biological sex, but rather by social and cultural norms. To be a man or a woman means not only to have certain anatomical features, but also to perform certain gender roles [Voronina]. That is to say, gender is construed by a society as a social model of males and females conditioning their status and role in the said society and its institutions; the essence of gender construal lies in polarity and opposition. Gender system reflects asymmetric cultural assessments and expectations apportioned to people depending on their sex. Consequently, gender may be considered one of the ways of social stratification which shapes social hierarchy, together with race, nationality, class and age.

Gender stereotype is viewed as a consistent, simplified and emotionally charged behavioral pattern and character traits of males and/or females manifested in all aspects of human life. Scientists differentiate three groups of gender stereotypes [Sapyelkina 2003: 216–217].

The first group contains stereotypes related to psychological qualities and personality traits of men and women. According to these, males are active and creative, they are competent and able to solve problems applying sophisticated logical operations. Females are obedient, dependent and emotional, all of which are related to their reproductive nature. The second group consists of stereotypes grounded on social factors. Here women are presented as family-centered (wives mothers and homemakers) while men's interests ostensibly lie in professional sphere. The third group takes into account standardized beliefs as to the differences in jobs performed by males and females. Namely, women are claimed to excel as supporting executives whereas men tend to do better at creative jobs. Alongside these, different cultures display peculiar gender stereotypes conditioning relation of sexes to solving specific tasks [Bendas 2008: 151].

Since stereotypes (including gender ones) are elements of human cognition it is expedient to study them applying methodology of cognitive linguistics, more specifically basic frames theory introduced by S.A. Zhabotyńska [Zhabotinskaja 2011; 2013]. Basic frames are viewed as schematic mental structures which may form a conceptual network. The latter forms the backbone of our informational system and contains five basic frames – the thing frame, the action frame, the possession frame, the identification frame and the comparison frame. The frames consist of

propositional schemas whose type depends on the frame they belong to. In view of this approach, characteristics of men and women identified in *THE SYDNEY MORNING HERALD* publications are considered to be predicates of the basic frames' propositions.

As the analyzed data show, the thing frame is represented by three propositional schemas. Predicates of the quality schema (SOMEBODY is SUCH-quality) contain information about the age of men and women, their physical and spiritual / mental characteristics. Predicates of the mode of existence schema (SOMEBODY exists SO-mode) convey physical, financial, psychic and family state (status) of people. I found it expedient to add to the classical list of schemas (Zhabotinskaja 2010) a new, evaluation schema (SOMEBODY is SUCH-evaluation), related to four types of evaluation. Emotive evaluation contains general approval or disapproval of a person expressed by the notions GOOD :: BAD. Aesthetic evaluation is represented by the positive focus of the scale BEAUTIFUL :: UGLY. Mode evaluation assesses a person through the feelings (s)he evokes. I have detected such modes as ASTONISHING :: UNBEARABLE, QUEER. Utility evaluation is based on a person's activity aimed at changing the environment and in the analyzed data is represented by such notions as USEFUL, SUCCESSFUL :: UNWORTHY.

Propositional schemas of the action frame inform about what men and women do. Both sexes can be the agent (the doer of the action) and the patient when someone's action of is directed upon them.

The ownership schema of the possession frame contains information about children a person possesses (SOMEBODY-owner has SOMEBODY-owned).

The comparison frame is represented by the similarity schema which compares a man or a woman to somebody (SOMEBODY-comparative is as SOMEBODY-correlate).

The classification schema belonging to the identification frame places a person within a certain class (SOMEBODY-individual is SOMEBODY-classifier).

Being the predicate of a proposition each of the abovementioned characteristics acquires a positive (+), negative ( ) or neutral (0) assessment. The latter is often conditioned by the context. For instance, the action characteristic "works" may be assessed positively: *I've worked for the company for nearly fifteen years and on the whole I enjoy my job* (08.02.2011); negatively ("works too much"): *I was working terrible hours, often 60 hours a week and during weekends and holidays* (05.06.2011); or neutrally: *I work in a predominantly female environment* (08.02.2011).

Further follows the detailed analysis of how these characteristics describing men and women are used in the publications of the Australian newspaper.

The total number of propositions describing women is 1167. Among them:

*/+ [462]: spiritual/mental characteristics [257]: independent [63]: I still have a career of my own. I didn't leave the industry when I had babies or ever rely on my husband to support me* (01.03.2011); *I love my freedom, my independence and the complete ownership of my own life this allows* (16.08.2001); *Hence women have no choice other to become financially and emotionally independent* (27.06.2001); *I was always independent. I don't know how I would cope mentally or financially if I thought for a moment I had to rely on the father of my children to support me as a non-working single mother* (01.03.2011); *She is self-sufficient and capable and very prepared to love and nurture a baby* (18.07.2011); romantic [35]; *we are all romantics at heart, even if many of us don't like to admit it* (29.06.2011); *And when the cynics quizzed me in my early years about wedding days and the relevance of marriage I too held the romantics' view* (08.03.2011); *After all, women have been conditioned from a young age to believe in the fairytale* (26.04.2011); *women say they would prefer to get married to a guy they really love* (04.05.2011); honest [31]; *when she was honest, she wasn't without blame* (18.02.2011); *I must be out of the loop, or loopy, or just honest and clear about my intentions* (16.08.2011); *And I declare openly now that my view is shaped by a few significant things, including the positive post-divorce lives of my parents, my lack of children.*

*the relative independence I enjoy both professionally and financially, and my belief that happiness is the name of the game (26.10.2011); straightforward [19]: they don't have anything to hide; they're not pretending they're something they're not (16.02.2011); it's ok to keep an open mind, as long you openly communicate (23.02.2011); I'm all for open discussions about sex (21.01.2011); educated [18]: Deng has an MBA from Harvard (25.07.2011); I am in my 20s, decent looking, own my own home, stable income, have a postgraduate qualification (27.07.2011); Women are educated now. They go to university and they spend five years studying and then going to get a job (20.10.2011); smart [16]: my smart, sexy, successful girlfriend Rebecca arrived in Australia from Los Angeles three (smart, gorgeous, single) women I was sitting with (28.03.2011); ambitious [14]: she focused the whole of her 20s and early 30s on forging a successful career (14.07.2011); She has a five-year plan that sounds something like this. Meet the right guy within a year. Get married within three. Have a baby in five (10.05.2011); overpowering [14]: we are more powerful than ever before (20.04.2011); we are practically wading knee deep in empowerment (25.01.2011); Women should use everything in their power – their T&A, their bodies, their feminine sensibility and their intelligence, to get what they want (13.06.2011); responsible [11]: women are charged with the responsibility of maintaining relationships (05.07.2011); women were the responsible organisers and men were the playful entertainers (18.02.2011); supportive [8]: And speaking of awesome women, it's impossible for me not to mention my mother too, who is one of the most inspiring and supportive of them all (20.04.2011); the wives keep a smile on their face, a supportive hand on the husband's shoulder and a supporting role for themselves (25.07.2011); careful [7]: I've always been careful to mention this to boyfriends, rather than hiding it from them (26.10.2011); women have to tiptoe around, being careful not to disturb the peace, making sure we're not doing anything to jeopardise the tranquility (23.05.2011); amiable [6]: we females are very good at talking and sharing our experiences (17.05.2011); they tend to have more friends in life and have a larger nesting instinct than men (26.04.2011); decisive [4]: I want to propose to my boyfriend (22.06.2011); well-mannered [3]: Ali's very pretty and has lovely manners (11.12.2011); persistent [3]: I'm a hard working, hard-arse professional who will eat the law of averages for breakfast, no matter how few pennies are left in the joint account (01.03.2011); proud [2]: she prided herself on back-handed compliments (15.07.2011); wise [1]: The women I hang out with are some of the wisest, most supportive, hard-working and inspirational people I have ever met (20.04.2011); placid [1]: It scares and upsets me when he gets angry as I'm quite a placid person (20.11.2011); fun [1]: After all, she was everything he liked in a woman: charming, funny, alluring, cool, aloof, sexy (22.02.2011); **psychic state [47]:** happy [19]: Oh I've never been better. My mother-in-law has stopped speaking to me and we're all so much happier (21.06.2011); excited [13]: I was excited to give university another go. I moved back in with my parents, enrolled in Education at uni and breezed through the course (21.08.2011); confident [9]: she was pretty certain that she was in love (11.05.2011); And, sure, it's easy to lose faith in modern relationships, marriage and the whole shebang (11.07.2011); Nevertheless I'm sure you know the situation all too well (04.07.2011); eager [3]: I understand that there is more to life than having a child (14.07.2011); While the survey had me a little outraged and almost embarrassed to call myself a feminist, I was eager to find out more (18.07.2011); satisfied [2]: But since I have been doing this he has been happier than I have ever seen him, the kids are grounded and getting lots of quality dad time, and I am fulfilled and relaxed too (13.03.2011); grateful [1]: We are thankful to the feminists before us who fought for those rights (18.07.2011); **actions [46]: agent [46]:** works [43]: Why cook when you can work, make money and spend that precious time doing other things (20.10.2011); I was always passionate about my career because I love what I do, but I never cared about possessions (01.11.2011); travels [2]: She was off to New York the next day (11.07.2011);*

speaks several languages [1]: *Travelled the world five times over, learnt three languages fluently* (15.03.2011); **family state [23]**: single [13]: *"It must be so liberating to be single," my girlfriend declared* (21.06.2011); *I enjoy being single* (16.08.2011); married [7]: *There is an emotional benefit with the fact that she has a ring* (04.05.2011); *I love my husband and kids* (13.03.2011); having relationships [3]: *"My boyfriend isn't impressed that I'm not hankering to get married," says Harriet, a 38-year-old single mother and business owner* (27.06.2011); **aesthetic evaluation [18]**: pretty [13]: *she's the most beautiful woman in the world, well, that tells us that everyone has their own insecurities* (20.04.2011); *They don't need to pick one when there are so many beautiful girls everywhere you look* (16.08.2011); gorgeous [5]: *he got to date 25 gorgeous women in the hope of finding "the one"* (10.05.2011); **age [18]**: young [12]: *Look, I'm only 22 for God's sake. I am too young to marry at my age* (29.04.2011); *Jane is an entrepreneurial young woman who has both an internet connection and a raunchy inclination* (27.07.2011); not young [6]: *the growth in plastic surgery among the women of Australia aged 40-plus has grown significantly as they opt for more botox, juvederm, liposuction and breast lifts* (16.02.2011); **ownership [17]**: has children [17]: *We travelled, we built a nicely-appointed home in a good part of town, we started our own business and our children went to a private school with good prospects for their future* (01.03.2011); *But we love our children so exceedingly, that life without them would become an empty, worthless, nothingness* (18.07.2011); **utility evaluation [17]**: successful [17]: *He couldn't handle my success* (10.05.2011); *Powerful, successful and can hold a mean boardroom meeting* (10.05.2011); **emotive evaluation [10]**: special [4]: *I knew there was something about her and I loved the Australian accent* (11.07.2011); perfect [3]: *She was perfect in everything I ever wanted* (11.07.2011); *managed to play the role of the good wife flawlessly* (18.05.2011); nice [2]: *Ali's very pretty and has lovely manners* (11.12.2011); charming [1]: *After all, she was everything he liked in a woman: charming* (22.02.2011); **financial state [7]**: well-off [7]: *I have a great career and my own money so I still want to have a boyfriend* (27.06.2011); **physical characteristics [2]**: energetic [2]: *I am very sporty and dread the idea of losing my physical fitness* (26.10.2011);

*-/ [422]: psychic state [231]: obsessed [51]: She so wants to be in love that she mistakes every date for 'the one' (21.09.2011); obsessed with getting married, and isn't afraid to say it ... sometimes even on the first date (10.05.2011); perplexed [42]: My girlfriend is now starting to seriously question whether she did make the wrong decision by breaking it off with the beloved boyfriend (26.05.2011); desperate [34]: girls are becoming more desperate, will cling to anything with a stable job and a credit card (17.08.2011); Why would I force a relationship just because I was desperate for a child? (18.06.2011); confused [22]: Her heart is beating fast, her hands are clammy (06.06.2011); Instead of women feeling like the empowered, sexually liberated feminists they were promised, they feel used, sad and confused (04.06.2011); I'm worried about my partner's short temper (20.11.2011); frightened [17]: It scares and upsets me when he gets angry as I'm quite a placid person (20.11.2011); But I love the madness so much that I fear the silence when the little people are away (19.07.2011); unhappy [15]: She's the one constantly in relationships which make her unhappy and, in turn, turn her insane (10.05.2011); So many of my girlfriends have children in unhappy marriages, failed marriages and failed relationships (18.06.2011); diffident [13]: Not quite sure what the heck she's talking about, do we really all marry the wrong people?! (27.06.2011); crazy [9]: Single women gone mad (23.06.2011); if I don't give her attention every minute of the day, she goes crazy or assumes I'm seeing someone else (23.06.2011); Women go crazy (thanks to oxytocin) (21.09.2011); disappointed [8]: Many women seem disillusioned by the men they meet (09.03.2011); These women don't trust men and don't believe that there are any good ones out there (21.09.2011); shocked [7]: His health habits shocked and repelled her*

(01.08.2011); *she was flabbergasted by what she discovered: a bunch of game-playing, Playboy types who come on strongly and then swiftly move on to the next without so much as a kiss in the morning or a goodbye text* (16.08.2011); feeling guilty [4]: *I felt guilty putting the children in day care when I went back to work, but we needed my full-time wage, and I needed the headspace* (13.03.2011); feeling shame [4]: *I was embarrassed to feel myself blushing and remembering the way my friends and I used to talk about him after class* (21.08.2011); sad [3]: *I felt so sad to be leaving the school and I also accepted that I was sad to leave him too* (21.08.2011); indifferent [1]: *not too impressed with the way men speak about the fairer sex* (18.04.2011); grumpy [1]: *I felt like I was always grumpy and snapping at everyone* (13.03.2011); **actions [89]: agent [50]:** works too much [23]: *Others fear they may have made a mistake focusing all their time and energy during their best years climbing the corporate ladder and focusing on their careers when perhaps they should have been thinking about becoming a mother* (14.07.2011); complains [14]: *women who often complained that, indeed, their men just weren't up for it any more* (04.04.2011); *they start regaling me with all their problems* (23.06.2011); regrets [7]: *I regret that I didn't spend more time with her (mother), learning, yarning, growing, loving* (05.06.2011); *I regret not kissing that boy, or not going on that holiday, or not waiting that little bit longer* (05.06.2011); lies [5]: *women lie about: food, money and orgasms* (16.05.2011); *I even went on a girls' weekend away, which I told my husband was a conference* (13.03.2011); too busy doing household chores [1]: *From an evolutionary perspective, I'm meant to do the physical stuff because I was born stronger than her, and because she is busy with the children or whatever* (18.07.2011); **patient [39]:** cheated on [26]: *I groaned, wondering how many women would have been fooled by his charms, made heartbroken by his infidelity and left a jaded mess for all eternity* (21.02.2011); *I've been cheated on, lied to, been given false hopes and been told that he's in love with me, only to discover he's been dating someone else all along* (21.09.2011); offended [13]: *She's been hurt before and she's going to make sure that it never happens again* (10.05.2011); *she's been royally burnt by a man who was probably not even worthy of her affections in the first place* (10.05.2011); **spiritual / mental characteristics [53]:** envious [11]: *she is helpless, suffering at the hands of other women jealous of her beauty* (26.04.2011); *she was jealous of me because she thought I had everything – a career, kids, a nice house, a husband* (01.11.2011); adulterous [9]: *Then I found out that she went and cheated on me with one of my friends and an old workmate!* (23.06.2011); *The number one reason women cheat? Because her man doesn't offer her the emotional support she craves* (01.04.2011); overprotective [7]: *It may be that I'm fiercely protective of my children, it may be that I'm overly cautious, it may be that I have a long list of non-negotiable expectations that I seek in a partner, but I will never be in a relationship just for the sake of it* (16.08.2011); mean [5]: *she might look like she's always putting her man first but actually she brings no passion, knowledge or anything else to the party* (10.05.2011); distrustful [4]: *The minute we start dating, she wants to control every aspect of what I do and where I go and who I see* (23.06.2011); not passionate [3]: *She doesn't seem to enjoy sex* (04.04.2011); *She isn't sexually adventurous enough* (04.04.2011); indecisive [4]: *They're not asking for what they want, don't have the strength or the balls to get out of bad relationships and will generally accept a man's BS for as long as she can take it without speaking up* (13.06.2011); *Once bitten, twice shy and all that stuff* (01.07.2011); spiritually weak [2]: *Somehow I'm not so sure that's going to help a woman get the power back* (10.05.2011); unreliable [1]: *Men don't want to date Drama Queen Girl because you're unreliable* (10.05.2011); boring [1]: *Sibson, also searching for a girlfriend, describes single women as "boring"* (23.06.2011); not honest [1]: *though I can sorta tell she's not really being honest* (12.08.2011); buttoned-up [1]: *But it didn't make me wonder where all the good men gone, but rather if I should be more open-minded* (28.03.2011); too trustful [1]: *so many women believe men's lies, especially when they will say whatever is necessary to have sex*

with her (04.05.2011); headstrong [1]: *modern gals aren't as sexy and independent as we like to think we are* (23.06.2011); money-minded [1]: *She only wants to hang out with me expecting that I will take her to a fancy restaurant or a weekend away every week* (23.06.2011); too upfront [1]: *I also found them far too upfront about sex what sort of man wants to be propositioned on a first date?* (23.04.2011); **family state [30]**: single [14]: *I'm 42 and still single and I have come to acknowledge the truth: it's very possible I won't have children of my own* (14.11.2011); having relationships [9]: *So many of my girlfriends have children in unhappy marriages, failed marriages and failed relationships* (18.07.2011); *Some have found themselves in long-term relationships with men who never wanted to have kids with them but didn't tell them until it was too late* (14.07.2011); divorced [7]: *the most financially vulnerable after a divorce are older single mothers* (01.03.2011); **age [5]**: not young [3]: *At age 34, a male friend told her she was "too old" to be set up with one of his friends* (14.07.2011); young [2]: *it's time to state what has become obvious to legions of frustrated young women: It doesn't bring out the best in men* (28.03.2011); **mode evaluation [4]**: unbearable [3]: *She drove us all crazy with her constant meddling and judging and criticizing* (21.06.2011); queer [1]: *And women have always been a bit weird* (09.03.2011); **utility evaluation [2]**: unworthy [2]: *My boyfriend Drew comes from a very close family and I'm pretty sure no woman would ever have been quite good enough for him in their eyes* (11.12.2011); **physical state [3]**: sick: *more than 14,000 women in Australia will be diagnosed with breast cancer, affecting thousands of families and communities across the country* (20.04.2011); **financial state [3]**: poor [3]: *the most financially vulnerable after a divorce are older single mothers* (01.03.2011); **similarity [1]**: like a princess: *they believe all Aussie girls are just princesses* (09.02.2011); **physical characteristics [1]**: obese: *she's struggling to get rid of her post-pregnancy baby weight* (01.08.2011);

/0/ [283]: **age [91]**: not young [53]: *As my husband is 60-years-old and I am 53 I thought we could start winding-down on the work-front and spend more quality time together* (12.09.2011); young [38]: *In other words, young, inexperienced women prefer games* (01.04.2011); **actions [69]**: **agent [69]**: works [35]: *Well, I don't have time to cook because I have a full-time job – as do most women my age* (20.10.2011); *I have now been here for six months and I have a job and keep myself busy* (12.09.2011); demands romanticism [27]: *And what a woman wants more than anything is to know a man they love is putting her as his No. 1 priority* (04.05.2011); doesn't cook [3]: *I don't know any girls these days who actually want to cook for a guy* (20.10.2011); travels [2]: *Rebecca arrived in Australia from Los Angeles* (16.08.2011); drives a vehicle [2]: *there are loads of women who drive around too slowly, with too many yippy dogs on the front seat* (01.07.2011); **family state [65]**: having relationships [31]: *I have been in a relationship for four years* (19.11.2011); *When I asked her boyfriend for his thoughts, he said that, while he would not mind getting hitched one day, he doesn't need marriage either* (04.10.2011); married [21]: *I have been with the same man for thirty-one years and married to him for ten years* (12.09.2011); divorced [11]: *As an (almost officially) divorced person myself, I'm less inclined to date you if you too are divorced* (28.07.2011); in her second marriage [2]: *This is mine and my husband's second marriage* (26.06.2011); **ownership [41]**: has children: *We have two grown-up children together* (12.09.2011); *She held down a career while raising two daughters on her own* (18.02.2011); **classification [14]**: single mother [14]: *"My boyfriend isn't impressed that I'm not hankering to get married," says Harriet, a 38-year-old single mother and business owner* (27.06.2011); *I don't know how I would cope mentally or financially if I thought for a moment I had to rely on the father of my children to support me as a nonworking single mother* (01.03.2011); **psychic state [3]**: requires help [3]: *Women physically need help carrying their handbags due to the fact there are more gadgets, gizmos and makeup items in them* (01.04.2011).

Thus, 39.6% propositions have a positive assessment, 36.1% – negative and 24.3% – neutral. These data testify to the balance of positive and negative qualities in an average Australian woman. Yet the assessments of different qualities reveal discrepancy. The most typical descriptions expose women's spiritual/mental characteristics (26.6%), psychic state (23.7%) and actions (17.7%). Interestingly, more states than qualities display negative assessment (54.4% against 12.2%), while for positive assessment a reverse tendency is registered (10.2% against 56.3% correspondingly). Evidently, the newspaper publications relate of quite decent women who, however, are beset with problems causing their dissatisfactory psychic state. Their actions are mostly negatively assessed (42.3%), with neutral (34.8%) and positive (22.2%) assessment being less typical. The majority of neutrally charged propositions inform about women's age (31.8%), actions (25.2%) and family state (22.7%).

Numerical dominance of certain characteristics makes them symptomatic of an average Australian woman. She is an independent educated person who in any case (especially if she is a single mother) has a job. She is happy, confident, pretty, romantic and honest with people around her. Yet the life of a modern woman abounds in setbacks. Most single women are obsessed with the desire to find a perfect man and get married. Most married women are bent on trying to make her husband a better man, a process which leaves them confused and perplexed. As often as not a woman feels insecure and worried because of the man's adultery or lies. Consequently, she becomes jealous and is prone to complain of her hardships to her friends. A modern woman raises her children alone, travels a lot, speaks several languages and is entitled to choose herself whether she should cook or not.

Now I will analyze descriptions of males in the newspaper. The total number of propositions describing men is 494. Among them:

*/- [310]: spiritual/mental characteristics [98]: selfish [22]: They simply hang up the phone, delete her number and head straight out the door to go and drink their weight in beer, have sex with as many women as they can find and throw themselves into their work, all the while quashing any emotions that may surface (29.04.2011); buttoned-up [17]: it takes a bit of prying to get the males to open up about the art of testosterone-based sole parenting (17.05.2011); jealous [12]: Just the thought of another man touching my woman is enough to send me crazy (28.02.2011); spoilt [9]: They're spoilt for choice ... They don't need to pick one when there are so many beautiful girls everywhere you look (16.08.2011); passive [8]: We don't need to know why it didn't work, we don't want to consider trying it again; we don't question the rationale behind our decision (16.05.2011); irresponsible [7]: they're in school longer and they're taking longer to take responsibility for themselves. They're not as pragmatic and they're definitely more sheltered (28.03.2011); unserious [6]: There's a stigma with younger men that they all want to party and play video games (16.02.2011); effeminate [6]: No longer providers, no longer leaders, these guys emerged the losers that the women behind them had probably always suspected they were, but tolerated so long as the bread winning went on (20.04.2011); aggressive [5]: They conquer women as a form of aggression, and their aim is to hurt women emotionally (21.02.2011); self-serving [3]: They are using women for emotional gratification that has little to do with erotic pleasure (21.02.2011); indifferent [2]: this sort of man never listens, has no empathy with anyone's feelings and has a deep-down feeling of insecurity, low self-esteem and inner emptiness (21.02.2011); distrustful [1]: they're finding it hard to meet a woman and that they believe all Aussie girls are just princesses who demand too much and that they could never make them happy (09.02.2011); actions [93]: agent [91]: lies [41]: men lie so much it's a "power trip" and the ability (or need) to lie is "built structurally" into the male brain (16.05.2011); that many of them lie about their jobs to get laid, lie about their relationship status to get laid, and lie about being*



*in love with you to get laid (11.07.2011); cheats on a woman [21]: But he's always going to cheat on his girlfriends. He does it because he can. Girls are always swarming all over him (21.02.2011); He has sex with his mistress and then goes home and has sex with his wife (04.04.2011); complains [16]: Too many men complain to me that they've taken a girl out on half a dozen dates and they've gotten nothing in return (01.04.2011); drinks [9]: I was speaking to a guy the other night who disclosed to me (after a few drinks) that, to him, marriage wasn't necessary (04.05.2011); works too much [3]: men become less interested in sex is because they're just stressed at work (16.05.2011); They start working longer hours and refuse to get into bed at the same time as their partners in order to avoid intimacy (04.05.2011); misjudges [1]: Some men mistakenly believe that being a man is about putting the blokes first and ditching your girlfriend to play pool, poker or drink beer with your university buddies (01.04.2011); **patient [2]:** cheated [2]: Men said they feel cheated by the divorce courts (27.07.2011); **psychic state [79]:** hesitating [26]: he said that the fact there was so much choice made it all the more difficult to make a decision (11.05.2011); Suddenly it was his turn to mourn the relationship, and he had no idea how to do it (29.04.2011); the men I've canvased are also looking for love. Yet many aren't exactly sure how to go about getting it (01.04.2011); frightened [25]: Men fear proposing (for whatever reason) so they delay it (27.06.2011); The biggest mistake men make is that they are scared to chase a woman and they are scared of rejection (07.06.2011); feeling guilty [10]: He told me that we couldn't move in together because he'd feel guilty when he brought other girls home (13.04.2011); sad [7]: another mate is really missing the woman he left behind when he and his girlfriend split up (26.05.2011); obsessed [6]: are obsessed with never wanting to grow up and crave video games, sports and depersonalised sexual relationships (23.05.2011); confused [4]: When I polled a bunch of blokes on the subject, they were as confused as the femmes (18.07.2011); surprised [1]: I'm surprised that I did not get a call or a word of excuse from him (15.07.2011); **classification [26]:** womanizer [24]: My friend Jake, who has a penchant for dating a number of women at once with the aim of "keeping his options open" (11.05.2011); From text messages between men telling each other, "Hey mate, let's go pick up some easy chicks tonight", to men dating multiple women at once (unbeknown to these women) (18.04.2011); mama's boy [2]: they all are mummy's boys ... they're in school longer and they're taking longer to take responsibility for themselves (28.03.2011); **emotive evaluation [7]:** bad: all the good men have gone because they're morphed from men into boys (28.03.2011); **family state [3]:** single [3]: For all those men complaining they're still single, here's a quick word of advice: start actually caring what women think (09.02.2011); **utility evaluation [2]:** unworthy [2]: she's been royally burnt by a man who was probably not even worthy of her affections in the first place (10.05.2011); **similarity [1]:** like a child: They are more like the kids we babysat than the dads who drove us home (28.03.2011); **ownership [1]:** has children: Compared with mothers they were less warm, less consistent, and less overprotective (04.03.2011);*

*/+ [139]: **spiritual/mental characteristics [73]:** romantic [26]: Brian Sparry: property developer, recently engaged, highly romantic, all-round nice gay (11.07.2011); Another bloke, Tom, a successful entrepreneur, told me that he couldn't even date a woman who wouldn't allow him to do things for her (18.07.2011); ambitious [11]: he really can't sustain a relationship with his surrogate family if he and she really are to move on. But he doesn't want to give it up either (26.05.2011); chivalrous [9]: Most men actually like to be chivalrous (believe it or not) because of the basic biological differences between the sexes (18.07.2011); Real men put their wives or girlfriends first (01.04.2011); caring [7]: I hope that I can work hard enough for both of us so she never has to worry about anything (04.10.2011); straightforward [5]: I must be out of the loop, or loopy, or just honest and clear about my*



*intentions* (16.05.2011); *fun* [4]: *he's funny, he makes me laugh, he makes me feel special and important* (04.05.2011); *They're still fun to hang around with!* (28.03.2011); *carcfree* [3]: *He no longer has to fret over whether his future wife will sign a pre-nup; doesn't have to stress about his penchant for non-monogamous relationships, and doesn't have to spend his life living in the fear he may have married the wrong person only to be stuck with her till death do them part* (27.06.2011); *fearless* [3]: *Especially since even the most powerful blokes in the world aren't afraid to let their wives throw a punch for them every now and again* (01.08.2011); *amiable* [2]: *She immediately doesn't want me to have any female friends which is difficult in my case because I have so many!* (23.06.2011); *confident* [1]: *So he knew exactly what he was getting himself into* (04.05.2011); *decisive* [1]: *Men always tell me they like a challenge* (10.05.2011); *kind* [1]: *They are kind, considerate, chivalrous, reliable, honest, forthcoming and incredibly helpful* (01.04.2011); **emotive evaluation** [15]: *good* [8]: *I'm actually a nice guy* (23.06.2011); *wonderful* [7]: *When they are not trying to get into my pants, the male species can be wonderful creatures* (01.04.2011); *When it comes to women, he comes across as super charming and like a great catch* (21.02.2011); **actions** [11]: **agent** [11]: *travels* [9]: *Many of these guys are well travelled and share similar interests with me* (27.07.2011); *I first spotted Dani at a nightclub in Las Vegas* (11.07.2011); *Just as you get involved with him, he's off on an overseas trip, which he conveniently forgot to tell you about when you started dating him. He wants to explore the world, and he wants to do it alone* (23.05.2011); *works* [2]: *many are career men with interesting opinions and lives* (27.06.2011); **utility evaluation** [10]: *useful* [7]: *They listen to your problems, give astute advice, will happily change your tyre and carry your suitcase when it's too heavy* (01.04.2011); *So I try and help them out as much as I can, but the more I do, the dingier and worse they get* (23.06.2011); *successful* [3]: *Another bloke, Tom, a successful entrepreneur, told me that he couldn't even date a woman who wouldn't allow him to do things for her* (18.07.2011); **physical characteristics** [9]: *strong and virile* [7]: *From an evolutionary perspective, I'm meant to do the physical stuff because I was born stronger than her* (18.06.2011); *energetic* [2]: *I never want to settle down, because why should I?* (23.05.2011); **classification** [8]: *good father* [8]: *dad who juggles court papers and deadlines while mastering the slow cooker and making his son his first priority* (17.05.2011); **mode evaluation** [5]: *astonishing* [5]: *Maybe she should reconsider a future with this man her parents so obviously adore?* (26.05.2011); **physical state** [3]: *fit* [3]: *Years later he's now running marathons and she's struggling to get rid of her post-pregnancy baby weight* (01.08.2011); **financial state** [3]: *well-off* [3]: *I once took a girl to Vegas for a week, I spent thousands of dollars at the Bellagio in one of the top suites* (23.06.2011); **psychic state** [2]: *happy* [2]: *happily dating an Italian model and is about to open up his own restaurant there* (01.08.2011);

**/0/** [45]: **family state** [15]: *single* [7]: *So just how difficult are single women these days? "Extremely," says my newly single 30-something mate Rob.* (23.06.2011); *having relationships* [6]: *My girlfriend is having a hard time convincing her mother that the ex really wasn't The One* (26.05.2011); *these men hide behind their seemingly perfect relationships* (21.02.2011); *engaged* [2]: *Brian Sparry: property developer, recently engaged, highly romantic, all-round nice guy* (11.07.2011); **actions** [13]: **agent** [13]: *works* [11]: *men have work, mates, sports and their own independence to take care of* (24.09.2011); *watches TV* [2]: *I once dated a guy whose idea of a perfect date was to come over and watch the footy, then the soccer, then the cricket* (01.07.2011); **age** [9]: *young* [9]: *So just how difficult are single women these days? "Extremely," says my newly single 30-something mate Rob* (23.06.2011); **spiritual/mental characteristics** [5]: *down to earth* [3]: *Modern women live in the movies ... men don't* (26.04.2011); *independent* [1]: *men have work, mates, sports and their own*

*independence to take care of* (24.09.2011); blunt [1]: *they don't want to talk about things for hours on end, going in circles and not ever coming up with a solution* (01.07.2011); **psychic state** [2]: surprised [2]: *he's surprised that these women wanted to get married, too* (10.05.2011); **similarity** [1]: like a woman: *When I polled a bunch of blokes on the subject, they were as confused as the femmes* (18.07.2011).

Thus, among 494 propositions 62.8% have negative assessment, 28.1% – positive and 9.1% – neutral one. The qualities that are assessed mostly negatively are spiritual / mental characteristics (38.4%) and psychic state (25.5%). More than half of positive qualities of males relate to their spiritual / mental characteristics (52.5%). Typical neutral features are those describing family state (35.7%) and actions (26.1%) of men. A great numerical discrepancy is observed between negative and positive psychic states of men (95.2% and 2.4% correspondingly).

The portrait of a typical man “drawn” by the most frequent descriptions features both his merits and shortcomings where the latter are almost thrice as numerous. Modern Australian man is straightforward, amiable, fun, and quite ambitious in his career. Being a chivalrous romantic in his relationships with the opposite sex he nonetheless occasionally feels insecure. Despite such worldly polish, a typical Australian male is a negative character to a significant degree. Selfish men mostly don't practice monogamy. Bachelors are likely to have several relationships going at a time and married men cheat on their spouses, although they do feel guilty because of it. Men shrink away from marriage and commitment as often as not choosing to stay single.

#### 4. Conclusions

The processed data allow for the following inferences:

Articles published in 2011 in the newspaper *THE SYDNEY MORNING HERALD* (sections “Family” and “Relations”) contain 1661 propositions describing both sexes, wherein 70.3% refer to females and 29.7% to males. Evidently, women become protagonists of the newspaper stories more often, which in its turn indicates the dominant role of women in the Australian society. Positive features prevail in their portrayal (39.6%) although the prevalence is in no way critical. The said is not symptomatic of men whose negative descriptions (62.8%) greatly outnumber positive ones (28.1%).

Females are depicted mostly through their spiritual / mental characteristics (26.6% of all propositions), psychic state (23.7%) and actions (17.7%). Males' typical features are identical: spiritual / mental characteristics (39.9%), actions (19.4%), psychic state (16.8%). Thus, both sexes' portrayal is significantly effected by exposing their spiritual / mental characteristics. Popular notion that it is men who focus on action is not confirmed by the data under scrutiny where actions of both sexes reveal almost equal frequency (19.4% “male” propositions against 17.7% “female” ones). However, a significant discrepancy is observed in the frequency of propositions related to family state (3.7% for men, 8.1% for women) and age (1.8% for men, 9.7% for women) of either sex. Apparently, women are more concerned with the issues of age and marital status. Another stereotypical phenomenon is the quantitative prevalence of psychic state descriptions in a female image (23.7% against 16.8% for males).

Standard portraits of males and females feature both universal qualities (sincerity, romanticism, amiability) and those characteristics which are stereotypically associated with representatives of a certain sex. Specifically, modern men are mostly depicted as adulterous and selfish, yet chivalrous and virile, while modern women are independent and ambitious. Those characteristics of men and women can be considered stereotypes inherent to Australian society at the beginning of the 21<sup>st</sup> century.

The prospects for further research in the field lie in analyzing gender stereotypes of modern Ukrainian society with their subsequent comparison to the gender stereotypes of Australian society identified in this study.

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## DYNAMICS OF THE CONCEPT CANADA IN ENGLISH-CANADIAN POETIC TEXTS OF THE 18<sup>TH</sup>–21<sup>ST</sup> CENTURIES

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**Inna Prykhodko. Dynamics of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries.** The article deals with the trends of historical dynamics of linguistic and cognitive characteristics of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries. This research deploys a complex semantic and cognitive analysis of its lexical-semantic nominative means of poetic texts. As a result specific features of national, cultural and author's knowledge encoded in the poetic texts are identified and classified. The lexical nominative means of the concept CANADA are viewed in terms of two groups of nominative means: direct and figurative. All the nominations are classified according to several criteria. Direct and figurative nominative means of the concept CANADA variously characterize physical, geographical, territorial, demographic, social, political, historical, and cultural features of the Canadian state. The variability in priority of thematic nomination groups of the concept CANADA in different historical periods of the statehood formation reveals the influence of the extralingual factors on the authors' selection of nominative means of the concept CANADA. The concept CANADA combines the features of both a literary, cultural and a toponymic concept. It has been modeled as a complex two-component structure that includes a sensory-notional and a figurative component. Historically conditioned transformations of the structural components of the concept CANADA is interpreted in terms of its invariant and diachronically variable linguistic and cognitive characteristics. During three periods of Canadian history, the transformations of the structural components of the concept CANADA reveal themselves as either the hierarchic shifts of the literary concepts-slots in the sensory-notional component or as the variability of the set of conceptual metaphors in its figurative component.

**Key words:** the concept CANADA, historical dynamics, historical invariant, literary concept-slot, variable linguistic and cognitive characteristics

**Інна Приходько. Динаміка концепту КАНАДА у канадських англійськомовних віршованих текстах XVIII–XXI ст.** У статті розкрито особливості історичної динаміки лінгвокогнітивних ознак концепту КАНАДА у канадських англійськомовних віршованих текстах XVIII–XXI ст. Виявлено специфіку національно-культурного й авторського знання, закладеного у досліджуваних віршованих текстах, і визначено тенденції щодо його історичного варіювання протягом трьох історичних періодів становлення державності у Канаді. Виявлені у досліджуваних віршованих текстах лексичні засоби об'єктивації концепту КАНАДА (прямі й образні) різнобічно характеризують фізико-географічні, територіальні, демографічні, соціальні політичні, історичні та культурні особливості канадської держави. Всі засоби об'єктивації концепту КАНАДА класифіковані за декількома критеріями, а саме за їх структурою, морфологічними, семантичними особливостями і тематикою. Варіативність пріоритетних тематичних груп номінативних засобів на позначення Канади у досліджуваних віршованих текстах на різних історичних етапах її становлення демонструє вплив екстралінгвальних чинників на авторський вибір засобів номінації. У дослідженні встановлено, що концепт КАНАДА у канадських англійськомовних віршованих текстах XVIII–XXI ст. поєднує у собі риси художнього, культурного і топонімічного концептів, які розглянуті у динамічному аспекті. Досліджуваний концепт змодельовано як двокомпонентну структуру, яка поєднує у собі чуттєво-поняттєвий та образний складники. Історично-зумовлені трансформації структурних складників концепту КАНАДА виявлені у результаті встановлення його інваріантних і діахронічно варіативних лінгвокогнітивних ознак. Історично-зумовлені трансформації є характерними для обох структурних складників досліджуваного концепту. Вони проявляються у зміні ієрархічного аранжування художніх концептів-

слотів чуттєво-поняттєвого складника і у варіативному наборі концептуальних метафор образного складника у трьох синхронних зрізах.

**Ключові слова:** варіативна лінгвокогнітивна ознака, історична динаміка, історичний інваріант, концепт КАНАДА, художній концепт-слот.

**Инна Прихолько. Динамика концепта КАНАДА в канадских англоязычных стихотворных текстах XVIII–XXI вв.** В статье раскрыты особенности исторической динамики лингвокогнитивных признаков концепта КАНАДА в канадских англоязычных стихотворных текстах XVIII–XXI вв. Раскрыта специфика национально-культурного и авторского знания, закодированного в исследуемых стихотворных текстах и определены тенденции исторического варьирования концепта КАНАДА под влиянием экстралингвистических факторов на протяжении трех исторических этапов становления государственности в Канаде. Лексические средства объективации концепта КАНАДА в исследуемых стихотворных текстах разделены на две группы – прямые и образные, – которые, в свою очередь, классифицированы по структуре, морфологическим, семантическим особенностям и тематике. Прямые и образные лексические средства объективации концепта КАНАДА разносторонне характеризуют физико-географические, территориальные, демографические, социальные, политические, исторические и культурные особенности канадского государства. Вариативность приоритетных тематических групп номинативных средств на разных исторических этапах демонстрирует влияние экстралингвистических факторов на авторский выбор средств номинации концепта. В исследовании установлено, что концепт КАНАДА в канадских англоязычных стихотворных текстах XVIII–XXI вв. объединяет в себе черты художественного, культурного и топонимического концептов, рассмотренных в диахроническом аспекте. Концепт КАНАДА смоделирован как двухкомпонентная структура, состоящая из чувственно-понятийной и образной составляющих. Трансформации структурных составляющих концепта КАНАДА установлены в результате определения инвариантных и диахронически вариативных лингвокогнитивных признаков. На трех синхронных исторических срезах трансформации структурных составляющих исследуемого концепта характерны для обеих его составляющих и проявляются в изменении иерархии художественных концептов-слотов чувственно-понятийной составляющей и в вариативном наборе концептуальных метафор образной составляющей в трех синхронных срезах.

**Ключевые слова:** вариативный лингвокогнитивный признак, динамика, исторический инвариант, концепт КАНАДА, художественный концепт-слот.

## 1. Introduction

In recent times, the increasing interest to the concept as the fundamental notion of cognitive linguistics resulted in the diversity and therefore, ambiguity in determining this phenomenon and its structure. This also conditioned a number of approaches to its study: logical and semiotic (Nina Arutiunova [1999], Anatoliy Babushkin [1997], Yuriy Lotman [1999], Anna Vezhbickaja [2001]); linguistic and cognitive (Mark Johnson [1987], Olena Kubriakova [2012], George Lakoff [1987], Svitlana Zhabotinskaja ([2004]); linguistic and cultural (Volodymir Karasik [2002], Anatoliy Prykhodko [2013], Yuri Stepanov [2007], Sergiy Vorkachev [2002]); cognitive-discursive (Olena Kaganovska [2003], Alla Martynyuk [2009], Olena Morozova [2005], Iryna Shevchenko [2016]) and poetic and cognitive in the study of literary concepts (Valentina Maslova [2004], Zhanna Maslova [2016], Liudmila Miller [2004], Vira Nikonova [2008], Iryna Tarasova [2016]).

In the contemporary linguistic studies, the research of concepts in terms of their diachronic development is of particular importance. Understanding the nature of the evolution of concepts helps not only to identify and explain the changes that have occurred in the cognitive nature of the concept, but also to reveal the social and cultural information encoded in it, to characterize the investigated phenomenon at the present stage and, if necessary, to predict trends in its further development.

Concepts in diachronic terms have been studied in different types of discourse, in particular, literary and journalistic (Ella Dovhaniuk [2017], Liliya Fedoriuk [2018], Anna Hrenova [2017], Iryna Shevchenko [2016], Richard Trim [2011]); mythical and scientific (Ievgeniia Bondarenko [2012]); secular and religious (Anna Polina [2004], Olga Vakhovska [2011]), political (Tetiana Fomina [2006]). Despite extensive linguistic scholarship of the historical variability of the concept,

the issue of its dynamics in poetic discourse stayed lacunar. This article aims to fill this gap. This accounts for the **topicality** of the present study.

The **object** of the analysis is lexical-semantic nominative means of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries. The **subject matter** of the article is historical dynamics of the linguistic and cognitive characteristics of the concept CANADA as the component of the poetic world construal implement – Canadian poetic texts. The article is **focused on** identifying tendencies of historical development of linguistic and cognitive characteristics of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries.

## 2. Method

The research looks into the extra-linguistic formation factors of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries. Following principles of discourse analysis of [Van Dijk, 2008; Serazhym, 2003; Krasnyh, 1998], three main historical periods of the Canadian poetry were identified: the period of the European colonization of Canada (up to 1867), the period of Confederation (1867–1930), the period of independence (1931 – present days) [Danilov 2006; Gilmore 1988; Lower 1977].

The corpus of the study covers 1537 lexical-semantic nominative means of the concept CANADA. The corpus is a result of overall sampling from 183 English language Canadian poetic texts of three periods deploying the methods of text interpretation (Kukharenko 2004; Babenko & Kazarin 2004) and contextual analysis [Gal'perin 1981; Krupa 2005]. The distribution of poetic texts and lexical-semantic nominative means of the concept CANADA over historical periods is rendered in Table 1:

*Table 1*

**Means of verbalization of the concept CANADA  
in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries**

Historical period	Poetic texts		Lexical-semantic nominative means of the concept CANADA	
	Quantity	Standard pages	Quantity	%
Period of the European colonization of Canada (up to 1867)	20	10,87	429	27,9
Period of Confederation (1867–1930)	85	9,2	678	44,1
Period of independence (1931 – present days)	78	6	430	28
<b>Total</b>	<b>183</b>	<b>26,07</b>	<b>1537</b>	<b>100</b>

Using the methods of stylistic [Kukharenko 2004; Krupa 2005; Morohovskij & Vorob'jova & Lihosherst & Timoshenko 1991; Arnol'd 1981], semantic [Babenko & Kazarin 2004; Molchanova 1986; Arnol'd 1981] and component analysis [Popova & Sternin 2009; Krupa 2005], the corpus was classified in terms of two groups of lexical-semantic nominative means of the concept CANADA: direct and figurative.

The direct lexical means of nomination (1261 nominative units) were classified according to lexical and grammatical, structural and semantic criteria. The group of figurative nomination means of the concept CANADA (276 nominative units) was classified in terms of the semantic shift in their meaning.

Statistical analysis of the lexical nomination means of the concept CANADA was used to show the variability of their representations and their productiveness in the analyzed poetic texts of the different historical periods.

The concept CANADA, verbalized in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries, is defined as a two-component complex structure that has sensory-notional and figurative components and combines the features of literary, cultural and toponymic concepts.

The research deployed cognitive-poetic analysis of the lexical nominations of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries, method of frame modeling and conceptual analysis.

In cognitive-poetic analysis, I departed from the method of literary concepts identification [Nikonova 2008]. In terms of this method I focused on the semantic and associative interrelation between the probable name of the literary concept and its verbal representatives.

Semantic interrelations are identified between the name of the literary concept and the direct lexical means of its nomination.

This type of interrelations may be found in the the following:

- (i) the direct lexical means of nomination completely coincides with the probable name of the literary concept;
- (ii) the direct lexical means of nomination and the probable name of the literary concept have the same root;
- (iii) the direct lexical means of nomination is connected with the probable name of the literary concept by different types of semantic connections, for example, when they are synonyms, hypernym and hyponym(s) etc.

Fragment (1) is an illustration of construing the literary concept on the basis of semantic interrelation:

- (1) *The wond'ring trav'ler finds a milder clime / Where mingling with the pine's unfading green / The wither'd foliage of the oak's tree's bough / And elm, and maple's leafless sprays are seen / And spreading beech, and spiry poplars grow / And many youngling plant rears its light stem below* [Knight 1816].

The direct lexical means of nomination *pine, oak, elm, maple, beech, poplar, plant* used in this context served verbal implementations of the literary concept FLORA, as they all are synonyms of the concept name.

Associative interrelations are identified between the name of the artistic concept and different figurative lexical means of its nomination. As the example, fragment (2) may be considered:

- (2) *BROTHERS awake! There are traitors around us / Seeking their country and ours to betray / Striving to sever the links that have bound us / To dear Mother England for many a day* [Huntingdon 1891].

As a consequence of figurative associative comprehension of the metaphor *the links that have bound us / To dear Mother England for many a day* the literary concept CANADA POLITICAL STATUS was construed.

As a result, there were construed 11 literary concepts that render the information about Canada.

The reconstructed artistic concepts are viewed as concepts-slots of the frame model of the sensory-notional component of the concept CANADA.

In terms of conceptual analysis, the set of conceptual metaphors was reconstructed. These metaphors form the figurative component of the concept CANADA.



### 3. Results and discussion

In the following section I first provide some basic facts on the verbalization of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries. Then I describe the variability of nominative means of the concept CANADA in English-Canadian poetic texts and explain the historical dynamics of the cognitive structure of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries. Finally I draw some tentative conclusions and make suggestions as to further analysis of related problems.

**3.1. Verbalization of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries.** All the lexical-semantic nominative means of the concept CANADA were divided into 2 groups, taking into account the presence / absence of semantic transposition in their meaning:

1) direct lexical-semantic nominative means of the concept CANADA (1261 lexical units, 82% of the corpus) incorporate words or phrases that nominate Canada explicitly. That is without semantic transpositions. By this term, I mean nominative units that directly designate Canada, its parts or characteristics. The context reveals the meaning of these words or phrases.

(3) *Great river flowing broad and free <...> Until your songs of wonder start / Our dreams of immortality / Our country to a greater part* [Bourinot 1923];

2) figurative lexical-semantic means of its nomination (276 lexical units, 18% of the corpus) that define or characterize Canada in its historical development implicitly, with semantic transposition, for example:

(4) *A SONG I will sing of our fast rising nation / This terrible giant – to be – of the North*  
[Anonymous 1889].

According to the lexical and grammatical criterion, the defined means of the direct lexical nomination of the concept CANADA are further divided into substantive and attributive.

Substantive means of the direct lexical nomination of the concept CANADA are rendered by common nouns (547 lexical units, 77,2% of the corpus), proper nouns (145 lexical units, 20,5% of the corpus), and pronouns (17 lexical units, 2,3% of the corpus).

Substantive means of the direct lexical nomination of the concept CANADA perform two main functions in the poetic texts under consideration. They are identifying (for those that name Canada directly) and relational (for those that indicate its particular characteristic or feature).

The identifying function is performed by common nouns, proper nouns, personal and possessive pronouns of the second and third person singular.

Common nouns (13 lexical units in 564 contextual realizations) indicate Canada status at various stages of its development:

(5) *It is the blood-hued maple straight and strong <...> Its daring colours bravely flinging forth / The ensign of the Nation of the North* [Johnson, 1912].

Proper nouns (12 lexical units in 380 contextual realizations) designate Canada, its administrative divisions (provinces and territories) or settlements and colonies that comprized the territory of modern Canada in the 18<sup>th</sup>–21<sup>st</sup> centuries or became its administrative subjects later:

(6) *O Canada, I have not forgotten you / and as I kneel in my canoe, beholding this vision / of a bookcase, I pray that I remain in your vast / polar, North American memory*  
[Collins 1955].

(7) *From proud Nova Scotia away to Vancouver / Our frontier is now a few thousand miles long* [Anonymous 1889].

(8) *Then blest Acadia! Ever may thy name / Like hers, be graven on the rolls of fame*  
[Goldsmith 1825].

Personal and possessive pronouns of the second and third person singular (10 lexical units in 211 contextual realizations) perform the substitutive function when they substitute substantive means of nomination to prevent tautology. Their functioning as means of direct lexical nomination of the concept CANADA is situational. They depend on the correlation between their noun-referent and certain context, beyond which they lose their nominative function:

- (9) *Crown of her, young Vancouver; crest of her, old Quebec / Atlantic and far Pacific sweeping her, keel to deck / North of her, ice and arctics; southward a rival's stealth / Aloft, her Empire's pennant; below, her nation's wealth [Johnson 1913].*

The relational function is performed by common nouns and proper nouns.

Common nouns (324 lexical units in 2977 contextual realizations) indicate individual features of Canada and render a wide range of additional comprehensive information about it, featuring its landscape (33 lexical units in 675 contextual realizations), internal or foreign political conflicts (36 lexical units in 371 contextual realizations), population (38 lexical units in 352 contextual realizations), climate (20 lexical units in 244 contextual realizations), fauna (33 lexical units in 194 contextual realizations), culture (35 lexical units in 162 contextual realizations), political power (29 lexical units in 155 contextual realizations), flora (16 lexical units in 151 contextual realizations), living conditions (24 lexical units in 136 contextual realizations), national symbols (10 lexical units in 131 contextual realizations), moral ideals and values of Canadian society (38 lexical units in 314 contextual realizations), economy (14 lexical units in 94 contextual realizations).

For instance, the national symbols of Canada are mentioned in the following context:

- (10) *So, hurrah for our flag, its emblem the beaver / This terror of nations we will fling to the gale / The crows of St. George waving with it forever / Stand aside when our beaver but switches his tail! [Anonymous 1889].*

Proper nouns (87 lexical units in 474 contextual realizations) feature metropolitan country (10 lexical units in 160 contextual realizations), elements of natural resources (31 lexical units in 149 contextual realizations), historically significant figures (16 lexical units in contextual realizations), politicians (9 lexical units in 23 contextual realizations), culturally significant figures (12 lexical units in 13 contextual realizations).

For example, the name of the European explorer and founder of Quebec and New France is mentioned in the following context:

- (11) *Where Champlain stood and watched below / The Chaudière's cauldron seethe and boil / A city stands, where long ago / The settler cleared and tilled the soil [Bourinot 1923].*

The attributive means of the direct lexical nomination of the concept CANADA identify the Canadian state through its features. In English-Canadian poetic texts of the 18<sup>th</sup>-21<sup>st</sup> centuries this group of nominatives is represented by complex language structures with a nuclear element that identifies verbalizes the concept CANADA directly or by a relative substantive nomination, and one or more attributive elements that depend on the nuclear element grammatically and verbalized as an adjective or a participle. The most frequent structure of the direct attributive nominations of the concept CANADA consists of two components. The means of this nominative type characterize the following entities: the population attitude to their country (102 lexical units in 289 contextual realizations); Canadians as a nation (102 lexical units in 289 contextual realizations); nature and landscape (50 lexical units in 158 contextual realizations); climate (22 lexical units in 93 contextual realizations); indigenous population (28 lexical units in 86 contextual realizations); historical personalities (15 lexical units in 83 contextual realizations); immigrants (25 lexical units in

79 contextual realizations); geographical position of Canada (9 lexical units in 68 contextual realizations); its area (7 lexical units in 55 contextual realizations); living conditions of the first European immigrants (12 lexical units in 40 contextual realizations); the population opinions about political power; politicians (13 lexical units in 26 contextual realizations); culture (12 lexical units in 22 contextual realizations).

For example, the area of Canada is characterized as follows:

(12) *This will be our ensign ever / In our broad Canadian land* [Nelson 1891].

Figurative means of verbalizing the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries are various types of tropes that embody the poetic conception of Canada in its various manifestations. This group of nominatives was classified in terms of the type of the semantic shift in their meaning. This way the following tropes as a means of nomination of the concept CANADA have been singled out: metaphor, epithet, metonymy, and simile.

Statistical analysis of the figurative means of verbalizing the concept CANADA in the English-Canadian poetic texts allowed identifying metaphorical means of the concept nomination as the most productive (162 figurative means of nominative in 233 contextual realizations).

According to morphological criterion, the metaphors are classified as substantive and verbal. Substantive metaphors featured 85 figurative means of nomination in 151 contextual realizations:

(13) *O Canada <...> you are the pack of Sweet Caporals on the table / you are the dove-soft train whistle in the night / you are the empty chair at the end of an empty dock*  
[Collins 1955].

Verbal metaphors featured 77 figurative means of nomination in 82 contextual realizations:

(14) *This land stares at the sun in a huge silence / Endlessly repeating something we cannot hear* [Scott 1954].

According to syntactic criterion, the metaphors include those verbalized in a single word (72 figurative means of nomination in 117 contextual realizations) (13); in a word-combination (64 figurative means of nomination in 95 contextual realizations) (14); and in a sentence (26 figurative means of nomination in 21 contextual realizations) (15):

(15) *Canada! Mother! Our homage to thee!* [Boulton 1905].

(16) *Great river flowing broad and free / Around our country's massive heart*  
[Bourinot 1923].

(17) *Then rose the West for his coming, pulsed the warm blood in her veins / Decked she her hillsides with beauty* [Browne 1974].

According to semantic criterion, there are concrete object metaphors (38 figurative means of nomination in 45 contextual realizations) (16), animalistic metaphors (11 figurative means of nomination in 18 contextual realizations) (17), and anthropomorphic metaphors (113 figurative means of nominative in 170 contextual realizations) (18), e.g.:

(18) *From sea to sea one people / By choice and name and deed / Great union of the spirit / That sowed a nation's seed* [Bourinot 1927].

(19) *Let the wolf growl / The lion's whelp is undismayed* [Davin, 1888];

(20) *Smile upon us, Canada!* [MacKay 1922].

Statistically, the second productive figurative nominative means of the concept CANADA is the epithet (67 figurative means of nominative in 124 contextual realizations).

The epithet was viewed in terms of the following criteria: structural, semantic, syntactic, and morphological.

In terms of the structural criterion, the epithets differ as simple (59 figurative means of nominative in 111 contextual realizations) (19) and compound (8 figurative means of nominative in 13 contextual realizations) (20):

- (21) *God bless our noble Canada!* [Dewart 1893].  
 (22) *O Child of Nations, giant-limbed* [Roberts 1885].

According to semantic criterion the epithets include animistic (63 figurative means of nominative in 113 contextual realizations) (21) and subject epithets (4 figurative means of nominative in 11 contextual realizations) (22):

- (23) *A SONG I will sing of our fast rising nation / This terrible giant to be of the North*  
 [Anonymous 1889].  
 (24) *This land <...> not written on by history* [Scott 1954].

According to syntactic criterion the epithets are distinguished as prepositional (49 figurative means of nominative in 99 contextual realizations) (23), postpositional (18 figurative means of nominative in 25 contextual realizations) (24), and epithets in pre- and postposition (25):

- (25) *Shun the Tory, Grit and Fenian / Who would blast our young dominion* [Colgan 1873].  
 (26) *Canada faithful!* [Johnson 1864].  
 (27) *A new-born nation shall at once appear / Thou feeble, its importance never doubt*  
 [Toronto Boy 1880].

In terms of the morphological criterion, epithets fall into adjectival (43 figurative means of nominative in 87 contextual realizations) (26) and participial epithets (24 figurative means of nominative in 37 contextual realizations) (?):

- (28) *Oh! diamond-dusted hills / Oh! glassy, glistering rills* [F.E.P.P. 1876].

The concept CANADA is verbalized by metonymies of two following types: local (12 figurative means of nominative in 20 contextual realizations) (27) and attributive (4 figurative means of nominative in 11 contextual realizations) (28):

- (29) *God save our Queen, and heaven bless / The Maple Leaf forever!* [Muir 1891].  
 (30) *Yet Ocean unto Ocean cries! / <...> We front the sun – behind us lies / The mystery of the unconquered North!* [Mair, 1891].

Similes (10 figurative means of nominative in 10 contextual realizations) that nominate the concept CANADA have the same structure: the subject of comparison in them is usually an inanimate object:

- (31) *This is the land! <...> Bent like a shield between the silver seas* [Scott 1954].

In the given example, Canada is compared with a shield. The reason for comparison is similarity of the shape of shield and the contour of Canada on the map.

**3.2. Variability of nominative means of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries.** There is statistical evidence that English-Canadian poets' subjective perception of reality is implemented as variable contextual representations of the lexical-semantic nominations of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries [Prykhodko 2018].

In English-Canadian poetic texts of the period of the European colonization of Canada (up to 1867), among the identifying substantive means of direct lexical nomination of the concept CANADA, the most widespread lexical units are *country* and *land*. Only at this period the lexeme *region* is used for nominating Canada, whereas the proper noun *Canada* is rare. Among the relational substantive means of direct lexical nomination of the concept CANADA, lexical units, which nominate the nature in Canada and the living conditions of its population are the most frequent. Among figurative means of nomination of the concept CANADA, the most common are epithets that in most cases are animistic.

During the period of Confederation (1867–1930), in the group of identifying substantive means of direct lexical nomination of the concept CANADA, lexical units that reflect the new status of the Canadian state (e.g.: *commonwealth*, *dominion*, *confederation* etc.) and proper noun *Canada* emerge. Among other means of the direct lexical nomination of the concept CANADA, the lexical units that denote the nature, society, military and political situation in Canada and abroad are most frequent. The main figurative means of nomination of the concept CANADA is the anthropomorphic metaphor.

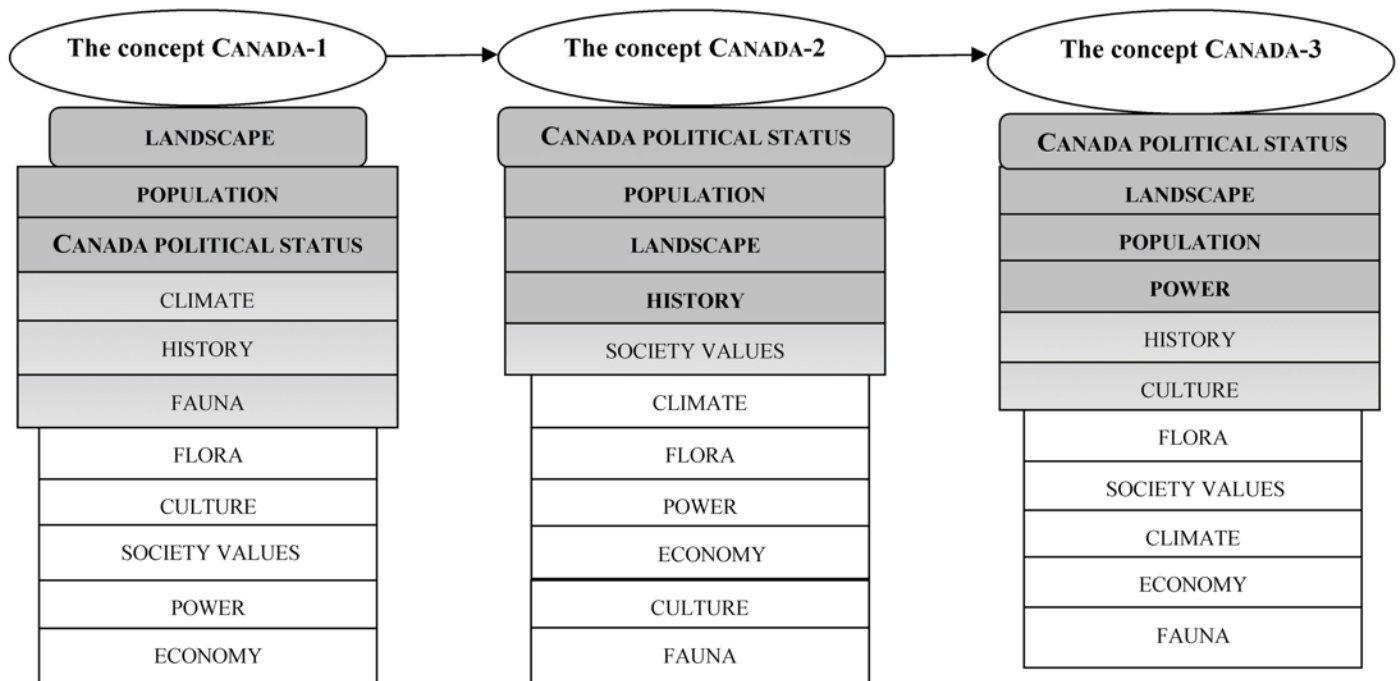
In English-Canadian poetic texts of the period of independence (1931 – present days), among identifying substantive means of direct lexical nomination of the concept CANADA, the proper noun *Canada* remains the most widespread one. A large number of identifying common nouns (e.g.: *colony*, *confederation*, *dominion* etc.) became outdated. In the groups of the relative substantive and attributive direct lexical nominations of the concept CANADA, the lexical units that designate state authorities, society and nature are the most frequent. As in the previous period, the most frequent figurative nominative means of the concept CANADA, are anthropomorphic or concrete object metaphors.

**3.3. Historical dynamics of the cognitive structure of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries.** The cognitive structure of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries includes, a sensory-notional and a figurative component. The analysis provides evidence that both its components demonstrate historical dynamics. This process is viewed as a result of transformations in social and historical conditions, cultural, moral and ethical priorities of the Canadian society.

Semantic and cognitive analysis of the lexical nominatives of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries allowed singling out 11 literary concepts. The literary concepts render information about Canada or spiritual, moral, aesthetic ideals and values rooted in the Canadian English-speaking society of the 18<sup>th</sup>–21<sup>st</sup> centuries. These literary concepts are viewed as concepts-slots in the frame model of the sensory-notional component of the concept CANADA.

The transformations in conceptual priorities of the Canadian English-speaking society of the 18<sup>th</sup>–21<sup>st</sup> centuries are rendered as the literary concepts-slots hierarchy of the sensory-notional component of the concept CANADA (Table 2):

**Transformations of linguistic and cognitive characteristics  
of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries**



As Table 2 demonstrates, the sensory-notional component of the concept CANADA in period of the European colonization of Canada, the key literary concept-slot is LANDSCAPE. Two literary concepts-slots, POPULATION and CANADA POLITICAL STATUS are dominant. A literary concept-slot ECONOMY is represented the least, since, the state during this historical period was primarily viewed in terms of its natural and geographical features.

In English-Canadian poetic texts of the period of Confederation, the conceptual priorities rendered by the sensory-notional component of the concept CANADA transformed. The key literary concept-slot is CANADA POLITICAL STATUS. Three literary concepts-slots: POPULATION, LANDSCAPE and HISTORY are the most frequent. Literary concept-slot FAUNA is the least frequent and is in the lowest position in the hierarchy, whereas of in the hierarchy of conceptual priorities of the previous period, it was the prior one. This demonstrates the shift in the perception of the Canadian state at this historical period in terms of its international status.

In English-Canadian poetic texts of the period of independence, the hierarchic structure of the literary concepts-slots of the sensory-notional component of the concept CANADA demonstrates maintaining main conceptual priorities. CANADA POLITICAL STATUS remained the key literary concept-slot. Three literary concepts-slots, two of which were dominant in the poetic texts of the previous two periods: LANDSCAPE, POPULATION, POWER still hold the dominant positions. FAUNA has the lowest position in the hierarchy of literary concepts-slots. These conceptual priorities indicate at viewing the Canadian state of the last historical period not only in terms of its domestic, but also international policy.

Semantic analysis of substantive and attributive means of direct lexical nomination of the concept CANADA, as rendered in 11 literary concepts-slots, and their hierarchy allowed concise identifying the vision of Canadian state at each stage of its development.

*Canada of the period of European colonization* is viewed as the territory with ample natural resources, with the local population different from Europeans; the colonies, politically dependent on the metropolis; the area with extreme climate; a field of military conflict between the European

metropolises; the area with flora and fauna not endemic in for Europe; the country with weak economy and amorphous society that is not culturally homogenous.

*Canada of the period of Confederation* is the British-dominated multinational state with ample natural resources, its own history and stable social ideals and values; the territory with extreme climate and endemic flora and fauna; a country whose political system, economy and culture are rapidly developing.

*Canada of the period of independence* is an independent state with ample though decaying natural resources, with a multinational population that has the right to elect state authorities; it has common historical background and culture; a country with endemic fauna; a society with stable values and ideals; a country whose territory is characterized by a heterogeneous climate; economically developed country with endemic fauna.

The figurative component of the concept CANADA is comprised of the set of 72 conceptual metaphors. It construes the English-Canadian poets' figurative evaluative perception of the historical evolution of Canada as a state, the personal poets' view of aesthetic ideals and values rooted in the Canadian English-speaking society of the 18<sup>th</sup>–21<sup>st</sup> centuries. In the poetic texts of three historical periods, the scope of the conceptual metaphor CANADA includes has three conceptual spheres AN ANIMATE OBJECT, A LIVING BEING and AN ABSTRACT NOTION.

Diachronically invariant conceptual metaphors of the figurative component of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries are CANADA IS A THING, CANADA IS A HUMAN BEING, CANADA IS BEAUTY.

In the first and second historical periods, there are 10 diachronically invariant conceptual metaphors: CANADA IS A PRECIOUS THING, CANADA IS A HAPPY HUMAN BEING, CANADA IS A CHILD, CANADA IS A NEWBORN CHILD, CANADA IS A BRITAIN'S CHILD, CANADA IS A MOTHER, CANADA IS WEALTH, CANADA IS FREEDOM, CANADA IS WONDER, CANADA IS STRUGGLE. In the English-Canadian poetic texts of the first and third historical periods, conceptual metaphor CANADA IS A CONTAINER is diachronically invariant. In the second and third historical periods, conceptual metaphor CANADA IS A FAMILY is diachronically invariant.

In English-Canadian poetic texts of the period of the European colonization of Canada, 17 conceptual metaphors were identified, the most frequent of which is CANADA IS A CHILD. Metaphorical mapping of the concept CANADA in terms of this period renders of the Canadian state as young, feeble, helpless (CANADA IS A CHILD, CANADA IS A NEWBORN CHILD), but a caring being (CANADA IS A MOTHER). (CANADA IS A HUMAN BEING), who needs guardianship and support of the parents (CANADA IS A BRITAIN'S CHILD, CANADA IS A BRITAIN'S STURDY CHILD), due to some difficulties (CANADA IS SOLITUDE, CANADA IS DANGER, CANADA IS STRUGGLE); as center (CANADA IS A CONTAINER) of freedom (CANADA IS FREEDOM), beauty (CANADA IS BEAUTY, CANADA IS A WONDER), happiness (CANADA IS A HAPPY HUMAN BEING) and wealth (CANADA IS WEALTH, CANADA IS A PRECIOUS THING); as a thing (CANADA IS A THING).

In English-Canadian poetic texts of the period of Confederation, 51 conceptual metaphors were identified, the most widespread of which is CANADA IS A MOTHER. Metaphorical mapping of the concept CANADA in terms of this period renders it as a big (CANADA IS A GIANT), caring (CANADA IS A MOTHER), young (CANADA IS A YOUNG HUMAN BEING, CANADA IS A WHELP), emotional (CANADA IS AN EMOTIONAL HUMAN BEING) being (CANADA IS A HUMAN BEING, CANADA IS AN ANIMAL) of noble birth (CANADA IS A PEER) and high social status (CANADA IS A QUEEN), who joins together (CANADA IS A FAMILY) and rears foster children (CANADA IS A FOSTER MOTHER); a person, who is new-born (CANADA IS A NEW-BORN CHILD) and feeble (CANADA IS A FEEBLE CHILD), the youngest (CANADA IS A LAST BORN CHILD) among brothers and sisters (CANADA IS A BROTHER / SISTER), but independent of his parents (CANADA IS AN INDEPENDENT BRITAIN'S CHILD) child (CANADA IS A CHILD, CANADA IS A CHILD OF NATIONS, CANADA IS A FRANCE'S CHILD, CANADA IS A BRITAIN'S CHILD), who possesses (CANADA IS AN OWNER, CANADA IS A SLAVEOWNER) the heritage (CANADA IS AN INHERITOR, CANADA IS AN INHERITOR OF BRITAIN); a bright (CANADA IS A STAR), precious thing (CANADA IS



A THING, CANADA IS A PRECIOUS THING), valuable (CANADA IS A GARLAND) that is possessed (CANADA IS PROPERTY), inherited (CANADA IS HERITAGE) or granted (CANADA IS A GIFT); wonder (CANADA IS A WONDER), the highest spiritual value (CANADA IS SOUL), the center of beauty (CANADA IS BEAUTY), safety (CANADA IS SAFETY), security (CANADA IS SECURITY), freedom (CANADA IS FREEDOM), pleasure (CANADA IS PLEASURE), hope (CANADA IS HOPE), justice (CANADA IS JUSTICE), equality (CANADA IS EQUALITY), strength (CANADA IS STRENGTH), wealth (CANADA IS WEALTH), moral and ethical standards and values (CANADA IS PATRIOTISM, CANADA IS HEROISM, CANADA IS PRIDE, CANADA IS DUTY, CANADA IS UNITY, CANADA IS GLORY), where sometimes the difficulties occur (CANADA IS PAIN), however they are dealt with (CANADA IS STRUGGLE).

In English-Canadian poetic texts of the period of independence, 21 conceptual metaphors were identified. Most of them render the negative evaluative meaning. The most frequent conceptual metaphor here is CANADA IS COMMODITY. Metaphorical mapping of the concept CANADA in terms of this period renders it as a center of distorted morals, ethical, spiritual standards and values (CANADA IS COMMODITY, CANADA IS BRIBABILITY); beautiful (CANADA IS BEAUTY), but spoiled (CANADA IS A SPOILED THING), a dirty (CANADA IS A DIRTY THING) thing (CANADA IS A THING), which is still attractive (CANADA IS ENTICEMENT); a center (CANADA IS A CONTAINER) of poverty (CANADA IS POVERTY), of theatrical falsepretenses (CANADA IS A THEATER, CANADA IS A CIRCUS) and negative experience, such as lack of amiability (CANADA IS DISUNITY), failure (CANADA IS DEFEAT), and malady (CANADA IS SICKNESS); a source (CANADA IS RESOURCE) of danger (CANADA IS THREAT); a winner (CANADA IS A WINNER), a strong (CANADA IS A STRONG HUMAN BEING), but ill (CANADA IS AN ILL HUMAN BEING) person (CANADA IS A HUMAN BEING), who fosters people (CANADA IS A FAMILY).

#### 4. Conclusion

In the article, I focused on the trends in the historical dynamics of the linguistic and cognitive characteristics of the concept CANADA in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries. My scholarship deployed semantic and cognitive analysis of lexical-semantic nominative means. The concept CANADA is viewed as a two-component structure that encompasses a sensory-notional and a figurative component and has the features of literary, cultural and toponymic concepts. I demonstrated that its evolution is entailed by the national and cultural experience and the individual authors' perception of the world, with both rooted in Canada's sociocultural and ethnocultural traditions.

In English-Canadian poetic texts of three historical periods, the range of nominative lexical-semantic means of the concept CANADA demonstrated a considerable variability. In view of this, I offered different criteria of their identification. Thematic criterion was suggested for classifying the means of direct lexical nomination. Figurative nomination means were classified according to the following criteria: that of type of semantic shift in their meaning; morphological; syntactic; structural and semantic.

According to the thematic criterion, during the first period of the formation of the Canadian state, among the means of direct lexical substantive and attributive nominations of the concept CANADA there dominates the groups of nominative units. They feature the Canadian territory and the living conditions. During the second historical period, there prevail nominative units that feature the natural conditions, society, military and political situation in Canada and abroad. In English-Canadian poetic texts of the third historical period, the most frequent were the lexical units that feature the state power, society and natural conditions.

According to the type of semantic shift in the meaning of the figurative nomination means of the concept CANADA the most common are epithets and metaphors. In the English-Canadian poetic texts of the period of the European colonization of Canada (up to 1867) the most widespread are animistic epithets. In poetic texts of the periods of Confederation (1867–1930) and independence



(1931 – present days), the most frequent figurative nominative means of the concept CANADA are anthropomorphic or concrete object metaphors.

Modeling the concept CANADA as a complex two-component structure allowed construing the national idea of the Canadian state implement in the sensory-notional component of the concept CANADA. This component consists of 11 literary concepts-slots.

Specific poetical vision of the Canadian statehood is reflected in the figurative component of the concept CANADA. This component is structured by a set of 72 conceptual metaphors.

Both components the concept CANADA demonstrate historical dynamics in English-Canadian poetic texts of the 18<sup>th</sup>–21<sup>st</sup> centuries. These components immediately render transformations in social and historical conditions, as well as in cultural, moral and ethical priorities of the Canadian society. The indications of the historical dynamics of the concept CANADA are invariant and diachronically variable linguistic and cognitive characteristics of this concept in the poetic texts.

In terms of the sensory-notional component of the concept CANADA, the period of the European colonization of Canada identifies LANDSCAPE as the key literary concept-slot. In the period of Confederation and independence, the key literary concept-slot is CANADA POLITICAL STATUS. The hierarchical correlation of other literary concepts-slots is also various.

In English-Canadian poetic texts of all periods, the figurative component of the concept CANADA is invariantly CANADA IS A THING, CANADA IS A HUMAN BEING, and CANADA IS BEAUTY. In the English-Canadian poetic texts of the period of the European colonization of Canada, the most frequent conceptual metaphor is CANADA IS A CHILD. In the poetic texts of the period of Confederation, the most frequent is CANADA IS A MOTHER. In the period of independence, the most frequent conceptual metaphor is CANADA IS COMMODITY.

As a research **perspective**, the method of complex analysis of the concept CANADA developed in my article may be employed for the study of the historical dynamics of other concepts in the literary texts of other genres.

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**CULTURAL IDENTITY OF PRECEDENT NAMES  
 AS A FACTOR OF COGNITIVE EQUIVALENCE IN TRANSLATION**

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**O.V. Rebrii, G.V. Tashchenko. Cultural Specifics of Precedent Names as a Factor of Cognitive Equivalence in Translation.** The article aims at establishing cultural and cognitive factors influencing the translation of precedent names (PNs). As a prototypical means of conveying firmly established meanings, PNs reveal cognitive mechanisms of expressing the most relevant values through metaphors. Functioning both at the linguistic and cognitive level, PNs accumulate characteristics of stereotype, prototype, metaphor and intertext jointly forming the concept of precedence which determines the degree of cognitive equivalence in case of PNs translation. We claim that cognitive equivalence is the principal criterion for successful PNs rendering since it allows for maximum possible correspondence of the meanings the author embodied in the name and those actualized in the mind of the target reader. The highest degree of cognitive equivalence correlates with preservation of all the elements of precedence, though some of them may be sacrificed to ensure integrity at the level of the entire message. Differences in conceptualizing reality by various cultures lead to discrepancies in the perception of certain phenomena or even loss of precedence inherent in a name when transferred to the target culture. Whether consciously or unconsciously, the translator attempts to establish the scope of PNs use both in the source and target cultures. Proceeding from the cultural status of PNs, (s)he seeks to anticipate if a direct equivalent of the original name invoke the image intended by the author. If in the receiving culture, a PN appeals to a different meaning not established as the prototype of the necessary quality or does not actualize any image, the translator uses transformations aimed at compensating the lack of background knowledge for a potential reader. The degree of transformations the translator resorts to depends heavily on the cleavage between the source and target cultural environment and, consequently, the meanings PNs will communicate for the readers of the original and the translation. The strategies translators employ in literary translation support the hypothesis of the research concerning the interrelationship among the cultural identity of PNs, methods of their translation and the degree of cognitive equivalence achievable against the background of culture-specific constraints.

**Key words:** cognitive equivalence, metaphor, precedence, precedent name, source culture, target culture.

**О.В. Ребрій, Г.В. Ташченко. Культурна приналежність прецедентних імен як чинник когнітивної еквівалентності при перекладі.** Дослідження має на меті встановити культурні та когнітивні чинники, що впливають на переклад прецедентних імен (ПІ). Як прототиповий засіб передачі усталених смислів, ПІ відображають когнітивні механізми вираження найважливіших цінностей через метафору. Функціонуючи як на лінгвістичному, так і на когнітивному рівні, ПІ накопичують характеристики стереотипу, прототипу, метафори та інтертексту, які сукупно утворюють поняття прецедентності, що безпосередньо визначає рівень когнітивної еквівалентності при перекладі ПІ. На нашу думку когнітивна еквівалентність є основним критерієм успішної передачі ПІ у перекладі, оскільки вона забезпечує максимально можливу відповідність між значенням, що закрив у відповідне ім'я автор, та тим, що воно актуалізує у свідомості цільового читача. Найвищий рівень когнітивної еквівалентності спостерігається за збереження усіх компонентів прецедентності, хоча деякими з них іноді доводиться пожертвувати, щоб забезпечити цілісність на рівні всього повідомлення. Відмінності у концептуалізації дійсності різними культурами призводять до розбіжностей у сприйнятті певних явищ або навіть до втрати прецедентності при перенесенні імені до цільової

культури. Перекладач, свідомо або несвідомо, намагається встановити обсяг використання імені у вихідній та цільовій культурі. На основі культурологічного статусу ПІ він прогнозує, чи викликатиме прямий еквівалент оригінального оніму ментальний образ, який передбачався автором. Якщо у приймаючій культурі ПІ апелює до іншого значення; якщо воно не встановилося як прототип потрібної характеристики або не актуалізує жодного образу, перекладач вдається до трансформацій, спрямованих на компенсацію відсутніх фонових знань у потенційного цільового читача. Обсяг трансформацій, що застосовуються перекладачем, значною мірою залежить від ступеню між вихідним та цільовим культурним середовищем, а як наслідок, і значеннями, що ПІ передаватиме для читача оригіналу та перекладу. Стратегії, до яких перекладачі вдаються у художньому перекладі, підтверджують гіпотезу дослідження про взаємозалежність між культурною приналежністю ПІ, способами їхнього перекладу та ступенем когнітивної еквівалентності, якого можна досягти на тлі обмислень культурологічного характеру.

**Ключові слова:** вихідна культура, когнітивна еквівалентність, метафора, прецедентне ім'я, прецедентність, цільова культура.

**А.В. Ребрій, А.В. Ташенко. Культурная принадлежность прецедентных имен как фактор когнитивной эквивалентности при переводе.** Цель исследования состоит в том, чтобы установить культурные и когнитивные факторы, влияющие на перевод прецедентных имен (ПИ). Как прототипическое средство передачи устойчивых смыслов, ПИ отражают когнитивные механизмы выражения важнейших ценностей через метафоры. Функционируя как на лингвистическом, так и на когнитивном уровне, ПИ накапливают характеристики стереотипа, прототипа, метафоры и интертекста, которые образуют понятие прецедентности, определяющее уровень когнитивной эквивалентности при переводе ПИ. По нашему мнению когнитивная эквивалентность является основным критерием успешной передачи ПИ, поскольку она обеспечивает максимально возможное соответствие между значением, которое вложил в определенное имя автор, и тем, которое оно актуализирует в сознании целевого читателя. Самый высокий уровень когнитивной эквивалентности наблюдается при сохранении всех компонентов прецедентности, несмотря на то, что некоторыми из них приходится жертвовать, чтобы обеспечить целостность на уровне всего сообщения. Различия в концептуализации действительности различными культурами приводят к расхождениям в восприятии определенных явлений или даже к потере прецедентности при переносе имени в целевую культуру. Переводчик, сознательно или несознательно, пытается установить широту использования имени в исходной и целевой культуре. На основе культурологического статуса ПИ он прогнозирует, сможет ли прямой эквивалент оригинального онима вызвать ментальный образ, предусмотренный автором. Если в принимающей культуре ПИ апеллирует к другому значению, не установилось как прототип нужной характеристики либо не актуализирует какого бы то ни было ментального образа, переводчик прибегает к трансформациям, направленным на компенсацию недостающих фоновых знаний у потенциального читателя. Объем трансформаций, применяемых переводчиком, во многом зависит от степени расхождений между исходной и целевой культурной средой, а как следствие, и значениями, которые ПИ будут передавать для читателя оригинала и перевода. Стратегии, к которым прибегают переводчики в художественном переводе, подтверждают гипотезу исследования о взаимозависимости между культурной принадлежностью ПИ, способами их перевода и степенью когнитивной эквивалентности, которой можно достичь на фоне ограничений культурологического характера.

**Ключевые слова:** исходная культура, когнитивная эквивалентность, метафора, прецедентное имя, прецедентность, целевая культура.

## 1. Introduction

The cognitive direction within Translation Studies is rapidly gaining popularity at the moment drawing scholars' attention to those linguistic phenomena which disrupt more or less automatized course of translation process due to the simple fact that mental images they invoke in the translator's mind vary considerably from nation to nation. Here obviously belong the so called 'precedent names' (hereinafter – PNs) that convey figurative in their nature culture-specific meanings providing an opportunity to trace the most significant features of their corresponding

culture. The complex of precedents created by the interacting cultural environments allows for comparing the most fundamental values and ways of their verbalization.

Our study was conducted within an interdisciplinary approach to the translation of PNs which seeks to account for their cognitive, cultural and discursive specifics. We analyse PNs as onyms embodying axiologically, emotionally and aesthetically relevant images for the representatives of a certain linguistic community. In our research, we focus on the cognitive and cultural factors influencing PNs translation as well as the concept of precedence as the criterion of their successful interlinguistic representation.

The research is aimed at integrated translational coverage of PNs based on linguistic, cognitive and cultural characteristics of their formation and functioning in the literary discourse.

## 2. Theoretical background

The study is based on 1211 PNs selected from the English-language literary works of the 20<sup>th</sup>–21<sup>st</sup> century and their Ukrainian equivalents. The interdisciplinary nature of the research requires such methods as comparative analysis of the original and the translation, analysis of the context and conceptual analysis, cognitive modeling, classification method, etc.

The phenomenon of PNs has been widely investigated in numerous scientific papers dealing with different types of discourse – from politics to literature. However, in terms of Translation Studies, they were mostly considered as one of manifestations of intertextuality, therefore, their translational perspective was limited to the analysis of standard methods and transformations used for their interlinguistic rendering without taking into account underlying cognitive specifics.

The PNs are represented by different categories of proper names more or less familiar to the representatives of a certain culture, language professional / social / ethnic group, etc. Nevertheless, the referential function related to a unique object loses its significance in discourse where precedent meanings are acquired. PNs operate as paragons of certain qualities firmly associated with the original bearers of the corresponding names, they can also become a trigger which unfolds entire precedent situations. Both the use and interpretation of PNs are based on shared culture-specific associations arising in the minds of the author and the reader alike. However, cross-cultural contacts in translation lead to asymmetry in perception and verbalization of the relevant phenomena which causes a need for establishing cognitive-type of criteria for PNs successful translation.

Generally, the quality of translation is determined via the degree of its equivalence to the original. Meanwhile, the concept of equivalence has evolved with time growing from purely denotative equivalence at the linguistic level to functional equivalence at the pragmatic level and then cognitive equivalence at the level of mental images actualized in the minds of source and target texts recipients. Though the concept of cognitive equivalence is relatively new to Translation Studies, it is of paramount importance for investigating PNs. Cognitive equivalence is defined as “the (temporary) result of a comparative cognitive process involving two texts and their respective reception, simulated in the minds of translators during translation activity” [Sickinger 2017: 226].

The meanings of linguistic units are viewed as “*conceptualizations* of fragments of reality” [Lewandowska-Tomaszczyk 2010: 2], however “(h)uman beings do not interact directly with the world; the interaction is mediated by an elaborate network of mental models in human minds” [Sickinger 2012: 128]. Consequently, the discourse reflects not the reality itself but the way it is represented in the minds of a particular culture representatives. While interpreting and reproducing the original message, “the translator actualizes the meaning encoded in the linguistic surface of the ST in the form of a mental simulation” [Sickinger 2017: 223]. S/he disengages from the linguistic level of the text viewing the words as a means to “access to complex structured packages of stereotypical knowledge” [Lewandowska-Tomaszczyk 2015: 15].

The cognitive processes involved in translation are closely related to cultural factors, that’s why PNs rendering requires profound understanding of the basic mechanisms governing their creation. Seeking to choose the method of PNs translation which would ensure comprehensive



interpretation of a target text from the perspective of their own cultural background, “translators put a source text in a new context, the context of a target culture and target audience and re-conceptualize the original message accordingly” [Lewandowska-Tomaszczyk 2010: 5]. Ultimately, cognitive equivalence presupposes maximum proximity of mental images emerging in the minds of source and target readers on the basis of their interaction with the corresponding message.

Therefore, PNs translation can be represented as *cognitive semiosis*, “a context-bound cognitive process of ascribing a specific meaning to a linguistic unit during the interpretation of a linguistic expression on the basis of linguistic and perceptive context and proceeding from encyclopaedic knowledge, associated emotions as well as evaluation of the knowledge shaped in the source and target cultures” [Boguslavskaja 2017: 63]. Unlike neutral vocabulary whose meaning can be grasped from the immediate linguistic environment, PNs bear implicit meanings embedded in a broad cultural context. Naturally, the axiological component poses most difficulties for establishing cognitive equivalence, since the PNs functioning in a particular cultural space can be associated with a different evaluative component or appeal to none for the members of another cultural community. They can lose their value or their relevance altogether. Thus, cognitive equivalence in case of PNs translation requires considering a broad range of stereotypical, prototypical, metaphorical and intertextual characteristics combined into a single concept of *precedence*.

*Stereotypes* reveal commonalities in the way of thinking characteristic of a particular culture. PNs functioning in any discourse is based upon shared knowledge of the speaker / author and the recipient / reader. Stereotypical perception of the meaning embodied by a certain proper name provides for its precedent status. However, the PNs actualizing the same mental image within a single cultural background may invoke a different set of characteristics in another one or prove totally unknown to its representatives thus leading to a communicative failure. Therefore, the translator shall find a way to balance the asymmetry of a source and a target culture, taking into account that PNs constitute “highly typical linguistic units that reveal typical mental structures and emphasize their uniformity and standardized meaning” [Pshjonkina 2005: 165].

The phenomenon of PNs is close to *prototypes*, since the names which acquired the precedent status become “a model of the world conceptualization in a certain society, a complex prototype for understanding repeated relations among the representatives of a particular culture” [Grishayeva 2004: 42–43]. Every culture determines independently which qualities are engaged in the establishment of a prototype. For this reason, PNs translation is affected by a range of personalized cognitive factors such as “correspondence/discrepancies in the individual psychological features of the author and the reader as well as their cognitive systems – worldviews, knowledge ‘charts’, personal thesaurus” [Kuzmina 2004: 62].

The following step in understanding PNs nature is realization of their metaphorical nature. The formation of any PN is based on the cognitive operation of comparison in the course of segmenting reality. Not every proper name can become precedent, as an important criterion of precedence is conceptualization of a new object in relation to a familiar one which does not directly correlate with the former. Therefore, PNs can be regarded as “a method of implementing the universal mental mechanism of the meaning compression capable of creating new meanings, combining pre-existing nominations and creating a qualitatively new meaning” [Gubernatorova 2014: 125]. The difficulties the translator may face depend heavily on the degree of discrepancies between the ways the contacting cultures conceptualize reality.

Another criterion of precedence is constituted by *intertextuality* which is considered not as ‘mere’ interaction of two texts but rather in the sense of M. Bakhtin’s dialogism that treats a literary work as “an intersection of textual planes, a dialogue of various writing forms” [Kristeva 2000: 428], belonging simultaneously to the author, the reader and the preceding cultural context.

Thus, in case of PNs translation cognitive equivalence is achieved through maximum possible reproduction of all the elements of their precedence. One of the key conditions for reaching a high degree of cognitive equivalence lies in “bringing into correlation personalized worldviews perceived as balancing conceptual systems of representatives of different linguistic and cultural worlds” [Fesenko 1999: 39–40].

The closer the cultural environments of the source and target texts are, the easier it is to render PNs retaining all the aspects of their precedence. However, differences in the cultural mechanisms of PNs formation sometimes require sacrificing the stereotypical and prototypical components in order to preserve the meaning of the message, its metaphorical aspect and its place in the intertextual relations of interacting cultures. Consequently, the study of PNs translation requires tracing cognitive processes involved in their rendering as well as considering culture-specific factors governing them. In our research, the hypothesis proceeds from the assumption that the overall strategy of the translator as well as methods and transformations applied in the course of its implementation are determined by two complementary factors. On the one hand, the translator aims to preserve all the components of precedence inherent in the original name, on the other, (s)he is limited in his/her choices by the necessity to balance PN’s cultural status in the source and target cultures.

### 3. Results and discussion

On the basis of their cultural status, PNs can be subdivided into *universal*, *international*, *national* and *group* ones. Each of these categories is of a fluid structure determined by the individual characteristics of the potential recipient such as age, gender, occupation, religion, etc. While dealing with a particular literary work, the translator, at least hypothetically, ‘delineates’ his target audience which guides him in the choice of translational methods and transformations.

The *universal* PNs are of global significance and, therefore, are well-known for any potential reader of the given text. Among others, this category includes the names of literary characters which turned into timeless companions of the humanity, including one of the most famous protagonists of William Shakespeare. The tragic image of a young man whose intelligence together with the lack of determination are firmly established across all the nations acquired a conventional spectrum of associations and connotations for any modern person regardless of their national identity. Considering the global meaning of this PN, the translator opts for its direct equivalent. However, quotation marks accentuate its figurative use:

- (1) *My mom would tell you. “This is one of those Hamlet moments”. Meaning: You need to make a significant effort to determine whether you’re to be or not to be*

(Ch. Palahniuk, *Damn*ed).

*Моя матінка сказала б: “Це одна із так званих “Гамлетових” митей”. Тобто треба докласти неабияких зусиль, щоб вирішити: бути чи не бути*

(Ч. Паланік, *Прокляті*).

An important source of *international* PNs relevant for several nations is represented by myths and legends, among them stories of knights and sorcerers of the Arthurian cycle which is well-known and deeply popular in the European culture. Some characters of the legends have traveled to cinema, theatre, musicals and songs while others remained behind the scenes of popular culture. Among those, there is sir Galahad whose quest for the Holy Grail is considerably less known than the love triangle of Arthur, Guinevere and Lancelot. Though the translator renders his name with the help of a direct equivalent, he adds the following commentary: “*Galahad is one of the knights of the Round Table at the court of King Arthur*”. We believe this explanation to be sufficient enough to reveal the image of a brave warrior coming to help those in need:

- (2) *It would have been easy to check out Harry's story in the computer – friendly world of 2011, but I never had. And even if it was completely true, there might be crucial details he'd gotten wrong or not mentioned at all. Things that could trip me up. What if, instead of riding to the rescue like Sir Galahad, I only managed to get killed along with them?*  
(S. King, 11/22/63)

*У комп'ютерно орієнтованому світі 2011 року легко було б перевірити історію Гаррі, але я цього не зробив. І навіть якщо вона цілком правдива, там могли бути важливі подробиці, які він неправильно передав або зовсім про них не згадав. Такі, що могли підкласти мені свиню. А що, як я прискачу туди їх рятувати, немов якийсь сер Галахад, а натомість загину разом з усіма? (С. Кінг, 11/22/63)*

The following level of PNs hierarchy is occupied by *national* PNs functioning in one culture only. For this reason, their intercultural transfer requires explication of the associated meanings and axiological components.

Example 3 shows a PN deriving from the history of Vietnam that is why its comprehensive interpretation is limited to the residents of this country:

- (3) *"I know," I said. "And I'll tell it with a straight face. If you force me to. Has the idea of getting rid of me come up yet, Hosty?"*  
*"Spare me the comic-book stuff. We don't kill people."*  
*"Tell it to the Diem brothers over in Vietnam."* (S. King, 11/22/63).  
– Звісно, – погодився я. – І я її промовлю з незворушним обличчям. Якщо ви мене змусите. Ідея мене позбавитися вже народилася, Гості?  
*Позбавте ви мене сюжетів з коміксів. Ми не вбиваємо людей.*  
– Розкажіть це братам Дз'єм у В'єтнамі (С. Кінг, 11/22/63).

Considering that an average Ukrainian reader is not so profoundly knowledgeable in the history of Vietnam, the translator states in the commentary that *"the first president of the Republic of (South) Vietnam Ngô Đình Diệm and his younger brother Ngô Đình Nhu were assassinated on November 2, 1963 during a coup arranged by General Dương Văn Minh."* Thus, the reader gets the opportunity to decipher the PN meaning as a victim of treason and assassination.

*Group* PNs only work for a certain social, age, religious, professional, etc. group. The following situation attracts attention since the author herself apologizes for using the name of the mayor from a small town in Connecticut to depict an image of a corrupt public official. The comparison will unfold solely for the residents of the state, while even most of the ordinary Americans will be unable to interpret the message. As a result, the translator additionally explains that *"two Waterbury mayors, Joseph Santopietro and Philip Giordano served penitentiary terms for financial crimes during their terms in office"*:

- (4) *This businessman who regularly embarrasses his fellow citizens by making lewd gestures in the European parliament, who has mastered the art of speaking l'aria fritta ["fried air"], who expertly manipulates the media [not difficult when you own it], and who generally behaves not at all like a proper world leader but rather like a Waterbury mayor [that's an inside joke for Connecticut residents only – sorry], has now engaged the Italians in a war they see as none of their business whatsoever*  
(E. Gilbert, Eat, Pray, Love).

*Він часто дозволяє собі брутальні витівки у Європейському парламенті, майстерно опанував мистецтво говорити l'aria fritta [смажити повітря], зміло маніпулює засобами масової інформації [що нескладно, якщо ти ними володієш] і взагалі поводиться не як світовий лідер, а радше як мер Вотербері [цей жарг*

*можуть зрозуміти тільки мешканці Коннектикуту – даруйте!, а тепер втягує італійців у війну, що, як вони вважають, їх жодним чином не стосується*  
(Е. Гілберт, Їсти, молитися, кохати).

The cultural specifics of PNs determines cognitive processes involved in their translation. Rendering the names which have become part of the global cultural community is the least complex task, as the mental image they invoke will remain similar both for the source and target reader due to similarities in their cultural backgrounds providing for the highest degree of cognitive equivalence. For instance, a universal value is attached to the name of Sherlock Holmes. Accordingly, the background knowledge necessary for understanding the implied information will be accessible for the target reader. Cognitive equivalence is, thus, established, without any further transformations from the translator for explication purposes:

- (5) *"Her husband," I said quite simply. They were curious. Something was fishy. They tried some amateur Sherlocking by asking the same questions twice, expecting us to make a slip" (J. Kerouac, On the Road).*  
– Її чоловік, – відповів я досить просто. Їм було цікаво. Я підозріло. Вони намагались аматорськи погратися в Шерлока Холмса, двічі запитуючи одне й те саме, сподіваючись, що ми проговоримося. (Дж. Керуак, На дорозі).

Some PNs are much more challenging for the translator as the precedents they formed are of significance for the source cultural environment, while in the target culture they lose their evaluative and aesthetic element. For a member of the Ukrainian culture, the Sun King is primarily associated with the period when France was flourishing and reference to a financial crisis, inefficient economic management may seem unusual or even confusing. For France, however, his rule meant not only the development of arts and success at the international arena but also devastating taxes and depleting treasury. The translator leaves the PN "*Roi Soleil*" in French, explaining the origin of the onym in the commentary. The provided translation does not, however, explain the connotations the author is willing to convey, because for a target reader the context of using this PN will most probably contradict its positive perception in the target culture:

- (6) *'There has been a small scare on Wall Street.' Wall Street seemed to be on the other side of the universe, not just of the world. I tried to look concerned.*  
*'Oh?'*  
*I foolishly entered a financing consortium two years ago. Can you imagine Versailles with not one Roi Soleil, but five of them? (J. Fowles, The Magus)*  
*Маленький переполох на Волл-Стриті. Здавалося, Волл-стрит десь на краю не те що світу – всесвіту. Я вдав співчуття.*  
– Оце так!  
– Два роки тому я здуру вступив до фінансового консорціуму. Чи могли б ви уявити Версаль, у якому не один Roi Soleil, а зразу п'ять? (Дж. Фаулз, Маґ)

In some cases, meanings of universal nature, symbolizing various human qualities, are represented in different cultures by different PNs. Correspondingly, the PN used in the original text may not be the most prototypical one for activating the required associative complex. In the following example, the translator opts for substitution, since, in his opinion, the name of Atlas, a titan from Greek mythology who was holding the heavens on his shoulders, did not turn into the most widespread symbol of physical strength in the Ukrainian culture:

- (7) *She lucked and struggled, but of course she was too small and I may not be Mr. Atlas but I am not a weakling either* (J. Fowles, 'The Collector').  
*Вона брикалася й боролася, але, звичайно, просто була занадто мала, та і я хоч і не Геркулес, але й не слабак* (Дж. Фаулз, Колекціонер).

Importantly, the onym chosen for substitution does not originate from the target cultural background either. The name of Hercules is rather frequently used in the discourse of the Ukrainian nation even in everyday communication, while resorting to a character from Ukrainian folklore, history or literature would interfere with a general atmosphere of the literary work.

In situation (8), the author compares the condition of people suffering from mental diseases with the realm of the dead as it is represented in different religions and myths. Since Orthodox Christianity prevails in Ukraine, specific to Judaism image of *Sheol* will prove largely unknown for the target reader. Therefore, the onym will invoke no associations creating a gap in the interpretation of the original message. The translator decides to omit the PN altogether replacing it with a neutral lexical unit "пекло" ("hell"). The "Hades" is also generalized into "царство тіней" (*the underworld*) though the name of the Greek poet Homer is preserved which seems slightly illogical as both the author of the "Iliad" and "Odyssey" and the kingdom of the ancient Greek god of the dead Hades will not remain strangers for the members of the Ukrainian culture as part of the European cultural continuum stemming from the Greek and Roman heritage:

- (8) *The shadow-world inhabited by some schizophrenics and neurotics closely resembles the world of the dead, as described in some of the earlier religious traditions. Like the wraiths in Sheol and in Homer's Hades, these mentally disturbed persons have lost touch with matter, language, and their fellow beings* (A. Huxley, Heaven and Hell).  
*Похмурий світ, у якому перебувають шизофреніки й нервовохворі, дуже нагадує світ мертвих, яким його описують давні релігійні традиції. Наче привиди в пеклі чи в гомерівському царстві тіней, ці пошкоджені в розумі люди втрачають зв'язок із життям, мовою і своїми братами* (О. Гакслі, Небо і пекло).

Due to the omission and substitution of the precedent mythonyms, the cultural specifics of the original is partially lost on the Ukrainian reader which leads to distortions of the archaic nature of the message the writer intended to convey.

#### 4. Conclusions

Our empirical analysis confirms the hypothesis of the research stipulating that cognitive processes involved in PNs translation and the degree of cognitive equivalence to be achieved are determined by their cultural status. Universal and international PNs as covering the target cultural environment allow for the use of direct equivalents with no further explications. Contrary to that, national and group PNs usually require various transformations aimed at preserving the integrity of the message from the point of view of its meaning and cultural connotations. The difficulties the translator may encounter result from the following factors:

- the meaning the author attached to the original PN is lost in the target cultural environment, however, a different PN became a prototypical means of conveying the same idea;
- the name preserves its precedent status for the target audience, nevertheless, it invokes a completely / partially different image;
- the meaning embedded in the original PN is irrelevant for the receiving culture.

The abovementioned differences determine the degree of transformations the translator shall use and, consequently, the level of cognitive equivalence that can be established. The latter depends on the similarity of the images PNs actualize in the minds of source and target readers in the current context. Omission or generalized translation can also be necessary, if the target language has not

encoded the required meaning in a PN of its own. Further analysis will be focused on verifying our hypothesis in regard to other types of precedent phenomena.

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A good paragraph should contain at least the following four elements: transition, topic sentence, specific evidence and analysis, and a brief concluding sentence. A transition sentence acts as a transition from one idea to the next. A topic sentence tells the reader what you will be discussing in the paragraph. Specific evidence and analysis support your claims that provide a deeper level of detail than your topic sentence. A concluding sentence tells the reader how and why this information supports the paper's thesis.

### **2. Method**

The Method section describes in detail how the study was conducted, including conceptual and operational definitions of the variables used in the study. It also permits experienced investigators to replicate the study.

The method section should be written in paragraph form with as little repetition as possible. This section will often be broken down into subsections such as participants, materials and procedure. The subsections you use will depend on what is useful to help describe and explain your experiment.

In the method section of the paper you should use the past tense since you are describing what you did; for example, e.g. *An experiment was performed...*, *The participants were instructed to ...*.

### **3. Results**

This section describes but does not explain your results; it provides the reader with a factual account of your findings. You can, however, draw attention to specific trends or data that you think are important. Your aim in your Results section is to make your results as comprehensible as possible for your readers.

If you are presenting statistical results, place descriptive statistics first (means and standard deviations) followed by the results of any inferential statistical tests you performed. Indicate any transformations to the data you are reporting; for example, you may report percentage correct scores

rather than straight scores. Raw data and lengthy whole transcripts of qualitative data should be put in the appendices, only excerpts (descriptive statistics or illustrative highlights of lengthy qualitative data) should be included in the results section.

In the results section you will need to use both the past tense and the present tense. The past tense is used to describe results and analyses; for example, *The knowledge scores were analyzed ...*, *The results indicated ...*.

The present tense is used with results that the reader can see such tables and figures; for example, *The data of growth rate in Table 3 illustrates how ...*.

Authors should refer in the text to all tables and figures used and explain what the readers should look for when using the table or figure. Focus only on the important point the readers should draw from them, and leave the details for the readers to examine on their own. Each table and figure must be intelligible without reference to the text, so be sure to include an explanation of every abbreviation (except the standard statistical symbols and abbreviations).

Give titles to all tables and figures, number all tables sequentially as you refer to them in the text (Table 1, Table 2, etc.), likewise for figures (Figure 1, Figure 2, etc.).

#### 4. Discussion

If necessary an article may have more sections and subsections.

All examples are italicized. One word or word-combination examples are given within the body of a paragraph.

Sentence or textual examples, preferably numbered through the article, are given in separate paragraphs in italics (their source is given straight) with indentation 1,25 cm for the whole paragraph and separated from the previous / following text by one blank line. Example:

- (1) *"I'm Prendergast," said the newcomer. "Have some port?"*  
*"Thank you, I'd love to."* [Waugh 1980: 46].

#### 5. Conclusions

This section simply states what the researcher thinks the data mean, and, as such, should relate directly back to the problem/question stated in the introduction. By looking at only the Introduction and Conclusions sections, a reader should have a good idea of what the researcher has investigated and discovered even though the specific details of how the work was done would not be known. After moving from general to specific information in the introduction and body paragraphs, your conclusion should restate the main points of your argument.

Conclusions should finish up with an overview of future possible research.

**Acknowledgments** (not obligatory and not numbered paragraph). Identify grants or other financial support (and the source, if appropriate) for your study. Next, acknowledge colleagues who assisted in conducting the study or critiquing the manuscript. End this paragraph with thanks for personal assistance, such as in manuscript preparation.

**Footnotes** should be avoided. Any essential **notes** should be numbered consecutively in the text and grouped together at the end of the paper.

**In-text citations.** If you are directly quoting from a work and the author is not named in a signal phrase, you will need to include the author, year of publication, and the page number for the reference: [Почепцов 1976: 15; Leech 1985: 373].

If the quotation includes the author's last name, it is simply followed by the date of publication in parentheses. For example: According to Jones [2005], "Students often had difficulty using Gerunds and Infinitives, especially when it was their first time" [Jones 2005: 156].

If you cite a work of two to five authors (use '&' within parentheses; use 'and' outside parentheses): (a) Becker and Seligman's [1996] findings contradicted this result. This result was

later contradicted [Becker & Seligman, 1996]. (b) Medvec, Madey, and Gilovich [1995] examined the influence of “what might have been” thoughts on satisfaction among a group of Olympic medalists.

In case of six or more authors, cite only the last name of the first author, followed by “et al.” and the year of publication: *Barakat et al. [1995] attempted to . .*

The quotations longer than three lines should constitute a separate block, indented 1.0 cm paragraph(s), single spaced, font 12 pts, with no quotation marks, e.g., Kövecses [2018] writes:

*In sum, the intratextual use of conceptual metaphor does not necessarily produce metaphorically homogenous discourse. In most cases, a variety of different conceptual metaphors is used in particular media and other texts. This is a natural phenomenon, given the nature of conceptual metaphors as based on the general structure of concepts (i.e., that the concepts have various aspects and we use the conceptual metaphors to comprehend those aspects) [Kövecses 2018: 133].*

**Quotation marks.** Single quotation marks should be used for the translation of non-English words, e.g., *cogito* ‘I think’.

Double quotation marks should be used in all other cases, i.e., direct quotations in running text.

Please always use rounded quotation marks (“ . . .”) not “straight” ones.

**Dashes.** Spaced EM-dashes are used as parenthetical dashes (“text — text”). Please do not use double hyphens.

Unspaced EN-dashes should be used between inclusive numbers, e.g., 153–159, 1975–1979.

**Italics** should be used for:

- Words, phrases, and sentences treated as linguistic examples.
- Foreign-language expressions
- Titles of books, published documents, newspapers, and journals
- Drawing attention to key terms in a discussion at first mention only. Thereafter, these terms should be set straight.
- Emphasizing a word or phrase in a quotation indicating [emphasis mine]

**Bold** or underlining may be used sparingly to draw attention to a particular linguistic feature within numbered examples (not in the running text).

Please keep the use of italics and boldface type to an absolute minimum. CAPITAL LETTERS and SMALL CAPS should not be used for emphasis.

**Abbreviations.** Please use a comma before etc.; use a full stop after [ibid.], use a comma before and after e. g., i. e., make these two letters indissoluble (use hard space, non-breakable space).

### **References (Times New Roman 12, bold, caps, not numbered)**

A reference list (usually about 30 authors, preferably of the last decade) must comprise all the references cited in the text of your paper, listed in alphabetical order at the end of the paper and not numbered. Each reference in the reference list needs to contain all of the bibliographic information from its source (citation style APA-6). In each new item, its first line is aligned right, other lines (if any) are indented 1,0 cm.

#### **For materials in Latin:**

Books (authored work) & e-books:

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<http://www.uscrs.abcr.ac.uk/dgc/Documents/S4B/http://xxxx> or doi:xxxx

Journal articles:

Gibbs, J.P. (1989). Conceptualization of terrorism. *American Sociological Review*, 54(3), 329-340. doi:XX.XXXXX or Retrieved from journal URL

On-line newspaper article:

Brody, J.F. (2007, December 11). Mental reserves keep brain agile. *The New York Times*. Retrieved from <http://www.nytimes.com>

Several volumes in a multivolume work:

Koch, S. (Ed.). (1959–1963). *Psychology: A study of science* (Vols. 1–6). New York, NY: McGraw-Hill.

Book chapter:

Haybron, D.M. (2008). Philosophy and the science of subjective well-being. In M. Eid & R.J. Larsen (Eds.). *The science of subjective well-being* (pp. 17–43). New York, NY: Guilford Press.

Reference book:

VandenBos, G.H. (Ed.). (2007). *APA dictionary of psychology*. Washington, DC: American Psychological Association.

Entry in an online reference work:

Graham, G. (2005). Behaviorism. In E.N. Zalta (Ed.), *The Stanford encyclopedia of philosophy* Fall 2007 ed.). Retrieved from <http://plato.stanford.edu/entries/behaviorism/>

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КОГНІЦІЯ, КОМУНІКАЦІЯ, ДИСКУРС

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