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This issue of the journal offers results of interdisciplinary studies of the discourse of advertising and branding, fiction, parliamentary debates, and film with a special focus on their cognitive, pragmatic, functional and sociocultural analysis. It brings together linguists from different regions of Ukraine and Bulgaria who suggest innovative cognitive approaches to possible worlds of a literary text character and to multimodal verbal, visual, and verbal-visual puns in translation; discuss the new reality of storytelling in advertising and branding in the pandemic period of online communication and content digitalization; search for cognitive-pragmatic and sociocultural properties of impoliteness in parliamentary discourse in Bulgarian, English, Polish, and Ukrainian; and reveal the functions of heraldic symbols in the English fiction.

For linguists, teachers, graduate students and undergraduates.

4

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

ХАРКІВСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
імені В. Н. КАРАЗІНА

КОГНІЦІЯ, КОМУНІКАЦІЯ, ДИСКУРС

Напрямок "Філологія"

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Цей номер журналу пропонує результати міждисциплінарних досліджень дискурсу реклами та брендингу, художньої літератури, парламентських дебатів та фільмів із особливим акцентом на їх когнітивному, прагматичному, функціональному та соціокультурному аналізі. Він об'єднує лінгвістів з різних регіонів України та Болгарії, які пропонують інноваційні когнітивні підходи до можливих світів літературного персонажа та до мультимодальних словесних, візуальних та словесно-візуальних каламбурів у перекладі; обговорюють нову реальність сторітелінгу в рекламі та брендингу у викликаний пандемією період онлайн спілкування та оцифрування контенту; встановлюють когнітивно-прагматичні та соціокультурні властивості неввічливості у парламентському дискурсі болгарською, англійською, польською та українською мовами; та розкривають функції геральдичних символів в англійській художній літературі.

Для лінгвістів, викладачів, аспірантів і магістрантів.

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МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ УКРАИНЫ

ХАРЬКОВСКИЙ НАЦИОНАЛЬНЫЙ УНИВЕРСИТЕТ
имени В. Н. КАРАЗИНА

КОГНИЦИЯ, КОММУНИКАЦИЯ, ДИСКУРС

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В этом выпуске журнала представлены результаты междисциплинарных исследований дискурса рекламы и брендинга, художественной литературы, парламентских дебатов и фильмов с особым акцентом на их когнитивный, прагматический, функциональный и социокультурный анализ. Он объединяет лингвистов из разных регионов Украины и Болгарии, которые предлагают инновационные когнитивные подходы к возможным мирам литературного персонажа и к мультимодальным вербальным, визуальным и вербально-визуальным каламбурам в переводе; обсуждают новую реальность повествования в рекламе и брендинге в период вызванного пандемией онлайн-общения и оцифровки контента; определяют когнитивно-прагматические и социокультурные свойства невежливости в парламентском дискурсе на болгарском, английском, польском и украинском языках; и раскрывают функции геральдических символов в английской художественной литературе.

Для лингвистов, преподавателей, аспирантов и магистрантов.

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STORYTELLING IN ADVERTISING AND BRANDING

Alla D. Belova
(Taras Shevchenko National University of Kyiv, Ukraine)

ABSTRACT
Information communication technologies accelerated numerous trends in the world including the shift to online communication and further content digitalization. Technological innovations reverberate throughout complex social and demographic trends which make a significant impact on business, international companies including. The article focuses on linguistic analysis of the current changes in advertising and branding, mainly in the fashion industry. COVID-19 pandemic with online communication and remote work contributed to further transformation of choice, preferences, and options as well as to popularity of social media as an instrument of information search, as the environment for communication and sharing opinions. Lockdowns and quarantines during COVID-19 pandemic, lack of direct contact with clients entailed the shift to online marketing and advertising. Looking for effective online marketing instruments some companies select storytelling as a basis for their videos. Underpinned theoretically by multimodal discourse analysis and narrative studies, this paper shows how storytelling with its appeal to emotions and memorability potential is becoming a noticeable marketing trend and advertising strategy against the background of current radical technological changes in the information abundant world. Companies manufacturing lux products began to diversify marketing strategies and generate multimodal narrative – a string of stories about the brand, its founders, technologies they use. COVID-19 pandemic accelerated the shift to multimodal videos. During COVID-19 pandemic, fashion houses created marketing masterpieces to attract attention to new collections. They replaced traditional physical shows and set a new perspective for online fashion shows. These short films telling brand stories become chapters of a brand's lookbook available in social media.
Keywords: advertising, marketing, multimodal, narrative, social media, storytelling.

А. Бєлова. Сторітелінг у рекламі та брендінгу. Інформаційно-комунікаційні технології суттєво прискорили різноманітні процеси і тренди у сучасному світі, онлайн комунікаіцю і дигіталізацію контенту тощо. Технологічні інновації переломлюються крізь складні соціальні і демографічні тенденції, що впливають на бізнес, крупні міжнародні компанії включно. Стаття фокусується на лінгвістичному аналізі поточних змін у рекламі та брендингу переважно в індустрії моди. Пандемія COVID-19 з онлайн комунікацією та віддаленою роботою посилила подальшу трансформацію преференцій, смаків, одночасно сприяла популярності соцмереж як ресурса пошуку та поширення інформації, середовища для спілкування та обміну думками. В умовах карантинних заходів під час пандемії COVID-19, бізнес, позбавлений прямого контакту з клієнтами, посилив комунікаційну складову і пересунув маркетинг у соціальні мережі. У перенасиченому інформацією світі, на тлі різновекторних трансформацій, що охоплюють технологічні, соціальні, демографічні тренди, ефективною маркетинговою стратегію стає сторітелінг, що пройшов еволюцію від усної епічної традиції до цифровых мультимодальних і мультимедійних технологій. Спираючись на теорії мультимодального аналізу дскурсу та наратології, у статті визначено, як сторітелінг реалізує свій персуазивний потенціал, апелюючи до емоцій і формуючи стійкі зв'язки з клієнтами. В межах маркетінгових стратегій, брендинга компанії, що виробляють продукцію класа люкс, стали створювати мультимодальний наратив – колекцію історій про бренд, засновників, технології. Пандемія прискорила створення мультимодальних відео. Для брендів у галузі моди під час пандемії

та різноманітних обмежень такі маркетингові фільми-шедеври стали засобом демонстрації нових колекцій, замінили традиційні покази колекцій, відкрили перспективу онлайнових показів. Фільми-історії стали частинами своєрідного брендового лукбука.

Ключові слова: маркетінг, мультимодальний, наратив, реклама, соцмережа, розповідання історій.

А. Д. Белова. Сторителлинг в рекламе и брендинге. Информационно-коммуникационные технологии заметно ускорили самые разные процессы и тренды в современном мире, в том числе виртуализацию коммуникации и возрастающую цифровизацию контента. Технологические инновации преломляются через сложные социальные и демографические тенденции, оказывающие заметное влияние даже на крупный бизнес, в том числе, международные компании. Данная статья фокусируется на лингвистическом анализе текущих изменений в рекламе и брендинге преимущественно в индустрии моды. Пандемия COVID-19 с онлайн-коммуникацией и удаленной работой усилила трансформацию вкусов, предпочтений, и усилила популярность соцсетей в плане поиска и распространения информации, общения и обмена мнениями. В условиях карантинных ограничений в период пандемии COVID-19 бизнес, лишившись прямого контакта с клиентами, усилил коммуникационную составляющую своей деятельности и перенес маркетинг в социальные сети. В мире, изобилующим информацией, в качестве эффективной маркетинговой стратегии стал активно использоваться сторителлинг, эволюционировавший от устных традиций сказительства до цифровых мультимодальных и мультимедийных технологий. Опираясь на теории мультимодального анализа дскурса и нарратологии, в статье установлено, как сторителлинг реализует свой персуазивный потенциал, апеллируя к эмоциям и формируя устойчивые связи с клиентами. В рамках маркетинговых стратегий, брендинга компании, производящие товары класса люкс, стали диверсифицировать маркетинговые стратегии и создавать мультимодальный нарратив – коллекцию историй о бренде, его основателях, применяемых технологиях. Пандемия ускорила процесс создания мультимодальных фильмов. Для домов моды в период пандемии и всевозможных ограничений такие маркетинговые фильмы-шедевры стали способом привлечения внимания к новым коллекциям, заменили традиционные шоу, задали перспективу организации онлайновых показов коллекций. Такие фильмы-истории становятся главами брендового лукбука.

Ключевые слова: маркетинг, мультимодальный, нарратив, реклама, социальная сеть, сторителлинг.

1. Introduction

Business has always been looking for the most effective tools to promote goods and services turning advertising and marketing into highly creative professional fields and demanding and rewarding jobs. Since 2015 changes in marketing turned out to be more radical than during the decades of the whole TV history going back to the 1940s (McKee & Gerace, 2018). Major reasons of TV advertising drop and marketing overhaul are ICT impact on media, accessible broadband Internet and new TV alternatives which look more preferable for millennials and Z-gens who ignore TV completely and, moreover, mentally block out banner ads. The latter is known as *banner blindness*. Storytelling matters due to changing consumer habits as well. For example, generation Z now expects brands authenticity and transparency inherent to storytelling (Chief Marketer, n.d.). To keep advertising effective some companies and ad agencies started changing hard sell and push-strategies for pull-strategies with storytelling as a basis for videos which are still considered the most effective medium for storytelling (Agosto, 2016; Gotter, 2017, Brooker, 2019; Chief Marketer, n.d.; University of Toronto School of Continuing Studies, 2021; Hernández-Santaolalla & Barrientos-Bueno, 2020). Storytelling, one of the oldest activities going back to indigenous peoples, first nations, has evolved from oral storytelling to digital and multimodal narration (Herman, 2018; Stapleton & Wilson, 2017). Archeologists claim sharing stories as social and cultural activity in various human cultures predated writing. Now stories can be told in multiple ways, in different modalities (Jewitt, Bezemer & O'Halloran, 2016; Torop, 2019), via diverse media. ICT (Information Communication Technologies), CGI (computer-generated imagery),

multimodality offer unprecedented opportunities for semiotic re-interpretation of well-known stories and creating new narratives.

Interesting and original story makes the message easily understandable, persuasive and memorable. Though the attitude to storytelling in business world remains polarized and varies from "children books" to effective marketing instrument (McKee & Gerace, 2018) some brilliant samples of storytelling from international brands look more than impressive among other commercials and marketing campaigns. Fashion brands with their superb videos can be considered leaders of multimodal storytelling. Due to COVID-19 pandemic when physical contact with the clientele was minimized and communication shifted online brands and companies multiplied their activities in social media. They diversified their websites content and commissioned captivating videos for brand storytelling. Thus commercials requirements increased in terms of impressiveness, splendidness, and magnificence.

2. Theoretical background

The research is based on two perspective trends in modern linguistics and multidisciplinary studies—Multimodal Discourse Analysis and Narrative Studies. Narration has become a popular object of research in Modern Linguistics due to essential changes in narration practice, new techniques and technological innovations. Postmodernism with its celebration of decenterdness, disorientation, and fragmentation (Yefimenko, 2018; Crews, 1999) resulted into tremendous diversification of narrative, opening the gate for multimodal narration in the 21st century, and its multidisciplinary research.

Modern multimodal analysis is based on seminal works of Gunther Kress (Kress, 2010) and Theo van Leeuwen (Kress & van Leeuwen, 2001) and other scholars (Jewitt, 2009; Shevchenko, 2019). Naturally, multimodal discourse analysis is growing more popular in linguistics as communication is becoming more multimodal due to availability of gadgets, new technologies, multimodal potential of social media, and diverse platforms. Advertising discourse, international brands advertising, in particular, has been leading in implementing multimodality. Consequently, advertising discourse became the first object of detailed multimodal analysis (Karataieva, 2014). Later multimodal discourse analysis embraced corporate discourse (Vasyliuk, 2019; Kovalenko, 2018) as brands started using diverse mediums and communicating via social media. COVID-19 PSA (public service advertisements) turned out gripping samples of multimodality (Tsyliuryk, 2020). Social media potential and social networking contributed to multimodality of global communication. Shift to online communication during COVID-19 pandemic entailed increasing multimodality and, without doubt, propelled further research of multimodal discourse and multimodal storytelling.

As the shift to storytelling in advertising became quite evident some scholars summarized the advantages of the strategy and offered a scope of recommendations (Carter, n.d.; Chief Marketer, n.d.; Ledin & Machin, 2020; Waites, 2020). They claim 92% of consumers would prefer to get the information in the form of a story so storytelling through content marketing is one of the best strategies to engage consumers. Effective brand narrative can help to increase the value of the product or service by more than 20 times. Some researchers went further, into neuroscience and cognitology. They believe storytelling creates neuro-associations, therefore brand narrative has a neurological perspective as narrative, tales, and statistics blend in our memories (Carter, n.d.). Harvard University research shows storytelling helps to increase shared values: 55% of consumers who love a brand's story are willing to make a purchase, 75% of consumers expect brands to make a contribution to their well-being and quality of life (Chief Marketer, n.d.). Brand narrative in advertising can be rendered as intellectual emotional content (Kang, Sookyeong & Hubbard, 2020; Krysanova & Shevchenko, 2021), emotions it provokes are of paramount importance in decision making process. Brands began to invest heavily in storytelling during COVID-19 pandemic in the

attempt to keep and strengthen emotional connection with the consumers via more exciting content, brand narrative, and brand voice.

3. Results and discussion

COVID 19 pandemic had a dramatic impact on all economy sectors. During lockdowns, curfews and quarantine companies used their websites, social media accounts to inform their clients and promote their products and services. Due to global COVID-19 restrictions many fashion brands had to cancel their shows. As the word *pandemic* peppered the headlines of articles about fashion shows (*What Happened at New York's First Pandemic Fashion Show / Three standout fashion shows from a pandemic fashion week / What fashion week is really like during a pandemic / At London fashionweek designers grabble with a pandemic*) luxury brands started looking for new ways to implement ICT within their marketing strategies.

In summer 2020, fashion brands issued videos of full Fall-Winter 2021-2022 shows with models only (Holland, 2020). It became a must-have in endless COVID-19 pandemic. Noteworthy, some brands had similar experience in the remote past. For example, archives keep *Yves Saint Laurent's* video of 1960 collection (fig. 1) (Evelina Khromtchenko, 2020).

Fig. 1. Yves Saint Laurent 1960

Of course, elegance and exclusiveness are stunning though the video is not as multimodal as *Valentino* 2020 performance (fig. 2) in terms of visual effects, music, focus on correlation of clothes details and nature shapes (Stig, 2020).

Fig. 2. Valentino 2020

In autumn of 2020, in the attempt to keep business afloat and adapt to the crisis and new normality some brands arranged fashion shows without rich aristocracy, celebrities, glamorous fashion elite and fashionistas. Some fashion houses announced shows in empty theatres to observe strict sanitation norms like Armani, Fendi, Dolce & Gabbana, Etro and others did (*That prompted Armani to announce it would present its collection behind closed doors—a first in fashion history*) (Matera, 2020; Fashion Files, 2021) or moved their shows to the fields like JACQUEMUS with SS21 show "L'AMOUR" (fig. 3) (Vimeo, 2020).

Fig. 3. JACQUEMUS with SS21

Fashion shows became socially distanced and then…went digital. When fashion shows moved into virtual realm it became clear that they had some advantages for the public as everyone had a chance to be simultaneously in the first row and on one's sofa when the models catwalked on one's home screen. Statistics proved the audience favored digital fashion shows that might take place not twice a year but all year round. Quite unexpectedly the new format triggered the discussion about the end of physical fashion shows and catwalk. As distinguished guests of fashion shows like to be in the first row the catwalk is expected to reign in the post-pandemic world again (Adegeest, 2020). Luxury brands and even minor agents went further with their experiments bringing *'phygital'* shows as 3D designers began to mix two realities to focus on details as *Valentino* did in his 2020 show. Pragmatic and emotional impact of those fashion shows innovations was based on wow effect predetermined by their unusual format and adaptation to COVID-19 normality.

During the coronavirus pandemic, brands began to exploit actively and intensively diverse social media. Before that, brands positioned themselves in the Internet in quite different ways (Greco & De Cock, 2021). After 2010, luxury brands, for instance, *Hermès, Louis Vuitton, Chanel,* began to produce videos about the company history, traditions, and technologies. Due to the coronavirus pandemic communication within all discourse types and genres shifted online. Fashion brands had to offer exceptional promotion videos of their shows similar to movies, not to confine those shows to a catwalk in empty palaces or some famous historical places. Some luxury fashion brands selected storytelling as a major strategy for the videos as through their history humans were buying goods… and stories behind them.

Some years ago, *Hermès* offered a new strategy—*The Story Behind*—for new silk scarf designs. The design might be not brand new (for example, *Le Timbailer Scarf* was designed in 1961) but its advertising fits the storytelling strategy. One of the first cases of implementing the strategy was the *scarf* depicting *The Berlin carriage*—one of the great masterpieces of the Musée

de la Voiture's Board of Friends (including Mr. Hermès himself) and French National Collection. Now *The Story Behind* is offered for every scarf (fig.4, 5) in the official website:

Fig. 4. Le Timbalier scarf 90

Fig. 5. Le Timbalier scarf 90 OrangeKakiGris

The story behind

Until the end of the Second Empire, the role of the timpanist was to provide the drum beat for French cavalry regiments. The drummer in full dress featured in the center of this scarf, designed in 1961 by Marie-Françoise Héron, plays his instrument with panache. The royal coat of arms with two interlaced L's seen on his drum evokes the 18th century. The horse, too, is exuberantly dressed. The ceremonial saddle and bridle, like the surround, are ornamented with sumptuous decorative trimmings: lanyards, braids, fringes and twisted cords, not forgetting cartisanes—wooden discs adorned with silver, gold or silk threads. (Hermès Paris, 2021b)

Unique object of historic value, some historical episode or prestigious event as inspiration for the scarf design emphasize civilization continuity, eternal esthetic principles, promote the feeling of belonging to global culture heritage wrapped in exclusive beauty, trigger and strengthen emotional connection with the brand. Lately storytelling as a marketing strategy was used by Hermès to visualize the history of the brand in *L'Epopeed'Herm*ès *shawl* with the story (fig. 6, 7) about the fashion house:

Fig. 6. L'Epopeed'Hermes shawl 140

Fig. 7. Shawl in cashmere and silk with hand-rolled edges

The story behind

Six generations of the same family have written the story of Hermès, which is built around encounters and nourished by innovations. The seventh generation continues to uphold its founding spirit of boldness and elegance, while looking firmly to the future. Designer Jan Bajtlik composed a game of snakes and ladders illustrating this rich adventure, which began in 1837 when Thierry Hermès established his harness-making and saddlery business in Paris.

The founder, placed at the center of this joyous carnival, is surrounded by characters who have marked the history of the house. Charles-Émile Hermès, who in 1880 set up the family saddlery at 24 Faubourg Saint-Honoré, rides his rocking horse with childlike joy, while, further on, a spaceship launches on a mission to undiscovered planets, echoing the house's ongoing quest for new horizons. (Hermès Paris, 2021a)

Concise texts of stories balance visual components of advertising and contribute to the atmosphere of luxury, style and elegance the website creates.

CHANEL initiated more noticeable projects in the official website to make brand voice more audible. In her lifetime, Gabrielle Chanel was an expert of multimodal marketing using colors, symbols, geometrical shapes to create exclusive outfits, installing numerous mirrors in her fashion house to exert the magical effect on the clients. Karl Lagerfeld, employed to revive of 'near-dead brand' in the 1980s did a lot for CHANEL, multimodal marketing and brand narrative. Since 2010 the House of Chanel is among world leaders in multimodal storytelling in advertising and marketing. Karl Lagerfeld directed spectacular fashion shows millions of people admired worldwide. To celebrate the centennial of the brand, close to 2013 CHANEL released a number of biopics on Coco Chanel which were imagined, written and directed by Karl Lagerfeld and started 'writing' the online book *Inside Chanel*—the brilliant sample of multimodal and multisemiotic storytelling.

The black and white movie *Once Upon A Time...* starring Keira Nightley was designed in 2013 to mark 100 years of Chanel Fashion Empire (Chanel, 2013). The first line of a fairy tale text which makes it recognizable as a genre was selected as a title to show Cinderella's type metamorphosis of Gabrielle Chanel. The story is settled in 1913 in provincial France but all characters (with minor exceptions) speak English. Gabriel opens her first shop and sells elegant hats but the ideas about tweed jackets for ladies and new hairstyles are in the air.

Fairy tale plots are used in other films with storytelling as a strategy, for example, *The Tale of a Fairy,* the 21st century re-interpretation of human relationships (Lagerfeld, 2011, 25:37). *Reincarnation* (2014) is another fairy tale based on mixing of Cinderella image and the legendary image of Empress Elizabeth of Austria, Sisi (Lagerfeld, 2014, 7:47). The girl employed to clean rooms in a luxurious hotel imagines she is Sisi. Against the background of the official portraits of the Emperor and Empress she is dancing with the bellboy who behaves like Emperor Franz Joseph…until the clock strikes twelve. History and fairy-tale mingle with imagination and reality when Gabrielle Chanel in her iconic jacket and Karl Lagerfeld appear in the hotel. Some biopics premiered presentation of new CHANEL collections and might be considered a significant contribution to CHANEL advertising campaign. *Reincarnation* proves that any narration is a story with some historical background.

Online digital book *Inside Chanel* (Levero, 2020) is a perfect example of retrospective multisemiotic storytelling. One can trace back the history and evolution of the brand, Coco Chanel's lifeline, and her hobbies, sources of inspiration for the collections, outfits and perfume. Now the virtual book *Inside Chanel* comprises 32 chapters accessible in the official website and YouTube. Every chapter ends with the phrase *To be continued…* thus opens unlimited perspective. Every chapter is a multimodal story about a facet of Coco Chanel's talent, about the phenomena, advance of science and technologies, facts, events, personalities she used as inspiration, re-interpreted in her collections and shows. Every chapter glorifies Coco Chanel who revolutionized the world of fashion. 2-4-minute videos are superb samples of remarkable creativity within multimodal and multisemiotic approach, with dynamic and exquisite play of colors, characters, fonts, geometrical shapes, nature forms, and technologic innovations, kaleidoscope of arts, media and modes. Every chapter is a dynamic and fascinating story visualizing Chanel's experiments and achievements with concise and information saturated narration that leaves any viewer astonished. The correlation of verbal information and other modes is balanced as narrative is essential for every video though in

Chapter 5 *Marilyn and No5* the focus is on the documentary and retro and the verbal part is reduced to a couple of the actress's original remarks.

In Chapter 32, dedicated to the centennial of CHANEL No5, the brand looks back at the 100-year-history of the iconic perfume presented in 1921. This chapter is the story of turning a new item into a global symbol, the story about the role of the sign in the society. The legend of the perfume absorbed famous art trends, artistic innovations, incorporated successfully into the changing social and cultural landscape. Celebrities (Marilyn Monroe, Catherine Deneuve, Nicole Kidman, Brad Pitt and many others) changed one another as the brand ambassadors and megainfluencers contributing to the legend. Chapter 32 is a unique sample of multimodality, of intertextuality and interdiscursivity as it appeals to previous chapters and stories.

Mercedes-Benz made an attempt to join the historical narrative too and implemented storytelling in videos about Bertha Benz (Mercedes-Benz USA**,** 2018); Mercedes-Benz, 2019). In line with the legend, 4 August 1888 Bertha became the first female driver when she went on the first long-distance (100 km) journey in the concept car. Though many years later Bertha Benz claimed her son was driving the vehicle that day the episode triggered a number of visualizations including full-fledged movie *Carl & Bertha* (Horyna et al., 2011, 1:29:58). In 2018 Mercedes-Benz launched black and white silent movie to remind that once nobody believed there was a car on the road, there was a woman behind the wheel: "*She forged the road ahead to pave it for us all. She drove more than a car*". The 2019 color video is a new story about the brand, re-interpretation of the same historic trip (Mercedes-Benz, 2019). It is a brief historical movie with short dialogues in English though the scene is settled in provincial Germany in 1888. Texts and dialogues in English in these historical videos prove the movies are shot for international audience in the era of global English. For a small curious girl in the village, within a couple of hours Bertha's image transformed from a witch to a brave and resourceful woman: "*She believed in more than a car*" (Mercedes-Benz USA, 2018). The story is not about the automobile and the brand history only. It is more about the emancipation and empowerment of women, the inspiring example an outstanding woman can set, about strong women who support their husbands in great projects and innovations. The 2019 video is an indirect story-like argument in favor of the well-known idiom *Behind every successful man, there is a strong woman*. Repetition of the cluster *more than a car* in black and white and color movies unites these two narrative ads and stresses the significance of the automobile invention and brand achievements.

Since 2011 Mercedes-Benz has accumulated a number of memorable samples of storytelling encompassing commercials based on stories of various genres. *Apparition,* the romantic fairy tale (Highway Star Mercedes-Benz, 2013) makes obvious reference to a fairy with three wishes she might grant, the wishes which are quite often ridiculous. The video has another version—business-like, macho and extremely rational—which breaks the charm and the enigma of the fairy. In Christmas Eve fairy tale, Goose survives thanks to Mercedes despite of all Christmas Feast traditions popularized in literature. *Super Bowl* commercial (Wall Street Journal, 2015) is an animated fable where ultramodern Mercedes get mixed with Aesop's fable characters, famous Hare and Tortoise. In line with the fable the latter managed to outperform fast Hare … driving Mercedes. *Decision* is a modern story with Michael Schumacher and Nico Rosberg, famous Mercedes-Benz pilots, starring (Motor1, 2011). During the accidental encounter with super pilots on the road, the pregnant woman in labor gets astonished and forgets about physical pain while arguing with her husband and selecting the best pilot out of the two. Positive emotions suppress pain and fear and establish emotional connection with the brand.

In COVID-19 era, other companies produced some storytelling masterpieces. LE CHÂTEAU DU TAROT was described as a *lookbook* of the new collection, interpretation of medieval costume. Exclusiveness and luxury, superb imagination and unique design connect all these stories into a narrative of DIOR new collection (Christian Dior, 2021).

DIOR offered *Le Mythe Dior* based on temptation strategy wrapped in a story. The 14-minute film (Christiane Dior, 2020) begins in a fashion house where designers and tailors are making exclusive dresses for miniature tailor's dummies. But the film is mostly a fairy tale about an idyllic forest inhabited by elves and forest spirits where two young men in old-fashioned pageboy uniforms appear with the box full of those tailors' dummies draped in luxurious outfits. The mythical forest inhabitants are seduced by unique textile and design and get clothed in DIOR. Communication is minimized, it is non-verbal but the plot and the message are clear—DIOR can offer insurpassable collections on any occasion to any personality. Noteworthy, puppets were used as tailor's dummies by MOSCHINO, another famous fashion house in Spring Summer 2021 marionette fashion show video (Moschino, 2021b). Some puppets are copies of the regular guests at fashion shows, for example, Anna Wintour. The designer appears in paper crown and the T-short "*I DO NOT SPEAK ITALIAN BUT I DO SPEAK MOSCHINO*". The inscription is more than a brand voice; it is the brand language, an example of fashionspeak, fashion discourse. It reminds about famous works of Rolan Barthes on fashion as a semiotic system.

Jungle Red, another 2021 Moschino video of FW 2021/22 with multiple semiotic resources (Mochino, 2021a), is staged at several locations (the countryside, city, the jungle, museum, theatre) (fig. 8).

Fig. 8. *Jungle Red* by Mochino (5:52)

It is inspired by old Hollywood movie *Women* and directed by Jeremy Scott. Maye Musk, Elon Musk's mother, makes an introduction to a new part of the show. Dita von Teese as one of the 36 distinguished top models puts full provocative stop to the fashion show. In the theater models acting as spectators observe social distance in the parterre in line with COVID-19 requirements and then catwalk along the passage (fig. 9).

Fig. 9. *Jungle Red* by Mochino (9:14)

The outfits and accessories fit the environment at different locations and look absolutely glamorous in the theatre. *Jungle Red* as a digital fashion show differs completely from the previous MOSCHINO puppet show making brand voice amazing and unanticipating.

4. Conclusion

Analysing new approaches to marketing in fashion industry, one can draw analogy with safety videos of the world best airlines (Belova, 2016). Safety videos became perfect examples of infotainment, a marketing innovation, an attractive branding instrument. *New safety instructions* (Air France, 2021) prove the videos turned out effective in terms of marketing. Videos the international companies shot within marketing strategies attract attention due to stories they tell and, thus, contribute to the legend and the image of the brand. COVID-19 opened new opportunities for fashion designers in terms of their collections presentation, new format of fashion shows. Fashion houses produced masterpieces and paved the way for multimodal marketing and multimodal storytelling.

Multimodality is expanding in modern world and conquering new fields and genres. Multimodality becomes a challenge in marketing and communication and a must-have in terms of skills for future-proof citizens. Undoubtedly, multimodal communication will provide new absorbing and glamorous data for sophisticated linguistic and multisemiotic analysis which will contribute to Multimodality Theory.

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VERBAL, VISUAL, AND VERBAL-VISUAL PUNS IN TRANSLAION: COGNITIVE MULTIMODAL ANALYSIS

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ABSTRACT

This paper presents results of cognitive multimodal analysis of English to Ukrainian and English to Russian translations of verbal, visual and verbal-visual puns found in the American animated tragicomedy sitcom "BoJack Horseman". We have found that translation of verbal puns presupposes overcoming constraints caused by linguacultural specificity of the pun-producing source-text linguistic expressions (idioms and/or allusions). Translation of visual puns entails constructing an illuminating verbal context, which facilitates interpretation of the images. Translation of verbal-visual puns, both those in which the incongruous conceptual structures are cued verbally, and the image dubs the text, and those in which one of the incongruent structures is cued verbally and the other is triggered visually, demands reconciling the image with the text on top of coping with linguacultural specificity. We have revealed that to render the analyzed puns the translators resort to three basic translation procedures: retention, reduction, and replacement. Literal translation resulting in retention of a pun leads to foreignization of the target text unless the recipients can be expected to infer the pun due to the impact of cultural globalization. In all analyzed cases, translators failed to retain pun meanings cued by the image. Reduction and replacement result in complete (causing a loss of a pun) compulsory (imposed by linguacultural constraints) domestication. Reduction instantiates as choosing a target-language expression that cues only one of the two incongruent conceptual structures engaged in a pun and replacement presupposes using a target-language expression that compensates for the loss of a pun by creating a different humorous stimulus. In a multimodal/multimedial context, a target-text verbal expression can be replaced by a verbal-visual one.

Keywords: cognitive translation analysis, domestication, foreignization, verbal pun, verbal-visual pun, visual pun.

Л. Коваленко, А. Мартинюк. Вербальні, візуальні та вербально-візуальні каламбури в перекладі: когнітивний мультимодальний аналіз. У статті викладено результати когнітивного мультимодального аналізу англо-українських та англо-російських перекладів вербальних, візуальних та вербально-візуальних каламбурів з американського мультиплікаційного трагікомічного сіткому "Кінь БоДжек". Встановлено, що переклад вербальних каламбурів передбачає подолання проблеми, спричиненої лінгвокультурною специфікою висловів (ідіом та алюзій), що створюють каламбури у джерельному тексті. Передача візуальних каламбурів вимагає створення оптимального мовного контексту, який би полегшував інтерпретацію візуальних образів. Переклад вербально-візуальних каламбурів, як тих, де інконгруентні концептуальні структури активуються вербально, а зображення дублює текст, так і тих, де одна з інконгруентних структур активується вербально, а друга візуально, окрім подолання труднощів, пов'язаних із лінгвокультурною специфікою тексту, вимагає узгодження змісту тексту із зображенням.

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З'ясовано, що для перекладу аналізованих каламбурів застосовуються три базових перекладацьких процедури: відтворення, редукція і заміна. Дослівний переклад з метою відтворення каламбуру сприяє очуженню тексту перекладу за винятком випадків, де можна очікувати, що реципієнти зможуть інтерпретувати каламбур, дякуючи культурній глобалізації. У всіх проаналізованих випадках перекладачам не вдалося відтворити каламбури, сконструйовані за участі візуального модусу. Редукція і заміна каламбуру слугують повному (каламбур втрачається) і примусовому (перекладацьке рішення диктується лінгвокультурною специфікою) одомашненню. Редукція передбачає використання перекладачем вислову, який активує лише одну з інконгруентних концептуальних структур, задіяних у створенні оригінального каламбуру. Заміна пов'язана із використанням вислову, який компенсує втрату каламбуру за рахунок створення іншого гумористичного стимулу. У мультимодальному/ мультимедійному контексті вербальний засіб створення гумористичного стимулу в оригіналі може бути заміненим на вербально-візуальний у перекладі.

Ключові слова: вербальний каламбур, вербально-візуальний каламбур, візуальний каламбур, когнітивний перекладацький аналіз, одомашнення, очуження,

Л. Коваленко, А. Мартынюк. Вербальные, визуальные и вербально-визуальные каламбуры в переводе: когнитивный мультимодальный анализ. В статье изложены результаты когнитивного мультимодального анализа англо-украинских и англо-русских переводов вербальных, визуальных и вербально-визуальных каламбуров из американского мультипликационного трагикомического ситкома "Конь БоДжек". Установлено, что перевод вербальных каламбуров требует решения проблемы лингвокультурной специфики языковых выражений (идиом и аллюзий), создающих каламбуры в оригинальном тексте. Передача визуальных каламбуров требует создания оптимального языкового контекста, облегчающего интерпретацию визуальных образов. Перевод вербально-визуальных каламбуров, как тех, где инконгруэнтные концептуальные структуры активируются вербально, а изображение дублирует текст, так и тех, где одна из инконгруэнтных структур активируется вербально, а другая – визуально, помимо решения трудностей, связанных с лингвокультурной спецификой текста, требует согласования текста и изображения. Выявлено, что для перевода анализируемых каламбуров используются три переводческие процедуры: воспроизведение, редукция и замена. Дословный перевод с целью воспроизведения каламбура способствует отчуждению текста перевода за исключением случаев, где можно ожидать, что реципиенты интерпретируют каламбур благодаря культурной глобализации. Во всех анализируемых случаях переводчикам не удалось воспроизвести каламбуры, сконструированные при участии визуального модуса. Редукция и замена каламбура приводят к полному (оригинальный каламбур утрачивается) принудительному (продиктованному лингвокультурной спецификой) одомашниванию. Редукция связана с выбором языкового выражения, активирующего только одну из инконгруэнтных структур, участвующих в создании оригинального каламбура. Замена предусматривает выбор языкового выражения, компенсирующего потерю каламбура за счет создания другого юмористического стимула. В мультимодальном/мультимедийном контексте оригинальное вербальное средство создания юмористического стимула может быть заменено вербально-визуальным средством в переводе.

Ключевые слова: вербальный каламбур, вербально-визуальный каламбур, визуальный каламбур, когнитивный переводческий анализ, одомашнивание, отчуждение.

1. Introduction

Growing awareness of the fact that making sense of the world involves different semiotic resources embodied in our sensory-motor capacities as well as embedded in socially and culturally constructed contexts has boosted a rise of multimodal social semiotics (Halliday, 1978, 1985; Hodge & Kress, 1988; Forceville, 1996; Kress & Leeuwen, 1996, 2001; Jewitt, 2009; Kress, 2010; Bezemer & Kress, 2015; Jewitt, Bezemer & O'Halloran, 2016) at the turn of the 20th and 21st centuries. This trend has been caught up by Ukrainian scholars (Vorobyova, 2017; Marina, 2017; Martynyuk & Meleshchenko, 2019; Morozova, 2017; Krysanova & Shevchenko, 2021).

Within the framework of multimodal social semiotics, **multimodality** is seen as interaction of several socially and culturally shaped semiotic resources called modes in making meaning in

communication and a **mode** is explained as "a sign system interpretable because of a specific perception process" (Forceville, 2009, p. 22).

In its turn, multimodal social semiotics has contributed to the emergence of multimodal translation studies (Boria & Tomalin, 2020, pp. 12-14). Sharing with multimodal social semiotics its key theoretical stance that language existing in the modes of speech and writing is just one of the possible semiotic resources of social-cultural interaction along with gesture, image, and sound, multimodal translation theorists look for the new terms to denote meaning transfer across different modes and within the same mode (Kress, 2010; Kaindl, 2013).

Another shared assumption is that in human interaction the relation between the form and meaning of a linguistic sign is never entirely arbitrary (Kress, 2010), contrary to Saussure's belief. It is so because in face-to-face communication, which is the most natural instantiation of human interaction, the meaning of words cannot be interpreted separately from the meaning of the natural signs (gesture, face expression, intonation, pose). Neither can it be separated from the awareness of the socially and culturally structured situational context, multimodal environment of a communicative act, and the activated encyclopaedic knowledge about the entities the words of the communicants are referring to.

Multimodal translation research is rather multifaceted. Some authors explore "intersemiotic" (in Jakobson's (1959) terms) / 'intermodal' (in Kaindl's (2013) interpretation) / trans- or crossmedial (in Torop's (2019) framework) translation of meaning between text and music (Minors, 2013), text and film / play / comic book / scientific article / oral presentation (Torop, 2019), film and music (Lukianova & Ilchenko, 2019), film and pictorial image / music (Lukianova & Martynyuk, 2021).

Others investigate translating multimodal/multimedial texts of specific genres like comics (Kaindl, 2004; Borodo, 2015; Zanettin, 2008), advertisements (Pan, 2015), and technical papers (Ketola, 2016). Especially extensive is audiovisual translation research focusing mostly on films (Martínez-Sierra, 2005; O'Sullivan, & Cornu, 2019; Perez-Gonzales, 2014). Some of the audiovisual translation studies focus on verbal puns in animated films (see, for example, Aleksandrova, 2020). Yet, very few papers (Kaźmierczak, 2017; Luque, 2010) have investigated how the affordances of different modes, specifically the verbal and the visual, contribute to meaning making in translation of puns. Moreover, to our best knowledge there have been no papers studying the impact of the interface between the visual and verbal semiotic modes on translation of puns with analytical tools of cognitive linguistics, which opens new perspectives of translation analysis.

This paper bridges this gap at least partially aiming to combine methodology of cognitive linguistics and multimodal translation studies to reveal translation procedures and translation strategies employed to render verbal, visual and verbal-visual puns found in the American animated tragicomedy sitcom "BoJack Horseman" into Ukrainian and Russian.

2. Methodological design

Our sample includes 30 puns (verbal, visual, and verbal-visual) extracted manually from the American animated tragicomedy sitcom "BoJack Horseman" (Bob-Waksberg, 2014-2016) and their translations into Ukrainian (Simpsonsua.tv., 2014-2016) and Russian (Nevafilm, 2014-2016; Newstudio, 2014-2016). "BoJack Horseman" is a metaphoric allusion to Hollywood (changed to Holliwoo after the D is stolen from the sign) representing an alternative world where humans live side by side with anthropomorphic animals. The show won a number of awards for its realistic take on addiction, depression, trauma, self-destructive behaviour, sexism, racism, sexuality, and other adjacent problems. Its main character is an anthropomorphic horse named BoJack Horseman, a washed-up star of a 1990s sitcom who is eager to return his celebrity status but presently has to cope with depression and alcoholism.

To handle the sample we employ the following procedure:

1. Describe the semiotic structure of a source-text pun, reveal the modes that are employed to construct it, and disclose conceptual structures triggered by the recourses of these modes.

To fulfil this task we combine analytical tools of cognitive linguistics and multimodal semiotics. We proceed from the assumption that at the conceptual level, a **pun** like any other instance of humour presupposes simultaneous activation of incongruous conceptual structures (Koestler 1964; Suls, 1972; McGhee, 1979; Raskin, 1985; Attardo & Raskin, 1991) that results in producing a humorous stimulus.

Like Staley and Derks (1995), we differentiate between *humorousness* as a theoretical capacity of a perceptual stimulus to induce a humorous response and *funniness* as subjective appreciation of humour by individuals that is affected by motivational, emotional and situational factors (Martynyuk, 2017).

In a **verbal pun**, the incongruent conceptual structures creating a humorous stimulus are activated by "words with similar or identical sounds but with different meanings" (LD, n.d.) due to homophony, polysemy, homonymy, or paronymy. A good example is a parodic name of Brad Pitt coined in "BoJack Horseman" – *Bread Poot. Bread* (a homonym of the name of "food made of flour, water, and yeast mixed together and baked" (OL, n.d.)) associates with *Brad* on the basis of paronymy, while *Poot*, which literally means, "an act of breaking wind" (ibid.) and metonymically refers to a doer of such an action, in this purposely created linguistic context associates with *Pitt*. It is important to stress that Brad Pitt is featured in the sitcom as a human being, and his pictorial image is not involved in constructing the pun.

In a **visual pun,** incongruent structures are activated by pictorial images. For example, Hollywood actors *Matthew Fox* and *Scott Wolf* appear together on the stage at the "Animal's Choice Awards" ceremony (a parodic allusion to the "People's Choice Awards") as anthropomorphic animals: Fox is featured as a wolf and Wolf – as a fox. A humorous stimulus created by the incompatibility of the images and the literary meaning of the actors' names is enhanced by the fact that there is something wolfish in the appearance of Matthew Fox and some features remind of a fox in the appearance of Scott Wolf. Thus, incongruence is created visually while the verbal mode plays a supportive role.

In a **verbal-visual pun,** incongruence is cued by the affordances of both the verbal and the visual modes. For example, the pun name *Quentin Tarantulino* is supported by a pictorial image of Quentin Tarantino as an anthropomorphic tarantula. The relatively rare and easily recognizable name *Quentin* builds the intended expectations and *Tarantulino* that comes next associates with both *Tarantino* and *tarantula* which is "a very large hairy spider found chiefly in tropical and subtropical America, some kinds of which are able to catch small lizards, frogs, and birds" (OL, n.d.).

The pictorial image of Quentin Tarantino as an anthropomorphic tarantula, like any other image of an anthropomorphic animal including that of the main character BoJack Horseman, functions as a visual metaphor. Within the framework of cognitive linguistics, **metaphor** is defined as understanding and experiencing one conceptual structure (the target domain/concept) in terms of another conceptual structure (the source domain/concept) (Kövecses, 2002, p. 6; Lakoff, 1993, p. 210). In a **verbal metaphor**, both domains are cued verbally (implicitly or explicitly). In a **visual metaphor**, metaphoric target and source are either "pictorially represented" (Forceville, 1996, p. 163) or one is depicted and the other is "unambiguously suggested by the pictorial context" (ibid.). In Forceville's terms, anthropomorphic animals of the sitcom are visual metaphors of a **hybrid** type (2002, p. 217) where the target and the source have been physically integrated. One can recognize both but cannot "disentangle" them; they form a single gestalt. In visual metaphors functioning in "BoJack Horseman" the target and source are integrated in one gestalt image of an anthropomorphic animal.

2. Determine whether the translation can potentially cue the same conceptual structures as the original and, consequently, whether a source-text pun is reproduced or lost. To reach the goal we use analytical tools of cognitive translation analysis developed in cognitive metaphor translation studies, specifically, a list of translation procedures that we worked out based on previous

classifications (Shuttleworth, 2017; Kovalenko & Martynyuk, 2018) and adapted to the specificity of pun as translation material and to the purposes of the present analysis.

We based our classification on the verbal mode since images are beyond translators' reach; they remain unchanged in the source and target multimodal/multimedial texts. At the same time we take into consideration that in case of verbal-visual puns the translator's choice of a verbal expression is influenced by the image.

We have registered such translation procedures as retention, replacement, reduction and explanation. **Retention** is understood as rendering a pun-producing source-text linguistic expression with a target-text one that cues the same conceptual structures as the source-text one and reproduces the pun (example 1). **Reduction** is addressed as using a target-text expression that triggers only one of the two conceptual structures engaged in a pun (examples 2, 7, 8, 9, 12). **Replacement** is seen as substitution of the pun-producing source-text linguistic expression with a target text one that rests on a different conceptual structure (example 3, 10, 11). Replacement results in losing the original pun and compensating for it with an expression capable of creating a humorous stimulus (see example 3 where a verbal pun is compensated by a verbal-visual simile). Retention and reduction can be combined with implicit **explanation** of a pun-producing source-text linguistic expression that does not recruit conceptual structures different from the source-text ones (examples 1, 2).

3. Decide which strategy is used. In doing it, we are guided by the following assumptions. **Foreignization** takes place if a translator chooses to retain a linguistic expression that is based on culturally specific conceptual structure, foreign to the target culture. **Domestication** presupposes adaptation via reduction, replacement, or/and explanation of a source-text linguistic expression. Domestication can be **compulsory** if a translator is constrained by cultural specificity or **optional** if a translator is not constrained by cultural specificity; **complete** if the adaptation results in substitution or loss of conceptual structure, or **partial** if the adaptation involves explanation that does not lead to the substitution or loss of conceptual structure.

3. Research outcomes

Verbal puns have always been one of the most problematic translation material since they are mostly cued by linguistic expressions (idioms, or allusions) that rest on culturally specific conceptual structures. The verbal pun chosen for the illustration comes from a conversation between BoJack's former sitcom rival, Mr. Peanutbutter, featured as an energetic and cheerful yellow Labrador Retriever with some financial resources, and Mr. Peanutbutter's financial adviser. Seeing that Mr. Peanutbutter has nearly brought his company to bankruptcy due to extensive expenditure, the financial adviser utters: *This company is more **in the red** than **Carrie on prom night*** (Bob-Waksberg, 2014-2016).

Fig. 1. A verbal pun in multimodal context

Mentioning Carrie on prom night alludes to the main character of Stephen King's first published horror novel "Carrie" (released in 1974). Carrie was dumped with pig blood by her hateful classmates at the moment of her coronation as the prom queen. Drenched in blood she looked as if she were painted red. Thus, in the given linguistic context the idiom *to be in the red* is meant to trigger not only its idiomatic conventional meaning ("owe money to the bank" (CD, n.d.)) known to advanced English-speakers across cultures, but also its literal meaning "to be covered with red paint", triggered by the allusion. The allusive meaning is transparent to the average American due to popularity of the novel and its numerous adaptations: a 1976 feature film, its 1999 sequel, 2002 television film, and 2013 remake of the 1976 film. Activated simultaneously these two meanings recruit incompatible conceptual structures from two different domains of human experience – BANKING (RED COLOUR OF DEBT) and APPEARANCE (RED COLOUR OF DRESS/BODY), and this simultaneous activation creates a verbal pun based on polysemy of the linguistic expression "to be in the red" that triggers its literal/allusive and figurative idiomatic meanings.

The three dubbed versions of "BoJack Horseman" offer the following translation solutions:

(1) *Рахунки компанії червоніші ніж Керрі на випускному. [Rakhunky kompanii chervonishi nizh Kerri na vypusknomu].* (Simpsonsua.tv., 2014-2016)
(2) *На расходы вашей компании красных чернил не напасешься. [Na rashodyi vashey kompanii krasnyih chernil ne napaseshsya].* (Nevafilm, 2014-2016)
(3) *У компании долгов больше, чем у вас шерстинок на груди. [U kompanii dolgov bolshe, chem u vas sherstinok na grudi].* (Newstudio, 2014-2016)

The Ukrainian version that literally reads "Accounts of the company are redder than Carrie at the prom" *retains* both meanings – the idiomatic and the literal/allusive and in this way reconstructs the original verbal pun giving the Ukrainian recipients a chance to infer the incompatible meanings constructed in the original.

Deciding what strategy is used we do not qualify this literal translation as foreignization since the allusion does not seem to possess any linguacultural specificity. We believe that due to cultural globalisation and more specifically, massive American contribution into Ukrainian entertainment industry, easy access to American dubbed films in the Internet, and, finally, great popularity of Steven King in Ukraine, Ukrainian recipients are most likely to understand the allusion. Especially those intellectuals who would choose to entertain watching "BoJack Horseman" that is far more

sophisticated than a usual sitcom since it raises many hot-button sociopolitical and psychological issues and is deeply rooted into modern American culture.

As to the translation of the idiom, we qualify it as *partial optional domestication* because the translator employs implicit explanation of the idiomatic meaning adding the word *рахунки [accounts]* that activates the BANKING domain. Given this prompt, Ukrainian recipients do not have any difficulty in getting the idea because marking overdraws in bank accounts in red colour is universal banking practice. Domestication is *optional* because the translator is not constrained by the cultural specificity of the original and *partial* because it does not involve a change that leads to activation of a different / culturally specific conceptual structure.

"Nevafilm" manages to reconstruct the idiomatic meaning ("No matter how much red ink you have it is not enough for expenses of your company") but lose the allusion and with it – the pun. Omitting the allusion should be qualified as a case of *reduction* that leads to *complete compulsory domestication*: the translator decides not to reproduce the allusion probably assessing it as culturally specific and anticipating that Russian recipients will not be able to infer it. As to the idiom, similar to the Ukrainian version, the original is *partially domesticated* via implicit *explanation*: the translator adds the word *расходы [expenses]*, which cues the BANKING domain.

"Newstudio" loses both the idiom and the allusion but compensates the loss by exploiting the affordances of the visual mode, specifically, the anthropomorphic image of Mr. Peanutbutter as a Labrador Retriever, to create a **verbal-visual simile** that compares the number of company debts to the number of hairs on the chest of the company owner. The translation literally reads, "The company has more debts than you have hairs on your chest". A humorous stimulus is produced by activating incongruent conceptual structures: QUANTITY OF DEBTS (BANKING ACCOUNTS) and QUANTITY OF HAIRS (ANIMAL'S HIDE). The source structure is cued both by the text and by the image and the image dubs/illustrates the information cued by the text. The case is qualified as *replacement* that results in *compete compulsory domestication*: the translator omits the original linguistic expression assessing it as culturally specific and employs compensation that activates conceptual structures different from those cued by the original.

Visual puns do not normally entail any difficulties for translators since in their case the incongruent conceptual structures producing a humorous stimulus are cued by the visual resources (pictorial images, and/or nonverbal behaviour) that remain unchanged in translation. However, speech plays its supportive role drawing attention to the image and facilitating its interpretation by putting the image into an "illuminating" context. Though the verbal mode does not take part in creating a visual pun, it builds a narrative context that makes it possible. Thus, it is important to translate the text retaining all the necessary senses that contribute to interpretation of a visual pun.

One such visual pun is created in the episode where BoJack Horseman, trying to cope with depression, escapes from "Hollywoo" to the old family summerhouse, which is as badly in need of repair as its owner. His anthropomorphic dragonfly-neighbour expresses a wish to help him restore the family property. Standing on the porch of the summerhouse side by side with BoJack Horseman the neighbour remarks *Hasn't got much use in the last 25 years, except for the termites* (Bob-Waksberg, 2014-2016). Then he looks at the far side of the summerhouse and the camera follows his look showing two anthropomorphic termite-neighbours in the act of literally gnawing at the house. On hearing the dragonfly's shout *Get on out of here, Bobby and Susan! I saw you gnawin'!* (ibid.) they get embarrassed or/and slightly frightened and run away holding hands.

Fig. 2. A visual pun in multimodal context

The image of the anthropomorphic termite-neighbours gnawing at the summerhouse is a **hybrid visual metaphor** that produces a humorous stimulus and in this way creates a visual pun. The source domain is cued by the expected image of termites who are ruining the house that has been uninhabited for 25 years and the target domain is triggered by the unexpected image of neighbours who are caught in the act of loitering the property that has been left unattended.

The examples below represent the three versions of translation:

(4) *Але за останні 25 років тут були лише терміти… Ідіть геть звідси, Боббі та С'юзен, я бачу, що ви гризете! [Ale za ostanni 25 rokiv tut buly lyshe termity… Idit het zvidsy, Bobbi ta Siuzen, ya bachu, shcho vy hryzete!].* (Simpsonsua.tv., 2014-2016)

(5) *Последние 25 лет он пустовал, тут термиты развелись… Пошли вон отсюда, Бобби и Сьюзан, я вас видел! [Poslednie 25 let on pustoval, tut termityi razvelis… Poshli von otsyuda, Bobbi i Syuzan, ya vas videl!].* (Nevafilm, 2014-2016)

(6) *Последние лет 25 этим домом пользуются только термиты. Проваливайте, Бобби и Сьюзен, я видел, как вы грызете! [Poslednie let 25 etim domom polzuyutsya tolko termityi. Provalivayte, Bobbi i Syuzen, ya videl, kak vyi gryizete!].* (Newstudio, 2014-2016)

The original text does not bear any cultural specificity, so translation strategies cannot be discussed in terms of domestication or foreignization. The Ukrainian version seems the most accurate since it makes use of the verb *були [there have been]* that allows both human and animal agents who breed and live in the house or come and go. Thus, such a translation contributes to activation of both the target and the source conceptual structures involved in the visual pun. "Newstudio" employs the verb *пользуються [use]* that implies a human agent. "Nevafilm" engages the verb *развелись [have been breeding]* that is used in reference to the termites who live and breed in the house but leaves out the neighbours who come to loiter and go away.

Verbal-visual puns cause even more translation problems than verbal puns since on top of the difficulty that might result from the cultural specificity of conceptual structures behind the linguistic expressions translators are faced with the necessity to reconcile the text with the image.

The analysed verbal-visual puns reveal two types of text-image interface:

1) both incongruous conceptual structures engaged in a pun are cued verbally; the image supports the text;

2) one of the incongruent conceptual structures engaged in a pun is cued verbally and the other is triggered visually, by the image.

In the first verbal-visual pun to be analysed the image supports the text. A waitress, featured as an anthropomorphic cow, brings the check with the words, *"Here's the check. And this cow likes getting tipped"* (Bob-Waksberg, 2014-2016).

At first sight the utterance *And this cow likes getting tipped* does not build any pun, as its meaning is quite transparent: the waitress is hinting that she would like to be given some money to be thanked for her service. However, "to tip" has another meaning that is actualized in the expression "cow-tipping" that refers to "a semi-sporting event involving the pushing over of bovine livestock. The origins of this sport are unknown and there are few set rules. The aim of the game is for a small team of "tippers" (often numbering from 3-10) to successfully sneak up on a cow, without detection, and push over or "tip" said cow until it is laying completely horizontal on the ground. The tippers then flee the field…" (UD, n.d.). Thus, the utterance constructs a pun built on the polysemy of the verb "to tip". One meaning that first comes to mind recruits conceptual structures of the RESTORANT SERVICE domain and the other, less evident, triggers conceptual structures of the SEMI-SPORTING EVENT domain. Both meanings are cued by the interaction of the text and the image of the anthropomorphic cow, with the image supporting the text.

Fig. 3. A verbal-visual pun in multimodal context
(both incongruous conceptual structures engaged in a pun are cued verbally)

In addition to the visual metaphor of the anthropomorphic cow, the image is engaged in meaning making via representation of non-verbal behaviour of the cow-waitress, specifically, her facial expression, which, supported by a loose though demanding tone and fruity texture of her voice, expressed by the audial mode, yields somewhat sexual overtones.

The analysed translations supply the following versions:

(7) *Ось чек. І ця корівка любить чайові. [Os chek. I tsia korivka liubyt chaiovi].* (Simpsonsua.tv., 2014-2016)

(8) *Вот ваш чек. А еще я обожаю чаевые. [Vot vash chek. A esche ya obojayu chaevyie].* (Nevafilm, 2014-2016)

(9) *Ваш чек. И эта корова любит чаевые. [Vash chek. I eta korova lyubit chaevyie].* (Newstudio, 2014-2016)

In all the three versions the utterance *And this cow likes getting tipped* is translated literally and none of the versions manages to retain the pun having reproduced only the surface meaning of "restaurant tipping". Such a translation strategy qualifies as *complete compulsory domestication*

since in neither target language / culture "giving tips" is associated with "pushing someone over". Due to this constraint, the literal translation fails to trigger incongruous conceptual structures cued by the original and the pun is *reduced* to just one meaning.

The Ukrainian translator employs such a means of stylistic adaptation as adding the diminutive suffix *-івк-* to the word meaning "cow" – *корівка*. Besides, they change the tone of the character's voice from loose and demanding to playful. In this way, they try to build a humorous stimulus exploiting a natural human wish to get more money for one's work, a direct expression of which is not quite congruent with ethical behaviour.

Both Russian versions try to create a humorous stimulus exploiting the stereotypic image of a waitress in a transport café, a cheap restaurant next to a main road associated with bad food and rude waitresses. This is achieved via audial mode, by changing the character's voice from sexy to cheek.

Interpretation of the second verbal-visual pun chosen for the illustration involves the awareness of the following situational circumstances. One of the central characters of the sitcom, Princess Carolyn, an anthropomorphic Persian cat who is BoJack's agent and former girlfriend, enters into a romantic relationship with an anthropomorphic mouse called Ralf. Having a good sense of humour Ralf practices sending Carolyn post cards with funny images and rhyming inscriptions. One of such cards combines the image of an anthropomorphic bumblebee at the wheel of an automobile racing at a high speed and the image of Ralf embracing Carolyn on the central place of the winners' podium. The images are supported by the inscription *I always **make a beeline to see my feline**"* (Bob-Waksberg, 2014-2016).

Fig. 4a. A verbal-visual pun in multimodal context

Fig. 4b. A verbal-visual pun in multimodal context
(one of the incongruent conceptual structures engaged in a pun
is cued verbally and the other is triggered visually, by the image)

The postcards instantiate a verbal-visual pun based on **verbal-visual polysemy**. The figurative meaning is triggered verbally by the idiom *to make a beeline* that means, "to go quickly and directly at or to (something or someone)" (MWD, n.d.). This idiom rhymes with the literal phrase *to see my feline* where *feline* means, "relating to or affecting cats or other members of the cat family" (OL, n.d.). The literal meaning involved in producing the verbal-visual polysemic pun is triggered visually – by the image of a bumblebee driving at a high speed on the race road to reach his beloved cat as quickly as possible and is supported by the image of the embracing couple on the winners' podium symbolizing the successful finish of the race. Simultaneous activation of both meanings recruiting incongruous conceptual structures (realistic RACE DRIVIVG and unrealistic/absurd BEE'S RACE DRIVING) creates a humorous stimulus.

The three versions of translation of this verbal-visual pun are given below:

(10) *Я завжди **біжу нишком** аби побачити свою **кішку**. [Ya zavzhdy **bizhu nyshkom** aby pobachyty svoiu **kishku**]*. (Simpsonsua.tv., 2014-2016)

(11) *Я хочу до **писку** видеть свою **киску** [YA hochu do **pisku** videt svoyu **kisku**]*. (Nevafilm, 2014-2016)

(12) *Я всегда **бегу кратчайшим путем**, чтобы увидеть мою **кошку** днем. [YA vsegda **begu kratchayshim putem**, chtobyi uvidet moyu **koshku** dnem]*. (Newstudio, 2014-2016)

None of the versions considers the image and the verbal-visual pun is lost in all of them.

Ukrainian translation tries to compensate by creating a humorous stimulus based on situational irony (a mouse is courting a cat) that is constructed by Ralf's rhymed utterance stating that to see his cat he has to run very quietly thus hinting at a potential danger for a mouse to be involved in a romantic relationship with a cat. The key words of the utterance that mean *"very quietly" ("нишком")* and *"cat" ("кішку")* rhyme.

"Nevafim" also compensates by a rhyme that exploits such an intrinsic feature of mice as making a squeaking sound. In the rhyme, a squeak metonymically represents Ralf's great desire to see his beloved cat. The words meaning *"squeak" ("писку")* and *"cat" ("киску")* rhyme.

"Newstudio" translates the inscription literally *("I always run the shortest way to see my cat…")* but adds the adverb of time *"днем"* *("…in the afternoon")* which rhymes with *"путем"* *("way")*. This addition does not make much sense since Carolyn is greatly devoted to her work as an agent and is very busy in the afternoons in her tireless pursuit of new talents.

Thus, Ukrainian and "Nevafim" versions apply the *replacement* procedure while "Newstudio" resorts to *reduction* of the pun to just one of the two incongruent meanings. All the three versions are cases of *complete compulsory domestication*. It is *compulsory* since neither Ukrainian nor Russian has an idiom which literal meaning could recruit the same conceptual structure as the original image, and *complete* since the pun is lost and the translation fails to activate the conceptual structures cued by the original multimodal/multimedial text.

4. Conclusions

The results of the cognitive multimodal analysis of English to Ukrainian and English to Russian translations of verbal, visual and verbal-visual puns found in the American animated tragicomedy sitcom "BoJack Horseman" lead to the following conclusions.

Translation of verbal puns presupposes overcoming constraints caused by pun-producing source-text linguistic expressions (idioms and/or allusions) that recruit culturally specific conceptual structures. Retention of such puns would contribute to foreignization of the target-text unless the recipients can be expected to infer the idiomatic/allusive meanings due to general cultural globalization or/and their high intellectual level. Other translation solutions involve domestication that instantiates as compulsory, imposed by cultural constraints, and complete, resulting in a loss of a pun. The loss occurs due to reduction or replacement of the source-text pun-producing verbal expression. Reduction entails choosing a target-text expression that recruits only one conceptual structure engaged in a pun. Replacement involves substituting a pun-producing expression with another one that is meant to create a humorous stimulus compensating for the lost pun. In a multimodal context, verbal replacement can be combined with using the affordances of the visual mode. Retention and reduction can be combined with implicit explanation of a pun-producing source-text linguistic expression that does not recruit conceptual structure of a different domain and results in partial compulsory domestication.

Translation of visual puns demands constructing a verbal context, which would facilitate interpretation of the images.

Translation of verbal-visual puns in which the image supports the text is based on the same principles as translation of verbal puns. Images play supportive role facilitating the meaning making process.

Translation of verbal-visual puns in which the image cues one of the meanings engaged in a pun presupposes reaching agreement between the verbal expression and image. If a verbal expression engaged in constructing a verbal-visual pun rests on culturally specific conceptual structure, the only solution is complete compulsory domestication via replacement or reduction of the source-text pun-producing expression. Neither of the procedures includes the image into making meaning.

The methodology of cognitive multimodal analysis developed in this research opens new perspectives for translation analysis and can be applied to investigate other multimodal tropes in translation.

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THE FUNCTIONS OF HERALDIC SYMBOLS
IN THE ENGLISH FICTION

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ABSTRACT
The article considers the main functions performed by heraldic symbols due to their verbalization in blazons as descriptions of coats of arms by a specific set of language constructs. Heraldic symbols as the quintessence of culture are analyzed in the communicative-functional aspect. There are some special characteristics of heraldic symbolic units, namely, their multifunctional orientation, the possibility of multiple interpretations, the presence of a nomination mechanism, and others. The mediative and mnemonic functions of symbols, taken from the works of Lotman, are manifested in the heraldic symbols of fiction as one of the mechanisms of cultural memory, therefore, the symbol is a mediator of the semiosis spheres. The list of functions is supplemented by the consideration of the social dimension, because heraldic symbols are potentiated in the society, therefore, the essence of the identification-integrative and adaptive-regulatory functions of heraldic symbolism is revealed. The concepts of multimodal imagery and synesthesia effect, which are embodied in the interaction of verbal and nonverbal symbols, are involved in the analysis of the blazons on the material of English fiction. The theme of symbols functioning is supplemented by the classification of the main functions and subfunctions proposed by the author. The focus of the study is also the identification function, resulting in an emphasis on the role of a special heraldic language in the expression of the personality. Taking into account the types of coats of arms, the article considers the coding function in the punning and allusive coats of arms, as well as in the heraldic lexemes borrowed from other languages. The cross-cutting idea of the article is revealed through the interpretation of heraldic symbols in their functioning in the works of English fiction and poetry and summarized in the definition of the symbol not only as a linguistic unit, but also as a semiotic phenomenon of culture.

Key words: heraldic symbol, verbalization of symbols, blazon, mediative function, mnemonic function, semiosis, multimodal imagery, synesthesia effect, punning and allusive coats of arms.

Ю. Мойсеюк. Функції геральдичних символів в англомовній художній літературі. В статті розглядаються основні функції, які виконують геральдичні символи, через їхню вербалізацію в блазонах як описах гербів специфічним набором мовних конструктів. Геральдичні символи як квінтесенція культури аналізуються в комунікативно-функціональному аспекті. Виділяються деякі особливі характеристики геральдичних символічних одиниць, а саме, їхня поліфункціональна спрямованість, здатність до множинності інтерпретацій, наявність механізму позначення та ін. Медіативна та мнемонічна функції символів, взяті з робіт Лотмана, проявляються в геральдичних символах художньої літератури як один з механізмів пам'яті культури, отже, символ є посередником сфер семіозису. Перелік функцій доповнюється розглядом соціального виміру, оскільки геральдичні символи потенціюються саме в соціумі, отже, розкривається сутність ідентифікаційно-інтегративної та адаптивно-регулятивної функцій геральдичної символіки. До аналізу блазонів на матеріалі англомовної художньої літератури залучаються поняття мультимодальної образності та синестезійного ефекту, які реалізуються у взаємодії вербальних та невербальних символів. Тема

функціонування символів доповнюється класифікуванням основних функцій та підфункцій, запропонованих автором. У фокусі дослідження перебуває також ідентифікаційна функція, в результаті чого робиться акцент на роль особливої геральдичної мови у вираженні персони. З урахуванням типів гербів кодувальна функція розглядається в промовистих та алюзивних гербах, а також в геральдичних лексемах, запозичених з інших мов. Наскрізна ідея статті розкривається через інтерпретацію геральдичних символів у їхньому функціонуванні в творах англомовної художньої прози та поезії і підсумовується у визначенні символу не тільки як лінгвістичної одиниці, а і як семіотичного феномену культури.

Ключові слова: геральдичний символ, вербалізація символів, блазон, медіативна функція, мнемонічна функція, семіозис, мультимодальна образність, синестезійний ефект, промовисті та алюзивні герби.

Ю. Мойсеюк. Функции геральдических символов в англоязычной художественной литературе. В статье рассматриваются основные функции, которые выполняют геральдические символы, через их вербализацию в блазонах как описаниях гербов специфическим набором языковых конструктов. Геральдические символы как квинтэссенция культуры анализируются в коммуникативно-функциональном аспекте. Выделяются некоторые специфичные характеристики геральдических символических единиц, а именно, их полифункциональная направленность, способность к множественности интерпретаций, наличие механизма обозначения и др. Медиативная и мнемоническая функции символов, взятые из работ Лотмана, проявляются в геральдических символах художественной литературы как один из механизмов памяти культуры, следовательно, символ является посредником сфер семиозиса. Перечень функций дополняется рассмотрением социального измерения, поскольку геральдические символы потенцируются именно в социуме, следовательно, раскрывается сущность идентификационно-интегративной и адаптивно-регулятивной функций геральдической символики. К анализу блазона на материале англоязычной художественной литературы привлекаются понятия мультимодальной образности и синестезийного эффекта, которые реализуются во взаимодействии вербальных и невербальных символов. Тема функционирования символов дополняется классификацией основных функций и подфункций, предложенных автором. В фокусе исследования находится также идентификационная функция, в результате чего делается акцент на роль особого геральдического языка в выражении персоны. С учетом типов гербов кодирующая функция рассматривается в говорящих и аллюзивных гербах, а также в геральдических лексемах, заимствованных из других языков. Сквозная идея статьи раскрывается через интерпретацию геральдических символов в их функционировании в произведениях англоязычной художественной прозы и поэзии и суммируется в определении символа не только как лингвистической единицы, но и как семиотического феномена культуры.

Ключевые слова: геральдический символ, вербализация символов, блазон, медиативная функция, мнемоническая функция, семиозис, мультимодальная образность, синестезийный эффект, говорящие и аллюзивные гербы.

1. Introduction

With the help of heraldic symbolism, people have always been looking for the ways to communicate to each other something that transcends the limits and possibilities of language. The sign-symbolic space of heraldry is an act of constructing reality by its definition and classification, which forms the understanding of this reality.

The heraldic symbolic system, which is a mental-national image of a fragment of the world, has five dimensions: 1) rational-conceptual; 2) activity-regulatory; 3) psychological (sensory in the broadest sense of the word); 4) axiological (value) and 5) sacred (Averintsev, 2001, p. 9). Accordingly, the heraldic symbol can be defined as such a semantic generalization, which has a linguistic or visual expression at the level of sensory experience of man and which acts as a regulation of practical, value and sacred human relations to reality (Averintsev, 2001, p. 10).

The symbol is the foundation on which culture rests, and therefore symbols permeate culture from the beginning of its emergence within syncretic culture to the present. Heraldic symbols as the embodiment of self-identification, the message of social status, the expression of aesthetic tastes of

its bearer can be studied in a number of sciences (Bortnik & Rezko, 2008; Fox-Davies, 2007; Pimbley, n.d.). This article addresses a number of functions performed by heraldic symbols in the communicative-pragmatic aspect, which forms the main focus of analysis.

Today, linguistics focuses on the study of lingual phenomena in the context of extralingual factors. The involvement of the communicative-functional aspect of the analysis opens up new possibilities for the interpretation of heraldic symbols. Accordingly, in this paper, the study is context-oriented. The material for my analysis is lexical units, which are the elements of the description of coats of arms, i.e. contain heraldic symbols, selected from the 12th-21st century's texts of English works of fiction of different genres. These works of English and American literature are mostly represented by historical and knightly novels and ballads, works of classical literature and modern works of fantasy and science fiction abundant in the linguistic units that explicate heraldic symbolism and allow to build a model of heraldry in the system of language signs.

In this article I aim to identify the main functions of heraldic symbols by analyzing their linguistic expression in the fragments of the description of coats of arms and to establish the whole set of functions that are inherent in heraldic symbolism.

To reach this aim I will first discuss the conceptional and operational definitions of the units of the study together with the method of the interpretation of the blazons and identification of their functions (section 2); then analyse the main functions that the blazons can perform and claim some of their subfunctions (section 3); and finally, in conclusions (section 4), I will summarize the results obtained and provide some tentative questions for further possible research.

2. Method

In this study, I trace the functional features of the verbalization of heraldic symbols in the linguosemiotic aspect, i.e. establish a set of functions that are inherent in the heraldic symbolism in the discourse of English fiction. The study involves the analysis of fiction text samples with the involvement of the corpus method elements, obtained by continuous sampling, and the creation of an experimental database of the text fragments extracted from Anglo-American works of fiction of different periods through processing language material. A significant part of the factual material, organized in such a way as to simplify the search and systematization of examples, is a set of electronic texts to which there is a common interface for access. Based on the needs of this study, fragments of the literary text with a coat of arms description are satisfactory for the study of the heraldic vocabulary functional properties. So I used excerpts from English literary texts and texts of electronic corpora COCA (Corpus of Contemporary American English, 400 million words, 1990-2009), COHA (Corpus of Historical American English, 400 million words, 1810-2000), Early English Books Online (1470-1690), BYU-BNC: British National Corpus (100 million words, 1980-1993), created by Mark Davis of Brigham Young University, Utah, and available at http://corpus.byu.edu/, which are known and standardized electronic databases of fiction (as well as scientific and journalistic) literature that are freely available.

The method of corpus analysis (Egbert et al., 2020) included formulation of the requests to the database and obtaining lists of contexts (concordances) that satisfy the request. The next stage of my analysis of words was discussion. At this stage, I used the descriptive method with its methods of external and internal interpretation, the method of linguo-cultural and linguo-stylistic analysis of nominative units to identify the connotative meanings of the heraldic lexemes, and the method of analysis of vocabulary definitions to involve some background (encyclopedic) information to interpret heraldic symbols.

The specificity of the interpretation lies in the fact that the meaning of the symbol can be explained only by correlating it with the subsequent symbolic chains, which will add clarity, but will not reach the level of pure notions (Barden & Williams. 2007; Hardy, 2018). To understand the language of symbols, it must be broken down into individual elements to interpret, decipher the hidden meaning, expand all the symbolic layering.

The symbol is not a rigid scheme, it is multi-layered and variable, so its meaning is easier to grasp in relation to its subsequent symbolic connections, i.e. the symbols are not isolated from each other, they can exist and function together, and these compounds are either episodic or permanent, stable, invariant, so I distinguish between micro-symbols, or single symbols, and macro-symbols by the criterion of quantity-volume of symbolic meaning, by which I mean the stable compounds of symbols with cumulative meaning, which are mainly coats of arms.

This is exactly how the description of the coat of arms depicted on the grave of the main character appears on the last pages of Hawthorne's work (Fig. 1):

(1) *All around, there were monuments <u>carved with armorial bearings; and on this simple slab of slate–as the curious investigator may still discern, and perplex himself with the purport– there appeared <u>the semblance of an engraved escutcheon. It bore a device, a herald's wording of which may serve for a motto and brief description of our now concluded legend</u>; so sombre is it, and relieved only by one ever-glowing point of light gloomier than the shadow: <u>"ON A FIELD, SABLE, THE LETTER A, GULES".</u>* (SLR, p. 311)

Fig. 1

Each component of the coat of arms (Fig. 1) has its own symbolic meaning: the symbolism of black tincture includes modesty, death, mourning, calm and tranquility; red enamel symbolizes courage, bravery, love; the use of letters in heraldry is considered inappropriate and obscene, unless it is an inscription on the motto, and the letter 'A' as an occasional symbol signifies the marital betrayal of the main character. The content of the whole macro-symbol as a whole corresponds to the plot outline of the novel: the coat of arms on the grave symbolizes the life and death of a person stigmatized by an adulter, who bravely survived the condemnation of citizens and finally rests in peace.

Microsymbols enter into the contextual connections with each other. In such compounds, it is important not to overlook or misinterpret any detail, as it may change the meaning of the whole macrosymbol. That is, the groups of microsymbols are structured in such a way as to compose a message in which individual microsymbols function according to parts of speech and in which there may be conventional rules of connection, their own syntax.

To identify the specifics of the functioning of coats of arms, the method of interaction analysis is involved, sometimes in combination with linguo-stylistic analysis. Thus, the representative / identification function is performed by the blazon (coats of arms description) in the following example, where Dunois recognizes the coat of arms of de la Marck (see Fig. 2), the leader of the villains:

(2) *Dunois, observing the <u>boar's head and tusks</u> – <u>the usual bearing of William de la Marck</u> – in another part of the conflict, called out to Quentin, "Thou art worthy to avenge the arms of*

Orleans! I leave thee the task". – "Balafre, support your nephew but <u>let none dare to interfere with Dunois' boar-hunt</u>!" (QD, p. 557)

In this situation, the coat of arms of de la Marck serves as a marker and at the same time an incentive for Dunois, a vassal of King Louis, that is, it challenges him to battle. It should be noted that this text fragment contains metonymy (instead of de la Marck's name a heraldic figure from the blazon of his coat of arms is used) and a metonymic antithesis (opposition of de la Marck's armor to the coat of arms of Orleans (Fig. 3) symbolizing their conflict).
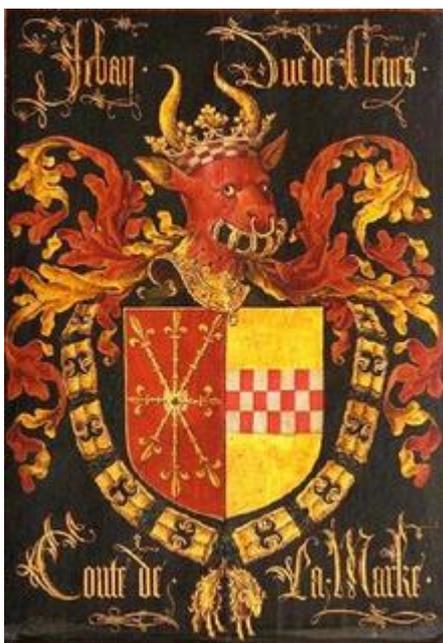
Fig. 2   Fig. 3

3. Functional features of verbalization of heraldic symbols in English fiction

Symbols play an important role in the interaction of cultures, reflecting national priorities, cultural phenomena, symbols are involved in the transformation of cultural forms into images, norms and standards of peoples, in the formation of socio-cultural and ethnocultural systems and configurations, take an active part in socio-cultural communication, perception and interpretation. assimilation of cultural phenomena (Fernández et al, 2016; Losev, 1995, p. 89; Sebeok, 2001). For example, we learn about the history of the Miztec tribe, reflected in the legends, from their coats of arms:

(3)   *Upon this story is founded the lordship of all the caciques of Mizteca, and upon <u>their descent from this mighty archer, their ancestor</u>. Even to this day, the chiefs of the Miztecs <u>blazon as their arms a plumed chief with bow and arrows and shield, and the sun in front of him setting behind gray clouds</u>.* ((BNC-COHA, p. 68)

The leaders of the Miztec tribe blazon their coats of arms with arrows because their tribe originated from a powerful archer.

Heraldic symbols are characterized by a multifunctional orientation, which is manifested in the simultaneous implementation of several functions in a particular unit. On the one hand, these functions are stratified by different language and communication subsystems. On the other hand, these functions within one subsystem are able to be summed up in an interdependent set of special,

specialized roles. Simultaneous implementation of several functions can be perceived both as a result of analysis and as an immanent property of the unit.

Russian semiologist Lotman emphasizes the mediative function of the symbol (Lotman, 2001, p. 46). He considers the symbol as one of the elements of the cultural continuum that connects the chronological layers of culture, thus ensuring the continuity of the spiritual tradition: the symbol, being a complete text, may not be a part of a syntagmatic series, and if included, it retains at the same time structural and semantic independence. It is easily separated from the semantic environment and just as easily enters the new text environment. Related to this is its essential feature: the symbol never belongs to any slice of culture – it always permeates the slice vertically, moving from the past to the future. The researcher especially emphasizes the significance of the symbol in the system, which is to some extent isomorphic and isofunctional to the memory of the individual, i.e. highlights the mnemonic function of the symbol (Lotman, 2001, p. 52). Heraldic symbols preserved information about the glorious deeds of the past. Memory was perceived as a shield:

(4) *So Memorie doth still preserue*
     eche thing in his degree:
     And rendreth unto euery one,
     his doughty dignitie.
     How needfull then is Memorye
     to rule a publicke weale:
     In things deuyne & eke prophane:
     God graunt it neuer fayle.
     Or how can it in any tyme,
     be spared in the fielde:
     That is so requysite at home,
     and strong defending shielde. (BNC-COHA, p. 486)

The poem says that memory is necessary for the society because it preserves everything and is a strong shield.

Symbols are among the most enduring elements of culture. They are able to store large and significant texts in a condensed form. As an important mechanism of cultural memory, symbols transfer texts, plot schemes and other semiotic formations from one historical period to another.

Penetrating the diachrony of culture, constant sets of symbols largely absorb the function of unity mechanisms: carrying out the memory of culture about themselves, they do not allow it to disintegrate into isolated chronological layers. The unity of the main set of dominant symbols and the duration of their cultural life largely determine the national and areal boundaries of cultures (Archer, 2017; Chandler, 2007). The symbol as a special sign of inference structures the meanings, organizes the chaos of sensory data. Thus, indirectly, through practical goal-setting, symbolic thinking is able to create a new material reality. However, the nature of the symbol considered from this point of view is twofold.

On the one hand, penetrating the thickness of cultures, the symbol is realized in its invariant essence. In this aspect one can observe its recurrence. The symbol will act as something inhomogeneous to the surrounding text space, as a messenger of other cultural epochs, as a reminder of the ancient foundations of culture. On the other hand, the symbol actively correlates with the cultural context, transforms under its influence and transforms it as well. Its invariant essence is realized in variants. It is in those changes to which the 'eternal' meaning of the symbol is subjected in a given cultural context that this context most clearly reveals its variability.

The symbol as a socially conditioned mechanism of cultural memory of nations and families (Meyer, 2020; Shaw, 2020; Shevchenko, 2017) also functions as a mechanism of ordering. It is

specifically true for heraldic symbols, and the verse of Gybson, the 17th century writer, proves that heraldry books were highly appreciated for their providing of methods of study and meanings:

(5)   *... ARMES.*
        Of which the severall Blazonnes, Rankes, & Rites
        Now first explan'd by theire dewe shades & lights
        In perfect METHODE wrought, with praecepts, Lawes
        Examples & distinctions, for eache cause,
        GWILLI'S elaborate hande, hath with such spright,
        Inform'd as every parte hath life & Light. (BNC-COHA, p. 322)

It is a mediator between different areas of semiosis, as well as between semiotic and non-semiotic reality. It is equally a mediator between the synchronicity of the text and the memory of culture. In a symbol, concentration and fluidity of meanings is allocated; the symbol contains potential text functions (Torop, 2019). According to Lotman (2001), the symbol is endowed with the ability to be a mediator between the non-symbolic act of transcendence and the symbolic context.

The symbol is realized as a plurality of interpretations, as an irreversible and predetermined mechanism of signification, and as a thing that creates certain states of consciousness of the recipient (Aslamazishvili, 2007, p. 5).

A number of key functions of symbols include cognitive, informative, adaptive-regulatory, phatic, identification-integrative, information-communicative, and the function of socialization. Within the cognitive function, the symbol shapes concepts and ideas that may have different semantic facets for interpretation. Therefore, the interpretation of the symbol implies the work of the person who perceives it in a certain temporary ideological and world-view context. Relying on their own experience from the native culture and the knowledge of the ethics and aesthetics of other cultures, a person can make the meaning of the symbol from a non-native culture.

In the function of socialization, symbols are designed to be a way of understanding the ideas and values adopted in the culture in which the individual undergoes socialization. In this case, the symbols have certain traditions in the interpretation of their meaning, enshrined in the system of science, religion, philosophy, art, and education. I claim that propaganda and suggestive function belong to the function of socialization. The following poem is dedicated to the Battle of Steenkerque where the Duke of Luxemburgh fought William of Orange. The purpose of the verse is to influence the readers by convincing them of the might of William (his coats of arms contain the English Lion) and of the weakness of the Duke (his blazon contains the lion rampant but the author describes it as *couchant*, in subdued and cowering position):

(6)   *In Belgian Plains whilst th'English Lyon ramps,*
        Terror's diffus'd thro' Gallis Forts and Camps
        See how his deadly lifted Paw
        Keeps couchant Luxemburgh in awe!
        At William's mighty Name
        A ll France with it's [sic] exalted Idol sh'akes
        William's bright and sounding Fame
        Like Lightning when from Heaven it breaks
        Troubles the great offender's sight. (BNC-COHA, p. 253)

Symbols perform an adaptive-regulatory function: they help the individual to learn and accept as basic the concepts, norms and values of their culture. The symbol is an adaptive mechanism for involving people in certain ways of perceiving and understanding the world. Being a means of adaptation to the world and cultural environment, the symbol sets a model of behavior that would

match the rhythm of social groups' lives and of nature. I claim that, in the broader set of heraldic functions, there is a directive subfunction within adaptive-regulatory function of symbols. For example, the work of Edward Ward shows how common people are given political guidance and how the Mighty Men rule them and their opinions by cheating with heraldry:

(7) *For Mortals oft by Names are cheated,*
And by *bifarious Terms outwitted;*
As Red and Green, with Men of Art,
In common Coats, are Gules and Vert;
But when the Bearings of a King
Shall fall beneath our blazoning,
If we're in Heraldry ingenious,
Those Colours must be Mars and Venus
Besides, sometimes the World may see
High-Treason blazon'd Loyalty:
And then again, for some new reason,
Loyalty shall be call'd High-Treason:
Therefore Words signify no more
Than what our Betters take 'em for.
Which shows, that mighty Men, as proud
As Heathen Gods, must be allow'd
To cheat, with Names, the common Crowd. (BNC-COHA, p. 321)

The essence of the identification-integrative function is that symbols serve as a means of uniting people into social groups and communities, as well as a way of identifying individuals. Symbols reveal the social status of individuals, their social ties, and relationships. Heraldic symbols confirm the legitimacy of the person as in a widely known quotation from Shakespeare's "Richard II":

(8) *From my own windows torn my household <u>coat</u>,*
Razed out my imprese, leaving me no sign,
Save men's opinions and my living blood,
To show the world I am a gentleman. (BNC-COHA, p. 24)

According to the plot of "Richard II", Henry Bolingbroke condemns the deaths of Bush and Green, accusing them of destroying his coat of arms. Damage to the family insignia was considered a great insult, and the code of honor of the then hierarchical society with the principles of inheritance of social status symbols required Bolingbroke to take decisive action against those who dared to mock his identification insignia.

If the recipient is able to recognize the symbol and read it, then the informative-communicative function of the symbol is realized. Symbols are the way of establishing intercultural communication not only between individuals and groups within a single cultural space, but also between different cultures. Symbols have the ability to communicate and express meaningful information. So, Rebecca, watching from the window, describes the coat of arms of the knight during the siege of the castle at the request of Ivanhoe in order to find out if they will get hope for salvation:

(9) *These appearances she hastily communicated to Ivanhoe, and added, "The skirts of the wood*
seem lined with archers, although only a few are advanced from its dark shadow". "Under
what <u>banner</u>?" asked Ivanhoe. "Under no <u>ensign of war</u> which I can observe", answered
Rebecca. "A singular novelty", muttered the knight, "to advance to storm such a castle
without <u>pennon or banner</u> displayed!—Seest thou who they be that act as leaders?" "A knight,

clad in sable armour, is the most conspicuous", said the Jewess; "he alone is armed from head to heel, and seems to assume the direction of all around him". "What device does he bear on his shield?" replied Ivanhoe. "Something resembling a bar of iron, and a padlock painted blue on the black shield". (BNC-COHA, p. 574)

Describing the coat of arms, Rebecca looks closely at what it depicts, not missing any of the components: something resembling an iron ingot, a padlock, painted blue on a black shield, which testified to the steadfastness of the knight-owner of this coat of arms (Fig. 4).
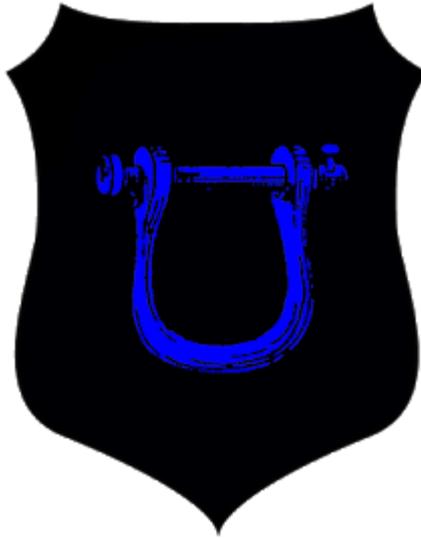
Fig. 4

From the standpoint of communicative pragmatics, it is also important to note that the symbol should not be presented only as a visual sign, picture, and image. All channels connected to the human senses must be used to transmit / perceive symbols. Subject to the use of multimodal imagery, the symbols are realized most fully. I claim that a kind of synesthesia effect is present in the description of the Irish coat of arms (Fig. 5):

(10) *The standard of the United Irishmen was now hoisted. It displayed a gilded harp formed on a banner of green silk, surrounded with the mottoes of "Erin-go-bragh", and "Liberty and Equality". In martial music the insurgents at Larne were deficient; for they had only one drum and one fife; but these animated their spirits with the sounds of national airs, and they had just begun their march to the tune of "The Volunteer's Quick Step".* (BNC-COHA, p. 127)

In this case, the meaning is construed multimodally (see Shevchenko, 2019) through the interaction of text (the mottos "*Long live Ireland"* and *"Freedom and Equality*"), graphics (image of a gilded harp) and audio associations (marching music that accompanied the raising of the flag with the Irish coat of arms, with its tune of the national song encouraged the fighting spirit).

Fig. 5

Averintsev (2001, p. 89) points to the existence of the communicative-pragmatic function of the symbol, the function of 'binding', the connection of people as the members of society. From the myth the symbol inherited its communicative functions. The symbol retains a single, unifying nature; connecting object and content, it also 'connects' people who have accepted this content. That's why we definitely have to mention a phatic function which can be observed in blazons verbalized in compliments:

(11)   *And art thou born, brave babe? Blessed be thy birth!*
       That so hath crowned our hopes, our spring, and earth,
       The bed of the chaste lily, and the rose! (BNC-COHA, p. 267)

In example (11), Ben Jonson describes the birth of the roal baby Charles and his reference to the lily pays a particular compliment to the French queen.

The epithalamia of Francis Lenton records the shields of the families united due to the marriage and underlines their nobility, high virtues and merits thus verbalizing the phatic function of compliments in blazons:

(12)   *The auntient Name of Banister doth beare,*
       Argent on a Crosse flurrey sable, there
       proper and plaine which is accounted best,
       And Jun's Bird (the Peacock) is theire Crest
       Braue Lewys sable beareth, to be seene
       The Lyon Rampant Argent sett betweene
       Three silver flower de luces of the same,
       which shewes that Family of auntient Fame.
       The Coat with which He quarters ownes the Name
       of William and soe vnited were,
       In Loue in Honor
       Armes Lewys the Best
       The Lyon rampant Argent being his Crest.
       The Lyon thus with all his Maiesty
       Joynes with the Peacock in Rich Brauery,
       Of Mynd and Body, And soe both vnite,
       In youthfull Flames & Loues most chast Delight. (BNC-COHA, p. 24)

Following Kretov (2000), I consider the constructive function of symbol and symbolism for cultural formation, the constitutive role of symbolism for specifically human mechanisms of fixation and broadcasting of sociocultural information in the space of culture, value and worldview tint of the notion of symbol, communicative-dialogical nature of symbol in culture space, symbol and symbolism orientation towards creative activity, the transformation of reality, the philosophical understanding and dialectic (p. 119).

Symbol is a special communication model that integrates individual types of consciousness into a single semantic space of culture. The dialogic nature of the symbol performs individualizing and differentiating functions, which we propose to include in the identification-integrative function as a subfunction.

It should be added that verbal design is crucial for the fullest realization of the meaning-generating function of the symbol. But the symbol is also seen as a special powerful tool, a tool of social management, tested by millennial experience, based on the fact that symbols fill a person's daily life, remind them of something, influence them, allow and forbid, impress and subdue, thus performing an imperative function. Undoubtedly, the symbol as a multifunctional category, is, among other things, a means of identifying and cognition of the surrounding reality, representation of social groups, constructing human behavior, performing certain functions of social cohesion or dysfunction, as well as representative, ideological (including educational), advocacy functions, which can be included in the imperative function. For instance, Americans are proud of their national flag (Fig. 6), which is expressed through the adjectives-attributes 'big', 'beautiful', 'silk' and an exclamation mark, which emphasizes the sublime emotional state:

(13) *It was <u>a red, white and blue, star-spangled banner</u>... <u>a large, marvelously silky one</u>!* (BNC-COHA, p. 57).

Fig. 6

Heraldic symbolism is an essential part of the communicative space of culture, a way of embodying values and meanings of culture in the minds of the bearers of culture. The symbol, being a sphere of functioning of unconscious, suggestive-emotional influence on the person, is capable to embody those values which have not yet become a subject of logically differentiated rational knowledge. Possessing emotional suggestibility, concentrating the idea of meanings and values in itself, the symbol performs a socio-organizing function, influencing the mass movements and actions of people to some extent. By evoking emotions, the symbols emphasize the significance of the event and thus enrich the consciousness.

Being one of the mechanisms of formation and functioning of the axiological sphere, the symbol also becomes the basis for the formation and differentiation of aesthetic values. Heraldic symbols as significant components of the aesthetic whole, for example, in various artistic texts, acquire aesthetic functions. Karmadonov (1998, p. 37) insists that each symbolic unit has a

significant aesthetic potential, and also implements the epistemological function. The symbol is not just an ontological essence, but also a universal way of artistic cognition of reality.

Emblems and elements of coats of arms perform the following communicative and pragmatic functions: representative (nominative, distinctive, identification), coding, attractive, aesthetic (decorative) and socio-cultural. Let's consider these functions in the separate text fragments.

Blazons involved in the novel by W. Scott include such figures as hogs and swine:

(14) *Then turning on his saddle, he called out to thouse around him, "Gentlemen of France, form your line, level your lances! Let the rising sunbeams shine through the battalions of yonder swine of Liege and hogs of Ardennes, that masquerade in our ancient coats".* (QD, p. 556)

Marked blazons from the pragmatic point of view perform simultaneously representative, decorative and coding functions, because in this fragment of the novel coats of arms, decorated with pigs and hogs, represent warriors belonging to the territories of Liege and Ardennes, whose symbols are these animals, making them easy to distinguish for a herald or a noble person.

The blazon also performs a representative / identification function. For example, a noble knight Dunois, using heraldic language, identifies himself as a Frenchman who will never be subjugated and will not add his enemy's heraldic figure to his coat of arms:

(15) *"Enough, enough", said Dunois, "my bar sinister may never be surmounted by the coronet of Croye – I will live and die French".* (QD, p. 537)

The coats of arms in example (15) convey the idea of belonging to the family, the significance (nobility) of the origin of the owner. In the epoch of complete illiteracy, the use of coats of arms to denote their identity and legitimate their property becomes the only way for many people to prove their names and rights. This is an identification function, because a blazon as a distinctive sign was clear to everyone at the time when coats of arms became widespread. The connection between the coat of arms and the name, i.e. the nominative function, is illustrated in the following verse of the 17th century:

(16) *What doe these cutting sutes portend but shame,*
ensigns to bawdie tauerne boulsteres,
the stayned map of a loose qouerned name. (BNC-COHA, p. 151)

In example (16), the author condemns such cases when tailors demanded that they be given the same coats of arms as their clients, wealthy lords. Heraldic symbols were compared to a map that identified a name and helped outline social status. Thus, in the given verse the heraldic symbol is considered as a synonym of the name of its owner, and is identified with self-determination of the person. The conscious use of heraldic language to express personality is present in the poem by George Daniel "Emblem and Portrait", which is placed next to the portrait and the coat of arms of the author in the manuscript of the 17th century. The first line indicates that George Daniel viewed the portrait as his shadow, which in turn was overshadowed by his coat of arms:

(17) *This shadow, overshadowed, is a Tipe*
Of my full Selfe; if you (who see't) are ripe
To Judge of Art, behold: a twofold grace
In one small Draught; my Fortune and my Face. (BNC-COHA, pp.1-4)

Daniel describes his coat of arms as a metonymic connection to his personality and speaks of his inherited affiliation, "Fortune", and his physical shell, "Face", represented by a portrait. The tension of the fiction narrative is caused by the contradiction between the objective identification of the

author in the coat of arms and the subjective one in the portrait, which gives rise to the reflections on the possibility of self-knowledge.

Henry Gooder's panegyric poem "Lord Chancellor" confirms the property of coats of arms to identify the identity of their owners:

(18) *The North and Southerne Poles the two fix'd Starres*
Of worth and dignitie, which all just warres,
Should still maintaine, together: be here met
And in your selfe as in your Scutchion set. (BNC-COHA, pp. 1-4)

So, the coat of arms of the Lord Chancellor represents two five-pointed stars and a crescent moon, which symbolize his dignity and virtues (Fig. 7 and 8).

Fig. 7   Fig. 8

An important function inherent in heraldic symbolism is coding. Along with the ability to be informatively open and meaningful, heraldic vocabulary has the ability to make the same information hidden so that the uninitiated cannot decode it – the verbal and nonverbal signs available in the coat of arms were mastered by a limited number of people. In addition, the heraldic language is full of borrowings, which also contribute to the implementation of the coding function. It is not easy to trace the internal form of a word in the borrowings, so the function of the borrowings is to hide a secret, as well as increase the complexity and prestige of heraldry.

In the English language, there are many units that present difficulties of decoding even for native speakers. The language subsystems of professional communication, including the language of heraldry, which consists mainly of borrowings, are especially saturated with such signs. A borrowed sign becomes arbitrary, its internal form can not be read, so the function of borrowing is to keep secret.

For example, Fleur-de-lis (Fig. 9) is the main floral symbol in English heraldry. The name of the element is borrowed from French and means a lily flower, although there is a variant of the 'folk' etymology 'Louis' flower'. In this heraldic lexeme there is an additional shade of meaning – 'royal flower':

(19) *They passing by, were guyded by degree*
Vnto the presence of that gratious <u>Queene</u>:
Who sate on high, that she might all men see,
And might of all men royally be seene:

Vpon a throne of gold full bright and sheene,
Adorned all with gemmes of endlesse price,
As either might for wealth haue gotten bene,
Or could be fram'd by workmans rare deuice;
And all embost with Lyons and with Flourdelice. (BNC-COHA, p. 146)

Fig. 9

The coding function is realized in the so-called punning or cunting arms (from the French '*armes parlantes*'), which were very popular in the Middle Ages, and which contain puzzles, namely, heraldic figures that hint at the name (rarely a sign) of its owner. For example, the Quatremayne family from Oxfordshire had a coat of arms (Fig. 10):

(20) *Gules a fess between four dexter hands couped argent.* (Wade, 1989, p. 39)

The family name Quatremayne encodes the phrase quatre mains – from French '*four hands'*.

Fig. 10

The shield of the knight Persanta (Blue Knight) of indigo color hints at his origin from India:

(21) *"Lo!" seyde she, "syeste thou yondir <u>pavylyon that is all the coloure of inde?"</u> And all manner of thyng that there is aboute, men and women and horsis, <u>trapped shyldis and sperys, was all of the coloure of inde</u>. And <u>his name is sir Parsaunte of Inde</u>, the most lordlyest knyght that ever thou lokyd on.* (WSTM, p. 228)

The coding function is inherent in allusive coats of arms, depicting the circumstances under which a person received their coat of arms. Allusive coats of arms can refer to legends, myths, facts from the life of the owner of the coat of arms. These coats of arms certainly contain a symbolic meaning and convey a certain message, acting as an important means of communication. In fiction they are an active component of the plot, sometimes deciding the fate of the characters. In the Middle English work "The Death of Arthur", fairy Morgana creates a shield that depicts the adulter of Queen Guinevere, in order to inform King Arthur about it and sends the knight Tristram with this shield to the tournament, where the king and queen were to be present:

(22) *"Madame,"seyde sir Trystram, "let me se the shylde that I shall bear". Than the shylde was brought forth, and <u>the fylde was gouldes with a kynge and a quene therein paynted, and a knyght stondynge aboven them with hys one foote standynge uppon the kynges hede and the othir uppon the quenys hede</u>. "Madame," seyde sir Tristram, "thys is a fayre shylde and a myghty, but what signyfyeth this kynge and this quene and that knyght stondynge uppon bothe their hedis?" "I shall tell you,"sayde Morgan le Fay. "<u>Hit signyfieth kynge Arthure and quene Gwenyver, and a knyght that holdith them bothe in bondage and in servage"....dame Morgan ordayned that shylde to put sir Launcelot to a rebuke, to that entente, that kynge Arthure myght undirstonde the love betwene them</u>. So sir Trystram toke that shylde and promysed hir to beare hit at the turnemente of the castell of Harde Rooche. But sir Trystram knew nat of that shylde that hit was ordayned ayenste sir Launcelot, but aftirwarde he knew hit*. (WSTM, p. 554)

One can assume that fairy Morgan did not accidentally choose Sir Tristram to present his shield, as this shield can be correlated with his personal love story with Isolde and the conflict with her husband, his uncle, King Mark.

Thus, the coding function is expressed in allusive and punning coats of arms or by borrowings.

4. Conclusions

This study has demonstrated that, in various modeling systems of culture (ritual, language, myth, religion, art, etc.), symbols perform multiple functions, among them cognitive, nominative, mediative, mnemonic, epistemological and ontological, adaptive-regulatory, identificative, imperative, therapeutic and protective, aesthetic, and the function of socialization.

The heraldic symbol under analysis is functionally conditioned, i.e. it possesses a differentiating ability, communicativeness, the ability to be easily remembered. Thus, I claim that the coat of arms is a cultural and socio-historical phenomenon that cumulates information about the person, their ancestry, legal status, possessions, religion and beliefs, and plays a huge role in various spheres of socio-cultural life.

In the heraldic tradition, consideration of the symbol as a multifunctional phenomenon expands and enriches the knowledge of culture as endowed with unique abilities, infinite polysemantism and potential ways of development. The broader implications of this study lie in the areas of pragmatics, discourse analysis, and semiotic mechanisms of information storage and transmission across generations. Additionally, I hope further analysis will facilitate a deeper understanding of heraldic symbols for undergraduate and postgraduate students of English as a second language.

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ABBREVIATIONS AND SOURCES FOR ILLUSTRATIONS

BNC-COHA – British National Corpus, Early English Books Online, Corpus of Contemporary American English, Corpus of Historical American English. Retrieved from http://corpus.byu.edu

QD – Scott, W. (1962). *Quentin Durward.* Moscow: Foreign Languages Publishing House.

BD – Carter, P. (1986). *Bury the dead*. Oxford: Oxford University Press.

GT – Martin, G. (2000). *A game of thrones*. Charleston: BiblioBazaar, LLC.

SLR – Hawthorn, N. (1850). *The Scarlet Letter: A Romance.* Retrieved from https://www.gutenberg.org/files/25344/25344-h/25344-h.htm

WSTM – Malory, T. (1967). *The Works of Sir Thomas Malory*. (E. Vinaver, Ed.). Oxford: Clarendon Press.

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POSSIBLE WORLDS OF A LITERARY TEXT CHARACTER:
A COGNITIVE AND QUANTITATIVE LINGUISTIC APPROACH

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ABSTRACT
The article aims to forward a model for analyzing the evaluative component of controversial literary characters. This model presupposes the application of the basic tenets of the possible worlds theory to the analysis of a fiction text, combining it with the methodology of cognitive and quantitative linguistics. To exemplify the employment of the developed model, the image of Louis XI, the King of France, depicted by W. Scott in his novel *Quentin Durward*, was analyzed. Portrayed as an astute politician, this protagonist puts on different guises and plays numerous roles while the plot unravels, trying to achieve his goals and influence the people around him. Such roles are viewed in the article as possible worlds of Louis XI. In these worlds, he is described through various positive and negative characteristics, which are considered predicates of basic propositional schemas featuring in semantics of lingual networks. To fathom the importance and ubiquity of the characteristics, two indices used in quantitative linguistics (coverage rate and mean frequency) were employed. Such a complex approach enabled to reveal the existence of 15 possible worlds of Louis XI in the novel. Two-thirds of them are primary possible worlds created via direct description of the image by the author, and one-third is secondary possible worlds, where the King is depicted indirectly by presenting the vantage point of other characters who appraise Louis and express their attitude to him. The most important characteristics of Louis emphasized by the author and featuring in the maximum number of his possible world create a portrait of a skillful medieval monarch. Being sly, he hypocritically conceals his true cruel and mercenary aspirations and generally succeeds in presenting himself to others as a devout Christian and wise ruler acting for the benefit of his subjects, which is vindicated by the prevalence of his positively charged descriptions. Thus, the image created by W. Scott in his novel lives up to the reputation of Universal Spider—the symptomatic nickname that this historical figure earned from his contemporaries.

Key words: basic propositional schema, character, coverage rate, evaluation, mean frequency, narrative concept, possible worlds, primary / secondary possible worlds, semantics of lingual networks.

Д. Павкін. Можливі світи персонажу художнього тексту: лінгвокогнітивний та статистичний підхід. Стаття має на меті запропонувати модель аналізу оцінності суперечливих літературних персонажів, що поєднує засадничі положення теорії можливих світів із методологією когнітивної та статистичної лінгвістики. Використання розробленої моделі було проілюстровано на прикладі аналізу образу короля Франції Людовіка XI, що є персонажем роману В. Скотта "Квентін Дорвард". Зображений як проникливий політик, цей герой під час розгортання сюжету грає багато ролей, постаючи в різних іпостасях і прагнучи вплинути на людей довкола задля досягнення своїх цілей. Такі ролі розглядаються у статті як можливі світи Людовіка XI. У цих світах він отримує різні позитивні та негативні характеристики, які постають як предикати базисних пропозіціональних схем, запропонованих у семантиці лінгвальних мереж. Як було з'ясовано, Людовик XI існує в романі у 15 можливих світах, дві третини з яких створені безпосереднім авторським описом, а третина формуються іншими персонажами, "очами" яких ми бачимо короля Франції. Найважливіші характеристики Людовіка, які виявляють найвищі коефіцієнт розповсюдженості та середню частоту

вживання, створюють портрет вправного середньовічного монарха. Будучи хитрим, він майстерно приховує свої справжні жорстокі й корисливі мотиви, виглядаючи в очах оточення побожним християнином і мудрим правителем, який насамперед піклується про благо підданих. Кількісна перевага позитивно навантажених характеристик свідчить про успіх такої тактики лицемірства. Таким чином, створений В. Скоттом у своєму романі образ відповідає репутації Людовіка як Універсального Павука – влучного прізвиська, яке ця історична постать отримала від своїх сучасників.

Ключові слова: базисна пропозиціональна схема, коефіцієнт розповсюдженості, можливі світи, наративний концепт, оцінка, первинні / вторинні можливі світи, персонаж, семантика лінгвальних мереж, середня частота.

Д. Павкин. Возможные миры персонажа художественного текста: линвокогнитивный и статистический подход. Целью статьи является разработка модели анализа оценочности противоречивых литературных персонажей. Предложенная модель сочетает основные положения теории возможных миров с методологией когнитивной и статистической лингвистики. Использование разработанной модели было проиллюстрировано на примере анализа образа короля Франции Людовика XI, персонажа романа В. Скотта "Квентин Дорвард". Будучи опытным политиком, этот герой играет в романе много ролей, являясь в разных ипостасях и стремясь повлиять на людей вокруг него ради достижения своих целей. Такие роли рассматриваются в статье как возможные миры Людовика XI. В этих мирах он описывается различными положительными и отрицательными характеристиками, которые мы рассматриваем как предикаты базисных пропозициональных схем, предложенных в семантике лингвальных сетей. Как показал анализ, Людовик XI существует в романе в 15 возможных мирах, две трети из которых созданы непосредственным авторским описанием, а треть формируются другими персонажами, глазами которых мы видим короля Франции. Важнейшие черты Людовика, которые характеризуются наивысшими коэффициентом распространенности и средней частотой употребления, создают портрет искусного средневекового монарха. Будучи хитрым, он мастерски скрывает свои настоящие жестокие и корыстные мотивы и выглядит в глазах окружающих набожным христианином и мудрым правителем, заботящимся в первую очередь о благе подданных. Количественное превосходство положительно заряженных характеристик свидетельствует об успехе такой тактики лицемерия. Таким образом, созданный В. Скоттом в романе образ соответствует репутации Людовика как Универсального Паука – меткого прозвища, полученного этой исторической личностью от своих современников.

Ключевые слова: базисная пропозициональная схема, возможные миры, коэффициент распространенности, нарративный концепт, оценка, первичные / вторичные возможные миры, персонаж, семантика лингвальных сетей, средняя частота.

1. Introduction

At the beginning of the 18th century, Leibniz (Leibniz, 1710; 1714) introduced the notion of possible worlds as a purely theoretical construct to explore the theological problem of the existence of evil. Eventually, philosophers of the analytic school (see Russell, 1959) adopted it as a tool leveraged for solving problems in formal semantics. Later, the concept of possible worlds was borrowed into other fields of knowledge, notably discourse studies (Hidalgo Downing, 2003) and poetics (Bieliekhova, 2021; Doležel, 1998; Marina, 2017; Stockwell, 2016), with scholars attempting to marry it with the functionality theory in order to correlate textual and extra-textual worlds, where fictional and non-fictional narrations are juxtaposed. The advent of the new millennium witnessed the application of the possible worlds theory to the analysis of literary characters that has mainly focused on their transfictionality (Saint-Gelais, 2005; Ryan, 2008), i.e., the ability of protagonists to migrate from one fictional text to another. However, being developed within the framework of literature studies, the possible worlds theory lacks linguistic insights into the nature and peculiarities of characters "inhabiting" fiction texts.

This article aims to suggest a model for analyzing literary characters with special stress on the evaluative component of these characters. To exemplify the way such a model works, I employ it to

the analysis of the image of the king of France Louis XI created by Walter Scott in his novel *Quentin Durward.*

The necessity of this study is stipulated by the need of a new framework of analysis. In this paper, I suggest a framework that integrates basic tenets of the possible worlds theory, methodological apparatus of cognitive linguistics (namely the techniques used in semantics of lingual networks), and some statistical indices (mean frequency and coverage rate) of quantitative linguistics.

The object of the study is the image of Louis XI, the King of France, who is one of the characters in the novel *Quentin Durward* by Sir Walter Scott. The subject matter of the article is the possible worlds of Louis' existence in the novel, in which the image comes to be evaluated differently. The empirical data of the research consist of 606 descriptions of the King that contain propositions*.*

2. Methodology

The analysis of the image of Louis XI and the possible worlds of his existence in fiction comprised two stages. The basic premise of the first stage was the hypothesis that the analyzed character isn't a homogeneous entity. The King is described and acts differently depending on what protagonists he interacted with, while the plot of the novel unravels. This peculiar architecture of the image enabled to identify the epitomes of Louis XI in the book. The differences in such epitomes condition different evaluation each of them possesses. These epitomes I consider possible worlds of Louis XI in the novel.

The second stage consisted in analyzing static and dynamic characteristics of the image in each of the possible worlds. To analyze these characteristics, I found it expedient to draw upon accrued developments of cognitive linguistics. The overarching goal of this discipline is to expose the structure of information packages represented by linguistic units of different levels. Literary texts as peculiar units of the upper language level contain a narrative—a story consisting of a series of events united by temporal and causative relations (de Fina & Georgakopoulou, 2012, p. 2), where events are viewed as a transition from one state to another caused or experienced by their participants (Bal, 1997, p. 182). From the cognitive-linguistic standpoint, literary characters as elements of a narrative are viewed as narrative concepts described by a meta-text—the corpus of information about them. Conventionally, the structure of narrative concepts is modeled via ontologies that contain domains and parcels (Zhabotinskaja, 2017). However, the complex nature of the image of Louis XI in Scott's novel conditioned the choice of a different technique of analysis—semantics of lingual networks developed by Zhabonynska (Zhabotinskaja, 2013). The scholar maintains that the informational system of a human is organized as a mental network consisting of basic propositional schemas (BPS) that reveal major types of relations between an object and its features or between several objects, thus exposing general principles which determine categorization and arrangement of information about the world.

The integration of the two approaches is presented in the paper, where predicates of BPS describing features of Louis XI in each possible world were recounted with their number indicated in brackets. The BPS were grouped according to positive (+), negative (-), or neutral (0) assessment their predicates possess. The ratio of predicates with different assessments helped to establish both a summary evaluation of each possible world and the overall evaluation of Louis' image in the novel. The importance of Louis' possible worlds was determined by comparing the number of predicates describing Louis in each of them. The prevalence of the number of predicates indicated the prominence of this world in construing the general image of the King portrayed by Scott.

To determine the typical features of the image, the methodology of quantitative linguistics was applied, which consisted in establishing two indices. The first index is coverage rate which displays the ratio between subsamples where a certain unit is used and the total number of subsamples (Buk, 2008, p. 22). In the analyzed data, I calculated the ratio between possible worlds

where a certain characteristic of the image features and the total number of possible worlds of Louis XI created by the author in the novel. For instance, Louis is described as pious in 7 out of 15 possible worlds, which makes the coverage rate of this characteristic equal 47% (7 divided by 15). This rate allowed to detect the ubiquity of a certain characteristic across all epitomes of Louis and thus its relevance as a constituent of his generalized portrait. The second index is mean frequency, which is calculated as the ratio between the total number of usages of a linguistic unit and the number of subsamples where this unit features (Buk, 2008, p. 20). Applying this technique to the data under analysis, I determined the ratio between the number of usages of Louis XI's certain feature and the number of possible worlds where this feature is mentioned. For example, the piety of the King is mentioned 42 times in 7 possible worlds, so the mean frequency of this feature equals 6 (42 divided by 7). Thus, mean frequency manifests how typical is this feature for every possible world.

3. Results and discussion

The term "possible worlds" was coined by Leibniz and used in his treatises *Theodicy* and *Monadology* (Leibniz, 1710; 1714)*.* The philosopher claimed that God's mind which exists beyond space and time is limitless and full of ideas out of which He chooses some to translate into reality. These ideas Leibniz called "possible worlds" and argued that phenomena and objects they contain are "major groups of co-possibilities" (see Lysova, 2007*,* p. 26), i.e., they can co-exist and may be described by uncontroversial statements (see Russell, 1959, p. 612). The world we live in was selected by God to be implemented into reality because it is the best and the most harmonious out of all of them (Mykolaichuk, 2014, p. 145).

The theory of Leibniz stayed largely unnoticed by the academia for more than a quarter of a millennium until it was awakened from dormancy in the 1970s by scholars in the field of modal logic—Kripke, Hintikka, Rescher, Lewis, and others. These theoreticians of analytic philosophy were preoccupied with solving the problem of veracity or falsehood of statements. According to Kripke, any statement is true only under certain conditions the sum of which he considers a possible world (Kripke, 1986, p. 4).Consequently, our universe is viewed as a complex hierarchy of possible worlds called a modal system, or M-model (Kotovska, 2015, pp. 128-129). The real world is the nucleus of this hierarchy, while the periphery that is linked to it is filled with an endless number of possible worlds. An individual resides in the real world and projects their ego onto the possible worlds of their choice, creating different developments of events in them. While all conceivable alternatives to the real world are epistemologically possible worlds, only those that a person can imagine become logically possible worlds (Hintikka, 2019).

Being thus reclaimed by philosophers, the possible worlds theory found wide application in literary studies. Linguistically, all hypothetical worlds created through a special system of language means have come to be considered possible worlds (Babushkin, 2001, p. 10)*.* In fiction, the builder of such worlds is the writer, but the reader takes an active part in world construal as well, restoring in their mind "a situational model" (Graeser, Singer & Trabasso, 2002) out of informational fragments provided by the author. "Possible worlds of a literary text" is a broad umbrella term subsuming various models of organization of fiction text semantics.

The first model presupposes the literal presence of several physical worlds where the scene is laid. Being fictitious, it contains objects whose properties differ from those of the real-world objects, or objects that don't exist in the real world (Searle &Vanderveken, 1986, p. 244) and the unraveling of the plot in one world is totally inconceivable in another. In this model, the possible worlds interact with each other in three ways (Korotkova, 2001, pp. 11-14). They can overlap, superimpose, or merge, and in each case, the boundaries between worlds undergo certain transformations. If the worlds merge, their boundaries become fuzzy; if one superimposes over another, their boundaries coincide remaining unbroken; in case the worlds overlap, their boundaries are ruined. Interaction between the worlds is effected through either subject/object or space/time

focus. The first focus presupposes transformations of the world's elements that change their features; the second focus consists in the erosion of temporal and spatial unity, which causes a discrepancy between the worlds.

This architecture of the fiction text semantics can be exemplified by Azimov's novel *The Gods Themselves*, where the events of the first part take place in a city on the Earth in the future, the second part relates the lives of creatures in a parallel universe, and the scene of the third part is laid on the Moon some decades after the first part.

A variation of this model correlates the world with protagonists of the story, whose vantage point determines the characteristics of the described world (Hilpinen, 1986, p. 308). For instance, Harrison in his *Death World* depicts a planet, where flora and fauna are exceedingly hostile to people barricaded in the only remaining city. Another social group (grubbers) residing outside the besieged and ever-shrinking perimeter lives in perfect harmony with the creatures inhabiting forests and fields. According to the writer, it is the emotional emanations of humans that condition the behavior of other living beings. The latter can either attempt to kill people who project hatred and fear upon them or serve (or at least ignore) them if humans' attitude to animals and plants is positive or neutral.

Another interpretation of the possible worlds of a literary text deals exclusively with the characters acting in it. As Shakespeare in his *As You Like It* put it,

> *All the world's a stage,*
> *And all the men and women merely players;*
> *They have their exits and their entrances;*
> *And one man in his time plays many parts.* (Shakespeare, act ii, scene vii)

This observation is true for the real world as well, where a person during one day may act as a parent, a child, a spouse, an employee, a shopper, a driver, an Instagram user, or a colleague, depending on the situation in which they find themselves in each moment of life. Since fiction claims to be a replica of the real world, it is natural that protagonists in a story can be represented by various epitomes which constitute a whole but may even fail to manifest common features (Nazarenko, 2006) or carry diverse emotional charge and assessment. Such epitomes may have identical or different names, which Kripke calls rigid and non-rigid designators (see Babushkin, 2001, p. 32). Rigid designators refer to the same object (protagonist) in all possible worlds and provide its holisticity, no matter how incompatible and diverse in assessment its characteristics in various worlds may be. Non-rigid designators are, in fact, different names for epitomes of the same object (character) in different possible worlds.

In fiction, rigid designators are more frequent by far. For instance, Vernon Demerest in Hailey's *Airport* (2000) is depicted in the epitomes of a pilot, a husband, a lover, a brother-in-law, and a father, all of which are labeled by the rigid designator "Vernon Demerest". The same structure of a protagonist can be observed in *The Forsyte Saga* by Galsworthy (2002) (Soames Forsyte), *Theater* by Maugham (2020) (Julia Lambert), *Martin Eden* by Jack London (2021) (Eden), *Gone With the Wind* by Mitchell (n.d.) (Scarlet O'Hara), and many other novels.

The opposite approach is rather uncommon and is typically evident in stories, whose characters have hidden (or undisclosed) identity. For instance, Jay Vickers, the main character of *Ring Around the Sun* by Simak (n.d.), discovers that he isn't a human, but a biorobot. The personality of the real Jay Vickers was divided and 'housed' into three biorobots with non-rigid designators Jay Vickers, Horton Flanders, and George Crawford. As the plot unravels, he tries to figure out what 'people' are literally his kindred spirits carrying a part of his identity. Another example of such a model is present in *The Chronicles of Amber* by Zelazny (n.d.), where King Oberon is missed by all his children, but it finally turns out that he was all the time present on stage in the disguise of Ganelon.

The protagonist dimension of the possible worlds of a literary text can be viewed as a hierarchical structure comprising three levels (Obelets, 2006, pp. 16-17). The lowest level contains micro worlds of the characters and the author, with the latter serving as a focalizer of the former. The interaction of the characters constitutes the second layer, where plotlines of the story create macro worlds. The plotlines intertwine into the mega world of the fiction text, thus forming the topmost level. This paper deals with the lowest level of the hierarchy—the possible micro worlds of the King of France Louis XI (1461-1483) depicted by Scott in his novel *Quentin Durward.*

As a historical figure, Louis XI was known as the Universal Spider—a nickname he earned for his cunning policies full of plots and conspiracies which he spun like webs. In the novel, Scott described an episode from his reign when in October 1468, the King had a meeting with his major enemy—the Duke of Burgundy Charles the Bold at his castle in Péronne. During the negotiations, the Duke received a message that the citizens of Liege rebelled against him at the instigation of Louis. Furious at this underhanded scheme, Charles arrested his suzerain, forced him to make some concessions, and finally took him to witness the suppression of the revolt personally (Mollat, 2020). Intertwining these historical events into the plot of his narrative, the author made Louis XI one of the protagonists of his novel, where the King's portrayal is peculiar in many ways.

First of all, Louis is hard to rank either as the main or a secondary protagonist in the novel. On the one hand, Louis falls short of being the main character, since the story evolves around the adventures of Quentin Durward, whose name features in the title of the book. However, the King of France often causes these adventures, sending the young Scotsman on dangerous missions and giving him errands to perform. By doing this, he creates obstacles for Quentin, who has to obey his orders despite personal wishes and feelings. In Hollywood terms, such a role of the King in the novel makes him a supporting character.

Secondly, Louis is equally hard to place within a definite functional class of characters according to Halych's taxonomy. The scholar argues that all literary characters can be referred to as either subjects of action or subjects of conscience (Halych, Nazarets & Vasyliev, 2008, pp. 144-145). Subjects of action were symptomatic at the dawn of literature when the authors' attention was focused on events of the plot. The subject of action initiates these events or introduces obstacles that hamper the development of the plot. Having appeared at a later stage of literature development, the subject of consciousness performs a totally different function—to manifest human nature and patterns of behavior. Switching attention to the description of a protagonist's inner world not only slows down the plot dynamics but reverses narrative logic. While before, intricacies of the plot conditioned the introduction of a certain protagonist into the story, now features of character the protagonist possesses determine the subsequent scenario of the narrative.

The image of Louis XI seems to fit both types. On the one hand, the analyzed novel belongs to the Romantic literary movement, where subjects of action dominated. Moreover, Louis's orders and tricks program future actions of other characters. On the other hand, describing the King of France, Scott focuses on his fickle and double-handed nature that allows him to reach his political goals, using people around him as tools for his shifting purposes. Thus, Louis is depicted in the novel as both a subject of action and a subject of consciousness.

Thirdly, the author of the novel resorts to a peculiar scheme of the image construal. In *Author's Introduction*, Scott gives a brief outline of Louis' personality, shaping his holistic possible world as an invariant, which contains his fundamental features that form the core of the image and stay relevant, no matter how much it is modified in other possible worlds. When Louis makes his appearance in the story, he is disguised as a merchant under the non-rigid designator Maître Pierre, and only in Chapter VIII readers (and the main character) become aware of his true identity. As the plot progresses, the writer describes different epitomes of Louis that are considered in this paper as his possible worlds. Typically, every such world isn't spread all over the novel, but condensed into two or three chapters; enabling to deeply fathom each guise the King wears dealing with people in his environment.

Fourthly, Scott employs two approaches to creating possible worlds of his Louis. Most of them are devised by the author directly via depicting the King's characteristics and behavior that transpire when he interacts with other protagonists of the novel. Such possible worlds I term as direct, or primary. In addition to them, the writer builds indirect (secondary) possible worlds by providing the vantage point of other characters that appraise Louis and express their attitude to him. This technique is also applied by Galsworthy in *The Forsyte Saga* to portray Irene Forsyte and by Cronin in *The Northern Light* to depict Cora Page.

The description of Louis XI in all possible worlds is effected via giving his static and dynamic characteristics that constitute predicates of five BPS, featuring in semantics of lingual networks.

Predicates of the contact schema inform about the actions related to the image of Louis. Such actions are either performed by the King himself making him an agent, or by other characters and directed at Louis, thus turning him into a patient (terms suggested by Fillmore (1968)). Predicates of the quality schema convey the physical and spiritual/mental characteristics of Louis, his appearance, age, and voice. Predicates of the mode of existence schema contain information related to the physical and psychic state of the character. Predicates of the ownership schema inform about the financial state of the King and the property he possesses. Predicates of the evaluation schema (Pavkin, 2020, p. 45) contain an evaluation of two kinds. Emotive evaluation describes general approval or disapproval of the analyzed character (opposition GOOD :: BAD). This evaluation type can overlay mode evaluation, which represents the feelings Louis evokes. Among such feelings are respect, trust, amity, pleasant surprise, disgust, suspicion, dislike, mockery, fear, reproach, and resentment.

Further follows the analysis of the features the analyzed protagonist exposes in all his possible worlds.

<div align="center">Primary possible worlds

Louis XI—the holistic image [149 predicates]</div>

/+/ [45]: spiritual/mental characteristics [40]: skillful monarch [20]: *able monarch* (Scott, n.d.); *which he governed with much sagacity* (Scott, n.d.); *he understood the interests of France* (Scott, n.d.); *the wisest, or at least the most crafty sovereign of his time* (Scott, n.d.); pious [6]: *he wearied heaven and every saint with prayers* (Scott, n.d.); *a Christian prince* (Scott, n.d.); free from social prejudice [3]: *he hesitated not, with an inattention to the arbitrary divisions of society which was then thought something portentously unnatural, to raise from the lowest rank men whom he employed on the most important duties* (Scott, n.d.); wise [3]: *his shrewd worldly sagacity* (Scott, n.d.); brave [2]: Louis showed all the bravery (Scott, n.d.); cautious and patient [2]: *with patience which most other princes would have considered as degrading* (Scott, n.d.); ambitious [2]: *his ambition* (Scott, n.d.); decisive [1]: *great natural firmness* (Scott, n.d.); humble [1]: *he was in general singularly careless of show* (Scott, n.d.); **psychic state [3]:** cheerful [2]: *he was cheerful and witty in society* (Scott, n.d.); calm [1]: *the latter was calm* (Scott, n.d.); **appearance [1]:** modest in attire: *he wore, on the present occasion, an old dark blue hunting dress, not much better than the plain burgher suit of the preceding day* (Scott, n.d.); **physical characteristics [1]:** has a piercing look: *a piercing glance* (Scott, n.d.).

/0/ [6]: physical characteristics [6]: has bushy eyebrows [4]: *under his gathered and gloomy eyebrows* (Scott, n.d.); has dark eyes [1]: *dark eyes* (Scott, n.d.); wrinkled [1]: *wrinkles on the brow* (Scott, n.d.).

/-/ [98]: spiritual/mental characteristics [90]: suspicious [14]: *the suspicions of this prince* (Scott, n.d.); *Louis, the most jealous monarch that ever lived* (Scott, n.d.); crueland heartless [13]: *he was by nature vindictive and cruel, even to the extent of finding pleasure in the frequent executions which he commanded* (Scott, n.d.); *cruelty of temper* (Scott, n.d.); *no touch of mercy* (Scott, n.d.); has a propensity for unseemly entertainments [10]: *a disposition to low pleasures and obscure debauchery* (Scott, n.d.); *he was fond of low life* (Scott, n.d.); sly [7]: *crafty Louis* (Scott, n.d.);

mercenary [7]: *profoundly attentive to his own interest* (Scott, n.d.); *selfish reasons by which he endeavoured to supply those nobler motives* (Scott, n.d.); severe and rude [7]: *caustic severity* (Scott, n.d.); hypocritical [6]: *he was careful in disguising his real sentiments and purposes from all who approached him* (Scott, n.d.); *hypocritical tyrant* (Scott, n.d.); gloating [4]: *while Louis thus spoke, he had pleasure of galling to the quick the person whom he addressed—an exercise which it was in his nature to enjoy* (Scott, n.d.); revengeful [3]: *and thus was Louis, the most vindictive, amongst the monarchs of the period* (Scott, n.d.); superstitious [3]: *the gross and debasing superstition which he constantly practiced* (Scott, n.d.); *the first of these attributes was Louis's excessive superstition* (Scott, n.d.); unsociable [3]: *he never stirred from his chamber* (Scott, n.d.); greedy [2]: *the avarice of Louis* (Scott, n.d.); dishonest [2]: *permitted to do his utmost to corrupt our ideas of honour in its very source* (Scott, n.d.); tyrannical [2]: *a despot in private conversation* (Scott, n.d.); too much preoccupied with his terrestrial life [2]: *bodily health and terrestrial felicity seemed to be his only object* (Scott, n.d.); ungrateful son [2]: *at one time conspiring to seize his father's person, and at another levying open war against him* (Scott, n.d.); arrogant [1]: *naturally proud and haughty* (Scott, n.d.); unduly trustful [1]: *some of the greatest errors of his life arose from too rash a confidence in the honour and integrity of others* (Scott, n.d.); indifferent to his daughter [1]: *loved her not* (Scott, n.d.); **actions [5]: agent [5]:** commits crimes [3]: *accompanied by the perpetration of the most enormous crimes* (Scott, n.d.); breaks promises [2]: *his word was forfeited without scruple on the slightest occasion* (Scott, n.d.); **physical state [2]:** dies in anguish [2]: *the instructive but appalling scene of this tyrant's sufferings was at length closed by death* (Scott, n.d.); **mode evaluation [1]:** fearful: *Quentin had imbibed more awe than confidence towards his dangerous master* (Scott, n.d.).

As the analyzed data show, positive, negative, and neutral propositions number 30%, 66%, and 4% respectively, the majority of them depicting Louis' spiritual/mental characteristics. His holistic portrait describes a skillful monarch with a keen wit, a sly and courageous person. At the same time, the King is suspicious, cruel, and hypocritical, since being a devout Christian he is prone to indulge in unseemly amusements.

Louis XI—the politician [76 predicates]

/+/ **[57]: spiritual/mental characteristics [43]:** skillful [11]: *he carried the country safe through the dangerous crisis of the war termed "for the public good"* (Scott, n.d.); *Louis XI met, combated, and in a great degree neutralized the mischiefs of the time* (Scott, n.d.); wise [8]: *it is the wisest prince that ever put purple on his back* (Scott, n.d.); *it is a sagacious and most politic monarch* (Scott, n.d.); pious [7]: *a huge rosary of ebony which had been sent to him by no less a personage than the Grand Seignior, with an attestation that it had been used by a Coptic hermit on Mount Lebanon, a personage of profound sanctity* (Scott, n.d.); *my devotion for the blessed Saint Julian* (Scott, n.d.); frugal [5]: *I see him often go plainer than I would think befitted me to do* (Scott, n.d.); *a scorner of outward show* (Scott, n.d.); generous [3]: *the former had raised his minister from the lowest rank, to the dignity, or at least to the emoluments, of Grand Almoner of France, loaded him with benefices, and obtained for him the hat of a cardinal* (Scott, n.d.); powerful ruler [2]: *the property of an able and powerful monarch* (Scott, n.d.); forgiving [2]: *our King cares little what other theft thou mayst have made* (Scott, n.d.); proud [1]: *the King cast his eye proudly round* (Scott, n.d.); just [1]: *these, young man, are signs of our Sovereign's justice* (Scott, n.d.); values his subjects more than himself [1]: *Louis seeks to spare the blood of his subjects, and cares not for his own* (Scott, n.d.); brave [1]: *he showed himself a man of courage at Montl'hery* (Scott, n.d.); patient [1]: *it is patience which wins the game at last* (Scott, n.d.); **actions [6]: agent [6]:** acts for public interests [3]: *if the King employs Oliver Dain, his barber, to do what Oliver can do better than any peer of them all, is not the kingdom the gainer?* (Scott, n.d.); implements reforms [2]: *he commenced that system, which, acted upon by his successors, at length threw the whole military defence of the state into the hands of the Crown* (Scott, n.d.); meditates a lot [1]: *wrinkles on the brow seemed now the furrows which sagacity had worn while toiling in meditation upon the fate of*

nations (Scott, n.d.); **psychic state** [4]: in good mood [3]: *the King smiled again* (Scott, n.d.); satisfied [1]: *well pleased to escape so* easily (Scott, n.d.); **voice** [2]: loud [1]: *in a voice like thunder, which overawed and silenced every other sound* (Scott, n.d.); *soft* [1]: *said Louis, in a softer tone than he usually spoke in* (Scott, n.d.); **mode evaluation** [2]: causes pleasant surprise [2]: *the proved reality was wilder than his wildest conjecture* (Scott, n.d.).

/-/ **[19]: spiritual/mental characteristics [12]:** sly [3]: *the wily monarch* (Scott, n.d.); *his evasive replies* (Scott, n.d.); hypocritical [2]: *said the King, whose detestable hypocrisy persisted in representing the Duke as participating in a passion which was felt only on the side of his unhappy daughter* (Scott, n.d.); has a propensity for occultism [2]: *was but the more prone to be deceived by soothsayers, astrologers, diviners, and all that race of pretenders to occult science. He had bestowed much of his attention on the supposed science of judicial Astrology* (Scott, n.d.); suspicious [2]: *he loved not that his suspicions should be observed* (Scott, n.d.); greedy [1]: *old miser, who cannot journey in comfort unless he bear with him the key of his treasure closet* (Scott, n.d.); mercenary [1]: *an habitual derider of whatever did not promise real power or substantial advantage* (Scott, n.d.); easily influenced [1]: *Louis was more influenced by him than by any other of his avowed counselors* (Scott, n.d.); **psychic state [7]:** afraid for his life [5]: *he lies here in this castle, or only rides about from one fortified town to another* (Scott, n.d.); afraid of treason [1]: *if there is treason, to shoot the traitor* (Scott, n.d.); dissatisfied [1]: *regarded the speaker with high displeasure* (Scott, n.d.).

The analyzed data where spiritual/mental characteristics prevail portray Louis the politician as a skillful and wise ruler, pious and frugal to boot. But the talents of a real politician require him to be sly and suspicious, feeling much afraid for his precious life. Generally, in this possible world, Louis is a positive character, since 77% of propositions describing him are charged positively and 23%—negatively.

Louis XI—the relative of the Duke of Burgundy [74 predicates]

/+/ **[47]: spiritual/mental characteristics [38]:** pious [7]: *Louis, in this fit of gratitude and devotion,* doffed, *as usual, his hat, selected from the figures with which it was garnished that which represented his favourite image of the Virgin, placed it on a table, and, kneeling down, repeated reverently the vow he had made* (Scott, n.d.); *muttered his devotional acknowledgments with an air of deep Sanctity* (Scott, n.d.); shrewd psychologist [5]: *he seemed to sound with the utmost address and precision the depths and shallows of his rival's mind and temper* (Scott, n.d.); has a sense of humor [5]: *he was rather pleased to find that the Duke was content to be amused with broad jests, in which he was himself a proficient* (Scott, n.d.); frugal [4]: *the exterior of the King himself, in a threadbare cloak, with his wonted old high crowned hat stuck full of images, rendered the contrast yet more striking* (Scott, n.d.); powerful [3]: *great rival* (Scott, n.d.); amiable [3]: *the Lords of Burgundy retired, much pleased with the grace of Louis's manner, and the artful distribution of his attentions* (Scott, n.d.); generous [3]: *I have brought here a few sumpter mules loaded with silver for the redemption enough to maintain even your princely and royal establishment, fair cousin, for the space of three years* (Scott, n.d.); brave [3]: *he manifested neither doubt nor fear* (Scott, n.d.); wise [2]: *so wise a King* (Scott, n.d.); compliant [2]: *he assented as readily to whatever the Duke proposed, as if it had arisen from the free impulse of his own mind* (Scott, n.d.); self-possessed [1]: *Louis, alone maintaining perfect composure, continued his conversation* (Scott, n.d.); **psychic state [4]:** glad to be reconciled [1]: *the demeanour which Louis used towards the Duke was such as to resemble the kind overflowing of the heart in a moment of sincere reconciliation with an honoured and tried friend, from whom he had been estranged by temporary circumstances now passed away, and forgotten as soon as removed* (Scott, n.d.); relieved [1]: *he sighed like one whose breast has been relieved from a heavy burden* (Scott, n.d.); cheerful [1]: *Louis burst into his usual sardonic laugh* (Scott, n.d.); satisfied [1]: *yet the news seemed to imply more internal satisfaction on the King's part than he would have probably indicated in a case of brilliant success* (Scott, n.d.); **actions [2]:** *agent* **[2]:** establishes relationships [2]: *King Louis had omitted no opportunity to*

cultivate the returning interest which that circumstance had given him in the Duke's opinion, had been engaged in consulting him, or, it might be almost said, receiving his opinion (Scott, n.d.); **voice** [2]: soft [2]: *the same mild and placid manner as before, and unperturbed by the loud tone and violent gestures of the Duke* (Scott, n.d.); **actions [1]: *agent*:** makes others obey him: *I trust you will allow my command* (Scott, n.d.).

/-/ [27]: spiritual/mental characteristics [24]: hypocritical [7]: *every species of simulation and dissimulation seemed so much a part of his nature that those best acquainted with him could not have distinguished what was feigned from what was real* (Scott, n.d.); *the barefaced attempt of the King to assume towards him a tone of friendship and intimacy* (Scott, n.d.); sly [7]: *the King, expressing himself with as much delicacy as he could and in the manner he thought best qualified to lull suspicion asleep* (Scott, n.d.); *he himself laboured diligently, but at the same time cautiously, to make interest with the Duke's chief officers and advisers* (Scott, n.d.); dishonest [6]: *treacherous ally! Perjured King* (Scott, n.d.); *dishonoured gentleman* (Scott, n.d.); flattering [2]: *employing for that purpose the usual means of familiar and frequent notice, adroit flattery, and liberal presents* (Scott, n.d.); cruel [1]: *when I wished for the head constable I had no desire for his body, which might remain at Saint Quentin's with much convenience* (Scott, n.d.); caustic [1]: *causticity of tone and manner* (Scott, n.d.); **psychic state [2]:** uneasy [1]: *he was alarmed to observe that the Duke had around him several of those French nobles whom his own severity or injustice had driven into exile* (Scott, n.d.); scared [1]: *it must have added to Louis's mortification that he recognized many banners of French nobility* (Scott, n.d.); **physical state [1]:** tired: *I am something indisposed, my lords, something fatigued* (Scott, n.d.).

In this possible world, Louis plays a subtle psychological game trying to ingratiate himself with Charles the Bold, the Duke of Burgundy. By leveraging hypocrisy and cunning to showcase his sense of humor and piety, the King lures his relative into his snares to reach his political goals. Making the best of himself, Louis is described by 62% of positive predicates and 38% of negative ones.

Louis XI—the prisoner [57 predicates]

/+/ [31]: spiritual/mental characteristics [15]: pious [5]: *he therefore turned from the crucifix as unworthy to look upon it, and selecting from the images with which, as often mentioned, his hat was completely garnished, a representation of the Lady of Clery, knelt down before it, and made the following extraordinary praye* (Scott, n.d.); wise [4]: *in this dreadful emergency, Louis showed the promptitude of decision and clearness of judgment which alone could have saved his life* (Scott, n.d.); values the lives of his subjects [2]: *I would not willingly risk thy life, my brave soldier* (Scott, n.d.); brave [2]: *brave man* (Scott, n.d.); shrewd psychologist [1]: *his intimate knowledge of all the springs which influence human actions* (Scott, n.d.); appreciating [1]: *I have a friend to be rewarded* (Scott, n.d.); **actions [9]: *agent* [9]:** criticizes himself [7]: *Louis the Fool, Louis the Driveller, Louis the Infatuated—are all terms too slight to mark the extremity of my idiocy! Fool, and double idiot that I was* (Scott, n.d.); makes others obey him [2]: *I command you to do so, and your oath obliges you to obey* (Scott, n.d.); **psychic state [7]:** curbs his emotions [6]: *he offered no sort of resistance which could in any wise provoke violence. In public he had found himself able to suppress so successfully* (Scott, n.d.); ready to die [1]: *we are here in a case where I may either live or die* (Scott, n.d.);

/-/ [26]: psychic state [22]: wants to revenge himself [6]: *if I ever get out of this danger, I will tear from his head the Cardinal's cap, though I pall the scalp along with it* (Scott, n.d.); *I have an enemy to be punished according to his deserts, and that is the base, treacherous villain; Martius Galeotti* (Scott, n.d.); emotional [4]: *gradually gave voice to his feelings in a broken soliloquy* (Scott, n.d.); *"never, never!" said the King, bursting out into that emotion* (Scott, n.d.); uneasy [4]: *he paced the room with short and unequal steps, often stood still and clasped his hands together, and gave loose, in short, to agitation, which in public he had found himself able to suppress so successfully* (Scott, n.d.); disappointed in philosophy [4]: *and it is to such philosophical freedom that your lessons*

would have guided me? (Scott, n.d.); scared [4]: *the fear of death was peculiarly terrible* (Scott, n.d.); **spiritual/mental characteristics [3]:** fickle [2]: *I have known your Majesty once or twice change your mind* (Scott, n.d.); cruel [1]: *I shall love to see the sense of approaching death strike the colour from that ruddy cheek, and dim that eye which laughed as it lied* (Scott, n.d.); **actions [1]: *agent*:** bribes the nobility*:* the King produced a weighty bag of money (Scott, n.d.).

Depicting Louis XI in prison, the author focuses on his psychic state, especially stressing his negative emotions (anxiety, fear, disappointment, craving for revenge). Yet, the King mostly manages to maintain clarity of judgment, criticizing himself for mistakes. The number of positive and negative predicates characterizing Louis in this world is almost equal (54% and 46%, respectively).

Louis XI—the host [55 predicates]

/+/ **[29]: spiritual/mental characteristics [22]:** frugal [4]: *the whole furniture and arrangements of the room were plain almost to meanness* (Scott, n.d.); *all around him, including even his own dress, was far beneath the splendour which the petty princes of the kingdom displayed in their festivities* (Scott, n.d.); can conceal real emotions [4]: *but in no one word, syllable, or letter did he betray the state of mind* (Scott, n.d.); hospitable [3]: *refresh thyself for an instant—yonder table affords the means* (Scott, n.d.); brave [3]: *when I walk boldly up to a surly mastiff, and caress him, it is ten to one I soothe him to good temper* (Scott, n.d.); trustful [2]: *I will be thus far frank with thee* (Scott, n.d.); appreciating [2]: *He retained towards all who had contributed to soften the term of his exile, the kindest and most grateful sentiments* (Scott, n.d.); has a sense of humor [2]: *the anecdotes with which he illustrated them were often more humorous than delicate* (Scott, n.d.); condescending [2]: *but I meditate no injury to these men—none* (Scott, n.d.); **actions [4]: *agent* [4]:** entertains his guests [2]: *the smooth churchman laughed at every jest and enhanced every ludicrous idea, without exhibiting any shame* (Scott, n.d.); listens to advice [1]: *from such as thou art, hints may be caught that are right valuable* (Scott, n.d.); risks for the sake of the country [1]: *I have never shunned to expose my life for the weal of my kingdom* (Scott, n.d.); **psychic state [2]:** self-possessed [1]: *did Louis appear totally free from apprehension of any kind* (Scott, n.d.); cheerful [1]: *satirical gaiety of disposition* (Scott, n.d.); **voice [1]:** soft: *"Poor lad," said Louis, in a softer tone than he usually spoke in* (Scott, n.d.).

/-/ **[26]: psychic state [15]:** afraid of treason [9]: *our history has shown that treason can creep into an auger hole* (Scott, n.d.); gloomy [5]: *he relapsed into his former gloomy mood* (Scott, n.d.); *The light of assumed vivacity had left the King's eyes* (Scott, n.d.); hates his enemies [1]: *but the glance conveyed so much doubt and hatred towards his guests* (Scott, n.d.); **spiritual/mental characteristics [10]:** hypocritical [5]: *he was astonished at the deep veil under which that Monarch was able to conceal the movements of his jealous disposition* (Scott, n.d.); distrustful [3]: *I will trust no one—no one* (Scott, n.d.); mercenary [1]: *it would serve me nothing* (Scott, n.d.); evil [1]: *dark shades of his character* (Scott, n.d.); **voice** [1]: weak: *with a voice so faint* (Scott, n.d.).

As we can see, in this world the King is characterized by an approximately equal quantity of positive (52%) and negative (48%) predicates. Among positive features, his spiritual/mental characteristics dominate, while the negative ones are mostly his states of mind and soul. Louis is a hospitable and frugal host who at the same time can hypocritically dissemble his true feelings (mostly his gloomy thoughts and fear of treason).

Louis XI—Maître Pierre [54 predicates]

/+/ **[32]: spiritual/mental characteristics [21]:** pious [7]: *"I am doing penance," said Maître Pierre, "and may not eat anything before noon, save some comfiture and a cup of water"* (Scott, n.d.); *"God keeps in his right hand"—he said, crossing himself devoutly* (Scott, n.d.); amiable [4]: *while thus engaged, Maître Pierre's countenance expressed a kind of good humour almost amounting to benevolence* (Scott, n.d.); wise [2]: *I am vieuxroutier, and none of those upon whom feigned disorders pass for apologies* (Scott, n.d.); just [2]: *"I owe you a breakfast for the wetting which my mistake procured you. It is the penance of my offence towards you"* (Scott, n.d.); modest

[2]: *"I deal in no titles. A plain man, that can live on mine own good—that is my designation"* (Scott, n.d.); generous [2]: *generous and liberal in his actions* (Scott, n.d.); masterful [1]: Maître Pierre said, in the tone of one accustomed to be obeyed (Scott, n.d.); dignified [1]: *with an attitude of more dignity than he had yet seen* (Scott, n.d.); **financial state [4]:** rich [4]: *as he spoke, he took a large purse from his bosom, made of the fur of the sea otter, and streamed a shower of small silver pieces into the goblet, until the cup, which was but a small one, was more than half full* (Scott, n.d.); **mode evaluation [2]:** inspires respect [1]: *a man of respectable appearance* (Scott, n.d.); attractive [1]: *the expression of this man's countenance was partly attractive* (Scott, n.d.); **actions [2]:** *agent* **[2]:** makes others obey him [2]: *"this is not the first time Maître Pierre has found the true way to make gentlefolks serve at his beck"* (Scott, n.d.); **emotive evaluation [1]:** remarkable: *remarkable* (Scott, n.d.); **age [1]:** advanced in years: *the eldest and most remarkable of these men* (Scott, n.d.); **property [1]:** owns a plantation of mulberry trees: *"you might see the rows of mulberry trees as you came hither, all planted by Maître Pierre's command, to feed the silk worms"* (Scott, n.d.).

/0/ [2]: physical characteristics [2]: has bushy eyebrows [2]: *under the shroud of thick black eyebrows* (Scott, n.d.).

/-/ [20]: spiritual/mental characteristics [9]: severeand rude [8]: *ordinary sharp, caustic, and severe character* (Scott, n.d.); *sharp and scornful in language* (Scott, n.d.); mercenary [1]: *eyes twinkled with the love of gain* (Scott, n.d.); **physical characteristics [3]:** has hollow eyes [2]: *those same sunken eyes* (Scott, n.d.); has hollow cheeks [1]: *sunk cheeks* (Scott, n.d.); **appearance [3]:** modest in attire [3]: *the fashion of the dress was close and short, a kind of garment which was not then held decorous among gentry* (Scott, n.d.); *miserly dress* (Scott, n.d.); **voice [3]:** harsh [3]: *harsh, caustic, and unpleasing voice* (Scott, n.d.); **psychic state [1]:** feels contempt: *Maître Pierre, in whom the bravado of the young gallant seemed only to excite laughter, more scornful than applausive* (Scott, n.d.); **mode evaluation [1]:** disgusting: *the expression of this man's countenance was partly forbidding* (Scott, n.d.).

This is the disguise in which the King likes to appear to strangers (in the story, to the main character), so he tries to impress them. He pretends to be a pious and rich, but unobtrusive and modest merchant. And it is no wonder that his attempts result in creating a favorable image – 59% of positive predicates, that outnumber negative (37%) and neutral (4%) ones.

Louis XI—astrologist Galeotti's disciple [31 predicates]

/+/ [18]: spiritual/mental characteristics [17]: pious [7]: *wherefore do we, the Princes of the earth, found churches and monasteries, make pilgrimages, undergo penances, and perform devotions* (Scott, n.d.); *he laid his hat on the table, and devoutly kneeling before the images stuck into the hat band* (Scott, n.d.); wise [3]: *I know that thou art well sensible that the path of royal policy cannot be always squared (as that of private* life *ought invariably to be) by the abstract maxims of religion and of morality* (Scott, n.d.); respectful [3]: *Louis termed him his friend, his father in the sciences—the glass by which a king should look into distant futurity—and concluded by thrusting on his finger a ring of very considerable value* (Scott, n.d.); frugal [2]: *my ears and my palate have no such niceness* (Scott, n.d.); resolute [1]: *we are determined to hazard something, even in our own person, to stop these anti-Christian wars* (Scott, n.d.); believes in the power of science [1]: *this new fashioned art of multiplying manuscripts by the intervention of machinery* (Scott, n.d.); **mode evaluation [1]:** inspires amity: *he and the King took leave, for once much satisfied with each other* (Scott, n.d.).

/-/ [13]: spiritual/mental characteristics [11]: greedy [5]: *economical even in his superstitions, Louis conceived the Astrologer sufficiently bound to his service by the pensions he had assigned him, and thought himself entitled to the use of his skill at a moderate rate, even upon great exigencies* (Scott, n.d.); *ten pieces! a pittance which I am half ashamed to offer to Toinette, to buy her new breast laces* (Scott, n.d.); has a propensity for occultism [5]: *he desires to know what day will be propitious for the execution of such a purpose; also what is likely to be the success of such a*

negotiation, and whether his adversary will be moved to answer the confidence thus reposed in him, with gratitude and kindness, or may rather be likely to abuse the opportunity and advantage which such meeting may afford him (Scott, n.d.); sly [1]: *the King paused, without giving any farther indication how far this presaging speech squared with his real object* (Scott, n.d.); **psychic state** [2]: depressed [2]: *silent and passive* (Scott, n.d.).

As the analyzed data reveal, "the astrologist's disciple" is described by 58% positively charged and 42% negatively charged predicates. Here, the king manifests seemingly incompatible qualities – piety and propensity for occultism. Although he appears to show respect to the old astrologist, Louis is never too generous in paying him.

Louis XI—a defendant on trial [21 predicates]

/+/ **[17]: spiritual/mental characteristics [13]:** can conceal real emotions [5]: *the composure of his demeanour had an evident effect upon his rival* (Scott, n.d.); pious [3]: *as of a holy and humble motion," said the King, "which doubtless comes I will swear to observe them upon the holy relique which I have ever the grace to bear about my person, being a fragment of the true cross* (Scott, n.d.); frugal [2]: *the meanness of his dress* (Scott, n.d.); compliant [2]: *I will grant you as fair terms as for very shame's sake you ought to ask in my present condition, without making yourself the fable of Christendom* (Scott, n.d.); dignified [1]: *remained standing with an air of dignity* (Scott, n.d.); **psychic state [4]:** cheerful [3]: *a merry companion* (Scott, n.d.); confident [1]: *he seemed to make a triumphant appeal to all present, upon the testimony borne to his innocence in the Countess's reply* (Scott, n.d.).

/-/ **[4]: spiritual/mental characteristics [3]:** sly [2]: *since a King must plead his cause as an accused person he cannot desire more distinguished judges than the flower of nobleness and muster and pride of chivalry* (Scott, n.d.); cruel [1]: *"he must die," answered Louis in the same tone, "dead men tell no tales"* (Scott, n.d.); **psychic state** [1]: uneasy*: a transient fit of paleness across the King's cheek* (Scott, n.d.).

As we can see, being accused and tried, the King conceals his true feelings pretending to be pious and ready for concessions to impress his enemies and move the jury to mercy. As a result, 81% of predicates are positively charged, and only 19% have negative connotations.

Louis XI—the commander of the Scottish guard [12 predicates]

/+/ **[11]: spiritual/mental characteristics [10]:** skillful general [7]: *the conduct of Louis, on the other hand, was that of a calm, collected, sagacious leader, who neither sought nor avoided danger, but showed so much self-possession and sagacity* (Scott, n.d.); proud of his soldiers [3]: *"my trusty Scots!" said the King as he looked upon this melancholy spectacle* (Scott, n.d.); **actions [1]: agent***: acts in the interests of the guard: I must instantly to the Duke. He must be convinced of our good faith at this critical moment, or we shall have both Liegeois and Burgundians upon us at once* (Scott, n.d.).

/-/ **[1]: psychic state** [1]: feels remorse*: to aggravate the King's painful feelings, he saw, as he crossed the courtyard, one or two bodies, over each of which had been hastily flung a military cloak* (Scott, n.d.).

The analyzed data show Louis as a skilled military leader who is proud of his Scottish Archers and does everything to protect them. No wonder that 92% of predicates describing the King in this possible world are assessed positively.

Louis XI—the offended monarch [12 predicates]

/+/ **[8]: psychic state [5]:** cheerful [3]: *said Louis, laughing* (Scott, n.d.); optimistic [1]: *trusting that a future day would bring him amends* (Scott, n.d.); self-possessed [1]: *said Louis, affecting unconcern* (Scott, n.d.); **financial state [2]:** rich [2]: *the King produced a weighty bag of money* (Scott, n.d.); **actions [1]: agent***: acts in the interests of the country: subjugating his paternal feelings to the necessities of state* (Scott, n.d.).

/-/ **[4]: psychic state [2]:** offended [2]: *although he was sensible to the indignity of serving with his noblest peers under the banners of his own vassal* (Scott, n.d.); **spiritual/mental characteristics**

[1]: cruel: *I would set the dogs on him to bait him out of it* (Scott, n.d.); **actions [1]:** *agent:* takes revenge*: with a smile of gratified vengeance* (Scott, n.d.).

In this possible world, Louis pretends to be a sovereign who suffers undeserved injuries, so his psychic state comes to the front. Yet, he dissembles his hurt feelings and tries to do what is best for his country. Such features of the King win him two-thirds of positively charged predicates.

Secondary possible worlds

Louis XI—the vantage point of Burgundians [27 predicates]

/+/ **[11]: mode evaluation [8]:** inspires respect [6]: *many, as we have mentioned, had already experienced the bounty of the King* (Scott, n.d.); *he was certainly now possessed with sentiments much more favourable to Louis than when he entered the apartment* (Scott, n.d.); inspires trust [2]: *the arrival of the King restored confidence between France and Burgundy* (Scott, n.d.); **actions [3]: agent [3]:** acts in the interests of the country [3]: *to establish a fair and equitable treaty between the countries, with such security on the King's part as should make it difficult for him to break his faith, or disturb the internal peace of Burgundy in the future* (Scott, n.d.).

/-/ **[16]: mode evaluation [10]:** causes dislike [4]: *I could pardon all his duplicity, but cannot forgive his supposing me capable of the gross folly of being duped by his professions* (Scott, n.d.); *pronounces you false and faithless* (Scott, n.d.); causes suspicion [4]: *my mother always told me to go warily near an old rat in a trap, for he was never so much disposed to bite* (Scott, n.d.); causes mockery [2]: *will but change my dress, as this is scarce a fitting trim in which to wait on my most gracious Sovereign. With a deep and bitter emphasis on the last expression, the Duke arose and strode out of the room* (Scott, n.d.); **spiritual/mental characteristics [6]:** unduly trustful [3]: *I have not taken away our kinsman Louis's crown, which he was ass enough to put into our power* (Scott, n.d.); sly [3]: *it is in no degree different from the evasive replies which have already been returned to his just complaints* (Scott, n.d.).

According to the analyzed data, Burgundians assess the King mostly negatively (59% of predicates), rightly taking Louis for what he is – a sly and suspicious politician who deserves mockery. However, there are some people among them who he managed to deceive inspiring respect and trust, or making them consider Louis a foolish simpleton.

Louis XI—the vantage point of the Scottish guard [15 predicates]

/+/ **[15]: spiritual/mental characteristics [13]:** wise [10]: *it is a sagacious monarch* (Scott, n.d.); *it is the wisest prince that ever put purple on his back* (Scott, n.d.); skillful monarch [2]: *it is an art this French King of ours has found out, to fight with other men's swords, and to wage his soldiers out of other men's purses* (Scott, n.d.); brave [1]: *Louis had shown great personal bravery during the battle of Montl'hery* (Scott, n.d.); **actions [2]: patient [2]:** people serve him loyally [1]: *he did not yet conceive himself at liberty to betray any trust which Louis had reposed* (Scott, n.d.); he is glorified [1]: *long live the King of France!* (Scott, n.d.).

The analysis shows that the members of the Scottish guard have an exclusively positive image of their chief. The archers serve him loyally because they consider him a wise and skillful king deserving glorification.

Louis XI—the vantage point of astrologist Galeotti [13 predicates]

/-/ **[13]: spiritual/mental characteristics [11]:** naïve [6]: *doth he think I am to abide in this old castle like a bullfinch in a cage, fain to sing as oft as he chooses to whistle, and all for seed and water?* (Scott, n.d.); *He that contemns art shall perish through his own ignorance* (Scott, n.d.); greedy [5]: *the niggardly slave* (Scott, n.d.); *a coxswain's wife would give more to know that her husband had crossed the narrow seas in safety* (Scott, n.d.); **mode evaluation [2]:** causes dislike [2]: *The indignation of the Astrologer was extreme* (Scott, n.d.).

As we see, Louis' teacher has a totally negative image of his disciple who pays him little and naively hopes that Galeotti will serve him for a miserly salary.

Louis XI—the vantage point of the citizens of Liege [5 predicates]

/+/ [5]: actions [5]: *patient* **[5]:** he is glorified [5]: *Louis, the guardian of the liberties of Liege!* (Scott, n.d.); *Long live Louis of France!* (Scott, n.d.).

The people of Liege consider Louis their liberator who came to free their city from the rule of the Duke of Burgundy and glorify him for that.

Louis XI—the vantage point of the Countesses of Croye [5 predicates]

/-/ [4]: mode evaluation [4]: causes reproach [2]: *the Countess turned her eyes to the King as she spoke, with a look which was probably intended as a reproach* (Scott, n.d.); causes dislike [1]: *most unamiable character* (Scott, n.d.); causes resentment [1]: *the Ladies of Croye, although internally resenting the ungenerous and discourteous manner in which Louis thus deprived them of the promised asylum in his Court* (Scott, n.d.).

The Countesses (mother and daughter) of Croye experience completely negative feelings towards the King, who uses them as pawns in his political rivalry with the Duke of Burgundy.

4. Conclusions

The analyzed data allow for the following inferences:

In *Quentin Durward,* Walter Scott presented Louis XI in 15 possible worlds the majority of which are primary (10 out of 15). Predicates that characterize the King in primary worlds also dominate (541 vs 65). Evidently, the author prefers to describe Louis directly, while his portrayal from the vantage point of other characters is auxiliary.

The typical aspect of Louis' image stressed both in primary and secondary possible worlds is his spiritual/mental characteristics (69% of all predicates). In some primary worlds, though, the King's psychic state comes to the forefront, which helps to disclose his personality when he is kept prisoner (42% of predicates) or puts on an air of an offended monarch (58%). In secondary possible worlds, a third of all predicates are related to mode evaluation, so the vantage point of other characters is essentially represented via emotions and feelings the King excites in them. A peculiar trend was detected in describing the actions of Louis. While in primary possible worlds he is always an agent (performs the actions himself), in his secondary worlds the King is presented as a patient who the actions of other characters are directed at.

More than a quarter of all predicates (27%) refer to the holistic image of Louis, which makes it pivotal for characterizing the King. Moreover, this is the only primary possible world where Louis XI has a pointedly negative assessment (two-thirds of his descriptions are negatively charged). In most other possible worlds, the King's overall assessment is positive, which is achieved via the ratio of respective predicates ranging from 92% (the commander of the Scottish guard) to 58% (astrologist Galeotti's disciple). In two primary possible worlds (the prisoner and the host), there is an approximate balance of positive and negative predicates with a slight prevalence of the former.

The axiological structure of secondary possible worlds is rather contrastive. His Scottish Archers and the citizens of Liege have a totally positive opinion of the King, whereas other characters see him mostly (the Burgundians) or absolutely (astrologist Galeotti and the Countesses of Croye) in the negative light. Evidently, being biased either way, the characters of the novel tend to discern only those features of Louis that conform to their overall positive/negative perception of him.

On the whole, the image of Louis XI in *Quentin Durward* is axiologically balanced, with a slight prevalence of positively charged descriptions (54%), thus making him a normal person with his fortes and shortcomings. Having painted a negative portrait of the King of France at the outset of the novel, the author then softens this "first impression" as if hinting that Louis, sometimes even against his initial intentions, ultimately played a positive role in the fate of the main character bestowing upon a penniless but noble foreign mercenary a beautiful wife with a rich dowry and a large estate.

As for the features of Louis, the author mainly mentions his spiritual/mental characteristics to describe the protagonist. Among these, ten features are used in at least four possible worlds—five virtues ('pious', 'frugal', 'skillful', 'brave', 'wise') and five vices ('greedy', 'sly', 'mercenary', 'hypocritical', 'cruel'), which makes Louis quite a controversial figure in the novel. Being equal in number, the most frequent positive and negative features differ in their coverage rate. The highest rate is manifested by 'pious' and 'wise' (47%), 'sly' is somewhat lower (40%), 'frugal' and 'brave' have still lower rate (33%), and all the rest ('greedy', 'skillful', 'mercenary', 'hypocritical', 'cruel') have the lowest index (27%). Evidently, whatever guise the King puts upon himself, his core virtues (piety and wisdom) as well as his core vice (slyness) surface in almost half of them, making these features inalienable constituents of Louis' personality in general.

The author draws a rather different portrait of Louis XI judging by the mean frequency of these characteristics. According to this index, the King of France is shown first of all as a skillful expert in different fields (politics, state administration, the art of war) with the mean frequency of this feature equaling 10. His piety and hypocrisy are almost twice as rare (6 and 5, respectively). Next come Louis' wisdom (4.6), slyness (4.6), and cruelty (4). All other features display the mean frequency under 3.5. Such figures testify to the fact that the author considers the King to be an absolute fit for the role of a monarch. His competence and proficiency in performing royal duties are vindicated by a wide array of vital skills he possesses which, together with his hypocritical and sly nature as well as the wisdom of judgment and piety, make his image painted by Scott a paragon medieval ruler.

The prospects for further research in the field lie in studying the image of Louis XI in *Quentin Durward* within the framework of the theory of fictional characters, which considers the relations between historical figures and their images in literature.

ABBREVIATIONS
BPS – basic propositional schemas

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IMPOLITENESS STRATEGIES IN PARLIAMENTARY DISCOURSE: A COGNITIVE-PRAGMATIC AND SOCIOCULTURAL APPROACH

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ABSTRACT
This article focuses on the use of impoliteness strategies in the discourse of American, Bulgarian, Polish, and Ukrainian parliaments. Our research of impolite rhetoric, also known as unparliamentary language, is located on the intersection of cognitive pragmatics, cultural linguistics, and discourse analysis. We use an integrative framework, in which the pragmatics of impoliteness is underpinned by the cognitive model of the concept of IMPOLITENESS. We offer a description of impoliteness strategies in parliamentary discourse, single out the leading strategy of devaluation of the opponent, and define the stereotypical for each parliament verbal means of the strategy of devaluation and its tactics: criticism and belittlement of one's merits and importance. Their verbal markers are lexicalized and syntactic units bearing the meaning of negative characterization, disrespect, mockery, sarcasm. We hypothesize that the variation of impoliteness strategies is different parliamentary discourses corresponds to linguistic, pragmatic, and sociocultural dissimilarities, and provide support for this through an empirical study. Linguistically, discursive means of devaluation in the American, Bulgarian, Polish, and Ukrainian parliaments are context free and context dependent, and their ratio varies. In all these parliamentary discourses, the lexicalized markers of impoliteness come from common mental source domains: NEGATIVE EVALUATION, LEGAL OFFENCE, DEMOCRACY, DECEPTION, HOSTILITIES, their variation is due to corresponding construals of the world. Culturally, we claim that the form and content of impoliteness strategies is indirectly connected with a low-context culture in the USA as opposed to a high-context type of Slavic cultures. In the former, devaluation of opponents is mostly reached by lexicalized markers with inherent negative meaning; and in the latter, by syntactic context-dependent means. Pragmatically, the specific properties of impoliteness strategies in the four parliamentary discourses reveal their relation to the dominant politeness principles, which are negatively oriented in modern English and positively in Bulgarian, Polish, and Ukrainian.

Key words: impoliteness strategy, cognitive-pragmatic analysis, cultural linguistics, parliamentary discourse, American, Bulgarian, Polish, Ukrainian.

І. Шевченко, Д. Александрова, В. Гуторов. Неввічливість в парламентському дискурсі: когнітивно-прагматичний та соціокультурний підхід. Ця стаття присвячена використанню стратегій неввічливості в дискурсі парламентів США, Болгарії, Польщі та України. Наше дослідження неввічливої риторики, також відомої як непарламентська мова, знаходиться на перетині когнітивної прагматики, культурної лінгвістики і аналізу дискурсу. Ми використовуємо інтегративну методику, в якій прагматика неввічливості базується на когнітивній моделі концепту IMPOLITENESS.

Ми описуємо стратегії неввічливості в парламентському дискурсі, виділяємо провідну стратегію девальвації опонента і визначаємо стереотипні для кожного парламенту вербальні засоби стратегії девальвації та її тактик: критики і применшення достоїнств і значущості. Їх вербальні маркери – це лексікалізовані та синтаксичні одиниці, що мають значення негативної характеризації, неповаги, глузування, сарказму. Ми припускаємо, що варіювання стратегій неввічливості пов'язане із комплексом мовних, прагматичних і соціокультурних відмінностей окремих парламентських дискурсів і підтверджуємо цю гіпотезу за допомогою емпіричного дослідження. З лінгвістичної точки зору, в парламентах Америки, Болгарії, Польщі та України функціонують контекстно вільні і залежні дискурсивні засоби девальвації, а їх співвідношення варіюється. У всіх парламентських дискурсах лексікалізовані маркери неввічливості сходять до спільних ментальних доменів-джерел: НЕГАТИВНА ОЦІНКА, ПРАВОПОРУШЕННЯ, ДЕМОКРАТІЯ, ОБМАН, ВІЙСЬКОВІ ДІЇ; які варіюються у відповідних картинах світу. У культурному відношенні форма і зміст стратегій неввічливості побічно пов'язані з нізкоконтекстною культурою США, на відміну від слов'янських культур висококонтекстного типу. У першому випадку критика опонентів в основному досягається за рахунок лексікалізованих маркерів з інгерентно властивим девалюативним значенням; а в останньому – контекстно залежними синтаксичними засобами. З прагматичної точки зору, специфічні властивості стратегій неввічливості в чотирьох парламентських дискурсах виявляють їх зв'язок з домінуючими дискурсивними принципами ввічливості, тобто принципами дистанціювання в сучасній англійській мові та принципами зближення в болгарській, польській та українській мовах.

Ключові слова: стратегія неввічливості, когнітивно-прагматичний аналіз, культурна лінгвістика, парламентський дискурс, американський, болгарський, польський, український**.**

И. Шевченко, Д. Александрова, В. Гуторов. Невежливость в парламентском дискурсе: когнитивно-прагматический и социокультурный подход. Эта статья посвящена использованию стратегий невежливости в дискурсе парламентов США, Болгарии, Польши и Украины. Данное исследование невежливой риторики, также известной как непарламентский язык, находится на пересечении когнитивной прагматики, культурной лингвистики и анализа дискурса. Мы используем интегративную методику, в которой прагматика невежливость базируется на когнитивной модели концепта IMPOLITENESS. Мы описываем стратегии невежливости в парламентском дискурсе, выделяем ведущую стратегию девальвации оппонента и для каждого парламента определяем стереотипные вербальные средства стратегии девальвации и ее тактики: критика и умаление достоинств и значимости. Их вербальные маркеры – это лексикализованные и синтаксические единицы, несущие значение отрицательной характеристики, неуважения, насмешки, сарказма. Наша гипотеза о том, что варьирование стратегий невежливости связано с комплексом языковых, прагматических и социокультурных различий парламентских дискурсов подтверждается посредством эмпирического исследования. С лингвистической точки зрения, в парламентах Америки, Болгарии, Польши и Украины функционируют контекстно свободные и контекстно зависимые дискурсивные средства девальвации, а их соотношение варьируется. Во всех парламентских дискурсах лексикализованные маркеры невежливости восходят к общим ментальным доменам-источникам: ОТРИЦАТЕЛЬНАЯ ОЦЕНКА, ПРАВОНАРУШЕНИЯ, ДЕМОКРАТИЯ, ОБМАН, ВОЕННЫЕ ДЕЙСТВИЯ, которые варьируются в соответствующих картинах мира. В культурном отношении форма и содержание стратегий невежливости косвенно связаны с низкоконтекстной культурой США, в отличие от славянских культур высококонтекстного типа. В первом случае критика оппонентов в основном достигается за счет лексикализованных маркеров с ингерентно присущим им девалюативным значением; а в последнем – синтаксическими средствами, зависящими от контекста. С прагматической точки зрения, специфические свойства стратегий невежливости в четырех парламентских дискурсах обнаруживают их связь с доминирующими дискурсивными принципами вежливости, то есть принципами дистанцирования в современном английском языке и принципами сближения в болгарском, польском и украинском языках.

Ключевые слова: стратегия невежливости, когнитивно-прагматический анализ, культурная лингвистика, парламентский дискурс, американский, болгарский, польский, украинский.

1. Introduction

The paper examines impoliteness strategies in parliamentary discourse on the examples of proceedings of the parliaments of the USA, Bulgaria, Poland, and Ukraine.

Impolite parliamentary behavior, also referred to as 'unparliamentary language' (Graham, 2016), or 'parliamentary insults' (Ilie, 2001), has been studied in many languages throughout the world. Ilie (2015, p. 11) defines it as

> *Instances of institutionally ritualized face-threatening acts in a highly competitive institutional setting. These acts cover a continuum that ranges from milder or mitigated acts such as reproaches, accusations, and criticisms to very strong ones, for instance insults.*

This investigation is stipulated by Mills (2004; 2009; 2017) who maintains that im/politeness tends to be culture and ideology dependent and based on stereotypes. By paying attention to the cognitive-pragmatic underpinnings of impoliteness in political discourse (Shevchenko, Goncharova, & Gutorov, 2020) and related issues of cultural and social linguistics, we intend to investigate how they correlate in English and Slavic parliamentary discourses, which vary both in their languages and in cultural and social backgrounds.

Parliamentary discourse belongs to political discourse (its hyperonym) and comprises interaction of different genres such as party meetings, committee hearings, etc. (its hyponyms). The object of our research is impoliteness strategies in proceedings and debates of the House of Representatives of the USA, of the National Assembly of the Republic of Bulgaria, of the Sejm of the Republic of Poland, and plenary meetings of the Verkhovna Rada of Ukraine. In this study, following Graham (2016), we will use the term 'parliamentary discourse', which is the most common in research literature and possesses the widest scope of meanings.

Building on (im)politeness theories (Culpeper, n.d.; Locher & Bousfield, 2008) we will proceed from a cognitive-pragmatic understanding of the concept of IMPOLITENESS (Shevchenko & Petrenko, 2019) as a basis for defining impoliteness strategies and tactics.

Paying attention to the fact that pragmatics of parliamentary discourse is culturally and ideologically specific, we claim that impoliteness principle is genre specific and differs in English and Slavic parliamentary discourses as a result of both different linguistic traditions and cultural trends.

As for the latter, at a micro level, there are differences in cultural and social groups and individuals (Mills, 2009). At a macro level, this difference is related both to the dominant type of culture of a particular nation at a certain historical period and to positively or negatively oriented politeness principles prevailing in its ethos. This makes it necessary to apply the ideas of cultural linguistics (Sharifian, 2017) to the study of impoliteness strategies. Our theoretical framework combines cognitive-pragmatic and cultural linguistic perspectives of their study.

In this paper, we will try to explore the impoliteness strategies in Germanic and Slavic parliamentary discourse being aware of many vexing social and cultural questions that arise. The review of selected previous research on linguistic impoliteness and the tentative results of our study yield theoretically motivated hypotheses regarding the relationship between linguistic impoliteness and the notion of culture-in-society.

To test this hypothesis, we will start with a brief consideration of cognitive-pragmatic and cultural linguistic methodology used to study impoliteness strategies in parliamentary discourse and describe the illustrative material (section 2). Following that is a presentation and tentative explanation of our data in English, Bulgarian, Polish, and Ukrainian with a special attention to the relationship of discursive strategies of impoliteness and related social and cultural aspects of unparliamentary language (section 3). Finally, we will conclude with some reflections on the key findings about this relationship and perspectives for further analysis (section 4).

2. Method and material

This section aims to explicate the theoretical foundations and propose an integrative cognitive-pragmatic and sociocultural framework of analysis of impoliteness in parliamentary discourse. Drawing on Brown and Levinson's (1988) politeness principle and theories of linguistic impoliteness (Culpeper, 1996; n.d.) this paper uses a cognitive-pragmatic view of impoliteness strategies and combines it with cultural linguistics (Sharifian, 2017) and discourse analysis (Dijk, 2008) into an integrative framework.

Parliamentary discourse is characterized as an institutional subtype of political discourse, "an open, confrontational dialogue among elected members of the citizenry" (Ilie, 2015, p. 1), which complies with specific institutional constraints and procedural regulations and is determined by a high degree of ritualization (Alexandrova, 2017; Chilton, 2004; Chilton & Schäffner, 2002; Ilie, 2001; 2004; Martynyuk & Meleshchenko, 2019; Palonen, 2014). As the main aim of politicians is the struggle for power (Bondarenko, 2020), their communicative behavior is both rational and emotional and occasionally they sacrifice rules of politeness for the sake of brighter argumentation.

> *A major incentive for the parliamentarians' active participation in the debates is their constant need to promote their own image in a competitive and performance-oriented institutional interaction. The MPs' interventions are meant to call into question the opponents' ethos—that is, their political credibility and moral profile—while enhancing the speaker's own ethos, in an attempt to strike a balance between logos (logical reasoning) and pathos (emotion-eliciting force).* (Ilie, 2015, p. 3)

Accordingly, the rules and the degree of im/politeness in parliamentary rhetoric differ from everyday speech which allows us to pay special attention to the content and forms of realization of the principle of impoliteness in parliamentary discourse.

The object of our research — impoliteness — has long been in the focus of various sciences. In linguistic pragmatics, impoliteness is underpinned by Goffman's ideas of face (Sifianou & Blitvich, 2019; Terkourafi, 2015), still until now the notion of impoliteness is highly contested and "related to judgements about norms which are constantly negotiated and change over time" (Sifianou, 2019, p. 49). Impoliteness is defined as a kind of intentional face-attack (Bousfield, 2008; Culpeper, 2010; 2011). It is a face-threatening act or a face-aggravating strategy based on the breach of ethic norms, or negative behavior which causes social conflict (Locher & Bousfield, 2008). From a psycholinguistic point of view, the latter makes impoliteness a form of emotional argument (Keinpointner, 2008). As Culpeper (n.d.) argues,

> *Impoliteness is a negative attitude towards specific behaviors occurring in specific contexts. It is sustained by expectations, desires and /or beliefs about social organization, including, in particular, how one person's or group's identities are mediated by others in interaction. Situated behaviors are viewed negatively when they conflict with how one expects them to be, how one wants them to be and /or how one thinks they ought to be. Such behaviors always have or are presumed to have emotional consequences for at least one participant, that is, they cause or are presumed to cause offence.*

In discourse, intentional impolite behavior objectifies in strategies and tactics. In discourse analysis, they have cognitive underpinning. Frolova (2017, p. 157) defines discursive strategy as

> *Communicative intention of the speaker, formed on the basis of the use of collective experience for their own individual needs and desires, and linguistic objectification of this intention, giving it an interactive status, taking into account the comprehension of the verbalized intention by all subjects of interaction.*

In a cognitive perspective, impolite behavior, i. e., expressions and their stereotypical contexts, are stored as frames in one's mind (Terkourafi, 2001). Sociocognitive methodology (Kecskés, 2014) takes into consideration pre-existing knowledge of moral norms that both speakers and hearers must have to infer and categorize the intended meaning. This knowledge is stored in the national construals of the world, which have much in common in Christian mentality.

The concept of IMPOLITENESS accumulates the knowledge of stereotyped practices of communicative behavior (Shevchenko & Petrenko, 2019). Theorists of cognitive pragmatics (Schmid, 2012; Shevchenko & Gutorov, 2019) claim that the way of access to this knowledge is through semantic properties of the words which name them. For the concept of IMPOLITENESS they are: *impoliteness, abusiveness, arrogance, assault, belittlement, boldness, coarseness, contemptuousness, crudeness, discourtesy, dishonor, disrespect, harassment, ill-breading, immodesty, immorality, impudence, incivility, indelicacy, insult, obnoxiousness, offensiveness, pushiness, rudeness, shamelessness, tactlessness, vulgarity,* etc. (Dictionary by Merriam-Webster, n.d., TheFreeDictionary by Farlex, 2021; Longman Dictionary of Contemporary English Online, n.d.; Macmillan dictionary, n.d.). In the English language, they form a semantic field of Impoliteness (fig. 1), which consists of 6 microfields with semantic extensions: Devaluation of the hearer, Unwarranted imposition, Unwarranted intrusion, Unwarranted exclusion, Intended impropriety, and Mock. Within the field of Impoliteness (fig. 1), these microfields are united by corresponding hypersemes and partially overlap (Petrenko, 2018, p. 107).
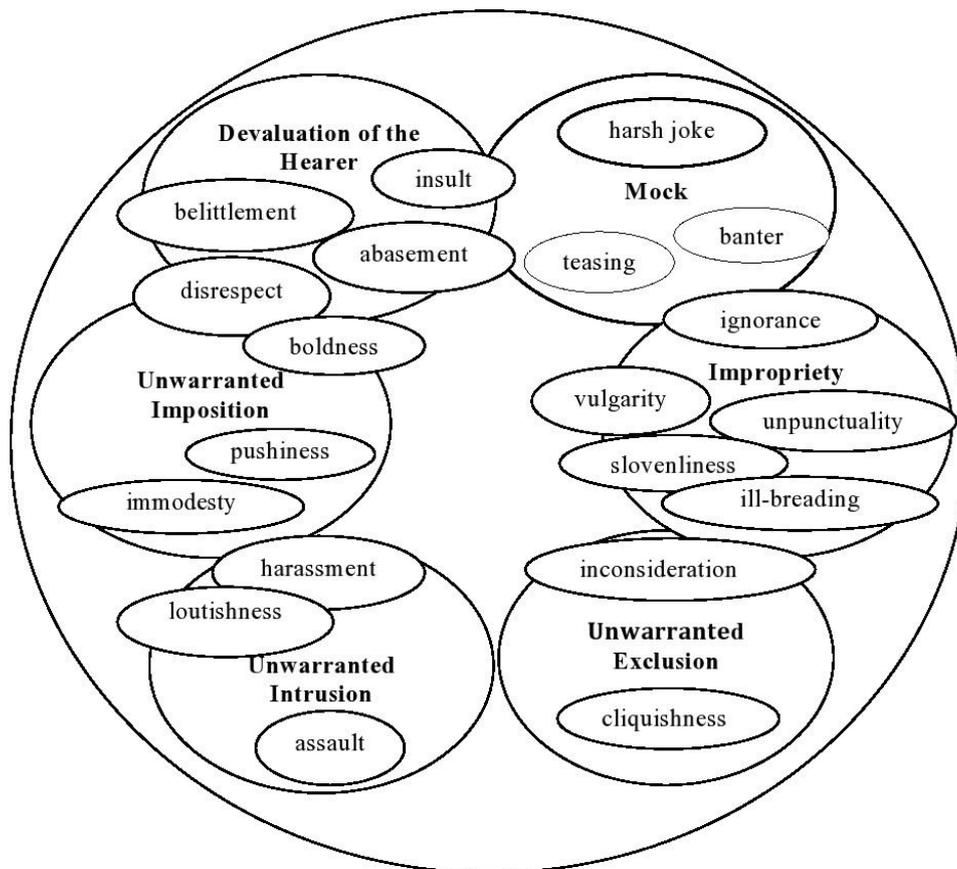

Fig. 1. Semantic field of the names of IMPOLITENESS (Petrenko, 2018, p. 107)

Semantic properties of lexemes in fig.1 comprise relevant criteria for the concept of IMPOLITENESS. Using the methodology of semantics of linguistic nets (Zhabotynskaya, 2013) Petrenko (2018, p. 23) claims, that the conceptual space of IMPOLITENESS is made of six slots linked up with the central notion by causation / characterization (slots DEVALUATION OF THE HEARER, UNWARRANTED INTRUSION, UNWARRANTED EXCLUSION OF THE HEARER, UNWARRANTED IMPOSITION, INTENDED IMPROPRIETY) and by likeness (slot MOCK IMPOLITENESS).

The slots of IMPOLITENESS form a cognitive substrate for impolite behavior: each slot bears mental schemes of a discursive strategy, while the slot's semantic extensions correspond to more specific discursive tactics (Petrenko, 2018). In discourse of fiction, there are strategies of devaluation of the hearer, unwarranted intrusion, unwarranted exclusion, unwarranted imposition, impropriety, and mock impoliteness (Shevchenko & Petrenko, 2019).

In a social perspective, (im)politeness is a kind of social practice, contextual by nature (Mugford, 2018). As a social action, it depends upon the knowledge of social values, common beliefs, and shared discursive routines. Impoliteness is a manifestation of social identity, namely, a breach of social norms (Holmes & Stubbe, 2003). Thus it an essential part of cultural models, conventions, and norms that bring about different expectations of polite or impolite behavior in a given language.

In search of a cultural basis for impoliteness strategies in parliamentary discourse of different countries, this paper turns to the theoretical framework of Cultural Linguistic, which integrates the study of language, cognition, and culture. Cultural Linguistics explicates pragmatic meanings as embedded in cultural conceptualizations (Sharifian, 2017, p. 37). Since cultural issues of parliamentary discourse are connected with social and ideological ones, we will stick to a broad sociological understanding of culture as consisting of the values, beliefs, systems of language, communication, and practices that people share in common and that can be used to define them as a collective (Cole, 2020). Also, culture is what we do and how we behave and perform (ibid.) including the narrower concept of ethos, i.e., guiding norms, ideals, and beliefs.

The present study is based on the material of some 2,000 examples of unparliamentary language along with lexical and contextual markers of impoliteness from 2011-2021 parliamentary transcripts of the USA, Bulgaria, Poland, and Ukraine. The study is located on the intersection of cognitive pragmatics, cultural linguistics, and discourse analysis.

3. Impoliteness strategies in parliamentary discourse: data and discussion

Parliamentary discourse belongs to a wider sphere of political discourse whose primary purpose is the struggle for power. Hence depending on the context parliamentarians' rhetoric varies from argumentative to confrontational. At the same time, Ilie (2015) maintains that MPs are well aware of the rules imposed on their behavior by their institutional roles and restrict their ongoing confrontations from being overtly rude:

> *Parliamentarians are seen to constantly use their rhetorical skills, in an attempt to find the best ways to verbalize their opinions, beliefs, and convictions. While engaging in ritualized debates, parliamentarians use and take advantage of institutional practices in order to score points by exploiting each other's weaknesses and vulnerabilities. They are committed to the struggle over language as a concrete manifestation of the struggle for power: to acquire political power, to challenge political power, to compete for political power, or to defend and consolidate political power.* (Ilie, 2015, p. 2)

Respectively, in parliamentary discourse of the USA, Bulgaria, Poland, and Ukraine, we have found a limited set of impoliteness strategies mainly those of devaluation of the hearer, unwarranted intrusion, unwarranted exclusion, and unwarranted imposition. In discursive pragmatics, the analysis of impoliteness is grounded in discourse components, among which one of the basic is

genre (Sifianou & Blitvich, 2019). The official situations typical for the genre of parliamentary proceedings are practically devoid of impoliteness strategies of intended impropriety and mock impoliteness.

Being highly ritualized, parliamentary proceedings are guided by conventions. In parliamentary discourse, the origin of im/politeness is not in/directness but conventionalization. As Terkourafi (2015) puts sit, conventionalization is inherently evaluative: through socialization in a community or group people learn the right way of doing something. "That is, the polite evaluation is part and parcel of conventionalization" (Terkourafi, 2015, p. 16). Thus, the knowledge of ethic norms of a certain national culture at a definite historical period is crucial for rendering its parliamentary discourse as polite. At the same time, it questions the notion of im/politeness from the point of view of genre and makes it possible for us to suggest a genre-specific 'axiological scale' for impoliteness rhetoric (as a tentative direction of further research): a certain statement may be acceptably polite in some situations and unacceptably impolite in others.

In parliamentary discourse of the latest decade, devaluation prevails by far all other impoliteness strategies (90% on the average) and equals 93% – 92% – 91% – 85% (in the USA, Bulgaria, Poland, and Ukraine consequently). This is a bald on record strategy; it aims at impinging the hearer's positive face, and it is realized by the two main tactics: criticism and overt belittlement of the opponent's merits or importance.

To reach devaluative effect, the speaker uses the tactics of criticism, i. e., negative characterization or disapproval of the opponent or their activities. Criticism is implemented by lexemes (both context free and context dependent) and speech acts (syntactically).

The impoliteness tactics of belittlement of the authorities or political opponent's merits is realized by speech acts—expessives. In parliamentary discourse, these are sentences, marked by at least one of the following parameters: derogative lexical units, idiomatic expressions, exclamatory structures, question structures. The latter, rhetorical questions, play an important role in the organization of turn-taking, in session structuring, and adding an emotional and expressive edge to parliamentary proceedings of the USA, Bulgaria, Poland, and Ukraine.

3.1. Impoliteness strategies in the USA parliamentary discourse

In the proceedings of the House of Representatives, criticism is marked by nouns, verbs, adjectives and adverbs with inherent negative semantics. These lexemes mostly name concepts, which belong to a set of domains in American construal of the world: DECEPTION, NEGATIVE EVALUATION, DEMOCRACY, HOSTILITIES, LEGAL OFFENCE, etc., the latter prevails both in the number and diversity of corresponding lexemes and in their frequency in discourse.

The markers—nouns used by parliamentarians to devaluate their opponents are connected with:

- LEGAL OFFENCE (crimes and illegal actions): *criminals, fraud, abuse, assault, schemes, scammers, rigging;*
- DEMOCRACY: *usurpation, an unconstitutional takeover (of citizens' right to free speech and association);*
- DECEPTION: *misinformation, hypocrisy, lie;*
- HOSTILITIES: *insurrection, war.*

(1) *Mrs. WAGNER. It (H.R. 1) will grant the Federal Government unprecedented power over voting processes and pave the way for rampant fraud, abuse, and litigation. (CR, 2021, p. H1020)*

The verbs in parliamentary proceedings criticize opponents for their activities:

- LEGAL OFFENCE (committing crimes): *steal, stolen, stifle (economic growth);*

- DEMOCRACY (infringing on democracy): *suppress (legal votes), block (the will of the people), violate, usurp, eliminate (voter ID), destroy (women's rights), erode (trust in the system).*

(2) *Mr. CLYDE. Mr. Speaker, I rise today to express my strong opposition to H. R. 1 because it violates the U.S. Constitution. It usurps the rights of States to establish and administer their own elections.* (CR, 2021, p. H1022)

The adjectives and adverbs negatively characterize opponents by their properties mostly corresponding to four domains:

- NEGATIVE EVALUATION (generalized negative qualities): *wrong, ill-considered, baseless, brutally, cynical, unforgivable, shameful, reckless and dangerous, infamous, flimsy bureaucratic;*
- LEGAL OFFENCE (criminal properties): *illegally (pad their campaigns with taxpayer money), corruptly, deceptively, tragic (fraud), criminal (fraud), dark (money), fraudulent, deceptive;*
- DEMOCRACY (violation of people's rights): *unconstitutional (usurpation of authority belonging exclusively to state legislatures), extremist, flimsy bureaucratic (structures);*
- DECEPTION: *fake (news), deceptive.*

(3) *Ms. JACKSON LEE. Of course, this did not deter the reckless 45th President who then went on to threaten and coerce state election officials to corruptly change vote counts and after that ploy failed, incited his loyalists to storm the U.S. Capitol and use force and violence if necessary to prevent the Congress from conducting the constitutionally required Joint Meeting to count the electoral votes cast and announce the winner of the presidential election.* (CR, 2021, p. H1031)

In parliamentary discourse, the tactics of belittlement of the opponent's merits and importance is realized through disrespect (sarcastic expressions), insults (invectives), and mockery/sarcasm. The latter is mostly shaped as idioms (4), while disrespect takes the form of rhetorical questions (5), for example,

(4) *Mr. CARTWRIGHT. H.R. 1, the For the People Act, is to restore democracy to this country, to restore pure democracy so that we know who is paying for these elections. The dark money interests are squealing about it. They are squealing like stuck pigs. Let's pass H. R. 1.* (CR, 2021, p. H1021)
(5) *Representative JOE SOSNOWSKI. Does anyone doubt that the blunt instrument of donor disclosure in H.R. 1/S. 1 would put millions of Americans' peace and livelihoods at risk of significant, material harm?* (CR, 2021, p. H1035)

Neither of these impoliteness tactics of opponent's belittlement are frequent in the House of Representatives, and invectives (mostly metaphors—*The Washington Swamp*) are very rare. The limited use of insults reveals the difference of parliamentary impolite rhetoric from colloquial impolite speech.

3.2. Impoliteness strategies in Bulgarian parliamentary discourse

The lexical markers of devaluation in Bulgarian discourse proceedings are neither numerous, nor frequent. In our examples, markers of all notional parts of speech are able to supply negative characteristics of authorities or political opponents and their activities (6), which are mainly rooted in four domains in the national construal of the world:

- NEGATIVE EVALUATION (generalized negative qualities): *неразбираемо, абсолютно противоречащи, двоен аршин, прекалено много политика и доста ограничена делова дейност, са лишени от каквото и да било основание, голям хаос [incomprehensible, absolutely contradictory, double standard, too much politics, very limited business activity, unfounded for any reason, great chaos];*
- LEGAL OFFENCE (criminal properties): *криминален престъпник, незаконни (превози), извърша нарушение, инкриминиране, наказателна отговорност [a criminal, illegal (shipment), commit a violation, incrimination, criminal liability];*
- DEMOCRACY (violation of people's rights): *лобистки (закон), законът е прибързан [lobbying (law), the law is in a hurry];*
- DECEPTION: *парадокс [paradox].*

For example,

(6) *ГЕОРГИ СВИЛЕНСКИ. За пореден път – вероятно предпоследния ден на парламента, отново гледаме един <u>чисто лобистки закон</u>.* (NA, 2021)
    [GEORGY SVILENSKY. Once again—probably the penultimate day of parliament, we are again looking at <u>a purely lobbying law</u>].

In Bulgarian parliamentary discourse, unlike other national proceedings under analysis, impoliteness strategies are mostly marked syntactically. Organized as a sequence of speech acts—from two to five rhetorical questions—such tactics of belittlement are emotionally loaded and realize the impoliteness strategy of devaluation through criticism and / or sarcasm, for example,

(7) *ХАЛИЛ ЛЕТИФОВ. Кога има време да се уточнят тези договори? Кои ще имат право да сключват тези договори? Ако днес ние приемем тази разпоредба, готови ли са и болниците, и съответните фирми да отговорят на тези изисквания? Създаваме ли една предпоставка, за да създадем един голям хаос, защото искаме днес да угодим в дванадесет без пет на някого? Защо толкова важна разпоредба не се подлага на общо обсъждане, за да се намери подходът, а разделяме една дейност, за да създадем условия за едни и пречки за други?* (NA, 2021)
    [KHALIL LETIFOV. When is it time to clarify these contracts? Who will have the right to conclude these contracts? If we adopt this provision today, are both the hospitals and the companies concerned ready to meet these requirements? Are we creating a precondition to create a great chaos because we want to please someone today at twelve without five? Why is such an important provision not subject to general discussion in order to find the approach, but we divide one activity in order to create conditions for some and obstacles for others?].

On the whole, the rhetoric of Bulgarian MPs is distinguished by discreet and business-like language, the predominance of rational argumentation over emotional, and the absence of invectives.

3.3. Impoliteness strategies in Polish parliamentary discourse

In the discourse of Polish parliamentarians, the impoliteness strategy of devaluation is mostly found in the tactics of criticism. A Polish set of mental source-domains for criticizing their opponents mainly contains NEGATIVE EVALUATION, LEGAL OFFENCE, DEMOCRACY, DECEPTION, where notions from the former currently prevail:

- NEGATIVE EVALUATION (generalized negative qualities): *bez należytych konsultacji, dyskusji, błędy legislacyjne, brakować jakichkolwiek konkretów, brakować rozstrzygnięć, istotne wątpliwości, których bazą warsztatową są sny jako źródło faktów, mieć jakiś kawałek tortu do podziału, na pewno dochodzi do naukowej patologii, narzędzie propagandowe, niczego nie robić*

dla nauki, nie określić konsekwencji, nie mieć okazji, niedopracowany, niestaranny, trudno o bardziej nieprecyzyjny zapis,ulubione zwierzęcie PiS-u, czyli dojna krowa, w tempie, które jest nie do przyjęcia, w ostatniej chwili, z niezrozumiałych względów, zrobić źle [without proper consultation, discussion, legislative errors, there is no specificity, lack decisions, significant doubts, whose workshop base is dreams as a source of facts, have a piece of the pie to share, there is certainly a scientific pathology, propaganda tool, do nothing for science, do not specify the consequences, do not have the opportunity, underdeveloped, sloppy, hard to find a more imprecise wording, PiS's favorite animal, that is, a cash cow, at an unacceptable pace, at the last minute, for incomprehensible reasons, do wrong];

- LEGAL OFFENCE (criminal properties): *może nie dochodzić do przestępstw, publikacjach szkalujących Polaków, zmniejszać środki Banku Gospodarstwa Krajowego [may be no crimes, publications defaming Poles, reduce the resources of Bank Gospodarstwa Krajowego;*
- DEMOCRACY *(violation of people's rights): nie słuchać się w ogóle strony społecznej [the social side is often not listened to at all];*
- DECEPTION: *robić sztuczki, fałszywy, kreatywna księgowość [do tricks, false, creative accounting*—"the process of using unusual but not illegal ways to change business accounts to make them look better than they really are" (Dictionary by Merriam-Websters, n. d.)].

The discourse of the polish Sejm is rich in sarcasm (8). These are speech acts with expressive illocutionary force provided by the satirical incongruence between the notions of a favourite animal *cow* (mental domain PETS) and avarice *cash cow* (mental domain MONEY):

(8)　*POSEŁ KRYSTIAN JARUBAS. Otóż jego rola sprowadzona jest tak naprawdę do roli <u>ulubionego zwierzęcia PiS-u, czyli dojnej krowy.</u> (SJ, 2019, p. 7)*
[KRYSTIAN JARUBAS, MP. Well, his role is actually reduced to that of <u>PiS's favorite animal, that is, a cash cow</u>].

Rhetorical questions are widely used in the Polish parliamentary discourse, though their sequences (9) are shorter than in Bulgarian and usually consist of no more than two questions:

(9)　*POSEŁ SZYMON ZIÓŁKOWSKI. Stawiam pytanie: Po co tworzyć instytucję wirtualną, skoro mamy instytucje realne? Dlaczego tworzymy ją w roku wyborczym? (SJ, 2019, p. 11)*
[SZYMON ZIÓŁKOWSKI, MP. I ask the question: Why create a virtual institution, if we have real institutions? Why are we creating it in an election year].

Idioms based on metaphors (10a, 10b) create emotional tension and also serve as tactics of belittlement of the opponent in the discourse of the Polish Sejm:

(10a) *POSEŁ KRYSTIAN JARUBAS. Ta myśl niestety nasuwa się sama, jeśli popatrzymy na to, jak przez ostatnie 3 lata PiS i przystawki <u>brały w jasyr</u> wszystkie instytucje, które mogły obsadzić słynnymi już Pisiewiczami czy Misiewiczami. (SJ, 2019, p. 7)*
[KRYSTIAN JARUBAS, MP. This thought, unfortunately, comes to mind when we look at how PiS and the additions <u>have enslaved</u> of all institutions that could be staffed by the already famous Pisiewiczes or Misiewiczami over the last three years.]
(10b) *POSEŁ JÓZEF BRYNKUS. Na marginesie dodam, na podstawie tej legislacji, ale też innych legislacji w tym obszarze, że jest to dowód ewidentny na Polskę resortową, w której każdy minister chce mieć jakiś <u>kawałek tortu</u> do podziału, by poczuć się ważnym. (SJ, 2019, p. 7)*
[JÓZEF BRYNKUS, MP. By the way, I would like to add, based on this legislation, but also other legislation in this area, that this is evident evidence of a ministerial Poland, in which each minister wants to have <u>a piece of the pie</u> to share in order to feel important].

3.4. Impoliteness strategies in Ukrainian parliamentary discourse

In the plenary meetings of the Verkhovna Rada of Ukraine, devaluation strategy is realized both by the tactics of criticism and the tactics of belittlement, in which disrespect as well as mockery appears in various sarcastic expressions.

Parliamentarian's rhetoric of direct criticism in Ukrainian is mainly based on a limited set of domains: NEGATIVE EVALUATION, DECEPTION, LEGAL OFFENCE, DEMOCRACY, and HOSTILITIES/OFFENDER. The latter domain comprises information that was recently stored in Ukrainian construal of the world and connected with the current Ukrainian crisis and hostilities resulting from the 2014 annexation of the Crimea by the Russian Federation and the war in the East of Ukraine. The domain OFFENDER accumulates semantically neutral notions of Russia (nation, state, power—*Russian, Putin*, etc.) which have lately received a strong derogative meaning.

The tactics of criticism is realized by lexical units bearing the corresponding semantics, mostly adjectives and adverbs.

Negative characterization and disapproval of the opponent is found in determiners, which name the following domains in the Ukrainian construal of the world:

- NEGATIVE EVALUATION: *негативний (приклад, реакція), неправильний і неприпустимий, безсоромно, антисоціальна (політика), пагубна, неефективний [negative (example, reaction), wrong and unacceptable, shameless, antisocial (politics), pernicious, ineffective];*
- LEGAL OFFENCE (crimes and illegal actions): *незаконні [illegal];*
- DEMOCRACY: *нереформований, так званий незалежний, неконституційні (рішення) [unreformed, so-called independent, unconstitutional (decisions)];*
- HOSTILITIES/OFFENDER: *російський (найманець) [Russian (soldier of fortune)].*

For example,

(11) *КОЛТУНОВИЧ О.С. ... економіка України впевнено рухається до свого краху. У нас <u>хибний</u> економічний курс, <u>відсутня</u> економічна програма, <u>антисоціальна</u> політика, <u>пагубна</u> тарифна політика. Два Кабінети Міністрів Зеленського виявилися <u>неефективними</u>. Влада накоплює <u>безсоромно</u> борги. <...> Президент вводить санкції, запроваджує <u>незаконні, неконституційні</u> кроки по відношенню до інформаційних телеканалів...* (VR, 2021)
[KOLTUNOVYCH O.S. ... Ukraine's economy is confidently moving towards its collapse. We have a <u>wrong</u> economic course, <u>no</u> economic program, <u>anti-social</u> policy, <u>disastrous</u> tariff policy. Zelensky's two cabinets proved <u>ineffective</u>. Authorities <u>shamelessly</u> accumulate debts. <...> President imposes sanctions, introduces <u>illegal</u>, <u>unconstitutional</u> steps against information TV channels…].

Occasionally, nouns and verbs also serve as markers of devaluation of the opponent, though they are not frequent:

- LEGAL OFFENCE (verbs): *учинити розправу, красти [commit massacre, steal];*
- DECEPTION: *імітація, профанація, фікція, брехня, недомовленість [imitation, profanation, fiction, lies, understatement].*

In contrast to American, in the modern discourse of Ukrainian Rada the impoliteness strategy of devaluation is embodied syntactically, i.e. through frequent (46%) non-conventional sarcastic phrases, which contextually bear disrespect or mockery (12) and through rhetorical questions (13):

(12) *ШУФРИЧ Н.І. Дякую, шановний головуючий. Чи назріло питання справедливого правосуддя в Україні? Безумовно. Назріло і перезріло, ізвіняюсь, уже й згнило.* (VR, 2021)
[SHUFRICH N.I. Thank you, dear chairman. Is the issue of fair justice in Ukraine overdue? Certainly. It's ripe and overripe, I'm sorry, it's already rotten].

(13) *ФЕДИНА С.Р. У ваших документах пише, що Революція Гідності – це масові заворушення з застосуванням сили. Так де ваша гідність? Чому ви суперечите в своїй документації постановам і рішенням Верховної Ради України? І коли нарешті за злочини проти Майдану ви будете притягати тих, хто вбивав і розстрілював майданівців? (VR, 2021)*
[FEDYNA S.R. It is written in your documents that the Revolution of Dignity is a mass riot with the use of force. So where is your dignity? Why do you contradict the resolutions and decisions of the Verkhovna Rada of Ukraine in your documentation? And when at last for crimes against the Maidan you will involve those who killed and shot Maidan residents?].

Ukrainian parliamentary discourse gives examples of the violation of the principle of impoliteness reciprocity. As Culpeper and Tancucci (2021) claim, the Principle of (Im)politeness Reciprocity concerns the (mis)matching of (im)politeness across participants in interaction; as a fundamental mechanism in shaping (im)politeness in interaction, reciprocity is driven by morality and interacts with context, especially power.

In example (14) below, the mismatch of the impolite question and the polite answer results from the high position of the person who gives the answer. The report of O. Sukhachov, the current Head of the State Bureau of Investigation, is followed by an MP's question containing the impoliteness strategy of devaluation, namely belittlement in the form of an invective *(лайно [shit])*:

(14) *ЛЕРОС Г. Б. Олексію Олександровичу, по-перше, цей звіт – повне лайно. По-друге, у мене до вас запитання: коли ви почнете допитувати депутатів-корупціонерів з правлячої партії? <…>*
СУХАЧОВ О. О. Дякую за запитання. Їх чотири. Тому я прошу звернутися за вказаними кримінальними провадженнями на моє ім'я з особистими запитами, і ми будемо їх відпрацьовувати та надавати відповіді відповідно до Кримінального процесуального кодексу. Дякую. (VR, 2021)
[LEROS H. B. Oleksiy Oleksandrovych, first of all, this report is complete shit. Secondly, I have a question for you: when will you start interrogating corrupt deputies from the ruling party? <…>
SUKHACHOV O. O. Thanks for the question. There are four of them. Therefore, I ask you to apply for these criminal proceedings in my name with personal requests, and we will work them out and provide answers in accordance with the Criminal Procedure Code. Thanks].

Insults in the form of zoomorphic Goossensian metaphtonymies (15) are not excluded from Ukrainian parliamentary discourse. For example,

(15) *ЗАБРОДСЬКИЙ М.В. Історія, яка залишає більше питань, ніж відповідей. Не зрозуміле бленяня керівництва про фейки і непричетність, спроби ігнорування і замовчуваності, розгубленість і незадоволеність в суспільстві. (VR, 2021)*
[ZABRODSKY M.V. A story that leaves more questions than answers. Leaders' bleating about fakes and non-involvement, attempts to ignore and remain silent, confusion and dissatisfaction in society is not clear].

In example (15), the cognitive metaphtonymy *leaders' bleating* results from cross-mapping of conceptual properties of PEOPLE and SHEEP to yield a new meaning in the generic space of a metaphor 'LEADERS ARE SHEEP' and then, as a result of cognitive metonymic use of *sheep* as a symbol of *feeble-mindedness*, this metaphtonymy ascribes to leaders the derogative stereotypical meaning 'LEADERS ARE FEEBLE-MINDED'.

3.5. Impolite practices in parliamentary discourse: further explanation

Parliamentary discourse in Europe and the USA is regulated by rules and norms, mostly established by tradition. Namely, certain words, phrases, or forms of communicative behavior are considered inappropriate for use in session. For example, as Pilkington (1999) points out, in the British House of Commons any insinuation of MP's dishonesty (direct accusation of lying, etc.) is utterly unacceptable. Being universal by nature, these rules and traditions to some extent vary from parliament to parliament. In this section, we will suggest a further sociocultural explanation of the use of impoliteness strategy of devaluation in the parliaments of the USA, Bulgaria, Poland, and Ukraine.

On the one hand, impoliteness strategies of devaluation in the discourse of the four parliaments are united by the topics of discussion and by lexicalized markers of impoliteness which come from common source domains NEGATIVE EVALUATION, LEGAL OFFENCE, DEMOCRACY, DECEPTION, HOSTILITIES. The difference of the political situation of each country explains the variation of individual slots of these domains both in their number of lexical units and in their frequency in discourse (see table 1).

Table 1

Source domains for impoliteness strategies in parliamentary discourse

Domains—sources for devaluation strategy	Parliamentary discourses			
	American	Bulgarian	Polish	Ukrainian
NEGATIVE EVALUATION	30	49	38	41
LEGAL OFFENCE	42	35	30	17
DEMOCRACY	14	8	15	12
DECEPTION	9	5	10	14
HOSTILITIES	1	-	3	11
OTHER	4	3	4	5
Total	100%	100%	100%	100%

On the one hand, the balance of context-free and context-dependent (lexical and syntactic) verbal means of impoliteness in different parliaments vary: in American as opposed to Bulgarian, Polish, and Ukrainian parliamentary discourse the numerical ratio of lexical units and sentences is 80:20 and 35:65 respectively. We are inclined to ascribe this variation to the combined effect of multiple causes – social difference in the types of cultures, linguistic, and pragmatic dissimilarities. At the same time, we are far from interpreting politeness strategies as directly dependent on social and cultural issues.

In Hall's parlance, culture plays the role of individuals' and groups' identification in society.

Culture has always dictated where to draw the line separating one thing from another. These lines are arbitrary, but once learned and internalized they are treated as real. (Hall, 1976, p. 230).

There are 'high- and low-context cultures' (Hall, 1976). In a high-context culture, some of the information remains implicit, since it is grounded in common knowledge shared by groups of people and understood from culture itself. In a low-context culture, the information should be explicit, since it is not widely shared by people or consecrated by tradition. Accordingly, in high-context cultures, the choice of the right word that satisfies tradition is of high importance, while in low-context cultures, the importance of a single word is reduced.

As Copeland and Griggs (1986) proved, American culture belongs to a low-context type, while all Slavic cultures (Bulgarian, Polish, Russian, etc.) are of a high-context type; and our results do not contradict their conclusion.

In the USA parliamentary discourse, the dominant means of the impoliteness strategy of devaluation are lexicalized markers. They have inherent semantics of impoliteness and need no context to make the devaluative meaning. The USA parliament enjoys a long history of democratic tradition. No wonder that professional groups of parliamentarians know and maintain the tradition, which many of them acquired through education at the same top schools and colleges, previous political career, etc. As we have shown above, context dependent syntactical means of impoliteness are not typical for the parliamentary rhetoric of the House of Representatives.

As for the parliamentary discourses of Bulgaria, Poland, and Ukraine, their impoliteness strategies are marked mostly by context dependent sentences (in Bulgarian and Polish) or both lexically and semantically (in Ukrainian). As Ilie (2015, p. 6) puts it,

> *In the case of several Central and Eastern European countries, although they experienced a relatively similar political system during the communist era, they nevertheless display significant differences; these are due to their distinctive, historically rooted political cultures, which are still reflected in specific parliamentary practices <...>. Both parliaments shared the experience of communist censorship, which did not allow actual debates but only well-rehearsed speeches followed by applause on command.*

At the beginning of the 21st century, these low-context cultures undergo similar processes of social and cultural transition. As comparably 'young' democracies they work out their own rules and traditions of communication in politics or restore the national parliamentarian traditions of their historic past.

From pragmalinguistic point of view, we can tentatively suggest that different tendencies in the use of impoliteness strategies can be ascribed to different national ethic systems and, respectively, dominant politeness principles, which change historically. Modern North American and Slavic discourses are dominated by opposite politeness principles. Underpinned by the historic development of national ethos, in modern English discourse, negative linguistic politeness prevails (Kopytko, 1993, p. 107), while Bulgarian, Polish, and Ukrainian discourses are dominated by positive politeness.

4. Concluding remarks

In this article, we have analyzed the discourse of American, Bulgarian, Polish, and Ukrainian parliaments of the latest decade and aimed to describe its impoliteness strategies. To reach this aim we have suggested an integrative framework of analysis theoretically underpinned by cognitive-pragmatic, sociocultural, and discourse analysis paradigms of linguistic research.

The study has proved that devaluation of the political opponent and authorities is the leading impoliteness strategy, and its tactics are: criticism (negative characterization and disapproval) and belittlement of one's merits and importance (disrespect, mockery, sarcasm, and even insults in some national discourses). In each national parliamentary discourse, there are specific stereotypical verbal means of devaluation, mainly different in lexical and syntactic markers of impoliteness and their ratio.

We claim that the variation of impoliteness strategies in different parliamentary discourses corresponds to their linguistic, pragmatic dissimilarities, and is influenced by the social difference in the types of cultures. At the same time, there is no direct correspondence between impoliteness principle and sociocultural issues.

From the linguistic point of view, in the discourse of the American, Bulgarian, Polish, and Ukrainian parliaments, verbal means of devaluation strategy are lexical and syntactical, i.e. context independent and dependent, and the ratio of these means in parliamentary proceedings varies. The lexicalized markers of impoliteness come from common source domains in the national construals of the world: NEGATIVE EVALUATION, LEGAL OFFENCE, DEMOCRACY, DECEPTION, HOSTILITIES. The difference of the political situation of each country explains the variation of the set of lexical units and their frequency in discourse.

From the point of view of culture, we claim that the type of culture is relevant though not decisive for the content and form of impoliteness strategies: a low-context culture in the USA and a high-context type of Slavic cultures. In the USA parliamentary discourse, the dominant means of opponents' devaluation are lexicalized markers with inherent negative meaning; while in Bulgarian, Polish, and Ukrainian discourses syntactic means, in particular, rhetorical questions with context dependent meaning, prevail.

From the pragmatic point of view, the specific properties of impoliteness strategies in the parliamentary discourses analyzed in this paper reveal their relation to the dominant politeness principles based on national ethic systems: negative linguistic politeness dominates in modern English and positive in Bulgarian, Polish, and Ukrainian.

We hope this exploration of discursive impoliteness strategies used by parliamentarians will help to reveal their ideological commitments and argumentation tactics in parliament. The broader implications of this study for further research lie in the areas of cross-cultural pragmatics and sociolinguistics and concern the need to widen the focus of cognitive-pragmatic studies of political discourse to include its broader genre repertoire.

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ABBREVIATIONS AND SOURCES FOR ILLUSTRATIONS

CR – Congressional record. (2021). *Proceedings and debates of the 117th Congress, first session, 167*(40).

NA – National Assembly of the Republic of Bulgaria. (2021). *Chetiristotin shestdeset i vtoro zasedanie. Sofia, chetvartak, 4 mart 2021 g. Otkrito v 9,05 ch.* [462th meeting. Sofia, Thursday, March 4, 2021. Opened at 09:05 am]. Retrieved April 30, 2021, from https://www.parliament.bg/en/plenaryst/ns/55/ID/10550.

SJ – prawozdanie Stenograficzne z 78. posiedzenia Sejmu Rzeczypospolitej Polskiej w dniu 13 marca 2019 r. [Transcript of the 78th meeting of the Sejm of the Republic of Poland from March 13, 2019]. (2021). Warszawa.

VR – Verkovna Rada of Ukraine. (2021). Zasidannia 10 [Meeting 10]. Retrieved April 30, 2021, from https://www.rada.gov.ua/meeting/stenogr/show/7640.html.

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GUIDELINES FOR CONTRIBUTORS 2020

General information

"Cognition, communication, discourse" (CCD) is an on-line open-access journal in Linguistics and languages, Literature, and Philology (UDC Subjects 80, 81, 82). Both its editorial team and the choice of authors are international.

Aims and scope. CCD focuses on language as an instrument for construing meaning, exchanging information and a form of social practice. It focuses on high-quality doctoral and post-doctoral research in cognitive linguistics, linguistic pragmatics, including cognitive pragmatics, corpus linguistics, and discourse analysis and on interdisciplinary approaches in neighboring research areas such as semantics, conversation analysis, ethnomethodology, sociolinguistics, and psycholinguistics.

Our aim is to publish innovative content, which contributes to cognitive and communicative linguistic theories drawing attested data from a wide range of languages and cultures in synchronic and diachronic perspectives. Alongside full-length articles, the journal welcomes discussion notes and book reviews on topics which are at the cutting-edge of research.

Mission. CCD presents a forum for linguistic research on the interaction between language and cognition, structures and strategies of discourse, communication studies.

The journal is aimed at linguists, teachers, graduate and post-graduate students who are doing their researches in Philology and conjoint spheres.

Article formats: Research article, Book review.

Language of publication: English, multiple. Summaries in English, Ukrainian, Russian.

Reviewing. CCD is a double-blind peer-reviewed journal. All research articles in this journal undergo rigorous double-blind peer review, based on initial editor screening and refereeing by anonymous referees. The journal is committed to meeting high standards of ethical behaviour approved by the Ethical Code of The Scientist of Ukraine (Етичний кодекс ученого України) and by the Committee on Publication Ethics (COPE) (https://publicationethics.org/about) at all stages of the publication process.

The editorial board reserves the right to reject an article that does not meet the established requirements or the subject matter of the journal. In case of rejection of the article, the editorial board gives the author a reasoned conclusion.

The term of reviewing the article does not exceed 2 months. The author is to make necessary changes in his / her material in two-week' time.

An article which was not recommended for publication by the reviewer is not accepted for reconsideration. The text of the negative review is sent to the author by e-mail.

Publishing ethics. In accord with the principles of academic integrity, all articles undergo the process of plagiarism checking using modern software and plagiarism online detector "Strikeplagiarism.com" (owner "Plagiat.pl"). The system establishes similarity coefficient 1 (the percentage of text that determines the level of borrowing found in certain sources, consisting of text fragments, containing at least 5 words) and similarity coefficient 2 (percentage of text that determines the level of borrowing found in certain sources that consist of text fragments containing at least 25 words). The recommended indicators of originality of articles are:

- similarity coefficient 1 – no more than 20%,
- similarity coefficient 2 – no more than 5%.

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Submission. Submission of the article is understood to imply that the article neither has been published before nor is being considered for publication elsewhere. The manuscript should be submitted by e-mail to the following address: cognition.discourse.journal@karazin.ua with a copy

sent to the editor-in-chief (iryna.shevchenko@karazin.ua), executive secretary (alevtyna.kalyuzhna@karazin.ua) and technical editor (mykhailo.kotov@karazin.ua).

Important. No parts of the articles submitted to "Cognition, communication, discourse" should be posted on the Internet prior to publication. Pre-publishing is possible with a corresponding reference to CCD after the article is accepted and confirmed to be published.

Content arrangement of the paper

- Title of the paper in English (12 pts, bold, CAPITAL letters, align center).
- Name and surname of the author(s) (12 pts, align center).
- Institution, place, country (12 pts, align center).
- Abstract with key words (minimum 250 words or 1800 signs, 11 pts).
- Titles of the chapters (12 pts, bold).
- Text of the paper (12 pts).
- Notes if any.
- Abbreviations if any.
- References and Sources for illustrations (if any) (12 pts, bold, CAPITAL letters, align right).
- Contact details – name(s) of the author(s) with their academic degree(s), name and address of the affiliated organization, e-mail(s) and ORCIDS of the author(s).

Text format

All materials should be Times New Roman, 12, font 1; indentation 1,0 cm, margins: left – 2 cm., right – 2 cm., top & bottom – 2.5 cm. The first lines in all sections are not indented.

Manuscripts may be submitted as email attachments in Microsoft Word 97-2003/2010 (author's name.doc/docx) if they do not contain unusual fonts. If special symbols are used their fonts should be sent separately.

Contributions should be in English, may include multilanguage examples. Spelling should be either British or American English consistently throughout the paper. If not written by a native speaker of English it is advisable to have the paper checked by a native speaker.

Papers should be reasonably divided into numbered sections and, if necessary, sub-sections.

The title is preceded by the universal decimal classification (UDC) bibliographic code. Example:

UDC code (left on top)
TITLE (TIMES NEW ROMAN, 12, BOLD, CAPITAL LETTERS, CENTERED)
First Author Name and Surname (Times New Roman, 12, Bold)
(Affiliation, City, Country)
Next Author Name and Surname (Times New Roman, 12, Bold)
(Affiliation, City, Country)

Abstract: (in English, Ukrainian, Russian, Times New Roman, 11)
Author's name surname. Title of the article (bald). An abstract is a brief, comprehensive summary of the contents of the article; it allows readers to survey the contents of an article quickly. The abstract should normally be a single paragraph *between **200 and 250 words*** (minimum 1800 signs, key words included). A good abstract is accurate, nonevaluative, coherent and readable, clear and concise. It uses verbs rather than their noun equivalents and the active rather than the passive voice; uses the present tense to describe conclusions drawn or results with continuing applicability; uses the past tense to describe specific variables manipulated or outcomes measured. An abstract for *a theory-oriented paper* should describe: how the theory or model works and/or the principles on which it is based; what phenomena the theory or model accounts

for; and its linkages to empirical results. An abstract for a *methodological paper* should comprise the general class of methods being discussed; the essential features of the proposed method; and the range of application of the proposed method. Given the small amount of words allowed, each word and sentence included in your abstract needs to be meaningful. In addition, all the information contained in the abstract must be discussed in the main body of the paper.

Keywords: List five to ten pertinent keywords specific to the article; use singular nouns.

1. Introduction

The body of a manuscript opens with an introduction that presents the specific problem under study and describes the research strategy. The structure of the introduction should necessarily comprise the author's aims / tasks / objectives, the subject-matter and the material of the study.

Exploring the importance of the problem the article should state how it is related to previous work in the area. If other aspects of this study have been reported previously, how does this report differ from, and build on, the earlier report?

Describe relevant related literature. This section should review studies to establish the general area, and then move towards studies that more specifically define or are more specifically related to the research you are conducting. Your literature review must not be a series of quotations strung together; instead it needs to provide a critical analysis of previous work.

State hypotheses and objectives, their correspondence to research. The statement of the hypothesis should logically follow on from your literature review and you may want to make an explicit link between the variables you are manipulating or measuring in your study and previous research. The present tense is used to state your hypotheses and objectives.

Sections and subsections of the paper. Divide your article into clearly defined sections. Any labeled sections / subsection should be numbered (i.e., 2. or 2.1, 2.2 if necessary) and given a brief heading marked in bold (Times New Roman, 12 without full stops at the end). Each heading should appear on its own separate line.

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 1,0 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, p. 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. The journal uses APA-6 format (APA style). 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: (Pocheptsov, 1976, p. 15; Leech, 1985, pp. 373-4).

If the quotation includes the author's last name, it is simply followed by the date of publication in parentheses; if no last name is mentioned in the text it is given in parentheses. For example:

According to Jones (2005), "Students often had difficulty using Gerunds and Infinitives, especially when it was their first time" (p. 156). Or "Students often had difficulty…" (Jones, 2005, p. 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). Mind no comma before & in citing two authors!

(b) Medvec, Madey, and Gilovich (1995) examined a group of Olympic medalists. Or medalists were examined in (Medvec, Madey, & Gilovich, 1995) (Mind a comma before & in citing three to five authors in parenthesis!) A subsequent citation would appear as (Medvec et al., 1995).

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 …

APA-6	In-Text and Parenthetical Citation Examples
Quote with author's name in text	Smith (2019) states that, "..." (p. 112).
Quote with author's name in reference	This is quoted as, "…" (Smith, 2019, pp. 112-4).
Paraphrasing with author's name in text	Smith (2019) stated these facts, too.
Paraphrasing author's name in reference	This fact has been stated (Smith, 2019).
No author – give title of work abbreviated to first major word	This book is true (*Long,* 2019).
Italics for books & journals, "quotation marks" for articles & web pages	This article is true ("Long," 2019).
Citing entire website – put URL	This has evidence (www.pubmed.gov).
Quote from website – use paragraph number	According to, "…" (Smith, 2019, para. 4).
More than one author with same last name	P. L. Smith (2018) and J. M. Smith (2019)
Source has more than one author in text	Smith and Lee agree that (2019)
Source has more than one author in reference	This is agreed upon (Smith & Long, 2019).
Citing more than one work	We all agree (Smith, 2019; Lee, 2018).
Citing more than one work by same author published in the same year	We all agree (Smith, 2019a, 2019b, 2019c). Smith (2019a) believes ..... It has been reported ... (Smith, 2019c)

The quotations longer than three lines should constitute a separate block, indented 1.0 cm paragraph(s), single spaced, font 12 pts, italics, with no quotation marks, e.g., Kövecses (2018, p. 133) 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…………………………………………*

For such quotations their author may be cited in a parenthesis below, not italicized, e.g.:

> *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, p. 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 (long English dashes) are used as parenthetical dashes ("text — text"). Please do not use double hyphens (--).

Unspaced EN dashes (a short dash corresponding to the Ukrainian dash) should be used between inclusive numbers to show a range), e.g., 153-159, 1975-1979.

A long dash (EM dash, —) without spaces on the left or right in English texts might set off a phrase at the end of a sentence—like this one. Or, EM dashes may set off a phrase midsentence—a technique that really draws a reader's attention—as they do in this sentence.

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.

Punctuation. Please use a serial comma (an Oxford comma or a Harvard comma) placed immediately before the coordinating conjunction (and or or) in a series of three or more terms as in "France, Italy, and Spain" (with the serial comma), but "France or Spain" (two terms only).

Put a comma before 'which' to introduce attributive clauses ("Tom's book, which he spent ten years writing, is now a best seller."). Do not use a comma to introduce questions and prepositional phrases ("in which").

Abbreviations. List of Common Latin Abbreviations for APA Style

Abbreviation	Meaning	Used inside of parentheses only
cf.	"*compare*" or "*consult*" (to contrast information)	Never put a comma after "…in (cf. Zeller & Williams, 2007)".
e.g.,	"for example," (*exempli gratia*)	Always put a comma after: "Some studies (e.g., Macmillan, 2009)…"
etc.	"*and so on*" / "*and so forth*"	Put a comma before if used to end a list of at least two other items: " (chemistry, math, etc.). In other cases do not use a comma "(biology etc)".
i.e.,	"that is," (*id est*; specific clarification)	Always put a comma after: "(i.e., first, second, or third)"
vs.	"*versus*"	Put a full stop after: "(low vs. high)", do not italicize.
ibid.	"*ibidem*" for citations	Not used in APA to refer again to the last source previously referenced. Instead give each citation using author names as usual.

References (Times New Roman 12, bald, 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. Please make your URL and DOI active.

For materials in Latin:

Books (authored work) & e-books:

Langacker, R.W. (2008). *Cognitive grammar: A basic introduction*. New York: Oxford University Press.

Chandler, D. (1998). Semiotics for beginners. Retrieved September, 1, 2018, from http://www.users.aber.ac.uk/dgc/Documents/S4B or doi: 10xxxx

Book chapter:

Mind that editors' first names are cited before their family names, with a comma before "&" for two or more editors:

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.

E-book not from a database and without a DOI: in the URL field include the full URL or the homepage URL. Leave out Place and Publisher:

Austen, J. (1853). *Pride and prejudice: A novel.* Retrieved from https://books.google.co.nz/books?id=ZXY1CwAAQBAJ&lpg=PP1&dq=pride%20and%20prejudice&pg=PT4#v=onepage&q=pride%20and%20prejudice&f=true

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Journal articles:

Gibbs, J. P. (1989). Conceptualization of terrorism. *American Sociological Review, 54*(3), 329-340. doi: 10xx.xxxxx or Retrieved month, day, year, 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.

Reference book:

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

Print journal article. Article titles use sentence style capitalization, i.e., capitalize the first word of the title and subtitle (after a colon, if there is one), and any proper nouns (names). Journal/magazine and newspaper titles use headline style capitalization, i.e., capitalize each significant word but not articles and prepositions. In the year field for reference type Article in press enter the words: (in press). Mind a comma before "&" to cite more than one authors!

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Wilson, S., Spies-Butcher, B., & Stebbing, A. (2009). Targets and taxes: Explaining the welfare orientations of the Australian public. *Social Policy & Administration, 43*, 508-525. https://doi.org/10.1037/arc0000014

Fennimore, D. L. (1981). American neoclassical furniture and its European antecedents. *American Art Journal, 13*(4), 49-65. Retrieved from http://www.jstor.org

Webpage, with author but no date:

Flesch, R. (n.d.). *How to write plain English*. Retrieved October 3, 2017, from http://www.mang.canterbury.ac.nz/writing_guide/writing/flesch.shtml

Webpage with corporate author (an organisation or group):

New Zealand Government. (2008). *Digital strategy*. Retrieved April 12, 2009, from http://www.digitalstrategy.govt.nz/

Dissertation. Print/Hardcopy format

Knight, A. (2001). *Exercise and osteoarthritis of the knee* (Unpublished master's dissertation). Auckland University of Technology, Auckland, New Zealand.

Thesis or dissertation, online from an institutional repository or a website

Thomas, R. (2009). *The making of a journalist* (Doctoral thesis, Auckland University of Technology, Auckland, New Zealand). Retrieved from http://hdl.handle.net/10292/466

Conference paper in regularly published proceedings, retrieved online:

Houzel, S., Collins, J. H., & Lent, R. (2008). The basic nonuniformity of the cerebral cortex. *Proceedings of the National Academy of Sciences, 105,* 12593-12598. doi: 10.1073/pnas.0805417105

Film/movie

Scorcese, M. (Producer), & Lonergan, K. (Writer/Director). (2000). *You can count on me* [Motion picture]. United States: Paramount Pictures.

Blog post:

Author, A.A. (2019, December 12). Title of post [Description of form]. Retrieved from http://www.xxxx

For more details go to:

EndNote for PC: A comprehensive guide to the reference management software EndNote. Retrieved October 3, 2019, from http://aut.ac.nz.libguides.com/endnote/APA_and_EN_Books

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Book:

Piaget, J. (1966). *La psychologie de l'enfant* [The psychology of the child]. Paris, France: Presses Universitaires de France.

Bennahmiasm, J.-L., & Roche, A. (1992). *Des verts de toutes les couleurs: Histoire et sociologie du mouvement ecolo* [Greens of all colours: history and sociology of the ecology movement]. Paris: Albin Michel.

Journal articles (brackets contain an English translation of the article's title, not the journal):

Janzen, G., & Hawlik, M. (2005). Orientierung im Raum: Befunde zu Entscheidungspunkten [Orientation in space: Findings about decision points]. *Zeitschrift für Psychologie, 213* (4), 179–186. doi: 10.1026/0044-3409.213.4.179

Zhabotynska, S. (2018). Dominantnist` ukrayins`koyi movy` v umovax bilingvizmu: nejrokognity`vni chy`nny`ky` [Dominance of Ukrainian in the bilingual setting: neurocognitive factors.]. *Visnyk Kharkivskoho natsionalnoho universytetu imeni V. N. Karazina, 87,* 5-19 (in Ukrainian)

E-materials:

Zagurenko, A. A. (2002). Ekonomicheskaya optimizatsia [Economic optimization]. *Neftyanoe khozyaistvo, 11*. Retrieved from http://www.opus

Conference papers:

Zagurenko, A. A. (2002). Osobennosti proektirovaniya [Features of design]. Trudy 6 Mezhdunarodnogo Simpoziuma: *Novye tekhnologii*. Kiyv, 267-272 (in Russian).

Dissertations:

Zagurenko, A. A. (2002). *Ekonomichna optymizatsia. [Economic optimization].* Unpublished candidate dissertation, National Teachers' Training University of Ukraine, Kyiv, Ukraine (in Ukrainian)

Dissertation thesis (abbreviations: dokt./ kand.):

Zagurenko, A. A. (2002). *Ekonomichna optymizatsia. [Economic optimization].* Unpublished candidate dissertation thesis, National Teachers' Training University of Ukraine, Kyiv, Ukraine (in Ukrainian)

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