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Plenaries and workshops

O.Aleksandrova. Lexicogrammatical Foundation of the Language

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Our language is one of the most interesting phenomena in the human existence. It makes possible to categorize the world around us, no progress in any field of human knowledge can develop without the language, this may explain the fact, that language has become the focus of attention of many branches of scholarly interest and investigation. People speak one or several of thousands of languages which exist nowadays in the world. Scholars know a lot about the so-called minor languages or dead languages, their forms and functions. We communicate by means of languages, develope our knowledge, establish contacts with the world, it is difficult even to imagine the existence of a human being without the possession of a language.

The main subject of the linguistic study is the nature of the language itself – linguistic activity, which should be studied on the basis of unity of language and thinking, language and society, language and life. The idea of language as of a public phenomenon forms the foundation for its dynamic nature. Human factors, functional and systematic approaches to the study of languages should co-exist, this leads to the best results in the understanding of the linguistic development.

The opinion that we do not know everything about the nature of the language may seem surprising: so much has been done in the field by linguists, psychologists, philosopher, sociologists and others. But, together with the further development of human knowledge, language also continues to develop, widening its own possibilities and functioning. Cultural, linguistic, cognitive, scientific pictures of the world are in the constant flux. Within a certain linguistic community they may share some common with other linguistic communities features, at the same time very often they have their own, national forms of expression.

For example, scientific knowledge and terminology depend upon the language, in which a certain knowledge exists: good examples may be taken from the field of abbreviations, many of them come from the English language, e.g. LASER – light amplification by stimulated emission of radiation. In the Russian speaking community nobody even gives a thought to the idea that this is the real meaning of the abbreviation, it exists as a full-fledged word, which became a part of general Russian.

Yes, we know a lot about the language today, but very often we use even our mother-tongue without real understanding, why do we use this or that construction, or word, we cannot explain why some form is not correct – for example, in Russian *прикоснуться (touch), дотронуться* but not *докоснуться (compare: притронуться).*[9] Of course, linguists may explain this phenomenon, but a usual person who has no special linguistic training simply does not know that.

Linguistics of the second half of the 20th century has become more explanatory, for it has become obvious that time has come to move from the description of the language to the explanation of different phenomena. The main function of the language is to give efficient information and to present it to other people. It is impossible to study the peculiarities of all aspects of the information without understanding its nature and goals.

Another aspect of the problem consists in the fact that the form and content plain of the units which belong to different linguistic levels are not studied profoundly enough. Here we are speaking of roots and mechanisms of forming the linguistic meaning which

represents some kind of categorized information. It is impossible to denote the meaning of the communicative linguistic unit (a word, a word-combination or a sentence), only with the help of a number of elementary components. But, according to the psycholinguistic investigations, a word does not possess any fixed meaning, there is always the multiform system of bonds. There is no direct connection between the number of words and the number of concepts, the first one is much more numerous. The science which studies the natural human language must view it from the point of view of three strata: language and mind (knowledge), knowledge and concepts, information and sign.

Any word exists within some kind of situation, accompanied by other words, gestures, mimics, intonation, prosody etc. – only with these the word acquires its real meaning. Here we should certainly take into consideration the peculiarities, of the oral and written speech. Factors, mentioned above, are very important for the oral discourse, they help to realize the author's intention. Written speech is much more formalized, but it has its potential possibilities to present the communicative core of the message to the addressee by linguistic means.

Words within a language, being very abstract in isolation, cannot be understood without context, without grammatical bonds, which connect them into chains and those functions they fulfill. D. Crystal introduces the following example: the use of the word **'charge'**. He suggests the following variants of the use of this word:

The cavalry made a charge down the hill.

They are going to charge me for the drinks.

The battery needs a charge.[3]

That's what we need contexts for, only in this case the meanings of the word are realised.

As M. Halliday proves, grammar is based on Syntax, Vocabulary plus Morphology. To show that Syntax and Vocabulary belong to one linguistic level he introduces a new term – Lexico-grammar.[5] Functional character of grammar is displayed in the use of a language: any utterance or sentence and text is connected with the context in which they are used. Functional grammar is the natural grammar, all its phenomena may be explained by the language use. The system of the language is used for two purposes: to understand the outer world and for people to communicate with each other, in this respect the textual component becomes very important, it makes language use a living phenomenon.

Within a language there certainly exists the solid core – basic rules of sentence structure and words in the appropriate patterns.[2] But, at the same time, there exists a vast area of choice, which depends upon many factors: situational, contextual, functional etc.

Changes in the grammatical system of the language happen much slower than changes in the phonological or lexical spheres. Nevertheless they take place, may be only not so obviously than in the other linguistic areas. From two main forms of the language – oral and written – the first one is primary. Many changes first appear in the oral speech and only in due time they become a part of the language system. Thus, R. Langakre introduces the sentence: ***Him I like.*** Commenting upon it, the linguist emphasises, that this form of the sentence may exist in the English language (though this word order is wrong, according to the rules of English grammar), but within a particular context, for specific communicative purposes.[6]

At the same time, a well-known British linguist A. Gardiner introduced the following sentence: ***The lion roars.*** He called this structure of the sentence "clinically correct", for it is very difficult to think of the real situation in which this sentence may be used. When a person hears the roar of the lion – this may happen at the zoo or during hunting – the natural reaction may be: ***The lion! Or Look! That's the lion!*****[4]** But from the point of view of "correctness" the sentence **'The lion roars'** is perfect.

Speaking about the word-order in English which is stable, there exist a system of syntactic bonds between parts of sentences, some of them connect words within a sentence very closely.[8] But one may observe a very interesting phenomenon: parenthetical insertions. They may have different shapes – from one word to the whole sentence and even paragraph – they may be introduced into any place within an utterance, sentence or a text thus destroying different types of syntactic bond. They may be used for different purposes – textual, communicative or for artistic impact. In the academic grammar books they are usually defined as secondary, communicatively not so important elements, which do not carry any important information. But, in actual fact, without their use the text may lose a lot: they help the author to express his attitude to what is said, they may be used as an important means for the cohesion of the text, they may introduce additional information into the text, nobody argues the importance of this phenomenon for the language, e.g.:

There is, I am aware, the theory that the novel is wholly and solely a means of relaxation.

I am aware, there is the theory that the novel is wholly and solely a means of relaxation.

There is the theory that the novel is wholly and solely a means of relaxation, I am aware.

Or**: *Poetry (need I say?) is more than words musically arranged.***

Very often parenthetical insertion carry a lot of information and, although it accompanies the main idea of the text, they may be very important in the understanding the author's point and mood. The following example illustrates the point:

When I first set foot in Greece almost twelve years ago I was twenty-three years old, full of impressions of Japan *(having been there with an American destroyer during an entire winter and spring just after the Korean armistice)*, fresh from a bout of bookselling at Brentano's in New York *("young man I'm a philosopher and I'd like the Complete Works of Socrates")* fired with enthusiasm by Kazantzakis's "Zorba the Greek" *(who turned out to be, I'm sorry to say, much inferior to the real article in the plural)* and Miller's "Colossus of Moroussi" *(who in the flesh, I'm delighted to say, lived up to every expectation)* sweating from an avowedly insane bicycle trip *(on a bright green velocipede I put together myself and later gave to a Dutch friend who only in 1963 was faced with the sad task of consigning its weary frame to a watery grave in an Amsterdam canal)* from Frankfurt over the St. Gotthard Pass *(pushing)*, down to Naples *(coasting)* and a camping place *(where I shipped the bike back to Germany and joined forces with a Cockney—Cherokee girl and her painter—husband who, with guitar, sterno-cooker, camera, canvas, and half a dozen assorted knapsacks occupied the neighbouring puptent and were also bound for the Cradle of Civilization),* and exhausted by an overnight nightmare ride in a third-class carriage *(shared with an entire orphanage on vocation, one of whose underprivileged little shavers stole my whole two-year supply of Hopritz stainless steel blades—the Wilkinson's of that day)* to Brindisi *(where we spent one night in a backstreet neoclassical barn and witnessed the spectacular public funeral, replete with uniformed brass band, of a Communist member of the chamber of Commerce, and the next evening boarded the Miaoulis and sailed for Piraeus).*

If all the insertion are taken out of the text, the result is:

When I first set foot in Greece almost twelve years ago I was twenty-three years old, full of impressions of Japan, fresh from a bout of bookselling at Brentano's in New York, fired with enthusiasm by Kazantzakis's "Zorba the Greek" and Miller's "Colossus of Moroussi" sweating from an avowedly insane bicycle trip

from Frankfurt over the St. Gotthard Pass, down to Naples and a camping place and exhausted by an overnight nightmare ride in a third-class carriage to Brindisi.

One of the interesting points in the development of English Grammar is punctuation. It is a well-known fact that English punctuation is more semantic-stylistic, especially as compared to the Russian system of punctuation, which is known to be rather strict. Variations in the use of punctuation marks may change the very meaning of the utterance. L. Truss suggests the following example:

Tom locked himself in the shed. England lost to Argentina.

Here we are dealing with two sentences, which describe two events in the past. But, if another punctuation mark is used between the sentences, the meaning of the whole sentence changes:

Tom locked himself in the shed; England lost to Argentina.

One can imagine that two events took place at the same time, but Tom locked himself in the shed because it was unbearable for him to see how his favourite team was losing.

Or: ***Tom locked himself in the shed: England lost to Argentina.***

Which may mean that England has lost the game.[7]

It should be noted, that sentences are conventional units, they are presented only in the written speech. In Longman Grammar of Spoken and Written English the borderlines between sentences are not marked, which shows very individual and subjective attitude to the division of speech into sentences.[1] But functional use of sentences, the intention to achieve the communicative goal by means of a certain parcellation may be described as a certain kind of art, play upon sentences, their peculiar use which may not correspond the norms of grammar, for example:

His studio. The most beautiful room. I always feel happy here. Everything is in harmony. Everything expressing only him (it's not deliberate, he hates "interior decorations" and gimmicks and Vogue). But it's all him. *(J.Fowles, The Collector, p.162)*

This short example from literature shows how sentences in their unusual use may present the atmosphere of the situation, thus being a part of the linguistic creation of the function of impact, although the construction of the sentences may not be perfect from the point of view of the existing rules of grammar.

This kind of phenomenon is less characteristic of the academic discourse, where the leading function is that of message. But it is often used in the mass media texts:

I mention Bustamante because his campaign says a lot about Californian elections: they are dirty. *Really dirty.* Which also helps to explain why, when Californians go to the polls in today's primary elections (the run-up to November's contest for the governorship), Arnold Schwarzenegger will probably be lighting up a cigar and chuckling gently to himself.

Language develops together with life of the linguistic community. New ways and conditions of our life, new technologies and the development of knowledge in different areas of our existence are closely connected and interrelated with the language. Knowledge about the world is reflected in the meaning of the units which form the system of the language – its grammar and lexicon which are indispensably connected. The system of language depends on the speech development which, in its turn, is closely connected with the environment of the existence.

It is very difficult, if at all possible, to explain the process of language form and functioning only on the basis of intralinguistic facts. This shows the necessity of widening the linguistic borderlines, the importance of data from other spheres into linguistic studies.

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R.Carter. Corpus Linguistics and Language Teaching: Pathways and prospects

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Corpus linguistics is the investigation of extensive databases of language using computer-assisted methods of storing, retrieving and analysing the data. The design and assembly of language corpora in the latter part of the twentieth century have been defining moments in the description of language and in this respect the work of the Survey of English Unit at University College London and the Bank of English teams at the University of Birmingham were foundational. Fundamentally, corpora have provided evidence for our intuitions about language and they have shown that these can often be inaccurate when it comes to issues such as semantics, grammar and more extended language patterns. The first main applications in the domain of language teaching were in the field of lexicography (for example, the COBUILD dictionary (Sinclair 1987, 2004) and all major learners' dictionaries of English and increasingly dictionaries in other languages are now based on constantly updated multi-million word databases of language. Recently, this practice has been extended to grammars of English (Biber et al, 1999; Carter and McCarthy, 2006; Carter et al, 2011a and b), now increasingly based on corpus-informed examples of language in use and, as indicated below, extended to the development of course book and related classroom language at all levels, including university EAP preparatory materials (Coxhead, 2010).

Debates about the use of corpus-informed language teaching materials mainly address issues of authenticity. Numerous studies have shown us that the language presented in textbooks is frequently still based on intuitions about how we use language, rather than on actual evidence of use; for example, conversational exchanges that are based on structures made up by materials writers rather than on the evidence of the most frequent dialogic patterns. Burns (2001) notes that scripted dialogues rarely reflect the reality of conversation and argues that students who encounter only scripted spoken language have less opportunity to extend their linguistic repertoires in ways that prepare them for unforeseeable interactions outside the classroom. Gilmore (2004) finds that textbook dialogues differ considerably from their naturally-occurring equivalents across a range of discourse features including turn length and patterns, lexical density, number of false starts and repetitions, pausing, frequency of terminal overlap or latching, and the use of hesitation devices and response tokens. The *Touchstone* series (McCarthy, McCarten and Sandiford 2005 – for one example in the series) is, however, an attempt to show how course book dialogues, and even entire syllabi, can be informed by corpus data. In addition to the conventional four-skills syllabus strands of speaking, listening, reading and writing, the *Touchstone* authors provide a syllabus of conversational strategies, based on

the most common words and phrases in the North American spoken segment of the Cambridge International Corpus developed by Cambridge University Press. (McCarten, 2010).

Course materials are also now increasingly informed by corpora of learner language. For example, the International Corpus of Learner English (ICLE, see Granger, Hung and Petch-Tyson 2002), currently contains about 3.7 million words of writing by learners of English from 16 different mother tongue backgrounds (http://www.i6doc.com/en/livre/?GCOI=28001100049310). This corpus is error-coded, which allows for research into typical learner error patterns (see De Cock, Granger, Leech and McEnery 1998). Learner spoken data have also been collected, a notable example being the Louvain International Database of Spoken English Interlanguage (LINDSEI) set up in 1995 (see De Cock, 2000). Findings from research into learner corpora can be addressed in materials design, including the development of CALL applications. For example, Altenberg and Granger (2001) suggest that, through a *data-driven learning* (DDL) approach, concordance-based classroom exercises can help raise awareness of the complexity of high-frequency verbs such as *make* and *do*, an attested error-prone factor for many learners of English. Debate over the extent to which authentic language should form the basis of language courses has been taking place for several decades but it has been re-energised by the availability of corpus data.

Advocates of corpus linguistics in language teaching argue that corpus sources should form the basis for the material used to exemplify the language for the simple reason that language teaching should aim to produce learners who can communicate effectively and competently. In order for this to happen, it is argued further, learners need to experience authentic rather than contrived examples of data. Others argue that authenticity should preferably be defined as a relationship between a text and the response that it triggers in its immediate audience (Lee, 1995; Owen, 1996; Widdowson 2001). Consequently, there is among many a preference for contrivance and the deliberate use of culturally 'neutral' examples as a more solid basis for a pedagogy that is sensitive to learners' needs, especially in the case of lower-level learners. Such contrived texts allow for material to be more easily graded for learners at different levels of competence. Another non-corpus-based option is to use texts suggested or provided by the learners themselves, which will, by definition, be potentially maximally authentic.

Supporters of the view that there should be more corpus-informed real language in evidence in classrooms argue, on the other hand, that naturally-occurring data can be carefully chosen and mediated, that it can be contextualised for the learner, that learners are no different from other human beings, who are able to contextualise language data for themselves, and that the use of such data in the classroom can actually facilitate discussion of cultural background, as well as provide more grounded motivation because the text is so obviously a 'real' example of the target language (Peacock 1997). Others advance a related argument that tasks can be graded according to the nature of the authentic material (Willis 2003). The latter position would also seem to be an argument for a more careful pedagogic selection of materials from authentic sources. Corpora, both spoken and written, do indeed contain many texts that are not culturally transparent, but they also contain numerous texts that are clear, easily contextualised and interpretable. It is simply a matter of how carefully one selects the material, who the end-users are and what they want and expect from a language programme. For most pedagogic purposes in most contexts of teaching and learning a language, it is preferable to have naturally-occurring, corpus-based examples than contrived or unreal examples, but always in the context of freedom of choice and careful mediation by teachers and/or materials writers who know their own local contexts. For further reading on this debate and a range of

associated topics see O'Keeffe, McCarthy and Carter (2007); O'Keeffe and McCarthy (2010).

Some have argued that learners themselves should be taught how to use corpora in order to gain direct access to the language data they need (Johns 1991). This has become known as data-driven learning. Growing out of Tim Johns' work researchers and teachers have made use of corpora in a wide variety of educational settings from the native-speaker primary classroom (Sealey and Thompson 2004) to applying the idea of learners providing texts themselves by building their own corpora (Charles 2010).

Improvements in technology have meant that more corpora are available on-line and that search engine results can be displayed as concordance lines (see Renouf et al, 2006) driving the 'democratisation' of corpus linguistics.

Corpus-informed authentic language invariably invokes the idea of language drawn from sources supplied by native speakers and recent research has shown that language learners often regard the approximation to native speaker English as a main goal in the language learning process (Timmis 2002). While the notion of the native speaker of English tends to be used to refer to those whose first language is English, the concept is a complex one, as there are, as Rampton (1990) and others have demonstrated, non-native speakers who have great affiliation to a language and are more competent in that language than native speakers. The vast number of different varieties of 'native speaker' English (e.g. American, British, Australian, Singaporean) means that this notion cannot easily be translated, or modelled, into one particular standard for the language classroom, although international publishers have tended to prioritise either American or British English as a model. At the same time this raises the further question whether native-speaker models are the most appropriate basis for language learners, who may predominantly use their L2 to operate in an international, rather than a 'native' context. This state of affairs has led some to propose that English as a lingua franca (ELF) is more significant internationally than English as a first or second language and that consequently, corpora of non-native Englishes are needed in order to help us identify the kinds of English crucial to communication in such contexts and to use such evidence as a preferred basis for classroom teaching and learning (see Medgyes, 1994, for further discussion on native versus non-native speaking teachers). Consequently, the current decade has seen the development of ELF corpora (for example, the VOICE project at the University of Vienna) and increasing discussion of their relevance for classroom language teaching contexts (Seidlhofer, 2001; Jenkins, 2007).

Debates and discussions continue but as more and more corpora are being developed in a variety of different Englishes and for a variety of purposes, it is significant that discussions are now not about *whether* but about *how* corpora are to be used in language teaching.

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R.Carter. What is Fluency? From Corpus to Classroom

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Learning to speak fluently does not always imply an uninterrupted flow of speech that is sequentially and grammatically irreproachable. The 'good' speaker 'knows' how to hesitate, how to be silent, how to self correct, how to interrupt and how to complete expressions or leave them unfinished.... (Sajavaara, 1987)

The notion of fluency is a complex one in spoken language, despite the fact that the term is deeply embedded in lay linguistic perceptions and is used widely in the applied linguistics and language teaching literature. Indeed, Lennon (1990) notes that the term fluency is often used as a cover-all for general oral proficiency, as well as to refer to a more restricted component of proficiency (e.g. in the way it often appears as one of a list of factors for assessment of proficiency in oral examinations). Most dominant in the literature over a long period, however, has been the debate on fluency versus accuracy (Brumfit 1984;Hammerly 1991). Fluency (viewed as unfettered, meaning-focused performance) is often tacitly assumed to be something different from accuracy (viewed more as reflective, form-focused performance), though Brumfit (1984) notes that fluent language does not at all necessarily imply inaccurate language.

One key question is whether an emphasis on rate of talk, lack of pausing, the presence of particular phonological qualities such as natural rhythm and stress are the whole of (or even the most important part of) the story. If we look at native speaker corpora of natural language use, we find ourselves in the presence of large numbers of what would typically be judged as fluent speakers, but we will not always find those speakers performing at speed, not pausing, using ideal rhythm, and so on. In fact, their performance often appears dysfluent by some of the criteria mentioned above. In the following extracts the speaker in Extract A is talking to an interlocutor about a prior meeting and in Extract B the speaker is addressing a group of colleagues in a business meeting. The utterances do not seem to present any problems of comprehension to the interlocutors, yet they seem nonetheless a little disjointed:

Extract A: A: Dyu: did you, [0.9 secs] er, did you you see David at the meeting, er, last night, no, I mean, the night before, wasn't it?

B: Yes, he was there and had the plans with him.

(CIC corpus)

Extract B A: …so er what did Marketing do they did it that way and they introduced, [mm, right], yeah, and last year they introduced [0.8 secs] eight new products in just six months, eight that's erm [1.1.secs] huge, it is, isn't it? [yeah]You know what I mean?

(CIC corpus)

What then, makes these speakers 'fluent', or should we condemn them as 'dysfluent' and as bad examples, especially for language pedagogy? In some senses they do live up to the classic criteria for fluency: they talk continuously and appropriately. Where speaker A in both cases does pause (indicated by er) it is in order to re-cast the utterance, something native-speakers and non-native speakers need to do constantly, though in the non-native this is often deemed to be evidence of a problem or of poor proficiency. On the other hand, sentences are left half-finished, or have inserts and 'false starts' and there are numerous apparently redundant repetitions and hesitations and some quite long pauses (0.9 seconds is a long time in a conversational exchange).

McCarthy (2005) suggests that three significant aspects of conversation make for a model of fluency rather than dysfluency.

(1) The speakers do fulfill some of the central criteria established in the literature, as mentioned above.

(2) Both speakers use formulaic chunks, one of the key elements contributing to speech rate and conversational flow, but only recently beginning to be fully researched in corpora of spoken language use.

(3) The conversation itself is 'fluent'. Speakers contribute to each others' fluency; they scaffold each other's performance and make the whole conversation flow.

Fluency and Chunks: Looking at corpus data

In relation to (2) fluency is not unconnected with high-frequency 'chunks' (see O'Keeffe, McCarthy and Carter (2007). Using an almost 5 million word sample of North American English conversation from the Cambridge International Corpus (CIC), O'Keeffe, McCarthy and Carter (2007: ch 3) report on research that underlines that certain chunks occur with greater frequency than some common single words.

Table 00: High frequency chunks and single words

you know	45,873
really	20,838
I think	17,046
people	11,984
kind of	9,962
and then	8,971
I don't know	8,074
where	7,851
their	6,487
something like that	1,027

friend	1 ,014
I don't know if	9 99
a lot of people	7 59
under	7 43

The table suggests that many high frequency chunks (I don't know; something like that) are more frequent and more central to communication than even very frequent lexical words (friend) or very frequent function words such as their, where or under. Several chunks isolated in this way are, of course, syntactic fragments and their occurrence is probably due to the regularity of the content-world itself; for example, a fragment such as and then generates a common temporal sequence.

However, it is in pragmatic categories rather than in syntactic or semantic ones that we are likely to find the reasons why many chunks are so frequent and so central to fluency. Pragmatic categories include such functions as discourse marking, the preservation of face and the expression of politeness, hedging, and purposive vagueness, which create the a word of speakers and listeners interacting in real time rather than a purely propositional world, concerned with the content of what is said. For example, some of the most frequent chunks are discourse-markers, e.g. You know, I mean, I guess, (Do) You know what I mean. You know, the most frequent chunk, is an important token of projected shared knowledge between speaker and listener. I mean is also commonly used when speakers need to paraphrase or elaborate. Purposive vagueness allows speakers to refer to things obliquely. Such tokens include: a couple of, and things like that, and stuff like that: Carter and McCarthy (2006: Appendix 1) contains a range of further examples as well as frequency lists for 2, 4 and 6 word chunks.

Also relevant here in relation to McCarthy's third criterion ((3) above) are the uses of feedback chunks or response tokens by listeners (items such as mmm; yeah, I've got you, really, right; exactly, oh, I see, that's interesting etc) (see Extract 2 above) to indicate their involvement and engagement with the ongoing discourse. See Carter and McCarthy 2006: chapters 2 and 3) and O'Keeffe, McCarthy and Carter, 2007 chapter 3) for a range of examples.

What chunks show is interactive meaning-making in everyday conversation and the degree to which speakers constantly engage with each other on the interactive plane. Fluency is not simply a matter of getting across ideas or speaker content.

Teaching fluency

One of the features of chunks not discussed above is, however, that chunks have phonological unity; put simply, they need to be said at a fast speech rate. Typically, chunks occupy a single intonation unit (or tone unit, separated here by //, characterised by one strong stressed syllable, marked here in bold capitals) and the rest of the chunk is much reduced:

// he's **SHY** // you know what I **MEAN** //
// they sell **JEW**ellery // and **THAT** sort of thing //
// the **ROOM** was // a **BIT** of a // **MESS** actually //
(from: O'Keeffe, McCarthy and Carter 2007: 76-77)

Provided the chunk is said with a fast tempo, the utterance will sound natural; the opposite, a fast message with a slow chunk, will sound completely unnatural. The appropriate use of a smooth, quickly uttered chunk can transform even a lower level speaker's fluency.

Although chunks can be drilled for speed in isolation, naturally it is also a good idea to incorporate them into sentences and longer utterances for more sustained practice. Presentation of chunks in spoken language can most naturally be done by raising awareness of them through listening and noticing activities. Practice can also take the form of re-inserting chunks into dialogues from which they have been removed. High frequency chunks should not necessarily be obligatory components of the learner's productive repertoire. Much depends on the learner's real world needs. It may be that receptive mastery is more important than productive competence; in any case, chunks cannot be ignored.

In conclusion, the notion of fluency has its roots in linguistic qualities related to lexico-grammatical and phonological flow created by individual speakers, in the ability of participants to converse appropriately on topics, but crucially on the degree of interactive support each speaker gives to the flow of talk, helping one another to be fluent. Judging a speaker on monologic performance, or based on an oral examination where assessors hold back from interacting like normal human beings, or basing measures of fluency on solo performances of read speech would seem to be missing a great deal of what fluency really is.

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N.Gvishiani. Towards "Cognitive Corpus Linguistics": Implications for ELT

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This paper is aimed at exploring the ELT applications of recent theoretical findings, namely, the results obtained in the development of cognitive and corpus-based studies over the last couple of decades. Nowadays the two areas of research, which emerge as the mainstream trends characterizing the current linguistic landscape, have shown a tendency to speak to each other in a more interactive, mutually rewarding, and effective

fashion than it was manifested before. This has led to creation of Cognitive Corpus Linguistics – the field of research "that formulates questions about human cognition in such a way that statistical analysis based on corpus data can yield answers to these questions" (Arppe et all, 2010: 2). The integrated approach using different types of data and experimentation is obviously seen as an achievement, and it is not only linguists but ELT specialists as well who are to benefit from it. The 20th Jubilee LATEUM Conference gives us a new chance to assess the claims of this approach in the ELT methodology, and the fact that both cognitive and corpus linguistics special interest groups are included in the agenda is by no means accidental.

To-day most linguists whatever their persuasions or theoretical background believe that "the study of language needs to be grounded in usage" (op. cit, p. 1). Cognitive linguistics is by no means an exception "positing strong links between cognition and actual usage events, so that 'an event…becomes more and more deeply entrenched through continued repetition'" (op. cit, p. 1; Langacker, 1987: 100). As a result, more and more studies turn to corpora as a source of data. Traditional methods of intuition-based research or informants' elicitation tests are replaced by 'on-line' data, i.e. representative and plentiful samples of real language. On the way to a multi-disciplinary study of language however a number of unresolved problems still remain.

For one thing, it is not obvious that corpora reflect psychological reality which is of primary importance in cognitive linguistics. Does frequency of occurrence of language items indicate the recurrent nature of thinking processes and conceptual categorizations? In other words, can we say that statistically significant expressions have a special status in our mind which urges us to turn to them again and again? Most often this is clearly not the case. Thus, many of the highly productive colloquial items, such as *'as a matter of fact', 'awfully nice', 'it's awesome'* or more semantically 'heavy' ones – *'dramatic changes', 'serious money'*, etc. reveal phraseological changes in their semantic structure and are devoid of the conceptual basis to varying degrees. This shows that in cognitive and corpus-based investigations we deal with different types of evidence and even the assorted techniques of measurement turn out to be widely dissimilar. On the one hand, we have the off-line data and the theory of prototypes in cognitive linguistics which is a psychological concept. Prototypes are the most salient, i.e. prominent examples in a category which come to our mind first when the category is mentioned. On the other – corpus linguistics operates with the notion of frequency and statistical accounts of usage, it registers production evidence and not 'judgment' evidence that can be elicited from conceptual experimentation. Thus, the corpus data showing that the use of *'dramatic'* and *'serious'* in their figurative meanings (as, for example, in *'dramatic changes' / 'кардинальные изменения'* and *'serious money' / 'внушительная сумма денег'*) overrides statistically their uses in a basic conceptual sense (i.e. *'dramatic events' / 'драматические события'* and *'serious illness' / 'серьезная болезнь')* run contrary to cognitive psychological data choosing the word's primary meaning as a spontaneous prototype entrenched in our linguistic knowledge. It can be regarded as a general rule that figurative and phraseological uses tend to occur more frequently in corpora, while primary meanings of words feature more prominently in the conceptual study of the phenomenon of salience. This may be due to register features, especially as corpora widely privilege the spoken colloquial mode which does not necessarily figure as the first option in a conceptual-cognitive test. An interesting example is presented by synonymous adjectives covering the concept of 'beauty' (such as *'beautiful'*, *'lovely'*, etc).

Language corpora, the fully annotated ones in particular, are well-suited to the analysis of language variation as they pool the productions of many speakers across different periods of time, media, and genres. But to speak of the factors that prompt or govern the usage of a language item is a more complicated matter which so far has been

successfully resolved only in the field of sociolinguistics. Does this imply that cognitive and corpus linguistics are differently orientated and that corpora can contribute to cognitive studies only indirectly?

It should be emphasized in this connection that both trends and their findings are crucial in the ELT methodology. As foreign learners of the language, we are constantly guided by patterns of our mother-tongue in speech, writing, or translation practice. Because idiomaticity is aligned with usage, frequency, and corpora, we need the on-line data to make our performance in a foreign language more native-like. At the same time we tend to follow conceptual configurations and patterns, either universal or language-specific, and look for names of concepts that are similar to those in our native language and culture. As the range of cognitively orientated corpus research is growing, it becomes crucial to increase the explanatory value of corpus linguistics showing not only what is likely to happen in language use, but also why the language works in this particular way. More communication between the two directions of language study is required to prove that their unity will live up to its potential.

Cases of converging evidence can be discovered when the structure-driven approach in terms of corpora and statistical data is coupled with the study of cognitive-conceptual and social-cultural constraints upon language yielding explanations as to *why* language works this way and certain patterns become routinised both in the speaker's mind and in language use. The cognitive approach proceeds from the hierarchical structure of information (Кубрякова, 1996, Новиков, 1983, Т. ван Дейк, 1989, Демьянков, 1994) stating that text units are determined by relationships between objects of reality and a hierarchy they form corresponds to a hierarchy of objects and situations as they stand in the outer world. In other words, information structure conforms to the system of human knowledge putting mental pictures and verbal processes together.

An interesting piece of converging evidence that comes as a result of rewarding interaction between the two approaches is provided by the analysis of *synonymic condensation* that can be traced back with the help of the corpus computer programme (ICE-GB). Writers or speakers bring together several words from one and the same thematic group (or words bearing on the same idea) to enhance the purport of the utterance or to make more refined a certain underlying sense. The difference in the lexical packing of a similar syntactic arrangement can be observed in comparison of the written and spoken varieties of constructions with synonyms separated by commas in written speech and pauses in oral one. As we analyse the frequency data for the spoken and written varieties including the patterns **'Adjective, Adjective'** and **'Adjective <,> (short pause) Adjective'**, we come to realize that this type of synonymic condensation is much more common in written speech where we deal with stylistically more formal and involved kinds of language use. According to the ICE-GB data, there are 36 matches in spoken texts as against 355 in written ones, which apart from the difference in the level of complexity of the lexical items used, makes us think that no uniformity is observed in the realization of this pattern in terms of registers (Гвишиани, 2008: 107).

The integrated approach stressing the unity of mental pictures and verbal processes enables us to see that the statistical data are monitored by psychological constraints that operate at different levels of diction, such as written and oral speech. When using synonymic condensation, there is a chance for the writer to pursue the strategy of contemplation as best adjusted to the *written* argumentative genre. No wonder that a more sophisticated vocabulary occurs in this type of construction including words of abstract general meaning.

Another area of studies where the integrated approach has been long awaited is the teaching of phrasal verbs, whose sheer number and complexity in the English language make them difficult to manage, let alone learn or memorize. The range of various patterns

and meanings registered in dictionaries (e.g., the Longman Dictionary of Contemporary English – LDCE) for most common and statistically significant verbs often amounts to twelve ('take'), fifteen ('set') or more ('come, go'), but even such most comprehensive accounts cannot cover the vastness of contextual uses in actual speech. "Are there 'non-phrasal' in Modern English?" one may wonder struggling with an endless variety of real-life language examples.

Being semantically 'light' or underspecified, some of the most common English verbs tend to form combinations with other lexical items (adverbial particles included) that make their meaning more precise or differentiated in the given context. It is not absolutely necessary, therefore, that phrasal verbs should be introduced in speech as recurrent 'ready-made' units which come as a result of 'the idiom principle' and reveal 'the fixedness' of construction. As "speakers tend to think of words as carriers of meaning" (Arppe et all, 2010:12), we may assume that some psychological factors are at work here as well providing an explanation for the speakers' willingness to combine verbs with adverbial particles making their meanings more refined and context-specific. Should we rather speak of phrasal adverbs then?

This implies shifting the focus from the verb to the adverbial particle when it comes to 'verb + adverb' combinations otherwise described as phrasal verbs. Indeed, it is by no means rare that the adverbial component is selected to accompany the realization of a verb in the given context to make its meaning better fitted to the situation setting. In making such choices the speaker is governed by meanings of words as stated in dictionaries. For example, in "Sue was *singing away* to herself in the bathroom", "They *have been hammering away* all day" (LDCE), or "One question *nags away*: "If art of this quality couldn't save a man's soul, what is it actually for, beyond providing status and a few moments of fleeting pleasure?" (The Daily Telegraph) – the adverb *'away'* in the function of adverbial particle realizes one of its meanings, i.e. is used to emphasize that the action continues. In such cases we deal with 'uses' rather than specific meanings that words acquire only in more or less fixed combinations.

It can be argued that the adverbs *'away', 'off', 'on', 'in', 'along'* and others may express their prototypical or figurative meanings in combination with verbs when modifying their semantics in accordance with the context and the speaker's intention. Some such uses get into dictionaries sporadically, but any consistent account is hard to attain since the multiplicity of actual uses is infinite. The lack of differentiation between the open-choice principle (conceptual mapping) and the idiomatic variety (form-based corpus analysis) seems to be responsible for all the confusion and divergences in how dictionaries and reference books treat the entire subject of phrasal verbs. However the fact that adverbial particles are chosen by the speaker and introduced in speech according to their individual meanings does not entail that they become separate items: *semantically* they cling to the verb and contribute attitudinal, temporal, spatial, or other qualitative characteristics to its 'meaning-in-context'. On the one hand, 'the open-choice' combinations are phrasal and idiomatic in the sense that the resulting unit reveals a global meaning that seems to be focused on the verb, but, on the other – the way they are constructed in speech, i.e. their structural compositional nature distinguishes them from phrasal verbs proper as fixed 'ready-made' units and suggests the names, such as *'semi- or quasi-phrasal verbs'*.

Issues in the development of Cognitive Corpus Linguistics were critically debated at a panel discussion that took place at the Freiberg Institute for Advanced Studies in 2008. It has been convincingly shown that although "corpora are no shortcut to cognition" more cooperation between the two areas of studies will contribute to the positive aspects of either of them.

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M.Konurbaev. "Beyond Zebra": the auditory rule of the intended, structural and the potential meaning in the classroom reading exercise

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INTRODUCTION

In normal human conversation, communication agents perceive meaning through the analysis of linguistic and paralinguistic means used in the course of their interaction. Statistically, the processing of paralinguistic means in oral communication against the perception of linguistic units employed by both speakers is a much faster and more immediate process for understanding of the communicated message. Among paralinguistic parameters – intonation and timbre definitely occupy a leading role.

Notably, the patterns of intonation usage within the framework of a separate communication act are far from being universal and are largely determined by the speaker's intention, which in its turn underlies his or her communication strategies. On the one hand, these strategies find expression in the general choice and arrangement of words and, on the other, – in the ordered modulations of the tone of voice and intonation.

Phonetically this strategy fits into a clearly hierarchical and highly flexible structure of auditory prominence of speech units used by the speaker, where each element is to a greater or to a lesser extent foregrounded, depending on its relationship to all other elements in the communication act and to the general message intended by the speaker.

PHYSIOLOGICAL BACKGROUND

Former research showed that these hierarchical auditory structures have a direct relationship to the brain activity. In the course of language acquisition the two articulatory and auditory centers of the brain normally process the incoming auditory signal in such a way, that with the familiar chunks of speech its processing in the articulatory center is considerably reduced causing the reduction of activity in the auditory center. This brain activity may be only conditionally called auditory, since there is no real auditory self-perception in the brain in the moment of speech planning. However the neuron activity in the auditory center of the brain is perceived by us as the ideal impression of sound that we try to reproduce in our oral communication as hard as we can. One of the proofs of the validity of this research conducted by the luminaries of the physiology of speech is the

observation of the reading activity – where some parts of the text is read rather quickly only with one's eyes, while other parts require slowing down – which, according to experimental data, triggers the physical activity of the tongue, which in its turn switches on the neuron activity in the auditory center of the brain that we take for internal hearing.

In speech production, where communication agents build their message on the basis of alteration of the new and old information, the former requires a much greater articulatory effort than the second one in order to provide for its foregrounding and better understanding, since the meaning of the message is perceived as closeness of related elements in communication. Therefore, if the speaker fails to bring forward the communicatively significant elements in keeping with the conditionally auditory hierarchy of these elements in his or her brain – the structure of communicated message might be distorted which in its turn may lead to miscommunication.

LINGUISTIC FOCUS

Our research is directed at **establishing the relationship** between the linguistic and the communicative structures of the orally delivered messages in the course of communication – audio-recorded, transferred into the written form and then committed to a thorough linguistic and meaning analysis in order to derive the intended meaning based on the choice and arrangement of words and then **confronting the functional perspective** of the written sample with its auditory counterpart as actually produced by the speaker. The linguistic framework may tend to be imbued with multiple lurching messages that remain unrealized and the speaker may use linguistically emphatic construction following speech stereotypes, while in the actual oral performance the auditory hierarchy may be very much different from the linguistically intended message.

TARGETED OUTCOMES OF ANALYSIS

Our research targets the development of clear auditory techniques in delivering intended messages in the course of human communication and thus lies within the framework of cognitive phonetics. It has a complex interdisciplinary nature and includes three main aspects: linguistic, perceptual and auditory pragmatic.

The first one is based on the well-established theory of foregrounding and transitivity within the framework of text linguistics and linguistic stylistics which reveals the validity of individual linguistic elements in the general process of sense creation in a complete sample of speech. Linguistic research includes the all round analysis of the syntactic and lexical analysis of a sample of speech, the investigation of the elements causing meaning entropy that strongly deviate in terms of logic and subject from the intended message and the analysis of the place of such elements in the general structure of the orally communicated message.

The second one is divided into two parts: the analysis of the written samples of oral speech and the way they are understood by the target group, based on the content perception test followed by the investigation into the oral speech perception of the same samples of speech. Our main focus is on revealing the auditory hierarchies of speech (mental vs. articulated) and establishing how they may affect understanding.

The third aspect of research boils down to the development and testing of such auditory topologies of speech in the course of oral interaction and oral presentation of the material – particularly in a quasi-spontaneous speech that may boost the effectiveness of communication.

The second and the third aspects of our research are inseparable from the data provided by the research into the psychology of the oral speech perception, Gestalt psychology and perceptual phonetics.

OPTIMIZED PARAMETERS

Our research has shown that the conscious unit grounding processes in the production of speech within a separate speech act invariably rely on a limited number of phonetic parameters used by the speaker as the instrument of meaning creation. Thus the spontaneous optimization of these parameters by the speaker in the course of communication and the establishment of the necessary minimum related to the meanings carried forward through the use of a particular selection of language units appear to be one of the main instruments in the auditory shaping of the communicated message. The chief parameter of grounding as determined by the brain activity in the perception of the old and the new information is tempo that in its turn defines whether a speech element is perceived either as foregrounded or automated in the natural flow of speech.

Other key parameters include pitch range and the intensity determined by the function of a speech element in the general communication act and its relationship to the other elements used. Intensity may include modulations of loudness and voice quality and serves as the background for the creation of the auditory mesh serving as a semiotic device for the estimation of speech by the members of a communication act. The hierarchical linguistic structure of the communicated message and the general map of the speech flow intensity appear to be the reliable objective basis for effective communication and require working out of applicable patterns that may be developed on the back of this research.

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Discourse analysis and pragmatics

N.Akhrenova. Интернет-лингвистика – новое направление в современной науке о языке

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Стремительное развитие информационных технологий в конце XX – начале XXI вв. способствовало не только созданию принципиально новых способов хранения, поиска и представления информации, но и возникновению новой культурной и языковой среды, новой лингвистической реальности, которая формируется и стремительно развивается с расширением сферы действия

современных средств коммуникации: Интернета, сотовой и спутниковой связи. В связи с этим в России и за ее рубежами стремительно растет число публикаций, посвященных Интернет-лингвистике.

Появление большого количества исследований в сфере Интернет-лингвистики, обращение исследователей новым аспектам изучения языка общения в Интернете – все это требует всестороннего осмысления истории названного научного направления, его современного состояния, закономерностей эволюции и взаимодействия с другими научными направлениями.

Язык Интернета, его характеристики и особенности функционирования привлекают внимание отечественных и зарубежных языковедов на протяжении последних двух десятилетий.

Истоки Интернет-лингвистики как нового междисциплинарного направления прослеживаются в социолингвистике и психолингвистике, лингвистике текста и функциональной стилистике, лингвопрагматике, дискурсологии, когнитивистике, теории коммуникации (коммуникалогии). При этом Интернет-лингвистика пересекается со многими смежными областями – психологией, информатикой, социологией.

Таким образом, мы можем определить место Интернет-лингвистики среди других наук. Во-первых, Интернет-лингвистика связана с блоком социальных наук. Поскольку язык является основным средством коммуникации в любом обществе и тесно связан с мышлением и сознанием. Интернет же является, на сегодняшний день, основным техническим средством общения, порой, заменяя все другие средства общения и живое человеческое общение. Также как и другие направления современного языкознания, Интернет-лингвистика входит в круг гуманитарных научных дисциплин, исследующих человека и человеческого общество. Так разные виды коммуникации в обществе изучаются теорией коммуникации, культурной антропологией (изучающей коммуникацию посредством любых сообщений: языковых и знаковых) и семиотикой. На сегодняшний день Интернет представляется наиболее интересной и динамично развивающейся знаковой системой, где язык получает наибольшее развитие и самобытность, появляется большое количество знаков, которые призваны компенсировать отсутствие визуального контакта и паралингвистических средств. Так как основным средством общения в Интернете является текст разного объема, содержания и формата, живущего по своим внутренним законам, Интернет-лингвистика тесно взаимодействует с лингвистикой текста, исследующей, как известно, законы построения текстов различных жанров. Многообразие функций языка в обществе и тесный характер его связи с мышлением и с психической деятельностью человека связывает Интернет-лингвистику с психологией. Считаем, что Интернет-лингвистику и психологию, психолингвистику связывают вопросы влияния Интернета на личность, выбор человеком языковых средств общения в сети, изменение социальной роли и, соответственно, подбор лексики, изучение виртуальной личности и ее отличие от личности реальной, т.е. взаимосвязь языка и мышления. Также Интернет-лингвистика тесно соприкасается с гендерной лингвистикой, так как уже давно признано, что выбор языкового репертуара мужчин и женщин в Интернет-общении различен, особенности самопрезентации в Сети мужчин и женщин также очень сильно разнятся и т.д.

Интернет-лингвистика также тесно связана с естественными науками (математикой и информатикой) в силу того, что язык в данном случае функционирует в электронной среде, которая живет по законам этих наук. Можно выделить следующие методы специфичные для Интернет-лингвистики: автоматический количественный анализ электронного текста через веб-среду, способы анализа визуальной информации (изучение способов слияния аватара с

ником, когда графическая сторона образа исследуется одновременно с его словесным обозначением) и новые методологии анализа данных: создание программ парсинга веб-страниц, специального софтвера для исследования графического размещения текста на экране, изучения текстовой разметки (layout); проводятся эксперименты с «движущимся по экрану» текстом, исследование речевой коммуникации в блогосфере Интернета осуществляется с помощью теории фракталов и многое другое. Фактически мы наблюдаем, как постепенно формируется методология изучения многослойной семиотической системы.

В языкознании сегодня уже успешно сложилось два прикладных направления, лежащие на стыке лингвистики и соответствующего раздела социальной деятельности: политическая лингвистика (А.П. Чудинов) или политическая филология (термин В.З. Демьякова) – на стыке лингвистики и политики; а также юрислингвистика или юридическая лингвистика (Голев Н.Д.) – на стыке лингвистики и права.

В стадии активного развития находятся такие перспективные направления как: медиалингвистика (Добросклонская 2008, Wyss 2008 и др.); этнолингвистика (Kindel & Lewis 2000), в 2008 году Кушнерук обозначил направление под условным названием «документальная лингвистика» (Кушнерук 2008). Также уместно упомянуть находящиеся в стадии разработки такие направления как: медицинская, спортивная, военная, и экологическая лингвистики (Bruzzi 2006, Aronson 2007, Kruzel 2008, Sports Linguistics 2007, Wang 2008).

Между тем, Интернет сегодня становится важной частью любой науки и всей жизни общества в целом. Пожалуй, впервые изначально сугубо техническое изобретение стало явлением социальным и теперь уже не социум, не культура и не язык влияют на Интернет, а Интернет влияет на все эти компоненты нашей действительности, а часто просто трансформирует их. Делая, таким образом, борьбу с глобализацией или американизацией бесполезной, так как именно Интернет стал в начале предвестником глобализации, а затем и основой этого процесса.

Проанализировав все вышеперечисленные исследования, мы можем с уверенностью сделать вывод о выделении нового самостоятельного направления в лингвистике – Интернет-лингвистики. Данное направление можно определить следующим образом: ***Интернет-лингвистика – направление в языкознании, занимающееся изучением особенностей функционирования и развития естественного человеческого языка в глобальном Интернет-пространстве, изучением лингвистического поведением языковой виртуальной личности в ходе коммуникации на естественном языке в Интернете.***

Также уже совершенно четко обозначился **предмет** исследования Интернет-лингвистики – электронная коммуникация, под которой понимается коммуникативное взаимодействие в глобальной компьютерной сети Интернет пользователей с различным культурным уровнем и уровнем образованности, то есть функционирование языка в Интернет-пространстве и лингвистическая составляющая Интернет-общения. Сегодня наиболее актуальным представляется описание любой отрасли лингвистической науки в когнитивном ключе. Считаем, что для Интернет-лингвистики такой подход также представляется наиболее адекватным. Это связано в первую очередь с тем, что Интернет-лингвистика тесно связана с процессом коммуникации, а коммуникация не разделима с познанием (когницией), так как именно в процессе коммуникации человек получает информацию, которую необходимо воспринять, обработать, оценить и в случае необходимости отреагировать. Однако, уделив внимание только лишь когнитивной

составляющей Интернет-лингвистики, мы рискуем быть обвиненными в односторонности и узком рассмотрении данного направления. Так как Интернет в целом и тексты, порожденные в этой среде, имеют свои словообразовательные, структурные, функционально-семантические, жанрово-стилистические особенности. Кроме того, в Интернете рождается большое количество специфических только для этой среды жанров (микроблоги, блоги, чаты, форумы и т.д.), литературные тексты, которые характерны только для Интернета (сетература) и многое другое. Обобщая все вышесказанное, мы можно выделить **объект** исследования изучаемой области знаний **–** лингвистически особенности коммуникации на различных языковых уровнях: структурном, функционально-семантическом, жанрово-стилистическом, текстовом (на уровне текста или совокупности текстов), коммуникативном (уровне коммуникативной стратегии), семиотическом, дискурсивном уровне и т.д.

При последовательном изучении современных публикаций по проблемам Интернет коммуникации обнаруживаются следующие различия, способные служить для классификации исследований.

1. Методы исследования. С точки зрения методологии наиболее последовательно различаются работы, выполненные в рамках когнитивного (дискурс-анализ, конверсационный анализ, эмпирико-описательные и компаративные методы, когнитивно-прагматический анализ текста) и традиционного (этимологический и словообразовательный анализ лексики, используется методика компонентного анализа, а также методики, принятые в социолингвистике) методов. Соответственно, в первом случае коммуникация в Интернете анализируется как ментальный, а во втором – как языковой феномен. Мы же, не боясь обвинений в эклектике, совмещаем эти методы. Так как нам такой подход представляется наиболее органичным, естественным, дающим исследователям реальную возможность представить истинную ситуацию.

2. Национальный дискурс. К сожалению, в современных исследованиях бытует некая односторонность изучения данной проблемы. В абсолютном большинстве исследований рассматриваются, например, метафоры или словообразовательные особенности, относящиеся только к какому-то одному национальному дискурсу (американскому, российскому, французскому и т.д.). Сопоставительный же анализ, как правило, не дается.

3. Дискурсивные варианты использования языка общения в Интернете. В подобных исследованиях, рассматриваются дискурсы отдельных жанров или ситуаций (читай – D. Crystal) общения в Интернет (дискурса микроблогов, чат-дискурса и т.д.).

4. Источники исследования языка общения в Интернете. Чаще всего это синхронные и асинхронные системы общения в их многообразных разновидностях и пересечениях. Тексты, принадлежащие Интернет медиадискурсу, также встречаются тексты, совмещающие в себе признаки Интернет-дискурса с характерными чертами художественного дискурса.

5. Темпоральная и динамическая характеристика исследований. В связи с тем, что история изучения общения и функционирования текстов в Интернете насчитывает 10-12 лет и языковая система Интернета находится в непрерывном развитие. Поэтому ученые-лингвисты изучают тексты порожденные сетью в динамике. Однако за время развития данной языковой системы уже появилась некая история этого направления в лингвистике.

В ходе анализа, имеющихся работ в области Интернет-лингвистики, мы можем сделать вывод, что развитие парадигмы исследований в данной области напоминает развитие лингвистики в целом. Так, в самом начале, приблизительно 1999-2004 господствовали сравнительно-историческая парадигма (как правило,

исследователи рассматривали Интернет-вокабуляр двух языков в сравнении) и системно-структурная парадигма (в центре внимания слово). С 2005 года добавилась антропоцентрическая парадигма (исследования стали проводиться с учетом человека и его роли в общении, опираясь на идеи и основные положения когнитивной лингвистики, психолингвистики и социолингвистики, коммуникативистики и т.д.). В нашей работе, руководствуясь утверждением Т. Куна о том, что в лингвистике (и вообще гуманитарных науках) парадигмы не сменяют друг друга, но накладываются одна на другую и сосуществуют в одно время, игнорируя друг друга, мы попытаемся объединить все эти парадигмы и составить системное описание интересующей нас области знаний – Интернет-лингвистики.

Также мы опираемся на описание сущности языка, предложенное Ю.С. Степановым, который представил его в виде нескольких образов, так как ни один из этих образов взятых отдельно не отражает сущность языка: 1) язык как язык индивида; 2) язык как член семьи языков; 3) язык как структура; 4) язык как система; 5) язык как тип и характер; 6) язык как компьютер; 7) язык как пространство мысли и как «дом духа» (М. Хайдеггер), т.е. язык как результат сложной мыслительной деятельности человека.

Таким образом, мы можем сделать вывод, что спектр интересов Интернет-лингвистики опирается не междисциплинарный подход, как это было уже упомянуто выше, и включает в себя изучение следующих ключевых направлений: Интернет-дискурс; метафора в Интернет-лингвитсике; лексикологические особенности Интернет-лингвистики; языки общения в Интернете, жаргоны и различные виды сленгов (например, жаргон хакеров и геймеров, конланги и т.д.); фонетические особенности общения в Интернет; семиотические характеристики общения в Интернете; язык Интернет-медиа и Интернет-литературы (сетературы); словообразовательные особенности в Интернет дискурсе; Интернет-лексикография лексикографирование Интернет терминологии, составление словарей и тезаурусов Интернет лексики); межкультурная Интернет-коммуникация.

Эти аспекты до сих пор разрабатывались, но были рассредоточены по разным отраслям и подразделам, однако именно их систематизация и синтез в рамках единого научного направления видится обоснованным подходом, так как это придаст многомерность видения данного вопроса и сделает подход к исследованию более эффективным.

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A.Gabets. Time and space discourse markers in speech characteristics of Jack Kerouac's autobiographical personages

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Jack Kerouac's creative activity is of great importance for the entire world's literary process due to several reasons. Firstly, Jack Kerouac's name is well known to his contemporaries because he was the leader of "Beat Generation" – the first countercultural youth movement described in fiction. Secondly, the writer created his own special way of representing reality – the so called "spontaneous prose" method which was considerably different from various literary traditions characteristic of the middle of the last century.

Actually metatextual way of representing the characters created by the author's reflection is typical for the literature of the 20th century. Jack Kerouac's works may serve as a vivid example of this approach: the narration is from the first person. This type of the narration was deliberately chosen by the author since it conveys a special communicative strategy aimed at describing life and problems of Jack Kerouac's contemporaries to the reader by means of special forms of communication offered within the axiological constituents of the author's literary discursive paradigm. The approach is evoking the reader's response and changing his worldview. In the majority of Jack Kerouac's literary work reviews the authors point out that his prose is autobiographical [1, 2, 3, 5] and according to this statement it is only natural to speak about a special type of autobiographical character whose speech is peculiar in the terms of the pragmalinguistic markers identified in the discourse created by the above author.

In view of the fact that time and space categories are objectively influencing the speech characteristics of Jack Kerouac's autobiographical personages it is only fair to presuppose that verbal and non-verbal markers of time and space may be discovered in the close study of his personages' speech behaviour. It is a well known fact that time and space categories belong to the language universals reflecting the speech personality's worldview on the one hand and on the other hand specifying the perception of reality by this individual. So in fiction these categories are identified by means of particular discourse markers of time and space that can be identified in various discursive practices.

The present research is based on the autobiographical personages' speech behaviour in Jack Kerouac's books covering different periods of his creative activity: "On the Road", "The Subterraneans", "Vanity of Duluoz".

The qualities that intensify the informational filling and provide coherence of discourse [4:74] in the terms of time and space categories are expressed by means of verbal and non-verbal discourse markers in this paper. It is also necessary to stress the fact that the appropriate analysis of discourse markers under study is possible on the basis of the whole discourse space taken into consideration. Time continuum in autobiographic characters' speech behaviour through the grammatical category of time, i.e. through morphological forms of the verbal paradigm mainly. The sample analysis proved that Present Simple and Present Continuous forms demonstrating the real present time for the character are prevailing among the others:

"*Lissen, you're such like don't let her, keep away – you're such a lady-killer they all fall for you*" [II:95].

The prevailing number of Present verb forms stresses the importance of every single moment for Jack Kerouac's characters, and it is only fair to say the value of life for Jack Kerouac's autobiographical characters is associated with the present.

The past time verbal forms (Past Simple, Past Continuous, Past Perfect) are also registered in the corpus:

"*I knew a guy the same thing happened in the Navy*" [III:236].

The author's autobiographical characters are fond of bringing back their remembrances from the past, sharing their life stories in details and emphasizing their personal experiences.

The future tense forms of the verb form the third group according to their quanitiative parameter, nevertheless they constitute a significant part of the corpus. Future tense is used by the characters when they want to share their dreams or focus the readers' attention upon requests or promises.

"…I'll be so glad when the summer's over – when I get that dough and we go to Mexico" [II:40].

One of very important means of time continuum unification in the characters' speech behaviour is grammatical verb forms interweaving when the past, the present and the future are used to describe dynamics of the characters' development thus forming a special modality interpretation of Kerouac's main heroes.

Lexical items belonging to different parts of speech but united according to their functional criterion: "when", "tomorrow", "at ten", "in 1934", "mañana" (Spanish) etc. also may be included into the group of discourse time markers. All these items as well as the morphological forms of the verb are applied to figure out the prospects and the retrospectives within the discourse under study which is a proof of multidimensional nature of the literary time.

Lexical items of the semantic field "age" ("old", "young") may also be considered as important markers of time. The autobiographical characters let the reader understand that they are older than their friends and this is very sad for them because their youth values are very dear to their hearts:

"*Ah, you're always making cracks about my age. I'm no old fag, you don't have to warn me about my kidneys*" [I:200].

Thus, the time markers indicate both the epoch in which Jack Kerouac's autobiographical characters live and the conceptual picture of their inner world, the hierarchy of their life values and dreams.

The category of space as well as the category of time is actualized in the discourse under study by means of lexical units belonging to different parts of speech. The country of residence or the location of the characters: "big country", "promised land", their houses:

"apartment" may be included into the space markers group. Moreover lexical items that serve as means of the space division or space direction: "downtown", "street", "bar", "oil fields", "where", "here", "there" etc. may also be interpreted in the terms of space markers. Toponyms which are registered in Kerouac's novels (15% – "On the Road", 5.6% – "The Subterranneans", 13% – "Vanity of Duluoz") are also very important markers of space. Such statistics shows that Kerouac's autobiographical characters are very mobile:

"*Wow! What'll Denver be like?*" [I:38].

The fiction discourse represented by the autobiographical characters' speech behaviour is an evident proof of their adventurous life "on the road" in Jack Kerouac's novels. For «beatniks» who were the real characters in the author's literary career freedom to travel all over the world became the essential component of being.

As time and space are inseparable the discourse markers of time and space in Jack Kerouac's novels intertwine reflecting the spatiotemporal continuum of the English fictional discourse.

The combination of time and space markers within the speech behaviour is not the only means of spatiotemporal continuum actualization in Kerouac's novels. A significant number of precedent phenomena may also be considered in the similar way.

Precedent names of writers, musicians, sportsmen whom the characters admire, precedent utterances such as fragments of famous songs or quotations from films, precedent texts and situations that belong to the characters' communicative competence serve to identify the time and the space categories relating to the main characters life stories. Billy Holiday's song "Lover man" conveys the character's feelings, his longing for love and hope to find it:

"*Someday we'll meet, and you'll dry all my tears … Lover Man, oh where can you be…*" [I:95]

Autobiographical characters often sing popular American songs that date back to the beginning or to the middle of the 20th century, follow the sports news of their country, love actors filmed in Hollywood movies etc. Precedent phenomena in the speech behaviour of Kerouac's personages also include names of famous writers, film-directors, titles of books and films of non-American origin that stress the characters' broadmindedness and speak of their evident interest to other cultures. Thus we can say that the space of the author's discourse covers not only the American continent but the whole world.

As the result of the research we can draw to the conclusion that the time and space discourse markers in autobiographical characters' speech behaviour may form a specific paradigm aimed at reflecting and arranging spatiotemporal continuum of Jack Kerouac's literary discourse. Moreover the above paradigm may be interpreted as the solid basis for the actualization of the author's pragmatic intentions.

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E.Ivanova. The Internet Advertising Discourse: Does the Type of Product Matter?

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The extensive way in which advertising is being analysed today within the framework of humanities and social sciences is motivated first and foremost by the fact that advertising itself has become an integral part of everyday life. Whenever we go outside, turn on the radio or television, open newspapers and magazines or browse through the Internet we are confronted with hundreds and thousands of advertisements.

In recent years there has been a growing interest of linguists in advertising as “the non-personal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media” [Bovee, Arens: 7] and specially in its verbal elements which carry out the main function of it – the function of impact. In this regard T. Vestergaard and K. Schroder fairly point out that “advertising takes many forms, but in most of them language is of crucial importance” [Vestergaard, Schroder: 140].

Linguistic studies generally aim at exploring the main features of advertising as a type of discourse. That is why advertising, also treated as “a prominent discourse type in virtually all contemporary societies” [Cook: 4], frequently becomes the subject of cognitive linguistics and pragmatic research. In this paper we will rely on the following definition of discourse suggested by V.V.Krasnykh: «дискурс есть вербализованная речемыслительная деятельность, понимаемая как совокупность процесса и результата и обладающая как собственно лингвистическим, так и экстралингвистическим планами» [Красных: 113].

The extralinguistic information plays a great role in advertising discourse. For example, the way expressive language units are used in advertising texts is conditioned by numerous extralinguistic factors, such as the channel of communication (type of advertising media), the aim of communication, characteristics of the communicants (e.g. background knowledge of the sender and the receiver of information). The type of product advertised is also of great importance.

The material of the present paper comprises two types of Internet advertisements: car and cosmetics banners. The interest in the Internet advertising is justified by the importance of the Internet and online marketing in today’s world. The two abovementioned types of products were chosen because according to IAB Internet Advertising Revenue Report automotive and Fast Moving Consumer Goods (FMCG) industries are two of the most popular sectors advertised online which occupy 11 percent and 7 percent of the whole online advertising budget respectively [IAB Internet Advertising Revenue Report: 17].

Having in mind that banner advertising is generally aimed at creating brand image, it is necessary to point out that the peculiarities of mental images of the products constructed in receiver’s mind are directly dependent on the types of goods, services or ideas advertised. Furthermore, the product and its image determine the choice of expressive stylistic devices and persuasive language techniques. Among these, special attention should be paid to metaphors as one of the most effective means of persuasion in the Internet advertising.

According to the cognitive approach, largely developed by Lakoff and Johnson, metaphors form a fundamental part of our thinking processes and “new metaphors have

the power to create a new reality" [Lakoff, Johnson: 145]. In the Internet advertising we deal mainly with the new metaphors which are beyond our conventional conceptual system. Let us examine in detail the metaphorical models used in the Internet advertising which are dependent, as it has been pointed out, on mental image and, accordingly, on the type of product advertised.

When purchasing a car customers usually consider the main characteristics of the product: its horsepower capacity, speed, etc. Thus, the primary purpose of the addresser is to create the memorable and recognizable image of a car itself and of its basic features. That is why metaphors in this type of banners are used basically for advertised artifact conceptualization. For this purpose the sender introduces metaphorical model with the source area 'human being/man/person' which is clear and familiar for the receiver. Anthropomorphic metaphors help to create the vivid image of the car as a living organism with its own appearance, character, behaviour, etc. and to emphasize the unique characteristics of the product:

There's more to life than playing it safe. *Naughty Volvos* are coming (Volvo)

2010 Mazda 6. *Sporty character*, *modern looks* and good value (Mazda)

Setting new standards in luxury. *Intelligent*. *Sophisticated*. *Visionary*… (Lexus)

Street *smart* crossover Rogue (Nissan)

Hypertextual nature of the Internet communication allows to create the situation when the basis of metaphorical transformation is cleared only at the website to which the addressee is taken when clicking a link. For example, the use of the nomination "Naughty Volvos" is explained in the following way: "The All-New Naughty Volvo S60 was created to be the most dynamic Volvo ever. With two chassis settings, the S60 can add more driving support by selecting Advanced Stability control, or let you get a little more naughty with Sport-mode". Thus, apart from the memorable image of the car the advertiser also creates an image of its future owner who prefers dynamics ("let you get a little more naughty").

In order to strengthen the anthropomorphic image advertisers ascribe to the product the unique human ability to speak. This can help to play upon special characteristics of the product, for example, the country of origin: "*Listen closely* and you may detect a *German accent"* (Buick Regal).

However, the most frequently used pattern is the pattern "strength". In order to enforce the created metaphorical transformation and to emphasize this particular characteristics of the product ('car power as human strength') advertisers refer to precedented names of the world culture. For example, car power can be compared to Titan or Zeus vigour:

The Titan of trucks. Titan (Nissan)

The Scion tC. The High Voltage tC Release Series 7.0. *Zeus* only made 2200. How many can you make? (Scion)

The above mentioned metaphorical model is aimed at creating positive attitude to the advertised car by means of the reference to recipient's cognitive stereotypes 'Titan and Zeus epitomize the strength' and 'strength as a merit of the person'.

In contrast with the car purchase, the choice of cosmetics attracts buyers' attention to the effect of the use of the product rather than to the product itself. That is why in cosmetics banners we rarely come across the artifact conceptualization. Generally, the created image is more abstract and usually connected with the concept 'beauty'. Nevertheless, taking into consideration the fact that concrete images are perceived quicker and more effectively, the advertisers try to make the created image less abstract and introduce the model which can be rendered as 'product as a 'magic helper' to reach beauty'.

The most productive metaphors in this type of advertising are military metaphors. The turn to the source area 'war' helps to create recognizable images of the product as a

weapon, the process of its use as the battle and the reasons for its use (wrinkles, dry hair, etc.) as the enemy:

Lavere. Natural Skin Renewal Solution. *Fight The Signs Of Aging.*

Fight flyaways. For smoother hair without the weight. Garnier Fructis. Sleek&Shine.

Is your skin aging faster than you are? Introducing Acyl-Glutatione. Be the first to experience cutting edge technology *to combat the signs of accerated aging*, created by Dr.Nicholas Perricone.

Revolutionary Anti-Aging Solution. Revitol. Have Younger Looking Skin. Revitol offers fast results *targeting wrinkles, crow's feet around the eyes, and other signs of aging*.

Powderflage set. Light-diffusing powder concealer for under eyes & face. For *camouflaging dark circles & fine lines*, powderflage is fast, light & breezy!

War is the very 'strong' cultural concept which is clear for the wide range of audiences. This fact explains the high effectiveness of this metaphorical model, particularly in FMCG advertising, the target audience of which is extremely wide and diversified.

As a conclusion, it should be pointed out that the type of product advertised is one of the most important extralinguistic factors influencing the advertising message which should not be ignored while studying the peculiarities of the advertising discourse. Further analysis of the interconnection between the choice of persuasive language units and the product type can be considered to be a productive trend in cognitive and pragmatic studies of the Internet advertising.

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E.Kaltashkina. Pragmatic aspects of the political media discourse

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Contemporary discourse studies including media discourse studies are often based on the notions of pragmatics. Moreover, some scholars regard pragmatics as a subdiscipline of discourse studies that focuses on the analysis of speech acts [van Dijk: 8]. Pragmatic approach to media discourse presupposes that discourse units are regarded as actions aimed at affecting the addressee's mind. This approach turns out to be especially urgent for political media discourse whose dominating function is the function of impact [Добросклонская 2008: 122].

Pragmatics was first singled out as a separate field of study in the 1960s by philosophers. The theoretical basis of pragmatics is the famous work of J. L. Austin "How to Do Things with Words" (1962). But it was mainly the study of J. Searle on speech acts and the essay of H.P. Grice (1975) on conversational maxims that evoked genuine interest in the studies on language. As T. A. van Dijk puts it in his work, "this kind of research extended the traditional forms on syntax and semantics with a pragmatic component

accounting for the illocutive functions of language in terms of speech acts, implicatures and other aspects of contextually based language use" [van Dijk: 1].

I.Magidova defines the sphere of pragmatics as following: "Прагматика изучает то, что происходит, когда люди начинают пользоваться семантическими и синтаксическими единицами в реальных ситуациях общения" [Магидова, 1989: 383]. Utterances are considered as actions aiming to achieve a certain goal. J. Searle in his work on speech acts singles out a vast number of different types of utterances depending on their ultimate purport (representative or constative utterances, interrogations, orders, congratulations and other types of speech acts) [Searle, 1969]. Media discourse units can be analyzed as speech acts and can also be classified as assertions (editorials, features, etc.), recommendations, accusations, forecasts, etc. [van Dijk: 8].

To understand the meaning of the utterance properly it is highly important to take into account the communicative situation, i.e. the context of a speech act which comprises speech participants with their internal characteristics (knowledge, beliefs, purposes and intentions), speech acts themselves and their structures. All the above mentioned aspects constitute illocutionary act. The other two integral elements of utterance structure are locutionary act comprising verbal, syntactic and semantic aspects and perlocutionary act reflecting the actual impact of a speech act on the addressee. This kind of a triune structure of a speech act emphasizes a special role the recipient plays in the pragmatic theory.

The success of communication to a great extent depends on the intersection of the background knowledge of speaker and hearer and their ability to interpret implicit information contained in the text. Thus, to form a certain image of the Russian state among the English-speaking audience the authors of "The Economist" newspaper turn to Soviet-era realia. But the readers may lack the required background knowledge to entirely understand the message. That is why the authors try to be more explicit and add explanations and comments to their articles that would seem excessive for the Russian audience:

Russian elections are increasingly ***reminiscent of the Soviet era, when choice was narrowed to one candidate and one party.***

Moving the Bolshevik revolutionary or condemning Stalin's terror will not by itself shake the legacy of the ***Soviet past****:* ***the supremacy of the State over the*** **people*.***

Media texts can be considered in terms of pragmatics as the final goal of any article is to influence the reader, to convince him in something, to form a desirable opinion. These kinds of purposes are often achieved with the help of linguistic tools, for example by the use of a certain metaphorical model in the discourse of a publication. Thus, the articles on Russian politics published in "The Economist" newspaper are characterized by a deliberate and consistent desire to form a certain image of the Russian power: president Dmitry Medvedev is depicted as a nominal ruler whereas prime-minister Vladimir Putin represents the real power in the country and is perceived as the next president:

Mr Medvedev showed his willingness to continue to perform this role should Mr Putin choose to leave him in the Kremlin.

George Bush gazing into the eyes of Vladimir Putin, Russia's former (and possibly future) president...

Perhaps he might even sack Vladimir Putin, the prime minister, who may want to return to the presidency next year.

Media texts are culture specific and represent a verbal-sign symbolization of culture [Добросклонская 2008] requiring certain background knowledge to understand them correctly. Background knowledge is defined by O. Akhmanova and I. G'ubbenet as following: "Фоновое знание – это вся совокупность сведений культурно- материально-исторического, георгафического и прагматического характера, которые

предполагаются у носителя данного языка” [Akhmanova, G'ubennet 1977: 49]. In this connection one can refer to the concept of 'vertical context' meaning the information which contains philological, social, historical, economic, geographical or ideological characteristics. Vertical context comprises 'hidden', implicit information the author attributes to the text.

Almost every utterance contains some kind of implicit information. Because of its hidden and poorly controllable character implicit information is often used by speakers/writers, including journalists, in order to manipulate the audience and to create the desirable impression. At the same time, the implicit information of culture specific nature can lose its pragmatic effect when represented in a different lingual-cultural society. Thus, the article “Into the Inferno; Russia's wildfires” devoted to the last year's problem of forest fires retells a famous story of 'рында' on behalf of the blogger: “*We had three ponds, a fire alarm and even a fire engine under the nut-case Communists <...> Give me my alarm back <...> Instead of fighting fires they spent the next few days looking for the blogger to give him his alarm*”. In the Longman Dictionary of English the word 'alarm' is defined as 'something such as a bell or a light that warns people of danger' which is stylistically neutral. In Russian the word 'рында' is stylistically marked as it belongs to professional vocabulary (the Explanatory Dictionary of the Russian language adduces the expression 'рынду бить', which means 'на торговых судах в старое время, а также в парусном флоте: трижды ударять в колокол ровно в полдень'). The word has certain connotative meanings and in this context sounds absurd and hilarious because of its improper use. But the English audience would be unable to perceive all this hidden information implied in the Russian context. The pragmatic effect would be different: the English readers would be horrified by the awful state of affairs in the Russian villages but not entertained by the situation.

In order to produce greater effect on the audience journalists often come to use various kinds of linguistic tools that make the text more expressive. For example, the readers can come across culture specific comparisons and metaphors. Thus, in the feature article on Boris Yeltsin's politics published in the American Newsweek the author compares him with Lyndon Johnson and Franklin Roosevelt, former US presidents. On the one hand, such parallels make the personality of the former Russian president clearer for the English-speaking audience who is likely to know the figures of national history better than the ones of Russian. But on the other hand, such sentences as “*I compared Yeltsin's force-of-nature magnetism and masculinity with that of Lyndon Johnson*” or “*He was not a hands-on manager of the application of Western prescriptions to the Russian patient, being more of a Franklin Roosevelt...*” would be hardly appropriate for the similar text addressed to the Russian society. Most of the Russian audience lack background knowledge on the personality and political characteristics of the US leaders to understand and interpret the phrases properly. Still the use of such culture specific comparisons in the English text has a pragmatic value as it takes into account the characteristics of the target audience.

To conclude, pragmatics is the integral part of discourse studies which interprets utterances as actions. Pragmatic approach makes the addressee the most important element of the communication as the success of the process depends on his ability to understand properly the information contained in the utterance. Pragmatic effect of political media discourse is revealed in the manipulatory character of media texts and in a firm intention to produce a desirable impact on the audience. This impact is mainly achieved by the use of culture specific units such as allusions, quotations, comparisons, metaphors etc. The use of such units in the text can make the narration more intelligent, polysemantic, and vivid. The choice of socio-culturally marked units and their representation in the text

plays a big role in shaping opinions, attitudes, beliefs, and stereotypes of one cultural community about another.

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E.Mendzheritskaya. Discourse vs Functional Style: What is Mass Media Language?

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The question formulated as the title of this paper immediately brings us to the classical works in the English language stylistics. Thus, let us remind I.V. Arnold and her manual «Стилистика современного английского языка. (Стилистика декодирования)». [Арнольд 1973]. The author believes that the so called newspaper style is characterised by intellective-communicative, voluntative and emotive functions while phatic and aesthetic functions are practically never used in this subsystem.

By including the newspaper style in the group of bookish styles (alongside with scientific, official, rhetorical and poetic) the author contrasts it to conversational style. Bookish styles are usually characterised by monologue when one person addresses many people, while there may be a considerable break between coding and decoding of a message, which makes it possible to think one's speech over and to diversify its syntax and lexis, which becomes essential if feedback is poor or absent.

We may certainly agree with many of these assumptions but some of them require new approaches. Thus, one cannot ignore the fact that nowadays the function of impact comes to the fore in modern mass media due to the fact that boundaries between styles and genres become more and more blurred. As the result serious information may be presented ironically and analytical commentary may display language play features. There are also cases of fiction elements interference into journalism.

In the joint paper with M.E. Konurbaev "Функция воздействия в художественной литературе и публицистике" it was suggested to differentiate between the aesthetic function of impact in fiction and the function of impact in analytical journalism. [Конурбаев, Менджерицкая 1998]. This conclusion was drawn after the analysis of "The Economist" as one of the most authoritative British editions. It tries to impact the reader, to change his or her point of view. But even in case of using typical features of fiction the function of impact is not the same aesthetically as in case of fiction proper.

As far as phatic function is concerned it becomes more palpable in the era of modern means of communication rapid development. The constant feedback with the reader, its profile monitoring are typical for modern journalism. The profile of a target audience is no longer vague, its social, cultural, psychological and other characteristics are thoroughly investigated and carefully taken into account.

Monologue as a habitual way of addressing mass audience of print media is no longer absolutely true due to the so called corporate journalism. «The Economist» is a vivid example of this approach. The articles in this paper are not signed by the individual authors, they all are edited and demonstrate coherent language style. At the same time the feedback with the audience is well established and fast due to modern technical facilities.

Another interesting statement of I.V. Arnold sounds as follows: «…Социальная ситуация общения для газеты весьма специфична. Газета – средство информации и средство убеждения. Она рассчитана на массовую и притом очень неоднородную аудиторию, которую она должна удержать, заставить себя читать. Газету обычно читают в условиях, когда сосредоточиться довольно трудно: в метро, в поезде, за завтраком, отдыхая после работы, в обеденный перерыв, заполняя почему-либо освободившийся короткий промежуток времени и т. п. Отсюда необходимость так организовать газетную информацию, чтобы передать ее быстро, сжато, сообщить основное, даже если заметка не будет прочитана до конца, и оказать на читателя определенное эмоциональное воздействие. Изложение не должно требовать от читателя предварительной подготовки, зависимость от контекста должна быть минимальной». [Арнольд 1973:76].

This extract enumerates those features of communication which are still essential but no longer crucial for it. One cannot deny the social role of newspaper as a means of informing and persuading, but at the same time it is possible to say that the audience of the paper becomes more homogeneous due to the diversity of the editions which segregate the target audience.

As for reading papers at leisure and only under unfavourable conditions it depends on the type of edition. Definitely, the tabloid format is better suited for such situation as reading in public transportation, while quality press format immediately brings to one's mind a company car with personal driver and a big table in a top manager room where this edition can be easily displayed. (The only thing is that nowadays there is a tendency to publish quality press in a tabloid format which makes it more affordable and convenient for the mass audience.)

As for the thesis that the reader does not need to have any special background and the information should not be too context-dependent it is treated differently by modern scholars. The need of background knowledge causes no doubts and the researchers discuss national-culture specific features of the representatives of different linguistic communities.

The problems of media speech status are discussed in the work by T.G. Dobrosklonskaya "Вопросы изучения медиа текстов (опыт исследования современной английской медиа речи)" [Добросклонская 2000]. According to her the scholars are more and more inclined to consider mass communication language to be a self-sufficient stylistic event. She arrives at a conclusion that newspaper style is a sort of continuum which exists between the two extremes: the function of information and the function of impact. [Добросклонская 2000].

Another authoritative scholar in the sphere of newspaper style analysis is G.Y. Solganik. In one of his recent works he concentrates on the new processes and their influence on the press language. According to him we witness differentiation of various

papers styles and drastic changes in the system of genres, which leads to evaluation together with the formation of a new lexical system of a paper. [Солганик 2004].

One more important factor which cannot be overseen is the competition of print and electronic media with a special role of the Internet in this process. Even if we believe that print media will not dye out we can state that the process of the news perception paradigm change in terms of hypertext has already been launched, and such innovations as electronic paper will only facilitate it.

All these considerations bring us to the idea of the cognitive basis of mass media language analysis, which does not allow to establish one to one correspondences between text function and those linguistic means with the help of which this function is being carried out, but requires considering discourse characteristics of this very part of linguistic reality which link it both with mental processes taking place in the minds of the communication participants and with all the constituent parts of the communicative process in this area as a whole.

It is possible to adduce a definition suggested by L.M. Zemlyanova in her dictionary «Коммуникативистика и средства информации: Англо-русский толковый словарь концепций и терминов»: «. …В коммуникативистике понятие дискурсивности ассоциируется с коммуникабельностью текста как ткани, фактуры и структуры многообразных языков информации в их речевом проявлении в разных социокультурных контекстах…». [Землянова 2004:105] Relying on the core principles of communication studies the author comes to a conclusion that newspapers' an magazines' texts can be treated as discourse. In this case journalism stops to be just functional style and acquires the features of discourse embracing linguistic, extra-linguistic factors together with a broad social context of its existence.

Thus as a result of the analysis of various approaches to mass media language it seems logical to treat journalism as a type of discourse. It means that even information proper does not only inform due to the fact that discourse as a cognitive process does not only represents our thinking with the help of various linguistic means but takes into account the extra-linguistic reality. Hence, journalistic discourse reflects not only strategies of news presenting but also ways of cognitive processing the reality in general.

I would venture to introduce my own definition of discourse: *discourse is passing on cognitive content of the addresser to the addressee via text in its linguistic implementation, and those strategies of presenting information which are employed in it.* In this case it becomes possible to apply the concept of discourse to mass media language analysis.

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Business English

V.Bogoroditskaya. Отраслевой бизнес-дискурс как объект филологической герменевтики

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Дискурс представляет собой сложное многоаспектное явление и соотносится с такими понятиями, как «текст», неразрывно связанный с экстралингвистическими факторами, и «речь» или «речепроизводство», предполагающее некую коммуникативную ситуацию. [Лингвистический энциклопедический словарь 1990: 136 – 137]

Отраслевой бизнес-дискурс характеризует определенную отрасль предпринимательской деятельности (industry) и содержит ключевую информацию об этой отрасли. От других разновидностей профессионального дискурса его отличают лексическая, синтаксическая, семантическая составляющие, а также специализированная терминосистема, присущая данной отрасли или специальности. [Сулейманова 2006: 4]

Адекватному восприятию аутентичного англоязычного отраслевого бизнес-дискурса информативной направленности способствует такой подход, который учитывает динамическую природу дискурса и строится на «взаимодействии между «текстом» и заложенными в сознании воспринимающего его читателя представлениями о мире, бытии, культуре, социально-исторической природе данной эпохи». [Назарова 2003: 9] Такой подход, при котором понимание рассматривается как двусторонний процесс, получил название **«филологическая герменевтика»**.

Применительно к отраслевому бизнес-дискурсу филологическая герменевтика заключается в последовательном и планомерном выявлении тех единиц, прежде всего лексического уровня, которые способствуют решению проблемы понимания и вместе с тем обусловливают специфику того или иного развернутого произведения речи и характеризуют его как принадлежащее определенной деловой сфере или отрасли.

Реализации данного подхода способствует метод лексической стратификации, позволяющий выявить несколько пластов (страт) лексики в образцах отраслевого бизнес-дискурса: слова общего языка (General English words), присутствующие в разных объемах во всех регистрах и областях делового английского, например in advance, by the way, to come across, to make, to offer, quite a bit и т.д.; общеупотребительная лексика делового английского (General Business English vocabulary) – многосложные лексемы, участвующие в создании официально-

делового стиля, например to assist, alternative, astute, confidence, cooperative, to modify, objective и т.д.; общеупотребительные (или ключевые) бизнес-термины – account, agent, consultant, consumer, income, payment, retailing, wholesaling и др., составляющие понятийную основу делового мира и служащие «взаимным кодом» (“shared code”), «объединяющим разные и весьма отличные друг от друга области предпринимательской деятельности» [Назарова 2002: 7]; специализированная (или отраслевая) терминология (Specialized terminology or terminologies) – терминологические системы, функционирующие в определенных отраслях мира бизнеса, например: single-metal companies (горнодобывающая промышленность); oil service contractor (нефтегазовая промышленность); specialty chemicals operations (химическая промышленность); annual drug sales (фармацевтика).

Среди перечисленных лексических страт особая роль отводится **общеупотребительным бизнес-терминам**, связывающим разные отрасли в единое бизнес-пространство, но и терминам, маркированным как **отраслевые**, т.е. указывающие на (или идентифицирующие) ту или иную отрасль: в то время как ключевые бизнес-термины содействуют пониманию нами мира бизнеса, специализированные термины расширяют наши представления о данной отрасли, закономерностях ее функционирования, современном состоянии и тенденциях развития.

Продемонстрируем то, как описанный выше подход был применен в процессе изучения образцов дискурса страхования, представленных в отраслевом разделе энциклопедии *Business: The Ultimate Resource* (с. 1858 – 1860).

Страхование – сложнейшая третичная отрасль, которая предполагает покупку защиты от риска у страховой компании. Имеется в виду «система финансовой компенсации в случае наступления определенных обстоятельств в обмен на регулярную уплату страховой компании определенных сумм (премий), из которых образуется компенсационный фонд, вкладываемый в приносящие доход активы». [Федоров 2002: 368]

Приведем небольшой фрагмент материала:

Risk is the business of insurance and reinsurance companies. Not all risk is insurable: an insurable risk must be measurable in financial terms and exist in large homogeneous groups. Moreover, the probability of loss must be calculable, the loss must be accidental and beyond the control of the insured, and the transfer of a risk must be achievable at a reasonable rate for the individual. War risk, for instance, is a risk that cannot be insured by private companies: either the rates for war insurance would be too high for policyholders, or the financial risk would be too great for the insurance company.

Insurance has three broad categories: life insurance, property and casualty insurance, and reinsurance, which is insurance for the insurers. Many insurers operate in two or even all three areas, though there are strong believers in “pure play”. Swiss Re, for instance, only writes reinsurance policies. U.S. International Group writes all three types of insurance.

The first “modern” insurance contracts were struck in the most perilous trades in the Middle Ages: the sea trade, mining, and carpentry. An early form of marine insurance was launched in Pisa in 1318. Marine insurance became highly developed in the 15th century. It was known in Spain, Portugal, the Hanseatic cities, the Baltic countries, Holland, and England. In the 16th century the stock exchanges in Bruges, Antwerp, and Amsterdam even speculated with marine insurance.

Метод лексической стратификации позволил выявить пласты, значимые с понятийной точки зрения. Нельзя не заметить, что даже приведенный выше небольшой вводный фрагмент перегружен отраслевыми терминами и терминологическими сочетаниями, погружающими читателя в мир страхования.

Причем слово общего языка risk, ставшее консубстанциональным общеупотребительным бизнес-термином, который включен в большое число бизнес-словарей, в этом подразделе энциклопедии *Business: The Ultimate Resource* функционирует как ключевой отраслевой термин, вокруг которого строится вся представленная специализированная информация: risk → insurance/ reinsurance companies; risk → insurable risk; risk → loss → calculate loss → transfer of risk; risk → war risk → war insurance; risk → financial risk; risk → insurance → life insurance, property and casualty insurance, reinsurance.

В целом в анализируемом образце отраслевого дискурса использовано 2194 лексические единицы, из которых 57 являются общеупотребительными бизнес-терминами, обозначающими ключевые понятия делового мира, например: assets, bankruptcy, bond, broker, business, capital, company, contract, economy, equity, fund, income, industry, insurance, integration, liability, loss, market, market share, merger, price, product, profit, property, provision, securities, share, supply, trade и т.д.

Рассмотрим некоторые случаи более подробно. В учебном одноязычном толковом корпусном словаре *New Longman Business English Dictionary* (p. 566) приводится следующая словарная статья термина **underwriter:**

un·der·writ·er

1 FINANCE a financial institution that underwrites a **SHARE ISSUE**, that arranges to sell shares to investors and agrees to buy any shares that are not bought by them

2 INSURANCE a person, usually someone who works for an insurance company, who calculates the risk involved in an activity and decides how much insurance will cost to cover it

3 INSURANCE a person who agrees to accept the risk of any loss under an insurance contract: *one of the country's foremost* ***insurance underwriters****.*

Термин **underwriter** является многозначным: значение под номером 1 связывает этот термин с финансовыми учреждениями, выступающими гарантами при переходе частных компаний в открытые публичные компании; два других значения однозначно указывают на страхование как отрасль. Воспроизведем соответствующий контекст из рассматриваемой разновидности отраслевого дискурса и проанализируем значение термина **underwriter**:

"Lloyd's of London, the insurance market, had its beginning in a coffee house owned by Edward Lloyd, where underwriters, speculators, merchants, and ship owners congregated in the 1680s. The term "underwriter" dates back to these days, as each risk-taker of the Lloyd's group wrote his name on a piece of paper under the proportion of risk that he was prepared to guarantee."

Значение термина **underwriter** в приведенном контексте соотносится со специализированным отраслевым значением, представленным под номером 3 в соответствующей словарной статье *New Longman Business English Dictionary* – "a person who agrees to accept the risk of any loss under an insurance contract".

Обратимся к бизнес-термину **bond**. Приведем его значения и соответствующие видовые термины из *New Longman Business English Dictionary* (p. 51 – 52): **1 FINANCE** an amount of money borrowed by a government or an organization. The government or organization produces a document promising that it will pay back the money it has borrowed, usually with interest. The document, which can be bought and sold, is also called a bond (active bond, baby bond, bearer bond, bellwether bond, bulldog bond, callable bond, called bond, convertible bond, corporate bond, Eurodollar bond, foreign bond, government bond, guaranteed income bond, guarantee bond, income bond, indexed bond, junk bond, etc); **2 LAW** a contract in which someone agrees to pay a sum of money if they do not do something they have promised to do (appeal bond, bail bond, bid bond, contract bond, indemnity bond, performance bond, surety bond); **3 in bond TAX**

COMMERCE if imported goods are in bond, they are kept in a **BONDED WAREHOUSE** until tax has been paid on them (customs bond); **4 INSURANCE** used to talk about certain types of insurance contract (commercial blanket bond, completion bond, fidelity bond).

Как следует из процитированных фрагментов одноязычного толкового бизнес-словаря, термин **bond** во всех четырех значениях маркирован как специализированный – **FINANCE, LAW, TAX COMMERCE, INSURANCE**. Для данного этапа анализа делового отраслевого дискурса особо важно четвертое значение, относящееся к сфере страхования**,** а также соответствующие видовые термины. Приведем образец дискурса страхования из бизнес-энциклопедии *Business: The Ultimate Resource*, в котором фигурирует **bond,** и сравним его с материалом *New Longman Business English Dictionary*:

"The first "cat", or catastrophe, bonds came to the market in 1994. A typical cat bond is, for example, a ten-year bond that yields more than double the typical return of bonds – but it is also not as low-risk investment as an ordinary bond contract."

В приведенном контексте родовой бизнес-термин **bond** реализует свое словарное значение, маркированное как относящееся к страховому делу. Вместе с тем, **bond** ложится в основу отраслевого видового термина catastrophe/"cat" bond, который в словарь *New Longman Business English Dictionary* включен не был.

Подробное изучение образцов дискурса страхования, представленных в энциклопедии *Business: The Ultimate Resource*, с позиций филологической герменевтики позволило выявить важные с понятийной точки зрения терминологические пласты: наряду с частотными общеупотребительными бизнес-терминами в рассмотренных образцах отраслевого дискурса встречаются специализированные бизнес-термины, максимально приближающие читателя к реальности страхового дела и способствующие решению проблемы понимания.

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L.Chikileva. Negotiation Techniques in Business English

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There is no doubt that negotiation techniques are very important for those who want to be successful in business, so students who study Business English should have good negotiation skills. In both our business and private lives, we have continuing relationships with some of the people we negotiate with. The aim is to reach agreement in a way that promotes mutual benefit. In other words, it means such a situation when both parties win,

a situation that satisfies both sides and is done in a spirit of trust and honesty. It does not mean that you have to sacrifice your own goals and be concerned about the other party getting what they want. The ultimate goal is agreement. Good negotiation skills are an asset because it is often the final stage in the process of persuasion (1). There are two opposite elements in a negotiation: *a competitive element* (it means we want to maximize our own outcomes) and *a cooperative element* (we have the desire to reach an agreement). Much attention in the process of teaching English should be given to positional negotiation.

The psychology of *positional negotiation* often goes in the following way:

You make an offer that's perhaps a little extreme.

Then you gradually make small concessions to keep the negotiating process going.

The other side does the same. An agreement is difficult and the whole process becomes time-consuming. As you focus more on positions, your concern for the original interests (both your own and the other party's) becomes secondary.

You are forced to base whatever course of action you pursue next on the previous positions you have taken. This often results in either no agreement or not the best one.

Positional negotiating, which may work well in some simple situations, relies on the other party reciprocating with some sort of concession. A better alternative is to focus on the needs and interests of each side in a negotiation. If we analyze what the point of a person taking up a position is, it becomes obvious that it is something that is designed to satisfy their interests.

When we are dealing with positional negotiating, the other party becomes part of the problem. It is obvious that the focus should be on finding a solution to the problem. The problem is not the people you are dealing with. They should be treated with respect, they should be listened to regardless of whether you agree with their words.

When we delve behind positions, we can identify interests. Your interests are what made you decide to adopt a certain position. If we start to think in terms of interests then it is easier to think of shared interests that two parties may have. It becomes more likely that mutual agreement can take place because it is easier to move together from common interests than from widely differing positions.

There are usually many possible positions available for every interest.

As social beings we are all interdependent but we will have interests that may differ from those of people we interact with. A great deal of the negotiation we are engaged in derives from the following:

Our interests are incompatible with another person's interests.

Another person has interfered or is intending to interfere with our interests.

There are a number of different ways in which we respond to conflict, either in an everyday life situation or in a work and business setting. People will display a negotiation style based on one of the following five tendencies: competition, accommodation, compromise, avoidance and collaboration.

Competition: the person tries to get the maximum possible for themselves and ignores the interests of the other party.

Accommodation: the person gives up and let the other party have all the benefits.

Compromise means a cooperative approach. You want to develop or keep a relationship.

Avoidance: the person has a desire to avoid any kind of conflict. No effort is made to further your own interests or to seek to know the interests of the other party.

Collaboration: a focus is made on maximizing gains for both parties.

The choice of tactics used is completely dependent upon the situation. The most common method used in negotiation is the one that maximizes joint benefit. We obviously

negotiate in a different way with strangers and acquaintances. Within personal relationships or among work colleagues, there is an unwritten law that we care about one another's interests.

The key to good negotiation is to indicate clearly what you want. We all have a right to certain wants, needs and goals. Equally, there are situations where others have the right to block you if what you want goes against their best interests. You are supposed to communicate your desires.

Both parties, having stated what they want, should now express how they feel. This is something that most people find difficult. You may be angry, shocked or afraid but it is very important to share your feelings. You can show anger without being aggressive. The other person then knows the effect that their actions are having on you.

Having expressed your feelings and the desire to solve the problem, you need to show that you can achieve what you want. There are usually several options to satisfy every need or want. We often assume that because somebody takes a different line or position to our own in an interactive situation, then their goals are also opposed to ours. This is not always the case. There are often shared and mutual goals as well as some that differ. It is recommended to work out the differences between your wants and goals and the other person's, to find out that interests are common and opposing. It is often by sacrificing some of the opposing interests that you can build on common concerns and needs. There are many possible agreements to choose from to resolve the problem. The best agreement is the one that is fair to both and increases the likelihood of an amicable long-term relationship.

It is very important to decide where and when negotiation will take place. It is necessary to ensure that listening to the other person will not be a problem and that the place is free from distractions. It is very difficult to control attention when there is some interference. If the other party does not concentrate then the chances of a positive outcome are reduced.

In a formal meeting situation, in which perhaps a number of people are present, the person or organization that is hosting the meeting on their premises will start the proceedings. This may give them some sort of control.

If you have some control as to who attends your meetings, exercise it. There may be people on the other party's side and even on your own side who actually hinder progress because of their personality type. Your aim is to negotiate a satisfactory agreement.

It is common knowledge that in the process of negotiating *seating* is very important. It is recommended to control the seating arrangements. It is amazing that many people take great care in choosing a table in a restaurant, and yet at a meeting they leave everything to chance, even if they have a choice. It is well known that the ideal table that promotes a non-confrontational atmosphere is a round one. It avoids disadvantages of a long rectangular table with the two sides sitting directly opposite each other. However, if you have to sit at this kind of table, then it softens the proceedings a little if you don't sit directly opposite the other party.

If there are a few of you, it often works out that you sit at each end of the table or even on adjacent sides, and this can take the adversarial nature out of the meeting. If you are going to the other party's office then you may be taken to the room in advance of your hosts. That is the time to take advantage of the seating arrangements. When the others arrive, they will adopt the arrangement based on how you have spread yourselves out.

The process of negotiation can start only when something has been agreed upon in principle. You have made your case about your proposition or product or service; the other person is convinced and is in the right frame of mind to take it a stage further and accept, except for a few minor points.

If one half of the negotiating equation is not happy, then the situation is not satisfactory. In any relationship, whether it is personal or workplace-related, if only one of the parties wins then the relationship loses. The aim is to satisfy the needs of both sides of the relationship to secure a win-win situation.

In conclusion it should be mentioned that negotiation techniques are guide numerous and they should be given special attention.

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The recent accelerated informational and technological development of the society causes greater interdisciplinary interaction of separate fields of knowledge and stimulates appearing new fields in these contact zones. In the language studies sphere, they are Media Linguistics, Political Linguistics, Judicial (or Legal / Forensic) Linguistics. By searching in the internet, we have also run across Medical Linguistics, Military Linguistics, Sports Linguistics.

Meanwhile, the business is, at least, no less important a sphere of human activity that concerns almost everyone. Many researchers have noticed that the business text and the business (sub) language possess specific characteristics distinguishing them from other kinds (scientific, publicist, fiction etc.). The business discourse reveals its own communicative, pragmatic, lexical, syntactic, textual, composite, visual-graphic, normative, genre-stylistic and other features. These reasons seem sufficient to introduce “Business Linguistics” as a separate discipline within the frames of Applied Linguistics, and to initiate developing its methodology. Thus, it is a field that explores the specifics of functioning of the language in a business context, investigates the use of language resources in business activities, and studies verbal and nonverbal aspects of business communication (Daniushina 2010).

In our opinion, investigation of the language functioning in business should be based on a **discursive** approach, which implies a deep speech penetration in life. Business discourse is supposed to be the **object** and the center of study for this field. Discourse in general is a multi-dimensional and polysemantic phenomenon. F.Bargiela-Chiappini defines business discourse as «all about how people communicate using talk or writing in commercial organizations to get their work done», as «social action in business contexts» (Bargiela-Chiappini et al. 2007, p.3). Synthesizing the concept of discourse by M.Foucault, T. van Dijk, N.Fairclough (Fairclough 2001), we can define business discourse as verbalization of communication in a business context, the actual use of language in business. Therefore, we should speak of linguistic research of business discourse, i.e. **Discursive Business Linguistics.**

The **origins** of this interdisciplinary field can be traced in the synergy of Sociolinguistics and Psycholinguistics, Text linguistics and Functional styles, Pragmatics, (Critical) Discourse studies (CDS), Organization Studies, Organizational Communication, Management Studies, as well as in applied research of «the Language for Specific Purposes» (LSP). The **subject** of Business Linguistics is the study of the language functioning in business and the linguistic component of business communication. All types of linguistic data can be used as **material** for research – real or experimental, authentic or simulated data, as well as their combinations. The **methodology** of this new discipline

should involve traditional research methods of investigating the discourse and the text as its result, discourse analysis, conversation analysis, empirical-descriptive and comparative techniques, cognitive, pragmatic and genre-style analysis, etc. We have tried applying CDS methods, for example, those designed by T. van Dijk, R.Wodak and others for analyzing socio-political issues (e.g. van Dijk 2008, Titscher, et al. 2000) to investigating business discourse. Our preliminary research has proved the efficiency and applicability of these techniques in a business context.

The spectrum of interests of Business Linguistics is based on a multidisciplinary synergetic approach and includes the following **key areas**:

- Organizational, corporate and managerial communication (oral, written and technically-mediated communication in business, including verbal, para-verbal and non-verbal communication, its typology and genre classification),
- Professional sublanguages of business sectors (e.g., those of banking, trading, accounting, manufacturing, administration, etc.),
- Language of PR, advertising and marketing, the special language techniques for sales and telemarketing (including methods of psycho-verbal manipulation and NLP),
- Lingua-pragmatics in the business context and Business Rhetoric (including specifics of leader's speech, argumentative and persuasive communicative strategies for carrying out presentations, conducting meetings and negotiations, as well as application of language resources in motivating, problem-solving, brainstorming, teambuilding, selecting personnel and its appraisal, (in)formality and (in)directness of business speech, formulating and conveying the meaning, building trust and rapport, getting the feedback),
- Discourse of business media,
- Intercultural business communication.

The **practical value** of Discursive Business Linguistics relates to the mastery of the language resources usage that can be achieved by professionals (and students) in business administration, management, economics, PR, advertising and marketing, since the language is produced by the thought and produces it, thus, creating and modifying reality. The new discipline can benefit the communication competence of specialists and entrepreneurs, and contribute to their understanding of the nature of communication processes in their professional activities and consequently to the opportunity of increasing the communication efficiency of businesses. It can help businessmen to use hidden argumentative and persuasive linguistic potentials, create a positive corporate image and improve the positioning of their company and product in the public consciousness, to build and maintain a rapport with both existing and potential customers and shareholders.

The emergence of Discursive Business Linguistics has been predetermined by the **socio-historical preconditions** and by new **demands of business**. In the 1980s, first studies in the Language of Business field started with researching the "language of commerce" or "administration" by J.Yates, "bargaining communication" by Angelmar & Stern, "language at work" and "language of business" by A.Johns, "negotiation interaction" by Donohue & Diez, "language of business negotiations" by M.Lampi etc. Nowadays, business demands from researchers new methods of improving its efficiency through optimizing communication, including the following formats: the dialogue of superiors and subordinates, the potential and received meaning, feedback, organizational climate and corporate culture, prevention and resolution of conflicts, consensus and disagreement, influence and persuasion, public speech of the leader, the communications in a team, communication barriers, interviewing at selecting and appraisal of the personnel, reporting, the workplace language and communication assessment and others.

Many prominent scholars and researchers have explored the field of Discursive Business Linguistics (although, not using the term yet). Significant achievements in the field of the business language and business communication have been made by (in the

alphabetical order) F.Bargiela-Chiappini L.Beamer, V.Bhatia, Ch.Candlin, A.Johns, C.Nickerson, A.Pennycook, G.Poncini, L.Putnam, C.Roberts, P.Rogers, S.Sarangi, R. and S. Scollons, H.Spencer-Oatey, J.Swales, I.Varner, L.Yeung etc.

In Russia, the study of the business discourse and business communication is a very promising branch of Linguistics. The Department of English Linguistics headed by O.Aleksandrova (the Faculty of Philology of Moscow State University) has achieved prominent results in exploring the language of business communication. T.Nazarova, her disciples and colleagues have been thoroughly investigating business vocabulary in use (Nazarova 2004, 2007). The pragmatics of communication (which is also applicable to the business context) and the communication methods in management have been deeply analyzed by M.Bergelson, at the Department of Foreign Languages and Regional Studies, Moscow State University (Bergelson 2004, 2007).

Besides, some important research has been done by K.Tomashevskaya (analysis of the contemporary Russian economic discourse), Z.Gurieva (verbal communication in business), T.Shiryaeva (cognitive models of business discourse), Y.Daniushina (multilevel critical analysis of business web-discourse in English, Daniushina 2011), and others.

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A.Ezenkina. Communicative Strategies and Tactics as Persuasive Means of Business Discourse

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Business discourse is a specific field of communication. This is the field in which information is valuable not only by itself, but just in case if it is effectively used. The verbal side of business discourse bears a great functional load as it is targeted at a definite

communicative goal. Due to this, it is reasonable to research business rhetoric in view of functional pragmalinguistics.

A successful outcome of negotiations, holding presentations, concluding contracts – all these actions depend on the command of communicative strategies and tactics of business communication. But it is not only oral discourse which is targeted at achieving a perlocutive effect. Persuasive means of language are as well important in business correspondence. Thus, business discourse possesses a vast pragmatic potential which enables speakers to use its verbal resources for influencing a partner and to fulfil practical tasks of business.

The linguistic premises of verbal impact lie in the communicative nature of language [Баранов 1990]. Language as a medium in the transfer of sense has a wide range of action-provoking tools. The idea is reflected in the speech acts theory, which highlights the interaction of language and reality in contrast to its role in transfer of information [Новое в зарубежной лингвистике 1986]. The theory stresses that the meaning of the word itself can bear a communicative intention. The works of Austin, Searle, and Vendler gave an impulse for analysing discourse from the viewpoint of success/failure. The effectiveness of communicative strategies and tactics of business discourse is also measured according to these criteria.

So, the pragmatic nature of language enables us to use it as a tool of practical impact.

What is effective business communication? In the process of moving towards a communicative goal the partners consciously or unconsciously arrange a communicative strategy of communication. The strategy is a general idea, “global intention” of discourse. The communicative strategy is realised with the help of particular tools of influence – communicative tactics. They reflect the partner’s intention and are fulfilled by a rich complex of verbal means – lexico-grammatical, syntactic, stylistic and phonetic.

The realisation of intention is called one of the criteria of effective communication [Демьянков 1989]. Not only logical exposition of reasons but also verbal and social parameters are crucial for a successful persuasion. This is highlighted by van Eemeren: “Argumentation is a **verbal, social, and rational activity** aimed at convincing a reasonable critic of the acceptability of a standpoint by putting forward a constellation of propositions justifying or refuting the proposition expressed in the standpoint” [van Eemeren 2003].

Apart from the realisation of intention effective communication implies “the balance of relations with the speaker” [Стернин 2001: 67]. It is necessary that the partners should keep normal communication after the talk.

The process of persuasion consists of verbal and mental parts. The verbal part is a stimulus for the speaker to change his/her attitude and perception of new mindsets. From psychological point of view, a sign of effective persuasion is the change of behaviour in accordance with the accepted mindset. The functional role of persuasion is control over communicative situation and mutual adaptation of sense systems of the partners.

On the whole, the effectiveness of business communication is stipulated by two main parameters – intentions of the partners and communicative situation. A communicative situation includes a number of extralinguistic factors. Among them are pragmatic features of the speaker and the receiver. Besides, it is important to form the discourse with regard to the post, age, sex of the receiver and to predict his/her reaction taking in account his/her motives, values and sets.

From the strategic planning point of view effective communication is such verbal communication by which

1. a positive pragmatic impact is achieved, i.e. as a result of persuasion one of the speakers defends his/her standpoint («win-lose» outcome, the conflict strategy of concession);
2. otherwise, they come to a mutually beneficial agreement («win-win» outcome, the cooperative strategy).

Negative pragmatic impact is characterised by absence of result («lose-lose» outcome, the conflict strategy).

Nowadays linguists resort to a communicative strategy targeted at mutually-beneficial cooperation. R. Fisher and W. Ury refer to the principled negotiation method described in Harvard Project [Фишер, Юри 1998]. It combines the qualities of cooperative and conflict strategies. On the one hand, it is necessary to search for mutual benefits in case it is possible. On the other hand, if the partners have controversial interests, the decision should be based on fair criteria regardless of the wish of the concerned parties. According to the method, one should single out the goal, concentrate on the benefits (not on the positions), choose a number of alternative outcomes and insist on unbiased result of negotiation.

It is evident that the strategy is effective in case if it is used by both parties as it requires exceptional honesty.

Let us give an example of the first type of communicative strategy. It depicts the situation in which the verbal but not logic constituents of discourse lead to positive pragmatic impact.

"Well," Peter said, "is there a room or isn't there?"

*"**I have** 1410," the clerk said with his best southern **planter's accent**, "**but** I'm about to allocate it to a gentleman who has this moment checked in." He added, "**In case you're unaware**, we are very close to a full house."*

*He [Peter] asked reasonably, "**If** I take 1410, **can you** find something else for your man?"*

*"**No**, Mr. McDermott. All I have is a small suite on five, and the gentleman does not wish to pay a higher rate."*

*Peter said crisply, "**Let** your man have the suite at the room rate for tonight. He can be relocated in the morning. Meanwhile I'll use 1410 for a transfer from 1439, and **please send** a boy up with the key **right away**."*

*"**Just one minute**, Mr. McDermott." Previously the clerk's **tone** had been aloof; now it was openly **truculent**. "It has always been **Mr. Trent's policy** –"*

*"Right now we're talking about **my policy**," Peter snapped.*

Hailey)

The manager of the hotel Peter McDermott tries to book a room. He asks an alternative question *"Is … or isn't there?"* The clerk has to refuse because of the lack of free rooms. He gives an indirect refusal *"I have … but"*. Moreover, the clerk shows his personal dislike of the new boss using acrimony *"In case you're unaware…"* The author underlines the clerk's carelessness by pointing out his accent and tone "*best southern planter's accent"*. Then follows a concession from P. McDermott *"If I … can you find?"* Again, he receives a direct rejection *"No."* After this the manager changes the tactic and gives an order *"Let…", "Please send … right away."* Moreover, he changes his tone *"... said crisply."* The tactic turns out to be more effective, the clerk answers *"Just one minute"* and also changes his tone to *"openly truculent."* Once more he uses acrimony to show his displeasure *"... Mr. Trent's policy."* P. McDermott gives an opposition to fix his decision "*Right now we're talking about my policy."*

The conflict strategy of concession leads to a result beneficial to one of the parties. The communication becomes effective only for one of the speakers. One of the critical

factors of the discourse result appears to be the difference between the posts of the superior and the inferior.

The following excerpt serves as an illustration for the communicative strategy of mutually beneficial cooperation.

*Lee: Did you **manage** to talk it through with those two?*

*Adele: **What,** Marc and Maria? **Well,** I wanted to check out the legal side of things first, so that we know exactly where we stand.*

*Lee: **I'm sure we'll be on solid ground**, provided they don't get nasty.*

Adele: Yeah, you never know. Ever since Ruth left, Maria's been behaving as if she's in charge.

*Lee: I know. **I don' like it.** I guess it was Maria who actually went to the top job whereas Marc just complains without actually doing anything about it.*

(The Business Advanced)

The general tone of the discourse is friendly. The speakers use the cooperation principle in search of a clue to the problems of their staff. The communicative strategies are targeted at one aim – to settle the conflict between the employees. During the conversation Lee and Adele come to the agreement that they do not have enough legal grounds for choosing one of the employees. Lee tries to fasten up the process asking «*Did you manage to talk…»* The choice of the verb *manage* highlights that Lee is waiting for result. Adele avoids the answer using the tactic of "asking back" and takes the time to plan the arguments: «*What, Marc and Maria? Well…»*

Lee retorts her artful reason by using the tactic of approval: *«I'm sure we'll be on solid ground …»* In the last conversational turns the speakers reach full solidarity which is expressed in the words: «*I know. I don' like it».* The target of communication is achieved. At the same time the speakers save friendly relations.

As it follows from the analysis of the examples, a range of verbal means is used in the process of realisation of communicative strategies and tactics:

- lexical (parenthesis, adverbs, negations etc.);
- syntactic (alternative question, conditionals, repetition);
- stylistic (colloquial language);
- prosodic (the change of tone).

The diversity of these means is a clue to high potential of communicative strategies and tactics for persuasion in business discourse.

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E.Kazakova. Figurative Language of a Negative Connotation in English Business Discourse

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The objective of this article is to throw light on what phraseological units are used by English native speakers to conceptualize the business world and what the choice of phraseological units reveals about native speakers' perception of economic processes.

We have conducted a study of a corpus of PUs of English business discourse. The corpus under analysis comprises several groups (metaphoric models or conceptual metaphors) of figurative expressions classified according to their source or/and target domains. The corpus includes such metaphoric models as business as a voyage; business as a war; business as hunting; the economy as a patient; economic factors as forces of nature etc.

The data show that a substantial number of the expressions in the corpus have source domains which refer to wars, violent behaviour, fierce animals, illnesses, death, natural calamities etc.

For example, to emphasize the plight of taxpayers, the author depicts the Irish financial system as a sinking ship. The noun "*lifeboats*" makes the picture of a shipwreck complete.

Explicit state guarantees must be honoured. But the extension of a scheme to guarantee new debt issues to maturity forces taxpayers chained to a **sinking ship** to build **lifeboats** for exiting creditors. (FT – 2010. – September 12)[1]

Here the banking sector is perceived as a battlefield, with banks seeking to extend their customer bases depicted as soldiers in a war.

<u>David Stevenson: **War** of the funds will give all customers a **victory**</u>

Taking one step back from this launch, I believe I can now see the **battle** lines being drawn for a new **price war.** Vanguard and HSBC are already **fighting** over costs in the individual funds arena.... TCF's launch is, I suspect, the first **shot** in a UK **war** that will see much bigger entities jump in and force the pace of innovation. (FT – 2010. – September 17)[2]

In the extract below a zoonym adjective *dog-eat-dog* is combined with adjectives which denote violent behaviour. This way the author draws the audience's attention to fierce competition in the financial world.

The financial sector is reputedly a **brutal dog-eat-dog** world. This apparently **cut-throat** spirit, however, has not resulted in competitive marketplaces. (FT – 2009. – November 17)[3]

The author expresses his opinion about dishonest recruitment methods by using lexis of the source domain "hunting'. The origin of the term "*headhunter*" is emphasized by the verb of the same source domain "*to poach*".

Several leading **headhunters** have told the Financial Times in recent weeks that it had never been easier **to poach** Goldman **executives** for senior roles at other banks, following a period of intense turmoil at the world's most profitable investment bank. (FT – 2010. – October 2)[4]

A popular metaphoric model "the economy as a patient" is supported by figurative medical lexis which is a combination of metaphors and PUs – The Federal Reserve is perceived as a doctor sharpening his scalpel while the financial sector is seen as a sick man prepared to swallow a bitter pill.

Dr Fed **soothes patient but sharpens the scalpel**

Since the credit storm broke in August, the only logical **prescription** for the **ills** of the financial sector is that the **bad medicine** must be **taken**. It is a sentiment that policymakers have also endorsed. (FT – 2007. – December 1)[5]

In this extract the author draws parallels between an economic crisis and an earthquake, highlighting the disastrous consequences of both the phenomena.

It is nearly three years since the world became aware of the coming **financial tremors**. Since then we have experienced **a financial sector earthquake**, **a collapse** in economic activity and an unprecedented monetary and and fiscal response. The world economy has now recovered. (FT – 2010. – July 13) [6]

Taking into account not only linguistic, but also cultural and social import of figurative language one might wonder what such a preponderance of PUs of a negative connotation reveals about the way English native speakers perceive the business world. To answer this question, we should look at the current corpus from both the diachronic and the synchronic perspective. The above mentioned metaphoric models have emerged thanks to a system of values and traditions inherent in the culture of the English speaking world. We can conclude that economic activity has often been regarded with a touch of apprehension either because English speakers attach great importance to entrepreneurship and success in this field is high on their list of priorities. Furthermore, such an outlook on business life may reflect speakers' intention to ascribe possible failures to factors which are outside their control. After all, in normal circumstances one can't blame a patient for contracting a disease or a natural disaster survivor for having their home swept away in a hurricane.

On the other hand, these models haven't gone out of use because they are perfectly in sync with the current economic conditions and processes going on in the world market. We are living in a time of crises and financial instability, so such perception of market forces is indicative of speakers' anxiety and lack of confidence in the future of the world market. This choice of PUs also reflects an inclination on the part of speakers to regard economic processes as forces beyond their conscious control. PUs of a negative connotation are a linguistic means of shifting responsibility for a lack of vision, for making costly mistakes away from the major players in the market.

The mass media discourse, as is clear from the extracts cited, offers numerous examples of such metaphoric models in action.

Of course we shouldn't either overestimate the power of figurative language or take it for granted that listeners and readers are so easily led. However this choice of expressive means of a negative connotation gives us a revealing insight into the impression the mass media seek to produce on the audience. Moreover, we can judge about the outlook of a nation or its representatives by the number of lexical means used to conceptualize phenomena of the world around them.

All in all, we believe that the linguistic, cultural and social import of figurative language should not be underestimated.

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E.Malyuga. Professional Language as a Component of Social Dialect

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Changes in the social and linguistic development have resulted in broad interest to studying language functioning in different professional spheres. The development of professional communication causes studies of professional language as a component of general linguistic system.

In the modern world a language as a factor of social consolidation has acquired particular importance. Social aspects call forth the change in status position of languages in the world as well as its intralingual changes under the influence of transformational processes. (D. Crystal, D.P. Krysin etc.)

The problems of a professional language position in the general system of a language and its interaction with literary language is debatable: is it a functional variety of a language, a type of a sociolect or a part of a literary language.

Linguists use the following terms: professional language, sublanguage, professional dialect, professional speech, professional style, specialized language etc. Generally, the above mentioned terms are identical. Scholars are unison in their opinions that professional language is a type of social dialect or sociolect.

Professional language is a historical and national category resulted from interaction of various factors and cultures. One of the main features of a professional standard is the development and use of lexical and phraseological units and appropriate terms.Professional language is often seen as a terminology system.

Russian and foreign linguists highlight a leading role of social factors in the process of language development (V.N. Yartseva, A.V. Superanskaya, A.S. Gerd, H. Bergenholz). The expansion of social and political relations is one of factors causing strata integration. The process of integration and internationalization formed a wide specific lexical group.

Social influence on linguistic community has given rise to specific phenomena in languages. One specific feature of a professional language is its lexical and phraseological structure. The content structure of a professional language defines the forms of its functioning, genre and stylistic peculiarity.

Professional language is aimed at achieving efficient professional communication among specialists. Language means used in a particular sphere shape a system in which notions have logical links of subordination and collateral subordination. Most scholars consider professional language as a system where the core is terminology. This terminology system comprises both uncodified lexical and phraseological units that are used in emerging areas of activity that have no official designations yet.

Professional language is characterized by a limited sphere of specific communication. Professional language has peculiar grammar, but its distinctive feature is lexical and phraseological structure. Professional language is a narrower concept than a general literary language as its functions are gnosiological, cognitive, epistemic, information, logical, intellectual and communicative functions.

Many linguists consider that professional language lacks expressive function. In our research it has been found out that expressive function is present in written and spoken types of professional communication.

It should be noted that as a rule in professional language official and business style of speech is used. This style is quite specific and formalized. It is considered to have emotionally neutral vocabulary. Business partners generally do not use emotional words, idiomatic expressions, metaphors because the activity of every company constrains people's language behaviour. It is related to tight regulation of communication goals. Nowadays it would be misleading to say that business process is unemotional.

It is doubtless that the use of such nouns as monkey business – *1) playing the fool; 2) mischievous or deceitful behaviour;*

back-of-the-envelope calculation – preliminary, rough or approximate calculation;

bite the bullet (bite (on) the bullet) – courageously accept a dire necessity;

mum's the word – hold one's tongue, keep secret – adds emotional colouring to British business people's speech.

Professional language is distinguished by a great number of metaphors. Metaphor is a constantly developing linguistic phenomenon. With a wide range of functions and meanings metaphors can be interpreted in different ways.

Similarities of different features such as colour, sound, form, physical action, sensation, size, name, time, taste, smell or property can underlie a metaphorical transfer. Metaphorical transfer is considered to be one of the main methods used in forming lexical and phraseological units of a professional language that have a number of functions in professional and business context, designating new social phenomena with already existing words, figuratively describing special terms and giving additional emotional and expressive colouring to speech. Metaphor cannot be perceived literally and is inseparable from the context.

For example, in British and American newspapers and journals, on BBC and CNN sites there are a lot of metaphorical expressions that today have become a characteristic feature of professional language used in newspaper and journalistic style.

- High inflation and low interest rates do ease the pressure on those with high debts, as the amount that is owed is eaten away in the same way as *a nest egg* of savings is affected by inflation. (BBC, 22 March 2011)
- *So what can Best Buy do if a takeover is off the table? (CNN, 15 March, 2011)*

Professional language is a historically formed, relatively stable for a certain period of time, autonomous existential form of a national language, possessing distinctive system of interacting sociolinguistic norms, presenting a set of some phonetic, grammar and, mainly, specific lexical means of a national language, maintaining speech communication of a particular society characterized by the unity of its members professional corporate activity and an appropriate system of specific concepts [2. C. 12]. We consider specific

lexical means as a codified (terms) and uncodified vocabulary (professional jargon and specialized slang).

At the same time in most cases where professional language is in the focus of linguists' attention they study normative or codified part of vocabulary (terms), while the study of uncodified units of professional language (professional jargon and its components, specified slang etc.) has just started in Russian linguistic school. The understanding of professional language is not complete without thorough study of uncodified version as in professional language there are specific layers of uncodified and codified lexical and phraseological units which can be used simultaneously in the same professional sphere.

We can make an example of the deviation from the norm of standard language and use of acronyms as another way of forming new lexical units.

In the following sentence we came across such deviation from the British norms (specialized slang). The noun "blamestorming" (discussion regarding the assigning of responsibility for a failure or mistake) can be used by analogy with "brainstorming" to express sarcastic attitude to some actions.

"Here's what will really happen: after four months of secret meetings and public **blamestorming**, the Legislature will adjourn. …" Anchorage Daily News, January 9, 2000.

The use of acronyms is one of the widespread ways of forming professional jargon.

B2A – business to anybody is a sarcastic coinage used on analogy with B2B – business to business, B2C – business to customer, B2G – business to government.

*Their company is a small profitable **B2A** with a strong desire for success.*

Today we can often see vocabulary in professional discourse with emotional semantic component expressing addressee's attitude to addressant, which implies that such discourse vocabulary has a lot of different nuances of meaning.

As an example of sound reduction we can refer to a newly emerged noun that has already become widespread. That is "webinar" (a web conference or a seminar held on a real time basis), which is formed by composing two words "web" and "seminar" with subsequent omitting of the syllable "sem".

English words and morphemes are actively used in professional lexical systems of other languages. However in the English language we can see a lot of examples of adopting foreign words and morphemes. One of the examples of such adoption is a frequent morpheme in the sphere of network engineering "wiki", which derives from Hawaiian "wikiwiki" meaning "fast" (Wikipedia, Wikileaks, Wikidictionary, Wikitravel) [1. C.16].

English professional linguistic culture, as a rule, is not seen as a separate type. Scholars consider professional linguistic culture as a branch of general culture or as a subculture.

Professional culture comprises such components as speech etiquette, traditions, customs etc. The above-mentioned components are a set of social norms of behaviour.

Professional self-awareness recognizes the community of interests, forms the processes of social merging of groups and sustaining their stability. Professional self-awareness is linked with professional world-view and acts as an indicator to general ideology and a component of professional linguistic culture.

As a whole, linguistic and social picture of the world reflects professional thinking, which shapes professional community's self-awareness and professional vision of the world. Therefore, interaction of a speciality and professional linguistic culture is a basis of forming professional culture.

Professional language secures the communication effectiveness of specialists in the same sphere. Language means used in professional sphere are presented as a system

with developed logical ties among its separate elements. In professional language professional culture is reflected in nominative system.

Professional language is a national historical category. It reflects the correlation of professional language culture, the specific character of which is simultaneous use of codified and uncodified vocabulary.

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T.Nazarova. Paronymic Attraction in Business Discourse

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Business discourse has been part and parcel of Business English Studies at Moscow State University since the early 90s of the previous century. Different aspects of Business English have been discovered and detailed in research papers and research projects carried out both within and outside the English Department (Nazarova 1997, 2000, 2002, 2004, 2006, 2007, 2008; Shanaeva 2000; Yursheva 2001; Presnoukhina 2005; Kuznetsova 2006; Tolstova 2007; Budanova 2007; Darbisheva 2009; Bogoroditskaya 2010; Daniushina 2011). The results have been consistently incorporated into learner-oriented courses of lectures (Nazarova 2004, 2008; Nazarova, Kuznetsova, Presnoukhina 2007; Nazarova, Presnoukhina 2008) and practical seminars for intermediate and advanced students of Business English.

One of the research projects currently under way at the English Department centres on the study of paronymic attraction in authentic business discourse and attempts to single out as many different types of intentional juxtaposition of words with partial sound similarity as possible.

The material adduced below is borrowed from a modern unilingual encyclopedia *Business: The Ultimate Resource*.

Unlike the powerful titans of industry portrayed in high school civics classes, the first capitalists of the modern era were **embittered, embattled, defensive, and paranoid**. Business was not only **rejected** by society, it made the **rejection** mutual. Unhappy with the **reception** it had **received**, business began to develop a long-term strategy for **revenge**.

(p. 41)

Science introduced a new level of mathematical abstraction, and this kind of abstraction was powerful for business because it supported equations, formulae from which it was possible to construct standard procedures. All the **intractable**, **uncountable** stuff about workers and customers – **the human factors** – **get factored out**. Business became a paint-by-numbers puzzle-solving exercise; operations experts and bean-counters came into the corporate ascendant, and a mountain of stuff got **mass-produced** and **mass-marketed**. This form of applied scientific abstraction worked like a charm.

(p. 42)

So I smile when someone asks: “How will leadership be different 50 years from now?” My sense is that the practices of a leader have not been nor will be much different. The **context** will change, but the **content** will be pretty much the same.

(p. 309)

Leaders “**walk the talk**” – or “model the way” as we call it – setting an example by their own behaviors to show others how the organization can best stay true to its **vision** and **values**.

(p. 309)

Moreover, Schwab was the first to demonstrate unequivocally that the **marketspace** extends and augments the **marketplace**, but seldom **replaces** it. A case in point: Schwab’s success online was real, but research showed that two-thirds of new accounts, which would be accessed largely online, were nonetheless opened offline.

(p. 155-156)

Unless there is genuine management commitment to an intranet, it will quickly develop into a mess: **underfunded, under resourced and underused**. Experience indicates that employees behave in a ‘once bitten, twice shy’ manner: if they go to an intranet and find it a waste of time, it’s much harder to convince them to visit it a second time. It’s better to have no intranet at all than one full of badly organized, out-of-date content.

(p. 636)

People who follow you want a **leader** who stands for a **larger purpose**. They want meaningful work, and connecting to a **larger purpose ennobles** and **energizes e**veryone’s **e**fforts. Leadership **is about** relationships. **It’s about** trust. **It’s about** doing what you say you’ll do.

(p. 311)

Social **responsibility** and shareholder **profitability** don’t need to be mutually exclusive **propositions**; if you **give back**, there’s definitely a **payback**!

(p. 291)

All the types enumerated above have one thing in common: they make the utterances more expressive, more emotional and, as a result, more impressive. Without them, business discourse would be bland and boring, much less interesting and much less exciting. To add to this: business writing for the business community is unthinkable without rhetoric, and rhetoric in its turn is unimaginable without paronymic attraction. Business writers are supposed to be able to convince and persuade the target audience, i.e. people in business organizations around the world, and rhetoric is exactly what they resort to every time they come up with a new concept, a new set of techniques, a novel idea or an innovative intellectual product. Paronymic attraction therefore becomes one of their indispensable tools.

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E.Ponomarenko. Functional Linguistics as Means of Developing Business Rhetoric Skills

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It’s common knowledge that today rhetoric skills rank among the most topical qualities of businessmen, as the mere ontology of the information society makes it inevitable for people of business to be striving for popularizing their products and services, for keeping in pace with novelties of their sphere of activities throughout the world, for attracting investors, partners and customers, as well as for opposing competitors and unfriendly mass media sources.

So, it is evident that enhancing rhetoric effectiveness of speech should make one of the top priorities in the economics and management faculties programmes of English language teaching. The purpose of the present paper is to discuss the opportunities that functional linguistics approaches open within this general precept.

Functional linguistics is aimed at disclosing the purposes and functions of language units, at revealing their pragmatic loading and effect on people’s feelings and opinions, and explaining the language “life” proceeding from meaning and function to form. Mastering at least the basics of such view on any text promotes a more profound and delicate linguistic feeling with students and helps them elaborate a more systemic and meaningful perception of speech – both their own and that of the communicating partner’s. Introducing elements of functional analysis into teaching methods, we show students the multisided semantic and pragmatic interconnection of certain linguistic elements comprising a discourse unit.

Thus, for instance, at a lesson of English for Business Communication we discuss materials like the Transcript of a Press Conference on the International Monetary Fund’s World Economic Outlook (Washington, April 22, 2009), and state the following points.

Asking about the economic situation in Russia and its neighbours, a Russian journalist, referring to the IMF assertions that Georgia had no economic downturn (despite its appeals for economic assistance), behaved, truly speaking, quite tactlessly. His question was: *“… how much of a problem is this for the IMF, the political pressure to cook the books? And does it increase in the crisis?”* [Transcript of a Press Conference on the International Monetary Fund’s World Economic Outlook, http].

One can hardly expect phrases like “political pressure” and “cook the books” to be amicably perceived by the IMF officials (notwithstanding the credibility of the statement itself). No wonder, the head of the World Economic Studies Division of the IMF gave a sharp answer:

MR. DECRESSIN: Let me take the questions in turn. Let's start with Russia. Russia is being hit by a trifecta of shocks. First, you've had the large decline in global trade. Second, you had the tightening of credit, the troubles in the banking system. Third, you had the drop in raw material prices and oil prices. So Russia, like the CIS as a whole, is experiencing the largest reversal of fortune, so to speak, among all the regions in the world [ibid].

Leaving aside the actual economic problems in Russia, we have to point out that the linguistic characteristics of the given paragraph have acquired the following vivid peculiarities as compared to the previous speeches at the conference:

- the increased tempo of speech due to syntactic parallelism and shortening of sentence structures, their stylistic colouring, which was not typical of the previous answers
- the use of personal pronoun “*you*”, avoided in reference to representatives of other countries, because it makes the addressee feel his personal involvement in the critical state of things in his country
- the inclusion of the nomination “*trifecta of shocks*”, which enhances depressive pragmatics and was never applied to any other country irrespective of the state of things (in some cases evidently worse than in Russia) in their economy

So, it is clear that reference to “*the largest reversal of fortune among all the regions in the world*” was made rather as a reciprocal rebuff to the journalist’s indelicate remark than as an objective estimate of the situation in Russia. And still we admit that such a way of presenting information forms a definitely negative opinion on the question discussed, and an overview of the functional loading of the text elements exposes the speaker’s partiality.

All the above confirms that future participants in any area of the international arena have to acquire good knowledge of rhetoric devices and understanding of language functional potential.

A lot of globally significant events demonstrate the importance of the art of communication. Examples can be numerous, a classical one being the intercourse between the heads of the Soviet Union, the United States and Great Britain during the Second World War, when the need to close ranks in the face of the fierce common enemy drove them to ignoring many former discrepancies and steering a course of comradeship. The rhetoric of mutual references changed immediately.

Prime Minister W. Churchill, famous for his irreconcilable stance on socialism, nevertheless showed a truly generous nature paying tribute to the valour and heroism of the Soviet people in the highest words: *The Russians fight with magnificent devotion; not only that, our generals who have visited the Russian front line report with admiration the efficiency of their military organization and the excellence of their equipment* [Winston Churchill’s Speeches, p. 299-300]. *And, from the very first day when they were attacked, when no one could tell how things would go, we made a brotherhood with them, and a solemn compact to destroy Nazidom and all its works* [ibid, p. 332].

So, with common sense and goodwill, even potential opponents can find a way to mutual respect and common ground, ***the word*** being one of the mightiest tools of establishing (or ruining) relationships. That, I am sure, should be the primary lesson for young diplomats and businessmen.

That is why the ESP programmes at Moscow State Institute of International Relations (MGIMO-University) at the Ministry of Foreign Affairs of Russia comprise quite a number of relevant aspects.

Thus, we introduce elements of functional analysis working, for instance, at the well-known *Market Leader* course, which is surely one of the best Business English courses containing very good examples of cross-cultural business interaction, such as the video resource named *Alliance*. The story has its setting 'between two continents', figuratively speaking, as it is about a planned merger of two airline companies – the American *TransWest Airlines* and the Hong Kong-based *Air Pacifica*. Being well aware of the natural complications on this road, the management of the companies hire an American consultancy specializing in this kind of deals.

It is remarkable how, from the very first steps, already in her opening presentation, the representative of the consulting group Anna Valdez wins the audience with her high professionalism and, above all, outstanding communication skills. After a warm welcome she starts outlining the possible difficulties of going global for both companies, gradually intensifying the impression of the inevitable hardships of the task and the necessity for the partners to be open to a whole lot of innovations, not always easy-going. Such phrases as *high risk, brutal facts, failure, only one third has a future, falls apart, differences in culture, differences in management styles* and others of the like are surely aimed at preparing the listeners for the coming commitments.

But in order not to produce a totally distressing effect, the lady at the same time resorts to the positive thinking attitude (peculiar to Americans, as is known). The rhetoric of unity and shared interests is often supported by the personal pronoun *we*; here and there Anna drops in references to *long-term success, the success we all want it to be, avoid making the same mistakes, the right balance, managing diversity,* and finishes her speech with a promise of *an exceptionally successful alliance* in case the partners accept *a willingness to change*, which met a unanimous approval of the audience.

This presentation usually makes a gripping first impression on our students. But then we have to draw their attention to the way it is structured, worded and delivered – these are the facets comprising the general effect. In the further parts of the video course there are many more episodes analyzing which we disclose the functional loading of particular lexical and structural units, stylistic devices, the systemic character of their combination aimed at actualizing the proper semantic and pragmatic meanings.

So future businessmen and politicians who plan to work at the international level should spare no effort trying to learn as much as possible about the functional significance of language units, some peculiar communication models and the possible aftereffects of their inappropriate usage.

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Modern technologies in ELT and Teacher Development

P.Abeldinova. Blogging in teaching English

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Blogging is becoming increasingly popular as a language learning tool. The present paper gives an overview of blogging websites and the advantages of their use in the class.

Let's consider the definition of a weblog. According to Aaron Campbell's definition, a **weblog** (or 'blog') can be thought of as an online journal that an individual can continuously update with his or her own words, ideas, and thoughts through software that enables one to easily do so [1].

Ferdig and Trammell offer four benefits of student blogging [2]:

Blogs help students become "subject-matter experts": Blogging involves students in searching for information, selecting or filtering sources, and evalution prior to actual posting / publication. Doing this regularly builds the students knowledge base.

Blogs increase "student interest and ownership of learning": Blogs can be motivating due to their novelty, their relevance to individual interests, and the ownership students have over their own learning.

Blogs give students "legitimate chances to participate": Using blogs introduces students to participation in a community of practice. Posts can be commented on by other students, the teacher, and the public (if the blog has open access). Comments from outside the class can authenticate the students' learning.

Blogs provide "opportunities for diverse perspectives": Discussion via a blog can go beyond the boundaries of the classroom, opening up further opportunities for exposure to diverse perspectives from local and/or international audiences.

Aaron Campbell introduces three possible ways that weblogs could be put to immediate use with ESL classroom learning [3].

The Tutor Blog is a type of weblog that is run by the tutor for the learners. It serves the following purposes:

It gives daily reading practice to the learners. Sometimes students find assigned reading material too boring, difficult, or hard to relate with. This is because it is often written with another purpose in mind. So who better to write to them than the person who knows them best: the teacher. Entries are kept short, geared towards the learner interest, and linked to related online sources for further reading if desired. Vocabulary used in class can be recycled this way. New vocabulary words can be linked to definitions on other sites found with a search engine. Furthermore, a casual, natural writing style can be used by the tutor to develop learner familiarity with native language patterns.

It promotes exploration of English websites. Any entry made by the tutor can and ought to encourage further exploration of the Internet in English by linking to related articles, and content based websites. For those learners reluctant to step outside the comfort of exploring the Web in their native language, being led to interesting English language sites will increase their confidence and help to overcome their aversion.

***It encourages online verbal exchange by use of comment buttons*.** At the bottom of each entry, any blog reader can make a comment that can be read and further commented on by all who access the site. Ask your students questions, give them riddles, challenge their views; whatever it takes to encourage them to comment.

It provides class or syllabus information. Entries in the blog can also serve to remind students about homework assignments and upcoming discussion topics. Links can be provided to sites that introduce relevant topics of discussion. The tutor can also follow up on difficult areas of classroom work that might need review or clarification. In addition, a permanent link to the classroom syllabus and rules can be included on the blog.

***It serves as a resource of links for self-study*.** In the right and/or left margins of the blog, permanent links can be set-up and organized to aid the learner in self-study, for example links to online quizzes, English news sites, key-pal networks, audio and video files for listening practice and ESL interactive websites.

The Learner Blog is a blog that is either run by individual learner or by small collaborative groups of learners. In ESL, learner blogs may be best suited for reading and writing classes. A common reading assignment can be followed by blog postings on the thoughts of each learner or group of learners. Furthermore, the act of constructing the blog may encourage the use of search engines and net surfing in English to find the appropriate sites to which links can be made. This will empower the learner to direct the reader to sites of choice for further reading. Individually, blogs can be used as journals for writing practice, or as free-form templates for personal expression. The idea here is that students can get writing practice, develop a sense of ownership, and get experience with the practical, legal, and ethical issues of creating a hypertext document. In addition, whatever they write can instantly be read by anyone else and, due to the comment features of the software, further exchange of ideas is promoted. Tutors can even run a mega-blog of select topics of interest gleaned from student blogs so that the broader issues are brought into focus on a single website.

The Class Blog is the type of blog which is the result of the collaborative effort of an entire class. In can be used:

- In conversation-based classes it could be used like a free-form bulletin board for learners to post messages, images, and links related to classroom discussion topics. It could also be a space for them to post thoughts on a common theme assigned for homework.
- With intermediate and advanced learners, class blogs might also useful for facilitating project-based language learning, where learners can be given the opportunity to develop research and writing skills by being asked to create an online resource for others.
- Class blogs could also be used as a virtual space for an international classroom language exchange. In this scenario, learners from different countries would have joint access and publishing rights to the blog. The entire exchange would then be transparent to all readers and could be followed and commented on by other learners, tutors, parents and friends.
- For reading and writing classes, it might also involve the use of knowledge management software, like Userland's Manila, that allows for a great deal of threaded discussion behind the scenes. Much like a publishing group, individual learners can be given varying amounts of responsibility to publish material arising from postings on the discussion list. The results of this effort are what is seen on a website by the public at large.

As an educational tool, blogs may be integrated in a multi-faceted manner to accommodate all learners. Blogs can serve at least four basic functions [3].

Classroom Management. Class blogs can serve as a portal to foster a community of learners. As they are easy to create and update efficiently, they can be used to inform students of class requirements, post handouts, notices, and homework assignments, or act as a question and answer board.

Collaboration. Blogs provide a space where teachers and students can work to further develop writing or other skills with the advantage of an instant audience. Teachers can offer instructional tips, and students can practice and benefit from peer review. They also make online mentoring possible. For example, a class of older students can help a class of younger students develop more confidence in their writing skills. Students can also participate in cooperative learning activities that require them to relay research findings, ideas, or suggestions.

Discussion. A class blog opens the opportunity for students to discuss topics outside of the classroom. With a blog, every person has an equal opportunity to share their thoughts and opinions. Students have time to be reactive to one another and reflective. Teachers can also bring together a group of knowledgeable individuals for a given unit of study for students to network and conference with on a blog.

Student Portfolios. Blogs present, organize, and protect student work as digital portfolios. As older entries are archived, developing skills and progress may be analyzed more conveniently. Additionally, as students realize their efforts will be published, they are typically more motivated to produce better writing. Teachers and peers may conference with a student individually on a developing work, and expert or peer mentoring advice can be easily kept for future reference.

Thus, a weblog is a tool of the effective academic process. Weblogs are considered to be the great way to “plunge” the learners into the thread discussions, critical and analytical thinking, self-reflection. Weblogs have become the very collaborative environment which has sparked the most intense interest in recent years. Weblogs appear to be not only the on-line journals, as they are generally thought to be, but also the interactive instrument used in collaborative ways.

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M.Burmistrova. Using Penguin Active Reading Series in Teaching English

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In this article I would like to share my experience of using Graded Readers in everyday class work for solving such everlasting problems as motivating students to read extensively, giving them psychological encouragement when they have a very negative self-image of themselves as successful foreign language learners, providing additional language practice through most advanced computer technologies.

It is widely known that those students who like to read achieve more freedom and confidence in a foreign language. Regular reading allows students to acquire new vocabulary more actively, improve their grammar skills, get more freedom in the use of the language and just derive pleasure from reading in a foreign language. On the other hand it is clear that to read – extensively and for pleasure – unabridged books at the earlier levels

of studying the language is quite a complicated task. For solving this problem I use Longman Graded Readers[1] which possess a number of advantages such as a variety of genres (from novels, short stories, biographies to humor stories, plays and stories about sport celebrities – each student chooses a book according to his/her preferences), the language used corresponds to a student's level, the amount of information is controlled as it is well-known that the perception of information becomes more complicated while reading in a foreign language, background information is explained, pictures and photos are used for better understanding. Besides there are additional exercises, tests, a list of lexis used with British and American pronunciation, the complete audio recording of a book and a bank of ideas for project work on an interactive Multi-ROM. That is how a student acquires experience of reading which is very close to the experience of reading in their native tongue (it is done without looking up new words in a dictionary or the necessity to reread unclear passages).

Here I would like to specify some ways in which Graded Readers help my students develop their language skills. Firstly, they get additional language practice: every time a learner reads and understands a word or a structure, his/her knowledge of this word or structure is reinforced and extended. Secondly, the students' language is enriched through reading. Even though they do come across some new words, the meaning of such words becomes clear through the context, or due to illustrations, or it is introduced via "Before you read" tasks. Thirdly, and probably most importantly, they receive psychological support – the sense of achievement is much more valuable than all the new words and structures which they may learn.

It should probably be explained why I prefer Penguin Active Readers to many other similar books. First of all, because the editors of the series Andy Hopkins and Jocelyn Potter, when developing the system of abridged books, based their work on both the most important and most modern resources such as The British National Corpus, 2000 words of Longman Defining Vocabulary[2], the requirements of Common European Framework for Education. Moreover, I widely use the Teacher Support Programme which includes *Before reading, While reading, After reading* activities in the books themselves, downloadable *Factsheets* packed with background information about the book and the author as well as a wide range of activities including tests and ideas for project work, and of course Multi-ROMs which motivate even the most reluctant students.

Now I would like to share some practical ideas that work well in my classes. Let me mention that by reading I mean extensive reading[3]. The main idea here is that students are motivated to read for the same reason as they do it in their native language i.e. to learn something new, or enjoy the story, or think about some issues that are raised in the book. The trick is that they start gaining the language without realizing it. One of the problems that I have always faced is whether to read out loud or to read silently. The thing is that reading out loud is some kind of performance for the listeners to understand what is happening in the story. Besides it is a very complicated skill which should be trained separately. As a rule when a student reads an unfamiliar text in a foreign language, he/she

[1] Graded Readers are books, both fiction and non-fiction, written in a simple language according to certain language criteria.

[2] The Longman Defining Vocabulary consisting of around 2000 common words has been used to write all the definitions in their dictionaries. The words in the Defining Vocabulary have been carefully chosen to ensure that the definitions are clear and easy to understand, and that the words used in explanations are easier than the words being defined.

[3] Extensive reading is the term used in English language teaching for the reading of a wide range of books primarily for pleasure.

loses the idea of what the story is about and concentrates on pronunciation[1]. Of course, it is possible to ask the students to read the text aloud, but only after they have read the text silently and understood it or have heard the teacher read it or listened to the record of it.

Another problem I often have to solve is what book to choose. It is important to remember that students are able to perceive the language at a higher level compared to the level of their own active performance, especially if they are interested in the book. That is why I can either design a questionnaire asking about their preferences, or use Penguin Readers Teacher's Guide Placement Test or, if we are preparing for an international exam, the book is already set for the year.

When the book is chosen, I have to decide in what way we are going to read and study it: I can either select one book for the whole class to read (at lower levels) – '*Class Reader'*, or read a few books at the same time in groups – the so-called *'reading rings'*[2], or give them an assignment to read one or two Graded Readers during their holidays.

Traditionally there are three main types of reading activities: before reading, while reading and after reading. When I introduce a book to the class, my purpose is to stimulate their interest. I can, for instance, copy some illustrations from the book and ask students to organize them in the correct order making suggestions what the story will be about. I also write the chapter titles on the board in any order and invite the students to think about the sequence of chapters in the story.

While reading activities are mainly concerned with the comprehension of the text – not testing comprehension as it may spoil the enjoyment of reading. These activities should help students feel comfortable as they make progress through the book. Besides, they encourage analyzing their emotional reaction to the story, character, etc. This type of activity is very popular when students have reached intermediate level. Here are some of the ideas: after reading a famous person's biography students can role-play an interview with him/her. It is possible to organize the interview as an on-line chat, or a series of emails. It is not only living people who can be interviewed. While reading a historical book such as 'Braveheart', a teacher can ask the students to discuss what they would pack in a suitcase if they were going to visit the protagonist. If it is Braveheart who has invited them, they should think of a present to bring. When students are reading a book, you can give them a summary with factual mistakes and ask the students to correct them. Another way to review a story is to take out some lines of spoken language from different characters and ask who says this. Students can also draw family trees or write letters as if they were characters from books (for instance, Hugo Baskerville to Sherlock Holmes).

After reading activities are aimed at a better understanding of the topic, characters, or historical period. These activities also include communicative language activities which grow out of events, characters or themes. One of the most popular activities is making horoscopes. Authors do not usually tell us when their characters were born but students can speculate. Another popular activity is dramatization. Students can make a radio play and record it for listening in the class and further discussion, adding exciting music and sound effects. It is important to make the students talk and write about books they did not like providing them with the necessary language to comment negatively. After reading different books, I prepare a set of questions such as: what is your favourite colour? What is

[1] Potential problems when reading aloud can also include the following: the student can become tense and feel that he/she is being tested, the rest of the class will have to listen to slow expressionless reading and often incorrect pronunciation, the rest of the class may be listening for mistakes rather than listening to the story.

[2] Reading Rings are groups of 4-7 students who read the same book. I can have a few groups which read different books at the same time. There are a lot of advantages of such reading: students with different interests have to choose a book everybody will be interested in; students become more independent in reading; stronger students can help the weaker ones.

the worst thing you have ever done? Who would make your ideal marriage partner? Who would you like to play you in the film of your life? Do you have any regrets? If you could have three wishes, what would they be? And make them answer these questions as if they were the characters from their books (Eliza Doolittle, Dracular, Macbeth, Forrest Gump). After reading *Jane Eyre* students can rewrite this story in different genres starting from a newspaper article and finishing with an internet blog. Speaking about interactive activities I should mention interactive Multi-ROMs which now go together with every Penguin Active Reading book. It contains the full word list, various kinds of language games and activities, tests after each chapter, and the complete audio recording.

People say that swimming exercises all the muscles of the body. In the same way, graded reading provides a general language workout for the learners. When its full potential is exploited it is seen to improve not only reading skills but all other language skills as well.

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Zh.Ilieva. The Modern Technologies and Their Contribution to College Students' FL Development

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The students of Tourism need to be able to talk in English in certain spheres: hotels, restaurants, excursions. The tasks mentioned necessitate preliminary preparation of visuals and oral presentation. The article views the presentations in terms of modern technologies used in preparation, linguistic complexity of speech and communication strategies applied.

There is gradation in the tasks:

- Presenting recipes of favourite food: making brochures and explaining how to prepare the dish and why they have chosen it;
- Talking about a favourite place or a place they have visited, making advertisement leaflets;
- A power point presentation about another tourist attraction, consisting of 20 slides, 20 seconds each [1].

These tasks give the students opportunities to talk about something they like, something interesting for them. They are realized with 4 groups of students (60 students totally) from the college speciality of Tourism.

Some students use materials directly from the internet, but this also improves their linguistic abilities. In these tasks the students meet, use and acquire vocabulary and structures in their zone of proximal development [3].

Techniques and technologies for preparation

At the first two stages the students use the Internet to find information, to translate it, to find suitable pictures and their computer skills to design the brochure. With one of the groups the condition is the text to be handwritten in order to avoid direct copy & paste.

At the 3rd stage the students use a laptop and a multimedia projector for their presentations.

For the analysis of these tasks a video camera and a laptop are used.

The techniques in the students' preparation are found out in an interview. The following categories are distinguished:

- Google Search in English.

○ The students with higher level of linguistic competence simplify the text themselves (23% of the group).

○ The students who have difficulties in English use Google Translator to understand the text and to choose the most important parts of it (15%).

- Google Search in Bulgarian for recipes or sightseeings about which there is not information in English in the Internet.

○ Some students translate the text themselves (10%).

○ Others find someone else to translate the text for them (3%).

○ Others use Google Translator and then a friend corrects the text (3%).

- Write the text themselves:

○ There are students who write the text in English using their knowledge: when they really like the object they talk about or have had personal experience with it (32%).

○ There are students who write the text in Bulgarian and then translate it in English (2%) or use Google Translator (7%) or a friend (5%) to translate it.

Presenting recipes

With the recipes the students enumerate products (all kinds of fruit, vegetables, meat), practise quantity (a cup of …, 10 g …) and use the imperative with verbs connected to cooking (grate, squeeze, peel, stir, mix, bake, boil). Some of the most interesting structures are:

Immerse in boiling water one minute to remove the peel. (infinitive of purpose)

Lower the heat and cook until the liquid is reduced to one cup. Composite sentence (V imperative O and V imperative until Adverbial clause [S V (passive, present) Cs].

Cook 5 min stirring frequently. Later in the same recipe *stirring occasionally* is used: the adverbs of frequency are practised.

Some students use passive, and some use the degrees of comparison; all students use at least one complex, compound or composite sentence [2].

Making advertisement leaflets

The vocabulary and structures used in the advertisements are similar to those of the presentations. About half of the students make brochures about hotels and resorts. Some of them use passive to indicate where the place is situated; some of them use the superlative to persuade the audience that this is the best place to relax, the most popular resort or museum, the oldest / biggest art gallery. The students writing about hotels and resorts use vocabulary connected to prices, kinds of rooms (single/double, apartment) and the facilities (sauna, swimming pool, fitness centre).

The students make good brochures, learn complex texts, but some of them still lack confidence in presenting: some students read the text from the brochure and sometimes stop to say "*I can't say this"* either in English or in Bulgarian; others ask after pronouncing a difficult word *"was it right"* or stop talking looking at the teacher waiting for confirmation. The next step is

A power point presentation

The condition for timing requires thorough speaking preparation and the students gain greater confidence. The students are usually embarrassed at the beginning but about the end they seem more comfortable.

Some of them sit down and look at the lap top screen to avoid eye contact with the audience, others look at the slides on the wall while talking; some of them start facing the audience towards the end.

The more confident students keep eye contact with the audience, keeping an eye on the board and pointing at the pictures when necessary.

Some of the students calculate their speaking time for each slide. Others speak very fast because they feel nervous and for the rest of the time either wait for the next slide to come or talk about the pictures on the current slide. The more confident students have no text in their slides or only a title and eventually a few bullets. Less confident students put a lot of text on the screen.

Some students get nervous when the slides move too fast for their speech and start moving the slides manually, others get too embarrassed when they have to wait in silence for the next slide and start moving them faster.

60% of the group cope with the task for exactly 6 min 40 sec; 15 % use less time; and 25 % need more time.

After a few presentations a discussion is organized: the commonest questions are "*Have you ever been to…? When did you go? Would you like to go there (again)? Why?*" In these discussions the students practise present perfect, past simple, expressing wishes and plans for the future.

When comparing the three tasks, it is apparent that in presentations fewer students have pronunciation problems. There is development in grammar as well:

In their presentations all the students use superlative degree of the adjective (it is used 135 times). The most often used adjectives in the superlative are: large (13%), big (12%), famous (11%), followed by important (7%); old and good (6% each), popular (5%); beautiful, attractive, impressive, visited, high and remarkable (4%); long, interesting and hot (3%), busy (2%); rich, eccentric, significant, valuable, enormous, tall, deep, original, ambitious are used only once (≈1%).

All the students use passive voice. Passives are used 90 times. The most often used form is the present tense of the passive voice (69% of all passives), followed by the past tense (26%), the present perfect is used twice (2%) and past perfect once (1%); two students use present tense with the modal can (*can + be + 3rd form)* (2%). The most often used verbs in passive are: locate, situate, build. Less often are used: make, sell, construct, find, call. 20 more verbs are used only once.

The most interesting structures from the presentations are:

The spectacular rocky peninsula located in the middle of the sea is one of the most beautiful Black sea resorts. The sentence has a very short formula: SVCs, but the subject and the complement are very complex noun phrases.

Some students show problems with the SVO word order and subject verb sequence in the passive: *Through London is floating Thames over which has been built a lot of bridges*.

If you look around the streets behind the gallery and in north-west direction, you'll find Picadilly circus which is a main point for all the directions of the tube and the bus. If SVA SVO Attributive clause [Which V Cs]

An example of interference and paraphrase: *This is Golden Sands before 25 years 25 years ago it's… there's a lot of ….*

The most often used strategy in the beginning is waiting for the teacher to help or to confirm correctness of the phrase or of pronunciation; at the end it is paraphrase and self correction.

Conclusions

Modern technologies visualize the students' presentations and help them find information easily. Good visualization aids students in their speaking tasks: they follow the content and concentrate on how to say it instead of what follows next. As a result of this gradation in the tasks the students: become more confident, improve their pronunciation; actively use certain structures: modals, superlative, passive, conditional. And in general: the students develop a scheme for presenting food, resorts, sightseeings preparing for their presentations and attending their colleagues'.

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M.Jedynak. On (de) motivating role of the European Language Portfolio

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1. Introduction

Motivation is one of these factors, which may be decisive in successful final attainment in foreign language learning. The European Language Portfolio (ELP) is one of the most ambitious projects ever undertaken in the field of foreign language education with the aim to enhance learners' motivation towards foreign language learning and develop their autonomy. The project has been already implemented in the EU countries at various types of schools and at various levels of students' proficiency. The main objective of the article is to provide some theoretical framework on the ELP and to show how Polish learners of English and language teachers perceive the document. In the empirical part the researcher made an attempt to establish whether the learners are motivated towards the FL learning after a six month period of the ELP application and whether their competence increased.

2. Basic Issues related to the European Language Portfolio

2.1 The Components of the ELP

The main objective of the ELP is to provide a pre-structured format that helps learners to document and present their proficiency in all languages they know, and the extent of the intercultural knowledge and know-how they have acquired through different kinds of contact (Lenz, in Morrow 2004: 23). The tripartite structure of the ELP was proposed in 1991 at an intergovernmental symposium held in Rűschlikon in Switzerland. It was decided that the working parties established by the Council of Europe should include in the portfolio some obligatory sections. The first one should contain formal qualifications related to a common European scale. In the second part the learner should keep a personal record of language learning experiences and possibly the third one which would contain examples of work done (website of Council of Europe).

2.2 The Versions of the ELP

There are many versions of the ELP. A wide range of portfolios have been developed in a number of European countries, and by transitional organizations. Each version reflects the contextual language learning determinants characteristic of a given member state.

The Polish version of the ELP was worked out by the specialists in foreign language teaching. The ELPs for middle school and high school students were adjusted to the

Polish educational context. Since Poland became a part of the European Union the Polish students can travel in the EU without passports. They also learn more eagerly foreign languages and cultures. However, many of them have limited funds to travel abroad and a limited access to native speakers of a target language. It concerns school pupils and university students in small villages and towns. The team of experts developing the Polish versions of the ELP also took into consideration specificity of the target groups such as their characteristic features, needs and experience related to learning. It is generally acknowledged that the students at the age of 13-18 years still possess the inborn ability for foreign language learning. The groups of high school learners and university students for whom the ELP +16 was developed have a great advantage over the secondary school group in that they are more likely to reflect on learning process, to set learning goals, and to evaluate objectively. They are also able to take a part of responsibility for language acquisition and take autonomous actions. The authors of the Polish versions of the ELP are of the opinion that a situation in the Polish schools also has an impact on learning process. In the FL classroom traditional teaching methods are based on memorizing.

2.3 Pedagogical Issues related to the ELP

The issue of learner autonomy has become a widely accepted and promoted pedagogical principle and objective for working groups developing the ELP. In the learning process, the learner should be autonomous which means that he/she holds the responsibility for all the decisions related to foreign language learning. The learner defines, for example, the contents and progressions, determines the learning objectives, or selects learning methods and techniques. The Common European Framework of Reference (CEF) sets out to be the basis for reflection and a common reference for ‘practitioners of all kinds in the language field, including language learners themselves’ (CEF: xi). Adult learners provided with guidance and opportunities to decide on their learning are able ‘to make choices in respect of objectives, materials and working methods in the light of their own needs, motivations, characteristics and resources’ (CEF: 142), and then use the CEF to become aware of the options they have. Thus, an important objective of the ELP is to promote learner autonomy. This is achieved by providing suitable guidance and instruments for the learners themselves. Since the concept of autonomy is connected with the concept of motivation, one may say that an autonomous L2 learner using the ELP is also more motivated towards language learning.

3. Description of the study

3.1 Questions, instruments, subjects

In the study the researcher intended to present the ELP from two perspectives, namely language learners and their teachers. The primary aim of the study was to show whether the ELP project was effective in terms of its impact on L2 learners’ motivation. The secondary objective was to check its effectiveness in terms of increase in language competence. Additionally, the researcher collected the data on the attitudes of 46 Polish language teachers towards the ELP effectiveness.

The study involved 164 ELP users (62 secondary schools and 102 high schools) for whom English was either their second language (134 students) or their third language (30 students). The ELP project implementation started in September 2009 and was finalised by the end of February 2010. At the stage of ELP introduction the learners were explained the main idea that is behind the portfolio. Initially the overwhelming majority of the learners expressed their scepticism about the document claiming that *„ELP is a waste of time”*, *„It is good for child learners” and „The time in a classroom may be used more effectively”.*

The researcher put forward the following hypothesis: ELP application at English classes will have a positive impact on students’ motivation towards the language and will contribute to the increase in their language competence. The research instrument used for the purpose of the study was a questionnaire.

The answers were elicited to the following questions:

1. Are you more motivated towards the FL learning after 6 months period of the ELP application?

2. Do you think that your FL learning competence has increased?

3. What aspect of your FL learning competence has been enhanced?

To obtain any information from language teachers about ELP functioning, the researcher disseminated an e-mail survey to 46 teachers of English to elicit what they think about the ELP project and to establish the problems related to implementation of this document. It is worth mentioning that only three teachers were involved in the project implementation while the others either never heard about the document or deliberately refrained from ELP introduction.

3.2 Findings and conclusions

The majority of the student respondents agreed on a motivational role of the ELP (82%) and on its positive impact on language competence (89%). There was a discrepancy in the answers to the third question provided by the learners. It seems that the learners appreciate the ELP mostly for extending their knowledge on foreign language learning strategies (46%) and for being able to identify their language needs (30%). ELP also contributed to building up the learners' communicative competence (11%) and intercultural competence (8%). Only 5% of all the respondents claimed that ELP built up their language skills evaluation.

The researcher also collected data from the language teachers on their perception of ELP. 72% of the teachers never heard about ELP. These respondents who implemented ELP in the classroom evaluate the document either positively (11%) or negatively (12%). Others claimed they had no opinion about ELP. The teachers identified several problems which are related to the ELP implementation among them being the lack of teacher training, time pressure for covering compulsory material, the lack of acceptance of school authorities and students' parents, and finally the lack of free of charge materials.

Undoubtedly, as one may see from the abovementioned results the ELP increases both motivation and language learning competence. It seems that there is a need to provide more information about ELP to language teachers in Poland.

The short term project (2010-2011) initiated by the Centre of Modern Languages in Graz that is currently under way aims at developing and disseminating online materials in several languages on the ELP implementation. Target audience for activities planned in the project are teachers working as multipliers in networks, teacher educators, and decision-makers at ministry level and/or regional boards of education involved in language education policy.

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T.Kizilova. New standards in education or double standard morality in politics?

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It is with great interest and attention that I follow the discussion about the State exams. However, after reading some articles and on hearing some opinions, I was left feeling that I wanted more detailed coverage of some of the problem areas which are linked and interrelated. I must confess, I am making these observations with my foot in both camps – I am a parent as well as a teacher of English.

It is this twin experience that that makes me assert that 'the earlier-the-better' approach is hardly likely viable when one is weighing all the pros and cons of introducing a second language into the school curriculum. It is my contention that taking up a second language at the age of 9-10 years (we have in mind the artificial situation when language is imposed in the classroom as 'the inevitable evil' and not as something natural brought about by the dire need of communication) may prove to be a less traumatic experience for schoolchildren who have already become familiar with the Latin alphabet through their course in mathematics, and have the benefits of analytical procedure coupled with child's facile imitation at that. As a rule, pupils under that age are not mentally equipped to absorb all the information they are given. That is the main reason why teaching a foreign language to infants may have the opposite effect: incomprehension leads to discouragement.

In the attempt to assess the situation one is to get real and face the facts. In the current climate of diverse opinions, when each and every class at school is trying to implement its own unique and peculiar program, or every teacher is trying to use his own inscrutable methods (such as memorizing long lists of words without actually giving the learner any idea of how they should be used in speech, transcribing many-paged texts, or drawing flashcards in great numbers till one is sick of it), any attempt to impose standardized testing on this hodge-podge of approaches is to embark on an absolutely meaningless enterprise. On the one hand, the learner is set an impossible task – he is put in the position of Sisyphus rolling the rock uphill, as he is desperately trying to seize something elusive which always slips from his grasp.

On the other hand, examination system becomes a profitable business for the institutions which hold the exams.

Paradoxically enough, the diversity of approaches in pedagogy results not in a multidimensional space that it should be, but in a cacophony of voices that it is. Since this range of vision paints a motley picture, the questions that remain hanging in the air are: what are the skills and abilities the learner is expected to master at each particular level, and related to it, the issue of what is to be controlled.

Even with all conditions in the learner's favour (the well-designed textbook and rounded curriculum) the examination questions may leave one baffled and bewildered, coming as they are as if from the nebulosity of absurdity. What is supposed to be an objective assessment of the leaner's knowledge is, in fact, nothing but the subjective preference of people who make the tests. Thus, some grammar items for some obscure reason may be privileged over the others. Sometimes the test-makers may overemphasize the importance of the pernickety business of articles (focusing on their classifying or categorizing functions) to the neglect of the system of personal and possessive pronouns or the conjugation chart of the verb *to be*, or to the detriment of the essential skills of reading and speaking.

While exercising control over vocabulary acquisition the distinction between passive and active vocabulary is scarcely ever made. Great store may be set by specific, even exotic words (different types of watches or sound imitation) which belong *to passive*

vocabulary of the beginner at the expense of high-frequency words, or core vocabulary, known as Basic English, or survival English, in other words, words which constitute the beginner's *active vocabulary* (colour terms, terms of kinship). One may give numerous examples of false set tasks; eg. in the word combination 'to share the room with *a* (I wonder why not *one's*) brother' the focus of attention is shifted from collocations of the verb 'to share' to the use of articles, the subject which is beyond the scope of comprehension of the 9-year olds. What I am saying is that we can't make the pupils run before they can walk.

Last but not least, there is the heaviest charge which stems from the first two.

The atmosphere of tension and nervousness which hovers around the state exams (involving cases of bribery and suicide) can hardly be conducive to healthy educational process, to ends and means of education. It is this nervousness that deprives language learning (and education in general) of the pleasurable feeling of discovering something new, of achieving something important, of accomplishing the task, of solving the problem – in other words, of a just reward of every true learner. Put differently, it divests the learner of the motive (why study?), for the pursuit of knowledge is essentially a quest of truth (apart from the goal of moulding the personality). The sensation of being able to perform the task flawlessly is a good driving force and an urge to go on. That accounts for the fact why the standardized testing, instead of encouraging the learner's motivation to study, in the current climate does just the opposite – it kills the interest in the discipline, redirecting this interest at best to acquiring a knack of blind-matching techniques, at worst to finding keys or ready-made answers.

Finally, I would have failed in my duty as a teacher if I ranted the void without mentioning the monster: being enslaved by the market system, education is becoming a lucrative business among many others. Unfortunately, for some inexplicable reason in business honesty has ceased to be the best policy. The transition from 'service' to 'services' is more than a change from singular to plural – it marks the stage when education as such is disappearing.

Besides, further consideration should be given to the use of IT in education. I am absolutely convinced that computers, like other inventions of human genius, were devised to extend human capacities, not to replace them. Moreover, I believe in using more efficient, predictable, calculable technologies to control human knowledge.

However, the former should be used where it truly belongs – in the day-to-day mechanical checking of hastily scribbled papers. It is an open secret that language teachers are at risk of eyesight deterioration. Computers are there to reduce this risk, sparing us the trouble of repetitive and mechanical work. They are there to help us, and not to play havoc with our lives.

Yu.Klimenova. Creative writing in the EFL classroom: engaging with the target language

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Writing is a productive skill notoriously difficult to acquire. Most of the tasks assigned to undergraduates doing a degree in the English language and literature focus on accuracy. Students are expected to submit stylistically appropriate texts, demonstrating a good range of vocabulary, collocations, linking devices, and grammar. This is an indispensable part of linguistic proficiency. And yet, there is more to writing than that, for it may be not only informative, accurate, coherent and cohesive, but also creative.

Historically, creative writing had 2 precursors: ancient drama teaching (with Aristotle's "Poetics" as the seminal work) and Renaissance rhetorical exercises in composition. Rhetoricians taught technique and style using imitation and exemplification. Skill with language was essential for future preachers and statesmen. They had to practise verbal gymnastics within incredible formal constraints, creating arguments and compositions in face-to-face competitions. Romantic critics blasted this rhetorical tradition. To some of them it seemed articial, stilted. So writing as a craft was held in contempt until the 20th century, when the academic community admitted that authors are made, not just born, and that the business of training writers is as worthy as training sculptors, painters, musicians, or actors.

The modern history of this discipline begins in the 1930s-40s with the foundation of the Iowa Writer's Workshop by Paul Engle [2]. Ever since then creative writing as a distinct academic field has been rapidly expanding in the US, the UK, and elsewhere. It is now an established part of the curriculum in higher education, with nearly every college and university offering creative writing courses at the undergraduate and graduate levels.

Creative writing has borrowed and reshaped theoretical approaches from literary criticism, composition studies and linguistics. It has moved away from foundations of literary scholarship to the pedagogy based on the workshop model. A workshop teacher leads small groups through peer critiques of poems, stories, chapters of novels, or plays. Some lecture to huge rooms of students on technique, others proceed from practice to theory. Whatever the method, students not only develop their craft but also analytical and communicative skills, as well as critical thinking. Creative writing fosters artistic expression, stretches students' minds, stimulates imagination.

What does all of this have to do with us, EFL teachers and students in Russia? We are not born to the language. Besides, many students are initially apprehensive of any assignment that involves the word "creative," certain that the word does not describe them. Well, firstly, courses in creative writing need not have the purpose of only turning out better writers of poetry, fiction, or drama. They may have the purpose of creating better readers of these genres, more informed and sensitive scholars and keener teachers of the literary arts. The best recipe for making your students scrutinize a passage is to ask them the question "How did the author pull it off?"

Secondly, creative writing is the art of defamiliarisation, allowing us to see what custom has blinded us to. It teaches us to pay attention to detail, to be observant, to think and perceive more clearly. Moreover, creative workshops engage the learner not only on an intellectual level, but also an emotional one: any such connection with the text is likely to render it much more motivating as a tool for language learning.

Thirdly, students become more alert to the tunes of the target language, to its music. As non-native speakers, we have a certain advantage, however paradoxical it may sound. In workshops on creative writing participants are sometimes given poems in a foreign language, with literal translation. The teacher reads the poems aloud, for students to be inspired by the mere melody, the music of this alien tongue. This is done to provoke defamiliarisation and raise awareness of the expression plane of the language. Being foreigners, we will never take English for granted and will pick our words with care.

It has been more than a year since I completed a course in creative writing at Kingston University (the UK), led by the British poet and short story writer Anna Stearman, together with 9 fellow students, all of them native speakers majoring in English literature or CW. The outcome was a portfolio containing a dozen poems, some flash fiction, prose poetry, reader's and author's diary, and a strong desire to continue. What else did I gain from that experience? It boosted my confidence. I realized that I had moved from imitating some samples of the target language to engaging with it creatively, on equal footing with

the natives. And I came back determined to take my students with me on this journey of discovery.

So how did I go about it? I proceeded from texts: fiction, poetry, feature articles, travelogues, pastiche and parodies, advertising copies, short plays etc. I would start by asking my students to analyze a target text linguostylistically, highlighting its individual and universal features. And then I would give them some guidelines and ask them to create their own text in a particular style. Although their previous experience was mostly limited to summaries, essays and letters, my students rose to the challenge and penned ingenious, witty, stylistically apt pieces of writing. I encouraged team work, which made for a non-threatening environment, where less inventive students felt safe and could contribute. There was a lot of peer teaching, everyone was involved, either generating ideas, or putting them into words, or performing the end result in front of the audience. As it is often said, success comes in cans, not in can’ts. I saw my students feeling excited and proud of themselves, because it turned out they could actually use those stylistic devices they had previously only identified in texts.

Alternatively, I would plan my lessons around tropes and figures of speech. We dwelt at length on metaphors, similes, hyperbole, irony. For example, to build my students’ confidence in using figurative language, I offered them the following poem taken from a collection of EFL poetry [3].

Learning a Language
is like doing a jigsaw puzzle
of a million pieces
with a picture that keeps changing.
It's like getting lost in a foreign city
without a map.
It's like playing tennis without a ball,
like being an ant in a field of grasshoppers.
It's being an acrobat with a broken leg,
an actor without a script,
a carpenter without a saw,
a storyteller without a middle or an end.
But then gradually
it's like being out in the early morning
with the mists lifting.
It's like a chink of light under a door,
like finding the glove you were looking for,
catching the train you thought you were going to miss
getting an unlooked-for present,
exchanging a smile.
And then one day it's like riding a bicycle very fast downhill.
Olivia McMahon – Scotland

After reading and discussing this poem, I asked students to brainstorm similes of their own. This is what they came up with:

Learning a Language

is like being a warrior who invades the enemy’s territory and falls in love with the queen.

is like taking pebbles into your mouth and chewing them until you feel the taste of a sweet apple on your tongue.

It is like a fascinating journey round the country you visited once in your early childhood and then forgot, and at first it seems alien, but then you find more and more familiar things, until you recollect your previous experience and begin to feel at ease there.

When you start learning a language, you feel like an ugly Quasimodo, standing aside and admiring its beauty, unable to utter a single word; then, when you start to master the basics of the language, you feel like a croaking frog; and when you can speak the language, you feel like singing a wonderful song.

Ernest Hemingway once said that "we are all apprentices in a craft where no one ever becomes a master." Workshop leaders learn as they teach. The workshop approach privileges process over product. Classroom activities might not lead to any complete and polished piece of writing, but they engage students in the process of playing with the language, inventing something that has not existed before. This results in a feeling of empowerment, an understanding that language – even a foreign one – is not just imposed on us, but is co-created by us, that we have a say in the matter. And then there is no room left for boredom or indifference.

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E.Kopshukova. Концептосфера текстов для чтения в демоверсиях британских международных экзаменов по английскому языку

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Общепризнанным альтернативным способом проверки умения человека использовать английский язык в любой жизненной ситуации и в любой сфере человеческой деятельности является сдача международного экзамена по английскому языку с целью получения сертификата международного образца в случае успешной демонстрации приобретенных знаний и способностей после выполнения целого ряда определенных заданий. Немалую роль при подготовке к сдаче международных экзаменов играют современные демоверсии экзаменационных материалов по английскому языку, которые предлагаются вниманию всех желающих на официальных образовательных Интернет-сайтах и служат ориентиром для потенциальных экзаменуемых.

В связи с этим научное осмысление текстов демоверсий экзаменационных материалов по английскому языку является актуальным и предполагает создание объективной лингвистической базы для разработки оптимальных научно-методических схем, обеспечивающих эффективную подготовку по английскому языку в современных условиях международного сотрудничества в сфере образования.

Вслед за В.И. Карасиком [Карасик 2001] в настоящей работе международный экзамен понимается как средство проверки понимания языка, а именно – как средство проверки «концентрированного осмысления коллективного опыта, который закодирован во всем богатстве значений слов, фразеологических единиц, общеизвестных текстов и т.д.» [Карасик 2001, С.3], что, по мнению автора, составляет суть изучаемого иностранного языка. Исходя из этого, цель настоящей работы состоит в систематизации сведений об особенностях концептосферы текстов для чтения в демоверсиях британских международных экзаменов, т.к. изучение

данной концептосферы, (по определению академика Д.С.Лихачева, совокупности концептов нации) [Лихачев, 1993, с. 5] в экзаменационных текстах для чтения, позволит глубже проникнуть в суть предлагаемого материала для проверки понимания языка.

Материалом для исследования послужили тексты из раздела «Чтение», представленные в экзаменационных демоверсиях формата PDF, размещенных на официальном сайте Российских центров Британского экзаменационного Совета «City & Guilds» (См. Список источников выборки).

Отметим, что в ходе нашего исследования рассматриваемые концепты выступают в роли лингвокультурологических, т.к. эти концепты, являясь фактом англоязычной культуры, обладают своей национальной спецификой. Согласно определению В.В.Красных, «национальный концепт – самая общая, максимально абстрагированная, но конкретно репрезентируемая (языковому) сознанию, подвергшаяся когнитивной обработке идея «предмета» в совокупности всех валентных связей, отмеченных национально-культурной маркированностью». [Красных 2002, С.184] Особый интерес для нашего исследования представляют концепты и валентные связи между ними, которые функционируют в англоязычном образовательном (педагогическом) дискурсе.

Важным для понимания специфики концептосферы текстов для чтения международных экзаменов по английскому языку является то, что, по Воркачеву С.Г. [Воркачев 2002], в семантический состав концепта входит прагматическая информация языкового знака, связанная с его экспрессивной и иллокутивной функциями, т.е. данные концепты способны побуждать к выполнению действия. Например, «*еда*», «*скидки*», «*отдых*», «*музыка*», «*кино*». Любопытен тот факт, что наиболее активно побуждают к выполнению действий концепты экзаменационных материалов базовых уровней (Preliminary и Access) и первого из повышенных уровней (Achiever), которые традиционно представлены в текстах таких малоформатных жанров, как:

- фрагменты бланка заполненной визы, бланка сведений о пациенте, побывавшем на приеме у врача, заявки на урок музыкой, адресные строки письма;
- объявление об аренде жилья;
- рекламные таблички (фитнес-клуба, кафе), рекламные вывески-акции (в магазине одежды, мебели для спален, туристической фирмы);
- информационно-офисные таблички, информационные таблички железнодорожного вокзала, дверные таблички, информационный щит лесного хозяйства, паркового хозяйства, дорожные информационные щиты;
- меню, киноафиши, аннотации фильмов, билеты в кино, галерею или выставочный центр;
- фрагменты из адресной книги, списка банков и поликлиник;
- инструкция по завариванию британского чая и приготовлению варенья;
- прогноз погоды.

Отметим, что больше всего по количеству и разнообразию концептов представлено малоформатными текстами, наличие которых характерно для базовых уровней (Preliminary, Access), а также для первого из повышенных уровней (Achiever), направленных на проверку знаний социально-бытовой сферы.

Соглашаясь с позицией В.И.Карасика [Карасик 2001], согласно которой концепт – это многомерное образование, как минимум с тремя измерениями: образным, понятийным и ценностным, в результате проведенного исследования мы установили, что для экзаменационных текстов для чтения ‘City & Guilds’ базовых уровней (Preliminary, Access) и повышенного уровня (Achiver) характерно наличие концептов, в которых выражено <u>образное измерение</u>, т.е. такие зрительные

характеристики предметов и явлений, которые позволяют проверить умение экзаменуемого декодировать признаки практического знания. Например, умение считывать информацию о назначении того или иного помещения проявляется через понимание паралингвистических средств, таких как шрифт, цветные изображения, автофигуры: «*служебное помещение*», «*уборная*», «*квартира*», «*кафе*», «*фитнесс клуб*», «*кинотеатр*», «*галерея*», «*выставочный центр*», «*банк*», «*поликлиника*», «*отель*» и т.п. Умение декодировать информацию подобного рода проверяется через понимание концепта в его связи с <u>понятийным измерением</u>, т.е. понимание его обозначения, указанного, например, на рекламной табличке или вывеске, его описания, признаковой структуры, сопоставительных характеристик по отношению к тому или иному ряду концептов, которые никогда не существуют изолированно и важнейшим качеством которых является голографическая, многомерная встроенность в систему опыта.

И последним измерением концепта является <u>ценностное измерение</u>. Данное измерение активно проявляет себя на повышенном уровне (Communicator) и высоких уровнях (Expert и Mastery), т.к. для данных уровней концепт важен как психическое образование индивидуума и коллектива со всеми его национально-культурными маркерами, что позволяет раскрыть наличие понимания данной культуры у экзаменуемого. Например, рассмотрим далее особенные моменты содержания наиболее часто употребляемых концептов в соответствии с ростом уровня сложности экзаменационных материалов:

«*семья*» – 1) препятствие на пути общения с друзьями, 2) ребенок выросший в семье без родных брата или сестры заслуживает сочувствия со стороны окружающих;

«*учебное заведение*» – 1) хорошие учителя, 2) дружелюбные студенты, 3) любимые и нелюбимые предметы, 4) большое количество домашнего задания;

«*образование*» – 1) пропаганда зарубежного образования (в британских учебных заведениях), 2) проблемы с учебным процессом в системе высшего образования, требующие изменений;

«*животные*» – 1) приоритет отдается диким животным, защищаемым благотворительными организациями по спасению животных (ящерицам, носорогам, фламинго), 2) домашних котов отличает высокий уровень интеллекта;

«*общение*» – 1) частые примеры записок с извинениями о невозможности встретиться по причине занятости на рабочем месте, 2) сложные отношения в рабочем коллективе;

«*утаивание*» – 1) информации при трудоустройстве, 2) информации в семье;

«*транспортные средства*» – эвакуация неправильно припаркованных транспортных средств:

«*автомобиль*» – 1) запрет парковки или въезда на территорию, 2) постоянное упоминание об ограничении скорости движения;

«*поезд*» – 1) высокоскоростные, 2) с новыми экологичными типами двигателей;

«*городской автобус*» – 1) отлаженная система маршрутов и расписаний;

«*самолет*» – 1) постоянные сбои в расписании;

«*здоровый образ жизни*» – 1) здоровое питание, 2) умеренная физическая нагрузка;

«*деньги*» – 1) экономия денежных средств за счет скидок, бронирований, 2) крупный денежный выигрыш в лотерею – это несчастье, 3) зависимость уровня заработной платы от уровня знаний и ответственности на рабочем месте, 4) желание разгадать поведение мирового валютного рынка через законы физики;

«*туризм*» – 1) предпочтение тихим местечкам, пляжам вдали от шума и городской суеты, 2) упоминание неудачного отдыха;

«*эко-отель*» – 1) ранее отели были местом комфортного отдыха, а теперь это проблема экологии: мусора, отходов, энергосбережения;

«*вода*» – 1) экономия воды, 2) угроза наводнений, 3) управление выпадением осадков;

«*время*» – 1) строго регламентированы часы работы организаций, служб;

«*успех*» – 1) за новейшими технологиями, 2) за экологичными технологиями

«*психология*» – 1) работа сознания у людей разных полов, животных, 2) галлюцинации, 3) воспоминания, 4) временное отделение астрального тела человека от физического во время клинической смерти.

В результате проведенного нами исследования мы пришли к следующим выводам:

- международный экзамен, являясь средством проверки понимания языка, направлен на умение осмыслить закодированный коллективный опыт, который проявляет себя в появлении текстов, отличающихся малоформатным характером в сочетании с их семантической целостностью (рекламная вывеска, краткая инструкция, неофициальная записка: благодарность, извинение и др.). Данные тексты в свою очередь представляют концепты, которые способны регламентировать поведение. Именно это поведение должен уметь распознать экзаменуемый;

- больше всего по количеству и разнообразию концептов представлено базовыми уровнями (Preliminary, Access) и первым повышенным уровнем (Achiever), т.к. в них больше всего представлено малоформатных текстов, направленных на проверку знаний социально-бытовой сферы;

- в свою очередь, на втором повышенном уровне (Communicator) и высоких уровнях (Expert и Mastery), представлены научно-популярные тексты, статьи, в которых не наблюдается большого количества и разнообразия концептов, тем не менее, эти концепты отличаются неоднозначностью толкований. Они, как правило, многомерны и обладают множественным вариативным обозначением. В их семантический состав включены новые семы, способствующие расшатыванию первоначального понимания концепта, намечаются флуктуации, например, в представлении роли образования, туризма, что в последствии приводит либо к выживанию прежнего понимания концепта, или же его вымиранию.

В текстах для чтения в демоверсиях британских международных экзаменов по английскому языку представлены маркеры, побуждающие обратить внимание на проблемы, которые в настоящее время актуальны и являются значимыми не только для англоязычной культуры, но и для мировой культуры в целом. Например, этот культурный компонент, отражает «языковую картину мира» носителей английского языка, обеспокоенных проблемами экологии, погодных условий, парапсихологии. Тем не менее, нельзя не согласиться с Карасиком В.И. [Карасик 2001], что в настоящее время мы наблюдаем стремительную глобализацию мировых проблем, что требует учета универсальных и специфических характеристик поведения, а также особенностей общения различных народов в решении разнообразных вопросов в англоязычном социуме.

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M.Kovaleva. Distance Training Foreign Languages: Opportunities and Challenges

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The development of modern Russian educational system is influenced by intensive development of information technologies and competitiveness in the educational services market. Late changes and their effects in this sphere are so crucial that it's possible to talk about information revolution [1, p.11]. One of the most urgent problems in education nowadays is developing innovative information-and-communicative techniques. In this context, teaching foreign languages by using new distant IT is unquestionably challenging.

To begin with, the system of distance education (SDE) in Russia has been developing since 1995 and takes the leading role in educational modernization. On May, 30, 1997 the order of the Ministry of Education which legally allowed the application of new way of studying at higher educational institutions was signed [2, c.79]. According to the order # 137 of the Ministry of Education and Science of the Russian Federation from 5/6/2005 «About the Use of Distance Educational Technologies», the final control in the process of distance teaching can be done on-line and off-line. Russian University Network (RUNNET) is a core network and provides relations between basic Russian regions.

Distance teaching is truly one of the important aspects in Russian education. Its opportunities and challenges are considered in the works of E.I. Azimov, A.A. Andreev, M.A. Bovtenko, L.A. Dunaeva, O.P. Krukova, E.S. Polat, D.V. Chernilevsky. There are various researches that show incompetence of national distance educational programs. Some of them have little teaching materials; the others aren't specialized for realization in the Internet [3, p.2].

At present, distance education is understood as a complex of the educational services given to various strata of society by means of specialized information-educational environment that is based on distant information educational exchange. The primary goal of distance training is developing conditions for independent cognitive pupils' activities in «the developed educational environment which is based on computer and telecommunication technologies» [4, p.82].

This type of teaching contemplates an active use of computer and information technologies being a link between the student and the teacher. The computer should serve some functions, namely: communicative, organizational, motivating, training, controlling and correcting.

Russia covers huge territories with non-uniform density of population and the problem of introduction distance education is of great importance here. In fact, 30 % of all

Russian schools are located in the cities; the majority (70 %) is in the countryside [5, p. 9]. The Siberian Federal Region (SFR) represents one of the largest regions of the Russian Federation. It covers about 30% or 14,3% of the total population of Russia. The uniqueness of the region is defined by its geographical territory and studying at higher educational institutions for those people who live in remote areas is really a big problem.

As for the Siberian Academy of Public Administration (SAPA) in Novosibirsk it is necessary to underline that the students from the Altay republic, Buryatia, Tyva, Hakasiya, Krasnoyarsk region, Kemerovskaya, Novosibirskaya and Omskaya areas take distance courses here. Today more than 3200 people take distance educational courses at 12 SAPA representative offices [6, p. 102].

According to SAPA site, distance education is «technologies of training at a distance, based on independent studying of a teaching material with the use of traditional and also new information technologies with periodical consultations with SAPA teachers» [7].

Distance education was introduced at SAPA in 1997 but over the last five years we have rapidly developed computer and Internet technologies of distance training, including foreign language teaching (English and German). As a rule, learning foreign language lasts for 3 semesters and includes the following kinds of extra mural studies, namely: 3 electronic lectures, 3 electronic seminars, 3 written control tasks and electronic testing. All works' results are registered in the electronic achievement sheet and are the final results of exams and tests.

Effective distance teaching foreign languages is possible when the following principles are applied, namely: self-education, individualization, activity, reflexivity, problem-solving and critical thinking training, variability, the use of aids teaching and practice in education.

It is obvious that distance education is the means of interactive communication. The communication between teachers and students during distance education can be provided with the use of the various types of services, namely: e-mails, teleconferences, Bulletin Board System (BBS), web-sites, web-pages. There should be additional sources of information (printing, video and audio materials; mass media and etc.); special teaching materials (e.g. reference materials). There are a lot of Internet resources for studying foreign languages that can be recommended for trainees.

Thus, students need operative, regular interaction with teachers of foreign languages as well as with advisers-coordinators who provide varieties of problematic, research and searching methods in their teaching courses. In fact, teachers plays a great role in distance teaching as their duties are to set a goal and problems; to encourage students to study with the help of rules and instructions, different language aids, interesting tasks, etc; to organize regular consultations; to support a positive psychological climate in the group.

Distance teaching of foreign languages at SAPA causes numerous discussions both among teachers and among students. The question under discussion is whether this kind of teaching is better or worse than the traditional one. We highlighted advantages and disadvantages of distance education on the basis of our practical experience.

So, advantages of distance education are the following, namely:

- it allows trainees to get necessary skills and new knowledge with the help of the personal computer and access to the Internet in any place;
- there are no age, territorial, educational and professional restrictions;
- it gives an opportunity for all participants of educational process (students, teachers and managers) to choose convenient term-time combining it with the basic work;
- students' positive qualities such as initiativity, motivation, purposefulness, consistency and accuracy are formed;

- the knowledge control of the computer-aided system is supposed to be detailed, constant and independent of "predilections" of the teacher;
- as a rule, distance educational programs are much cheaper than traditional ones;
- there are no problems with teaching materials as the students get complete sets of learning package after their enrolment;
- a large number of students are taught;
- the educational lag in the field of higher education of periphery from the capital centers is liquidated.

There are some disadvantages, namely:

- the teacher can't practically check up who exactly writes all exercises and passes examinations;
- there is a lack of live dialogue between the students and the teachers;
- it is necessary for every student to have a permanent access to the Internet;
- there is a shortage of practical classes;
- every student needs to use the computer very well but itis not always possible;
- the students of distance education should have special skills of working with authentic information on the Internet such as research and exploratory reading, electronic directories and dictionaries, etc. but they are not taught to do it at secondary schools;
- preschool and school education do not offer students any alternatives to the face-to-face communication with the teacher and, consequently, they have difficulties in self-guarded work;
- there is no general approach in the developing of the technique of distance educational practical courses and many teachers can’t develop such courses themselves;
- some teachers have low skills of working with computers.

Moreover, practical experience in the sphere of distance education testifies that a traditional form of education dominates in students’ educational demands though a testing system takes the leading position in the students’ preferences. Distance educational system is surely irreplaceable in the market economy but it doesn't replace but completes full-time and extramural training.

Thus, introduction of distance education is the answer to the requirements of modern civilization in mass and continuous education. But distance educational model in the Russian high educational institutions hasn't reached potential yet «full use of which, undoubtedly, can essentially raise learning efficiency at higher educational institutions» [7, p.72]. And that is true for distance training foreign languages as well.

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M.Prokhorova. Teaching quotations to first-year students

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It's a well-known fact that works of English literature have regularly been included in the language teaching materials at the philological faculty of Moscow State University. As the teaching experience has shown, most of the students encounter great difficulties while reading and appreciating English literature in the original. This is especially true of those parts of a work of verbal art that contain allusions to some other works of literature – mainly classics of the English literature tradition.

More often than not first-year students are faced with this problem while reading the novel "Theatre" by Somerset Maugham, which has been on the curriculum over the last few decades. It is worth pointing out that the novel abounds in all sorts of quotations. They come from various sources (ranging from William Shakespeare's plays "Hamlet", "Antony and Cleopatra", "Henry VIII", "A Midsummer Night's Dream" etc. to pieces of classical English Poetry).

Our first task, as we see it, consists in teaching the students to distinguish between the author's own words, on the one hand, and the parts of the text alluding to this or that philological fact, on the other. Things become much more complicated, because very few quotations occur in the original, unchanged, non-deformed form and are marked off by the 'inverted commas'. The reader for the most part faces all kinds of deformations of the original quotations. Furthermore, quite often they cease to be associated with their original source and can be looked upon as *figures of speech* of the allusive character.

The first year teaching experience has shown that in the case of quotations it is the *method of confronting the two contexts* that proved to be the most reliable one. This method is based on *contrasting the context of the original* (the quotation comes from) and the context of the *borrowing text* (where it is used) and the comment. This comment, in its turn, consists of tracing back the quotation to its origin (with the help of the Dictionary of Quotations); an explanation of the original text; an explanation of the borrowing text; an interpretation of this contrastive analysis.

The method in question turned out to be quite effective, because it enables the learner to concentrate on those factors that help to 'reveal' quotations in a 'living' text of verbal art (relying not only on the written text, but also on its 'sound' form and using it as really invaluable pragmaphonetic material as well). It provides a wide variety of activities including dramatizations, reciting famous monologues, presenting well-known translations of the monologues, taking part in discussions, writing essays and presenting them in the oral form of speech. These activities are aimed, first of all, at developing the ability to perform before to audience and mastering the ABC of Rhetoric. In this respect first-year students are expected to rely on recordings of the pragmaphonetic variant as well as the so-called 'target' speakers.

More often than not the method stimulates thought and creative abilities of the students, since they are also encouraged to present their own interpretations on the subject. They seem to be most enthusiastic about these activities. The following comment shows the method in action:

'Look here upon this picture, and on this'	
William Shakespeare "Hamlet" Act III, Scene IV	Somerset Maugham "Theatre" Chapter 10
Look here upon this picture, and on this, The counterfeit presentment of two brothers. See, what a grace was seated on this brow; Hyperion's curls; the front of Jove himself; An eye like Mars, to threaten and command; A station like the herald Mercury New lighted on a heaven-kissing hill; A combination and a form indeed, Where every god did seem to set his seal, To give the world assurance of a man: This was your husband. Look you now, what follows: Here is your husband; like a mildew'd ear, Blasting his wholesome brother. Have you eyes? Could you on this fair mountain leave to feed, And batten on this moor? Ha! have you eyes? You cannot call it love; for at your age The hey-day in the blood is tame, it's humble, And waits upon the judgment: and what judgment Would step from this to this? Sense, sure, you have, Else could you not have motion; but sure, that sense Is apoplex'd; for madness would not err, Nor sense to ecstasy was ne'er so thrall'd But it reserved some quantity of choice, To serve in such a difference. What devil was't That thus hath cozen'd you at hoodman-blind? Eyes without feeling, feeling without sight, Ears without hands or eyes, smelling sans all, Or but a sickly part of one true sense Could not so mope. O shame! Where is thy blush?	There was a knock at the door. "Come in," said Julia. Evie entered. "Aren't you going to bed today, Miss Lambert?" She saw Julia sitting on the floor surrounded by masses of photographs. "Whatever are you doing?" "Dreaming." She took up two of the photographs. "Look here upon this picture, and on this." One was of Michael as Mercutio in all the radiant beauty of his youth and the other of Michael in the last part he had played, in a white topper and a morning coat, with a pair of field-glasses slung over his shoulder. He looked unbelievably self-satisfied. Evie sniffed. "Oh, well, it's no good crying over spilt milk." "I've been thinking of the past and I'm as blue as the devil." "I don't wonder."

Comment

At the very beginning of Chapter 10 of W. S. Maugham's novel "Theatre" there occurs a quotation from Shakespeare's play "Hamlet": 'Look here upon this picture, and on this...' (Act III, Scene IV). Julia, the main character of the novel, is sitting on the floor with heaps of photographs around her. She is fully absorbed in her reminiscences that occupy practically the whole of the first nine chapters of the book. But at the beginning of the tenth chapter Julia is suddenly interrupted by her servant, Evie, entering the room. Answering the question of the amazed maid, Julia quotes the above-mentioned line from Hamlet's monologue addressed to his mother.

In Shakespeare's celebrated play there are a lot of highly pathetic and shaking scenes. The one which the words 'Look here upon this picture, and on this...' are taken from is, probably, the most tense one from the emotional point of view, as the conflict between Hamlet and his mother here becomes open, the things they were keeping to themselves are pronounced out loud at last, and the general situation seems irreconcilable and tragic. Offering his mother to compare the portraits of the two husbands of hers, Hamlet draws the comparison himself, showing how noble, moral, handsome and great in all respects his father was and, on the contrary, what his brother-usurper was like. Hamlet's words and the sight of the two portraits shock the Queen deeply, she is completely demoralized and ready to repent.

In the borrowing context the quotation sounds ambivalent. On the one hand, it seems to be an appeal to Evie to join Julia and look at the photographs, which the maid actually does. On the other hand, Julia's words can be interpreted as addressed to herself.

The two portraits of Michael seem to her as different as those described in Hamlet's monologue. In her case the first portrait is much more likeable, as well. Though both of the photographs bear the image of the same person, it turns out that Michael has changed, she came to know what he was like in the course of their family life. The heroine feels that she has made a great mistake in her life having married this particular person. But in contrast to the Queen, she feels no repent looking at the first picture as it is not the husband but herself who is deceived one way or another. And, as in the play, nothing can be changed already. It makes Julia feel "blue" and "cry over spilt milk", as Evie would put it. Thus, the role of the quotation from "Hamlet" in the novel by W. S. Maugham is to reveal the heroine's emotional state and attitude to the particular situation in her life. Besides, it enables her to express her feelings in indirect half-joking, ironical fashion without being maudlin or unreserved.

To conclude: teaching quotations to first-year students is, no doubt, a challenging task!

V.Tyryguina. Английская речь студента-филолога через компетентностную призму

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Живая, естественная речь является целью, к которой следует стремиться в процессе обучения английскому языку студентов-филологов (лингвистов). Уточним, речь максимально приближенная к речи носителей языка, но не идентичная и равноценная ей, поскольку имеющийся в нашем распоряжении фонд аудиторных часов делает задачу идентичности труднодостижимой.

Носители языка говорят естественно, без напряжения, не задумываясь над тем, что делает их речь аутентичной. Что стоит за аутентичностью? Какие признаки характеризуют? По каким критериям оценивать речь студента-филолога на выпускных экзаменах? Ответы на поставленные вопросы позволят рационально и эффективно организовать учебный процесс, с тем чтобы целенаправленно и планомерно двигаться к поставленной цели.

Владение иностранным языком складывается из ряда компетенций, которые в естественной речи неотрывны друг от друга, тем не менее, в дидактических целях их следует разделить, осознать, сделать объектом специальной практики.

Список компетенций открывает собственно ***языковая*** компетенция, она является ключевой и требует к себе максимума внимания, времени, усилий. Языковая компетенция связана с формированием и автоматизацией фонетических, грамматических, лексических навыков (skills), причём необходимо выдерживать баланс между требованием точности (accuracy) и требованием беглости (fluency), иначе говоря, маневрировать между языком (системой) и речью (реализацией системы).

Другая особенность состоит в том, что фонетическая и грамматическая системы при всей трудоёмкости и затрате времени, будучи закрытыми системами, в большей степени поддаются овладению, чем лексическая система, относящаяся к открытому типу систем и, следовательно, непрерывно пополняющаяся, требует несравнимо бóльших временных затрат. Более того, ядро вокабуляра, более консервативная и стабильная его часть, дублируется в верхних и нижних регистрах, составляющих его периферию, нестабильную, динамическую часть. Отсюда следует необходимость уделения особого внимания функциональной дифференциации коррелируемых вокабул (ядро – периферия).

Третья особенность заключается в диапазоне фонетических, грамматических, лексических ресурсов (wide or narrow range of grammar patterns and vocabulary), которыми овладевает в полной или неполной мере студент-филолог на выходе. Владение синонимами делает его речь богатой, их отсутствие – бедной. Как это ни странно, лексические синонимы пользуются бóльшей благосклонностью у студентов-филологов, чем грамматические. Это приводит к очевидному дисбалансу в речи. Грамматика имеет широкую синонимическую вариативность: He dreamt to buy a car. – His dream was to buy a car. – Fancy him buying a car. – He could not but dream to buy a car. – He could not help dreaming to buy a car. – He was anxious to buy a car. – He was eager to buy a car. – He was too ambitious to give up the idea of buying a car. – It was but natural for him to dream of buying a car. – There was nothing to do but to buy a car. – He'd rather buy a car of the latest make tomorrow than be content with the ordinary one today. – Was there any sense in dreaming? Would not it better do it? Перечень можно продолжить. Владение синонимическими ресурсами является неиссякаемым источником парафразирования, лежит в основе компенсаторной стратегии, которая выручает изучающего иностранный язык в непредвиденных с лингвистической точки зрения ситуациях.

Тесно связана с языковой компетенцией ***стилистическая*** компетенция, которую по ряду соображений целесообразно выделить в отдельную компетенцию. Ю.М.Скребнев называет стилистическую компетенцию – умение строить высказывание с учетом стилистических коннотаций – высшим пилотажем владения языком. Строго говоря, Ю.М.Скребнев названную компетенцию не отделяет от языковой, последняя трактуется им широко. Всего он выделяет пять стадий (уровеней) языковой компетенции [Скребнев1975:19-20]:

- способность современного человека отличать человеческую речь от природных шумов;
- способность констатировать, какой язык употребляет говорящий;
- понимания содержания высказывания, его денотаций;
- понимание коннотаций высказывания, оценка уместности его формы;
- умение строить высказывание с учетом стилистических коннотаций.

Утверждается, что подавляющее членов определенного языкового коллектива вполне владеют лишь тремя первыми компетениями, частично – четвёртой, в меньшей степени пятой. Последняя зависит от филологического опыта и некоторых сугубо индивидуальных качеств субъекта.

Стилистическая компетенция – это способность дифференцировать, шкалировать фонетические, грамматические, лексические языковые ресурсы по трем регистрам: стилистически завышенному, нейтральному, стилистически заниженному (formal, neutral, informal). Само собой разумеется, что стилистическая компетенция распространяется и на текстовый уровень.

О несформированности стилистической компетенции у студентов-филологов говорят такие казусы, как неразличение устных и письменных форм речи, функциональных стилей, засорение академического стиля разговорными элементами (например, форма '*cause* вместо because: *morpheme is a minimal meaningful unit 'cause it recurs…*) и, наоборот, злоупотребление латинизированными словами (*persist*), отсутствие «живых», разговорных слов таких, как фразовые глаголы (*cut back*), идиоматические группы (*coach potato*) в бытовом, повседневном стиле делает речь искусственной, неестественной, неаутентичной, наконец. Всё это можно наблюдать в речи студентов-филологов на выпускных экзаменах.

Следующая компетенция, ***дискурсивная***, предполагает способность воспринимать и продуцировать речь на уровне выше предложения. Продуцирование связного высказывания включает в себя умение начать и завершить речь, развернуть основной корпус (main body), раскрыть тему, разбив её на подтемы и,

наконец, что самое важное, связать составные части в единое целое. Единое целое создается и поддерживается с помощью дискурсивных маркеров. Наттингер и ДеКаррико [Nattinger, DeCarrico1992] описывают организацию дискурса с помощью следующих маркеров: маркеров топика (topic markers *Let's look on X*); маркеров смены топика (topic shifters *By the way*); суммирующих маркеров (summarisers *to cut a long story short*); иллюстрирующих маркеров (exempifiers *let us say, take for example*); маркеров отношений (relators *as regards, with relations to*); маркеров оценки (evaluators); маркеров квалификации (qualifiers) и так далее.

М.Маккарти и Ф.О'Делл [McCarthy, O'Dell 1997:200] выделяют маркеры, служащие для оформления разных этапов разговора (*now, good, now then, fine, great*); для изменения направления разговора (*mind you, let me see*); для комментирования (*hang on, listen, look, you see, you know*); для организации последовательности (*first, firstly, first of all, next, finally, lastly, in summary, in conclision)*; для усиления, парафразирования (*in other words, that is to say, as it were, so to speak*).

Несвязная непоследовательная речь студента-филолога на выпускных экзаменах в немалой степени свидетельствует об отсутствии него дискурсивной компетенции.

Ещё одна важнейшая компетенция – ***коммуникативная***. Важно помнить, что, во-первых, мы обучаем не языку вообще, мы обучаем коммуникации, во-вторых, не существует коммуникации вообще. Коммуникация всегда констекстуализирована, она имеет адресата, конкретную цель, назначение, привязана к обстановке, в которой она совершается, т.е. она ситуативна.

Обстановка определяет выбор языковых средств по критерию уместности/неуместности, конкретная цель подсказывает коммуникативную стратегию, наличие конкретного адресата побуждает говорящего оценить уровень осведомлённости слушающего, с одной стороны, с другой стороны, непрерывно поддерживать с ним контакт как вербально (*listen, look, you see, you know*), так и невербально (eye-contact). Коммуникативный акт – это двусторонний процесс, поэтому в нем следует учитывать интересы другой стороны, именно на неё ориентированы максимы кооперации Грайса [Grice 1975]:

1) максимы количества «Ты не должен давать слишком много или, наоборот, слишком мало информации в конкретной коммуникативной ситуации». Иными словами, «Твое высказывание должно быть информативным»;

2) максимы качества «Не говори того, что считаешь ложным», «Не говори того для чего у тебя нет достаточных оснований»; 3) максимы релевантности «Не отклоняйся от темы», «Говори то, что в данный момент имеет отношение к делу»;

4) максимы ясности «Избегай неясных выражений», «Избегай неоднозначности».

Если на устной презентации во время выпускного экзамена студент-филолог читает по бумажке наброски ответа, не устанавливает вербального или невербального контакта со своими слушателями, если целевая установка его речи не прослеживается или слабо прослеживается, то его коммуникативная компетенция вызывает большое сомнение. Не случай ли это автокоммуникации?

Наконец, труднодостижимая ***лингвокультурологическая*** компетенция (параллельные термины: социокультурная, этнокультурная), имеющая непосредственное отношение к знанию так называемых культуроносных языковых единиц. Информацию этого рода ребёнок, будь это его родной язык, впитывает с молоком матери непроизвольно, через опыт повседневной жизни. Культурные коннотации легко дешифруются носителями языка, но они латентны, скрыты от тех, кто владеет языком как неродным. Проиллюстрируем сказанное вполне невинным словом of course (пример заимствован из книги С.Г.Тер-Минасовой «Война и мир

языков и культур»). «В юности, студенткой, я работала в бюро молодёжного туризма “Спутник” Первая группа студентов была очень большая, и я работала в паре с молодым человеком, которого звали Николай.

Его английский был гораздо лучше моего, и я старалась держаться в тени, когда мы были вместе. Он чувствовал себя очень уверенно. Через несколько дней юные британцы стали избегать его, затем – ещё хуже – корчить недовольные гримасы и просить меня им переводить. Николай, разумеется, был расстроен, хотя продолжал внешне держаться уверенно и старался не показывать своего огорчения. В конце концов, я решила спросить у одного из наших “клиентов”, в чём дело. Ответ меня ошеломил: “Он говорит of course на все наши вопросы. ”

Оказалось, что, когда кто-то из них спросил во время экскурсии по Москве, указывая на памятник, “Это Пушкин?”, Николай ответил “Of course”. В английской культуре речевого общения, в узусе английского языка это подразумевало: “Что же вы, такие дураки, такую простую вещь не знаете? ” < …>. Пушкина на Западе знают мало, поэтому, чтобы опознать его в памятнике, по внешнему виду, нужна была эрудиция, и ответ of course удивил и обидил.» [Тер-Минасова 2008:172].

Лингвокультурологическая осведомленность может иногда играть решающую роль, например, при переводе некоторых типов текстов, при интерпретации текстов. В устной презентации на выпускном экзамене проявление лингвокультурологической компетенции одно из свидетельств аутентичности речи.

Возвращаясь к вопросам, поставленным в начале статьи о том, какие признаки придают речи качество аутентичности, мы можем ответить, что перечисленные выше компетенции – *языковая, стилистическая, дискурсивная, коммуникативная, лингвокультурологическая* – в единстве и неразрывности могут приблизить речь студента-филолога к речи носителя языка.

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Global English

I.Ashmarina. Английский язык в Китае: сегодня и завтра

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За последние полвека английский язык приобрел статус глобального языка. Однако, как оказалось, помимо американского, британского, австралийского вариантов английского языка возникли так называемые World Englishes, которые играют важную роль в экономической, культурной, социальной жизни не только европейских стран, но и таких стран и регионов, как Китай, Сингапур, Гонконг, Тайвань, Малайзия, Индия, Филиппины. Английский имеет в них статус второго государственного языка – официального или неофициального (McArthur 2002).

На данный момент известно, что для этих вариантов английского языка характерны не только фонетические или лексические отличия от стандартных языковых норм (в виде заимствований или калькированных единиц), но они также имеют массу устойчивых, системных грамматических черт, свойственных в целом для речи социума каждой из этих стран. Стабильность функционирования языковых форм и позволяет лингвистам констатировать существование самостоятельных World Englishes, развивающихся по своим законам и независимо от стандартных региональных вариантов английского языка.

Черты английского языка в Китае пока не получили системного лингвистического описания, но многие исследователи отмечают следующее:

1. Особенности выражения категории количественности – исчисляемые существительные не имеют маркеров множественного числа, недифференцированно употребляются количественные местоимения (это характерно для китайского языка и его вариантов/диалектов, все из которых обладают общими типологическими чертами [Yip, Mathews 2007:10]). Например,
Millionaire have many advantages.
He write very much story.
2. Для повествования о событиях в прошлом используется настоящее время или инфинитив глаголов, при этом отнесенность к прошлому маркируется лексически словами типа yesterday, last week и т.п. в функции обстоятельства времени, например:
He get married last month.
3. Опущение копулы и в целом *to be* в форме настоящего времени:
His journey important to them.
I journalist.
4. Нулевое подлежащее (subject-free structure) – предложение начинается со сказуемого:
He wrote prose, art theory of writing. Published book in China and Taiwan.
5. Нулевое дополнение (опущение прямого дополнения после глагола):
I can’t find my trainers. I have lost.
6. Использование двойного подлежащего (foregrounding of the subject – если подлежащее имеет при себе определение в постпозиции, это подлежащее выдвигается на первое место, за ним следует дублирующее подлежащее и затем сказуемое):
People in the USA they are not happier.
Children in the park they played football.
7. Опущение относительных местоимений в придаточном определительном (существует точка зрения, что это псевдо-относительное придаточное предложение, восходящее к т.н. *pivotal construction* в китайском языке [Boping Yuan 1996: 513-514]):
There is a mountain is very high.
It’s Lomax opened the door.
8. Замена *to be* в экзистенциальной конструкции *there is/are* на формы *have* или опущение всей конструкции и замена ее на кальку с китайского:
There is have some milk on the table.
Round the church have many children.
On the streets had many bicycles.
9. При очень низком уровне владения языком речь напоминает телеграфическую:
Interviewer: Where is their hometown?
Chinese student: Hometown England.

10. Поскольку в китайском нет частей речи, а морфемы приобретают частеречный статус в комбинаторике в контексте предложения, то в английском языке китайцев отражаются трудности словообразования и характерные словообразовательные ошибки:
They have much money, so they can keep health and beautiful.

Примеры, приведенные выше, получены в ходе исследования письменных и устных высказываний студентов-китайцев, обучающихся в МГУ им. М.В. Ломоносова [Ашмарина 2010: 179-186], однако аналогичные примеры отмечены и другими исследователями в образцах кодифицированной речи, например, в текстах объявлений, которые можно увидеть в общественных местах в Китае, Гонконге или на Тайване [McArthur 2002:360-361, Wei Yun, Fei Jia 2003: 44-46, Hu Xiaoqiong 2005: 36, Hyun-Ju Kim 2006: 33-34, Kai-Cheung Poon 2006: 24-25]. Помимо просодических, лексических и грамматических особенностей, китайский английский отличается особыми дискурсивными чертами – маркерами, структурой и стратегией развертывания сообщения и т.п., которые, конечно же, заимствуются из китайского и его территориальных вариантов [Wei Yun, Fei Jia 2003:45, Jiang Yajun 2003: 7].

Хотя, как иронично отмечают исследователи, слова в китайском английском часто соединяются вопреки законам грамматики, лексические средства выбираются неправильно и произношение слов частично не разобрать, китайский английский является таким же хорошим средством коммуникации, как и стандартные варианты английского, Standard English [Chen Meilin, Hu Xiaoqiong 2006: 44]. Учитывая количество говорящих на этой разновидности английского языка, остается констатировать: у китайского английского есть будущее.

В литературе все чаще поднимается вопрос о необходимости систематизации черт и кодификации китайского английского для того, чтобы он мог появиться в грамматиках, словарях и других справочных пособиях, а это, по мнению авторов, позволило бы рассматривать китайский английский как самостоятельный вариант английского языка [Kai-Cheung Poon 2006: 25, Hu Xiaoqiong 2005: 27]. Ряд исследователей призывает к тому, чтобы учитывать особенности английского в Китае и странах Юго-Восточной Азии в национальных системах тестирования по английскому языку и ориентироваться при тестировании не на культуру Великобритании или Соединенных Штатов, а на местные культурные особенности [Hyun-Ju Kim 2006: 36-37]. Приводимый авторами аргумент убедителен: если мы рассматриваем английский как язык международного общения, то он не должен быть строго привязан к какой-либо одной культуре [Kai-Cheung Poon 2006:25]. Подобные точки зрения регулярно освещаются в публикациях такого авторитетного кембриджского издания как *English Today*.

Какие факторы могут иметь решающее значение при определении статуса китайского английского как регионального варианта, стоящего в одном ряду с британским и американским английским? Ряд исследователей, занимающихся приемлемостью неологизмов и других инноваций в языке, считает, что неологизмы приживаются под воздействием демографического и географического факторов, а также факторов кодификации, авторитета и общественного одобрения [Chen Meilin, Hu Xiaoqiong 2006: 45]. Как нам представляется, те же факторы влияют не только на выживаемость неологизмов, но и всех совокупных инновационных черт какого-либо регионального или территориального варианта языка.

Демографический фактор. Количество изучающих английский язык в Китае – 250 млн. человек, это почти равняется населению Соединенных Штатов [Chen Meilin, Hu Xiaoqiong 2006: 45, Jiang Yajun 2003: 3]. По другим данным, свыше 200 млн детей в Китае (20% всего детского населения земли) изучают английский язык в школах по нескольку часов в неделю, начиная с третьего класса.

Географический фактор. С одной стороны, чем больше географический ареал инновации, тем больше вероятности, что инновация будет воспринята как норма. По этому принципу во всем мире распространяются такие неологизмы как tofu, kung fu [Chen Meilin, Hu Xiaoqiong 2006:45]. С другой стороны, хотя Китай и большая страна, английский там пока не претендует на роль второго государственного. Дело в том, что если английский используется только как язык межнационального общения, как lingua franca или default language [McArthur 2002:15], то он и остается иностранным языком – для внешних контактов. Если он начинает использоваться внутри страны как язык внутринационального общения, то он превращается в стандартный региональный вариант. Так произошло в Индии, где статус английского как второго государственного языка закреплен законодательно и на английском ведется преподавание, делопроизводство [McArthur 2002: 313].

Фактор кодификации. Для того, чтобы английский язык получил какой-либо юридически определенный статус, необходимо несколько дополнительных условий. Прежде всего, должен произойти переход новой черты в письменную речь, и инновации должны быть описаны в справочной литературе или учебниках [Hu Xiaoqiong 2005:27, Kai-Cheung Poon 2006:24-25]. Об опыте систематизации особенностей китайского английского в научных изданиях мы писали выше. Кроме того, в настоящее время составляется база данных по английскому языку Гонконга для международного корпуса английского языка (ICE), в которой уже около миллиона единиц [Chen Meilin, Hu Xiaoqiong 2006:45]. Контакты материкового Китая и Гонконга с английским языком восходят к еще 17 веку, в Гонконге существует своя англоязычная литература [Chen Meilin, Hu Xiaoqiong 2006:47]. В Китае в настоящее время издается 20 журналов и газет на английском языке.

Фактор авторитета, или, как сформулировал Т. МакАртур, **фактор институционального использования** [McArthur 2002:359] – использование английского влиятельными лицами и институтами, например, СМИ и издательствами, органами власти и образовательными учреждениями. Помимо упомянутых выше газет и журналов в КНР есть один англоязычный телеканал, CCTV-9, и одна радиостанция.

Кроме того, в стране разработана система тестирования по английскому языку (College English Test) для студентов как профильных, так и непрофильных специальностей, средства для проведения экзаменов для выпускников вузов выделяются Министерством образования, и количество тестируемых с каждым годом возрастает.

Министерство образования КНР рекомендовало подотчетным вузам использовать учебники иностранных вузов, главным образом, на английском языке и призывает китайских профессоров писать учебные пособия на английском. В самом престижном университете Китая Tsinhua на английском языке читается 50 учебных курсов, и этому примеру пытаются следовать другие университеты, входящие в десятку лучших.

При приеме на работу соискатели обязаны сдать национальный тест на владение иностранным языком, и чаще всего это английский. Как отмечают исследователи, даже лауреат нобелевской премии не сможет стать профессором, ведущим научным сотрудником, главврачом или просто учителем высшей категории в общеобразовательной школе, если он не сдаст тест по английскому [Jiang Yajun 2003: 4]. В связи с этим в КНР быстрыми темпами развивается целая индустрия ELT [Jiang Yajun 2003: 5].

В Гонконге в соответствии с политикой властей дети являются трилингвами в устной речи (Cantonese, Putonghua/Mandarin, English) и пишут на двух языках, китайском и английском. С момента получения Гонконгом суверенитета в1997 г.

английский является не только целью, но и средством обучения в общеобразовательных учреждениях. Здесь также существуют стандарты тестирования по английскому языку [Hyun-Ju Kim 2006: 34-35].

Фактор общественного одобрения. Инновация может прижиться только в том случае, если она не только пропагандируется влиятельными лицами и институтами и реализуется политическими актами, но и если она приветствуется обществом в целом [Chen Meilin, Hu Xiaoqiong 2006:46]. Несмотря на то, что повсеместное внедрение английского языка в Китае вызывает критику интеллектуальных кругов, огромный спрос на английский обусловил такое явление, как Li Yang. Это харизматичный человек, который собирает многотысячные толпы людей на стадионах, выкрикивая английские фразы и заводя аудиторию так, что она кричит в ответ. Данный метод обучения назван его автором ‘Crazy English’, и прибыль от продажи билетов, получаемая им за одну подобную лекцию, составляет, по его признанию, 300 000 юань [Jiang Yajun 2003: 5].

Вышеизложенные факты говорят о том, что у китайского английского, по всей видимости, есть будущее. Каким будет этот язык? Будет ли он нуждаться в том, чтобы его признали?

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I.Khokhlova. Characteristics of South African variant of the English language

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South Africa re-entered the world community in 1994 after several decades of apartheid and consequent international censure. The constitution of what has come to be called "the new South Africa" entrenches eleven official languages -two European in origin, and nine belonging to the Bantu family of languages [8: 5]. Each of these eleven languages enjoyed some level of "official" status in South Africa under apartheid – English and Afrikaans in what was sometimes known as "white" South Africa, and each African language in its ethnic "homeland" or "national state", areas of South Africa declared "independent" by the National Party government with the goal of accommodating the political aspirations of black South Africans.

While three quarters of South Africa's population speak one of the Bantu languages as their first language, only 15 per cent speak Afrikaans as first language, and just over 9 per cent are English-speaking [8: 5]. In addition to the communities speaking the eleven official languages, there are smaller groups speaking languages such as Portuguese, German, Greek, and the San (or “Bushman”) languages are not designated as “official” languages, they are afforded protection as community languages in the constitution.

The position of English in South Africa

Despite the small number of native English speakers (about 3 million), English is disproportionately influential, being used by many millions of speakers as lingua franca, as a second or third language. There is thus a wide range of levels of competence in the language, from native English-speakers, on the one hand, to those who use the most rudimentary English as a communication tool, on the other.

The position of English as an international language, its adoption by the liberation movements, its widespread use in commerce and industry, and the almost exclusively Afrikaans character of government, police, and civil service during the apartheid era are all factors which have led to the perception among many black South Africans that acquiring competence in English is highly desirable.

The effects of apartheid – the separation of communities into socially distinct groups, and the powerful consciousness of ethnic divergence which developed – impacted upon all aspects of life, including language [5: XXIII]. White, Black, Coloured, and Indian South Africans use English, with varying degrees of sophistication, but as a result of their isolation from one another, native English, Afrikaans English, Black English, Coloured English, and Indian English are distinguishable from one another, each containing lexical items unknown to people of other groups, and each exhibiting characteristic pronunciations and even grammatical structures [3: XVII].

Despite the powerful position of English as lingua franca, particularly since 1994, D. Gough notes that multilingualism is increasingly supported by government in an attempt to safeguard the rights of all language communities. The development and promotion of the African languages, ignored in the past, is an important component of multilingualism [3: XVII-XIX].

English and South African Dutch

English first found a foothold in South Africa at the end of the 18th century during the first British occupation of the Cape (1795-1803) and, from 1806 onwards, during a longer-term British occupation. In 1795 the first British administration at the Cape inherited Dutch laws, bureaucracy, currency, and weights and measures. The Cape was at first perceived by the British government as a strategic possession rather than as a colony, and

the small new community of English-speakers consisted predominantly of administrators, soldiers, and merchants.

The advent of English marked the beginning of a struggle for supremacy with South African Dutch (later Afrikaans) which would last for almost two centuries. The African languages were not perceived as relevant to the issue of language entrenchment and power. From the second decade of the 19th century, English gradually became increasingly dominant as the language of official and commercial interaction at the Cape [2: 32]. The constitution of the Union of South Africa (1910) entrenched English and Dutch as the two official languages, Afrikaans being added in 1925. After 1948, when the National Party came to power, despite the legal position of English as the second official language, Afrikaans was afforded favoured status, was used as the language of government and the civil service, and was promoted as a medium of instruction in black schools.

19th century English-speaking immigrants

English became an established South African language only after the arrival, in 1820, of 4,000 British immigrants. This organized and subsidized immigration resulted in the first sizeable English-speaking community in South Africa's history to interact with neighbours from other language communities, and to be committed to remaining in their new environment. This resulted in the emergence of a generation which, having been raised on the frontier, produced out of their regional dialects and accents a new Eastern Cape English, with its own distinctive pronunciation and vocabulary. English has always changed and grown through its propensity to absorb new words, and settler English was no exception. It soon included words borrowed from the languages and cultures among which the new immigrants lived. As their life changed, so did their vocabulary [4: 104].

South African Dutch and Afrikaans

Of all South Africa's languages, South African Dutch (later Afrikaans) has had the greatest effect upon the vocabulary of South African English (SAE). The first contact between British and Dutch at the Cape of Good Hope in the late 18th and early 19th centuries resulted in English accounts of Cape life in which Dutch words were included to add colour. The Dutch words which appeared in English between 1795 and 1820 reflect the transfer of administrative power from one culture to another: terms such as *aum* (a unit of liquid measurement), *baaken* ('a post for marking boundaries or claiming territory'), *Burgher Senate, drostdy* ('a magisterial district'), *erf ('a* plot of residential land'), *field-* (or *veld-) cornet* (an administrative official), *fiscal* ('the chief legal officer at the Cape'), *heemraad* ('a member of a court of local officials assisting the magistrate'), *Jan Compagnie* or *John Company* (nicknames for the Dutch East India Company), *landdrost* ('a magistrate'), *morgen* (a unit of land measurement), *placaat* ('an official notice'), *opgaaf ('a* tax-return'), and *rixdollar* and *stiver* (units of currency) are common in English writing of the period. Words reflecting the daily life of the Cape people, and still central to the SAE vocabulary, also began to appear in English contexts from 1795—words such as *biltong* ('dried meat'), *bredie* (a stew), *doek* ('a head scarf), *hanepoot* (a sweet grape or wine), *mealies* ('maize'), and *stoep* ('a verandah") [6].

Marriages between English- and Afrikaans-speakers, and growing bilingualism among English-speakers, particularly in the rural areas, resulted in code-switching and borrowing between English and Afrikaans. Some of the words commonly used in SAE have been altered in grammatical function or sense. For instance *dwaal,* a verb in Afrikaans (meaning 'to go astray, to lose one's way') is most commonly used in SAE in the phrase *in a dwaal,* meaning 'in a daze, distrait'.

Many animal and plant names are translations from South African Dutch: *bamboo fish, bushbuck, puff-adder, night-adder, redbuck, reedbuck, sea-cow, springbuck;* and

bitter apple, blackwood, ironwood, milkwood, monkey-rope, stinkwood, sugarbush, and *yellowwood.*

Much of the terminology of apartheid came into SAE as a direct translation of the original Afrikaans: such terms include *banning order, classify* and *re-classify, grey area, group area, homeland, immorality act, influx control, job reservation, parallel development, plural development, reference-book, separate development, tricamera* and the distinctly un-English *other Coloured* (an ethnic designation) and *own affairs* (matters specific to one ethnic group) [1: 265].

The African languages

After the borrowings from Dutch and Afrikaans, the greatest influence upon SAE has been exercised by the Nguni languages, particularly Xhosa and Zulu, as a result of early contact by missionaries and settlers. Words of Xhosa origin such as *abakwetha* ('a Xhosa initiate to manhood'), *bonsella* ('a small gift, something extra'), *indaba* ('a tribal discussion'), *tagathi* ('witchcraft'), *tokoloshe* ('a mischievous water-sprite'), and *umpakati* ('a tribal councillor') appeared in settler and missionary writings during the 1820s and 1830s. Most of these words entered SAE with reference specifically to Xhosa culture, but over the years many have broadened in sense. The Sotho group of languages, particularly Sesotho and Setswana, have also added to the SAE vocabulary: for example *lapa* (the forecourt of a homestead, or an open, fenced space in the rest-camp of a game park), *morogo* ('wild spinach'), *ousie* (form of address for a woman), *tsessebe* (an antelope), and *tsetse.*

Many well-established vocabulary items have their roots in African languages. Some are assimilated, their prefixes either disappearing or being treated as an integral part of the word, and their Bantu origin often not recognized. Such Words include *babalaas* ('suffering from a hangover'), *bonsella* ('a small gift, something extra'), *cocopan* ('a heavy ore-container on wheels', an alteration of the Zulu *ingqukumbane* 'stumpy wagon'), *dagha* ('plaster; to plaster', from Xhosa *ukudaka), donga* ('a water-eroded gully'), *fundi* (an 'expert' or 'buff, probably from Rhodesian, later Zimbabwean, English, from Ndebele *umfundi* 'a disciple, learner'; or from the identical Xhosa and Zulu), *impala* ('an antelope'), *induna* ('a leader'). [6: 201].

Expressions in African languages have also been translated into English equivalents" *to eat up* ('to punish an individual or group, especially by confiscating or destroying possessions'); *great place, great son, great wife (great* meaning 'pre-eminent' and usually referring to the possessions or family of a chief); *monkey's wedding* ('simultaneous rain and sunshine'), *to throw the bones* ('to divine'); and *to wash (one's) spear* ('to blood oneself in battle', or 'to perform a cleansing ceremony after killing in battle') [7: 172].

Other influential languages

Several languages which have had a considerable influence upon the linguistic heritage of South Africa are no longer used in the country, or are spoken only by very small groups. These words were specific to Khoikhoi culture when first reported, but have broadened in application to become a part of modern South Africa, occurring in several languages. The Khoikhoi languages exerted most influence on the languages of the Cape Colony, Dutch and Xhosa, as a result of contact during the 17th and 18th centuries [1: 266].

Languages of the Indian subcontinent, such as Hindi, Tamil, Urdu, and Gujerati, were introduced by Indian immigrants, both indentured labourers and merchants (the latter known as *passenger Indians)* from 1860 onwards, particularly in the province now known as KwaZulu-Natal. Indian words in SAE include *breyani* ('a curried rice dish'), *bunny-chow* ('a half-loaf of bread, hollowed out and filled with curry'), *Deepavali* ('Diwali', the Festival of

Lights), *dhal* or *dholl* ('lentils'), *dhunia* ('coriander'), *roti* ('a savoury pancake'), and *samoosa* ('a small, triangular pastry filled with curry') [7: 171].

Many perceive "standard English" to be the English of educated southern England, and do not recognize the existence of a standard form of SAE. There is a conviction that "British English" is the standard against which SAE is judged and found to be wanting. D. Gough expresses the following views on attitudes to English in the changed South Africa: “Despite the popular support English has among the masses, there is an attitude among the intelligentsia that the dominance of English entrenches present unequal power relations in the country. The future of English within South Africa is not so much a question of what variety of English will emerge, but rather of whether an appropriate learning context can be constructed which enables English to be a language of access and empowerment. ” [3: XIX].

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E.Pelikh. Written Records of Language Dynamics in Southern Varieties of American English

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Language changes do not happen simultaneously in all social strata of any nation or ethnic community. They start in one social class and then spread in the same way as it happens in regional dialects. What groups of people are able to initiate linguistic changes? The most popular point of view seems to be the impact of high strata of society on language dynamics. Though, in Walt Wolfram’s point of view, this model seems wonderful, it proves to be faulty. As a matter of fact, it is the lower social groups belonging to the middle class who are responsible for language dynamics. They are more sensitive to innovations because of strong links, ethnic identity and cultural awareness (Wolfram 1991: 101-102). The impact of top-notch writers who record changes and belong to the middle and high classes of the society is indisputable. And it is even more essential in American culture, where social and regional dialects still exist in spite of the linguistic merging processes due to the drastically raised level of education and spread of mass media. That is why the necessity to study the language dynamics reflected in written records,

especially in fiction, remains one of the meaningful objectives in language learning and studying History of English.

The object under study are linguistic peculiarities recorded in Kate Chopin's stories, which were typical of the English language variety used in southern regions of the USA at the end of the 19th century. K. Chopin brings to the stories a complex perspective that reflects her background. She grew up bilingual and bicultural in St. Louis. Her mother had come from French stock, and French was spoken in her extended family in the 1850s, though her father was Irish. Her ability to function in both groups served her well when she married Oscar Chopin in 1970 and lived with him in French- and English-speaking communities in New Orleans and Natchitoches Parish in northwestern Louisiana. Her characters are Creoles, Acadians, and "Americans", people of color and of mixed blood, Native Americans and immigrants, adults and children, the educated and the illiterate, the rich and the poor (Koloski 1999: vii-ix). So, her books present an excellent source of studying language changes influenced by social factors.

Moreover, Louisiana, where her characters live, is a unique region of the USA in its cultural background. It is a well-known fact that it was bought by the US government in 1803 after Spain had given up the colony. But before that this area had seen a lot of colonists. As the historians claim, in 1717 Jean Baptist, Sieur de Bienville, France, began construction of an outpost at the site that is today New Orleans. But few Frenchmen were eager to become settlers of the subtropical locale infected with malaria-bearing mosquitoes. To meet the needs for colonists, the French government even resorted to transporting prisoners, vagrants, beggars, and prostitutes. John Law's Company of the Indies tried a new tack by seeking settlers outside of France. Many Germans who were suffering from the wars of Louis XIV settled along the Mississippi River. But the contribution of the German language to the regional tongues is limited to a few place-names and one or two words. Even many of the German names were frenchified (Trischl > Triche, Himmel > Ymelle, Meltenberger > Mil de Bergue, etc.). Slaves from Africa and the West Indies were also imported. The arrival of the Acadians (Canadian French settlers) doubled the population of the colony by 1770. The American colonies supplied the next largest group of immigrants during and after the Revolutionary War. Anglo-American began to pour into the area after the Louisiana Purchase (Carver 1990: 137-139). However, Louisiana French has given the lexicon much of its distinctiveness as we can see that in Kate Chopin' stories.

The most obvious cases of deviation from standard American English of the period under consideration, which were defined in the stories, are French lexical borrowings adopted by the mixed population of the South. Not all of them penetrated into the English language of later periods. The meanings of several verbs of French origin are not registered in contemporary dictionaries as they developed new semantic variants due to their collocation with a different object. The following contexts illustrate the non-traditional usage of the verbs *regain* [Fr *regagner*] and *derail* [Fr *derailer*]: *When she (Euphrasie) regained the house, she went directly to her room and left her father talking to Offdean in the quiet and perfumed night. <…> He knew for a certainty whose plantations he might traverse, and whose fences he might derail (A No-account Creole).*

The sample of the evident impact on American English in general is the word *gallery* frequently used by Kate Chopin. According to Craig M. Carver, *gallery (Fr galerie)* became an English word at two different times and places: sixteenth-century England and eighteenth-century Louisiana. Its meaning, "porch or veranda", is first recorded in America in one of George Washington's numerous diaries (1784). He was using the word as it came directly from England. But this sense of *gallery* did not catch on in the Atlantic South. In the meantime, Louisiana French had either outright provided the loanword for English or else reinforced the already existing English *gallery.* In this region it survived and spread

into Texas, Arkansas, Mississippi, and parts of Alabama, becoming part of the Delta South dialect (Carver 1990: 142).

A lot of French words are functioning in the stories in their original form in order to nominate natural phenomena, flora and fauna of the region (*marais "swamp", fleur de Laurier "laurel's flower", la chatte "the female cat", la chouette "the owl", maringouin "insect, mosquito",* etc.). It is hardly surprising to find in the stories a substantial number of Louisiana French culinary words such as *croquignoles "crunchy cookies", boudin blanc "white blood sausage", tisanes "herb tea",* etc. Several words nominate women's and baby's clothes: *volante "loose-fitting women's garment", peignoir "robe or dressing gown", josie "girl's jacket", layette "baby's clothing",* etc. Nowadays some of the lexemes are recorded in dictionaries as adopted in American English and other languages, but some of them went out of use or are restricted only to the Delta South layer.

Quite a number of French evaluative words with both positive and negative connotations, typical of the characters' speech, are distinguished in the addressing function or in characterizing people: *cher coeur "sweetheart", cherie "dear", brave homme "a good man"; celera "wicked", faineant "a lazy person", canaille "low, dishonest", polisson "naughty", blaguer "joker", maigreechine "thin, skinny person", cocotte "bitch", malheureuse "poor wretch", farceur "trickster",* etc. To the same group belong nominations that reveal ethnic origin of a person: e.g. *grif / griffe "the child of a mulatto and a black person", negrilon "a black boy", mulatresse "a mulatto woman"*. As we see, several words are the part of the international lexicon, though some of the characterizing words are unlikely to be adopted in the Standard English because of its form. The majority of the mentioned above curse words function as euphemisms, especially in cases when participants of communication are not the members of the dominant social or ethnic community of the region.

The most typical example of substratum Indian influence on the development of southern American dialects is the loanword *bayou,* which the author uses many times. The French adopted the Choctaw word for a small, slow moving stream, *bayuk*, sometime in the 17th century. A century later it passed into English, where it has stayed in common use in Louisiana, southeast Texas, and southern Arkansas (cf. Atwood 1962: map 18; Carver 1990: 142).

Now, turning to the recorded in spelling phonetic peculiarities of Chopin's dialect, we should mention that the author transcribes both colloquial features characteristic of the majority of the tongues in general and pertaining only to the dialect under discussion. Chopin registers the Southern Vowel Shift (the essence of which is the diphthongization of short front vowels) by means of the diagraph *ai*: *t'ree-laigged stool (three-legged stool), aigs (eggs),* etc. Also, we observe the narrowing of stressed front vowels of different quality and the absence of vowel reduction in the unstressed syllables as it is presented in the following dialogue between the French woman and the Indian girl, her servant: *Madam Padue, a small, black-eyed, aggressive woman, questioned her (Loka) in a sharp, direct fashion peculiar to herself. "How come you don't talk French, you?" Loka shrugged her shoulders. "I kin talk English good's anybody; an' lit' bit Choctaw, too," she offered, apologetically. "Ma foi, you kin fo'git yo' Choctaw. Soona the betta for me…" (Loka).*

In conclusion, we state that the speech of Kate Chopin's characters belonging to different ethnic and social strata reflects the dynamic qualities of American English in general and southern Louisiana dialect in particular, which reveals peculiarities of language interference provoked by the extralinguistic factors.

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E.Tuzlayeva. Scots Vocabulary: A Frame Semantics Approach

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The language situation in the Lowlands is characterized by the coexistence of Standard English and local dialects, collectively known as Scots, the former being the official language of politics, education and mass media, the latter being used predominantly in unofficial contexts. According to the traditional viewpoint, the Scots dialects belong to the English language, yet some linguists argue that Scots might just as well be considered a separate Germanic language [1]. Whatever its status, Scots possesses a literary tradition traceable to the 14th century. After the Union of the Crowns in 1603 and the union of the Scottish and English Parliaments in 1707 the London-based Standard English of that time began to grow in prestige in Scotland and gain more influence over the Scots orthography and vocabulary. In the 18th century Scots literature one often comes across a mixture of traditional Scots and Standard English elements. The present paper seeks to answer two questions: how Scots and Standard English elements interact in texts, and how difficult Scots texts are for the average ESL learner/speaker and for the average native speaker of English.

These questions are being discussed here from the perspective of Frame Semantics. A frame can be defined as “the structure of data intended to represent a certain stereotyped situation in the human brain” [7: 289]. The identification of a frame precedes the identification of individual notions forming it [2: 127], which is critical to the present study. Suppose, it is relatively easy to establish the general topic of a stanza in a poem by R. Burns – spending the evening with one’s family at home – this is the frame. One of the features of the interior is termed “ingle”. Even though this noun may seem unclear at first, the fact that it goes together with the words *to blink* and *reek* (this is the identification of the slot/concept “Fire”) helps to decipher its meaning – “fireplace”.

Robert Burns’s poetry presents a specimen of the late 18th century Scots. Over a hundred excerpts containing Scots nouns are analyzed in the present paper. The noun *siller* “money” is among the most “popular” scotticisms in R. Burns’s poems, as the poet often touches upon the topic of marrying for money or choosing between love and money. Therefore, the author repeatedly mentions matrimonial matters (*to marry*, *to court, tocher* Scottish “dowry”, *weel-tocher’d* “having a good dowry”): *For beauty and <u>fortune</u> the laddie’s been <u>courtin</u>; Weel-featur’d, <u>weel-tocher’d</u>, weel-mounted an’ braw; But chiefly the* ***siller*** *that gars him gang till her, The <u>penny</u>’s the jewel that beautifies a’* (“The Laddie’s Dear Sel’” [3]);*...Wi’ sic a braw fellow, In <u>poortith</u> I might mak a fen; What care I in <u>riches</u> to wallow, If I maunna <u>marry</u> Tam Glen! There’s Lowrie the Laird o’ Dumeller –...He brags*

and he blaws o' his ***siller****, But when will he dance like Tam Glen!* ("Tam Glen" [3]). The extracts quoted above also refer to money (*penny*), possessions (*fortune, riches*) and circumstances (*poortith* Scottish "poverty"). The idea of being in reduced circumstances can also be expressed by such lexemes as *low estate, scant, want*: *I ken they scorn my low estate, But that does never grieve me; For I'm as free as any he; Sma'* ***siller*** *will relieve me. I'll count my health my greatest wealth, Sae lang as I'll enjoy it; I'll fear nae scant, I'll bode nae want, As lang's I get employment* ("Here's to Thy Health" [3]). The poet compares marrying for money to the act of buying/selling, which adds a metaphorical "cash nexus" component to the frame under analysis: *My laddie's sae meikle in luve wi' the* ***siller****, …Your proffer o' luve's an airle-penny, My tocher's the bargain ye wad buy* ("My Tocher's the Jewel" [3]); *…What can a young lassie do wi' an auld man? Bad luck on the penny that tempted my minnie To sell her puir Jenny for* ***siller*** *and lan'* ("What Can a Young Lassie Do wi' an Auld Man" [3]).

To sum up, the frame "Marrying for Money" consists of five slots: "Matrimonial Matters" (at the top of the frame structure) – *to court, to marry, tocher, weel-tocher'd, luve* (Scottish "love"), "Money" – ***siller****, penny*, "Circumstances" (*poortith, low estate, scant, want, employment*), "Possessions" – *fortune, riches, wealth*, *tocher, lan'* (Scottish "land"), "Cash Nexus" – *to buy, to sell, bargain*.

Sir Walter Scott's novels are generally written/narrated in Standard English while Scots is used by the author to emphasize local colour and is only spoken by characters of Scottish origin. Just as in poems by R. Burns, *siller* is one of the most frequently occurring scotticisms in W. Scott's novels, too, there being over 80 instances in "Rob Roy", "The Heart of Mid-Lothian" and "Old Mortality".

The above-mentioned lexeme appears mostly in the descriptions of the situation of paying or having to pay somebody (for their services); therefore, the noun *siller* is often combined with the verb *to pay*: *'I'll pay up your thousan pund Scots, plack and bawbee, gin ye'll… daiker up the gate wi' this Sassenach.''…But, if I were to come, wad ye really and soothfastly pay me the* ***siller****?'* [5: 207]; *But Mammon was struggling with Remorse... "...It would kill me to do't – how can ye bid me pay back* ***siller****, when ye ken how I want it?* [6: 110]. The context can contain some other verbs and phrases with the meaning *to spend/give somebody money*, such as *to buy, to draw one's purse* or the Northern dialectal *to ware* "spend": *"…If we had mair* ***siller****, we might buy that bonny pasture-ground...* [6: 572]; *…He'll gie ye a decent answer for as rich as he is, unless ye were wanting* ***siller*** *fra him, – …he's dour to draw his purse.* [5: 181]; *"…She wanted to stap* ***siller*** *into my hand; — …it was the tae half o' her fee and bountith, for she wared the ither half on pinners and pearlings..."* [4: 188].

In the given extracts one also finds references to the characters' circumstances (*rich*) and to money (*pund* Scottish "pound", *plack and bawbee* Scottish "to the penny", *Mammon, fee*, *bountith* Scottish "bounty"). The scotticism *siller* is sometimes used together with its Standard English synonym *money*: *"…Most of my cloth would have the money, and take off the prisoner too; but… if your master will… enter into a bond to produce his nephew, and if all in the house will take the test-oath…" — "O ay, ay, sir," cried Mrs Wilson, "ony test, ony oaths ye please!" And then aside to her master, "Haste ye away, sir, and get the* ***siller****, or they will burn the house about our lugs."* [4: 116].

In summary, the upper slot of the frame "Paying money" in W. Scott's novels is represented by denominations of "cash nexus" – *to pay, to ware, to draw one's purse, to buy*. The other slots include "Money" – *siller, pund*, *plack and bawbee*, *Mammon, fee*, *bountith*; and "Circumstances" – *rich, puir* (Scottish "poor"). If one compares this frame with the frame "Marrying for Money" in R. Burns's poetry, it becomes clear that despite the difference in focus, the make-up of most segments is similar.

The main conclusions are as follows:

a) It is easier to understand the meaning of a scotticism when its lexical context contains words representing the same slot of a frame as the given scotticism, e.g. *siller* is best "explained" by *money*, *penny* etc. Such cases make up 35% of the total body of text material analyzed in the present study.
b) A number of scotticisms have some recurring contextual partners, which makes regionalisms more recognizable, e.g. *siller* typically goes together with *penny* and *pay*.
c) 61% of lexemes representing various slots of the frames belong to the Standard English word stock/the word stock shared by Standard English and Scots (*employment, fee, buy, sell* etc.), which makes comprehension easier, while Scots words proper account for 39% of the material (*tocher, plack and bawbee* etc.).

In other words, the average ESL speaker/learner and even the average native speaker of English may find the language of R. Burns's and W. Scott's works difficult for comprehension, yet this difficulty can mostly be overcome by means of consulting glossaries and notes; it goes without saying, however, that a more in-depth acquaintance with Scots vocabulary, history and culture is necessary to gain a full appreciation of Scots literary works.

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T.Vvedenskaya. Globalization as a Challenge to National Self-Identification

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It sounds mundane that the processes of globalization ruin mental stereotypes and national traditions, bringing about the global awareness of international culture.

Broadening of interaction with representatives of other cultures and establishing international relationships with them call for highly developed cultural competence in cross-cultural communication in order to prevent interethnic conflicts, reduce culture shock and smooth out intolerance to cultural differences.

National cultures have to face both negative and positive facets of globalization. Consider enhancing national self-awareness or national self-identification, on the one hand, and copying alien style of thinking and moral values, on the other. In new social conditions, it is vital to consolidate ethnic community and work out integrating a national idea which will oppose unification of spiritual and material life in the globalized world.

Thus one of the approaches ensuring harmonization of international relationships is learning about the national peculiarities of peoples, analyzing common and special

features of their subjective cultures, national world pictures and national characters. Studying international relations results in formation of tolerance to representatives of other ethnoses and in self-reflection of people. In researching the national, we proceed from the concept of the *whole* as a result of many people's interaction within the single body of humanity. Metaphorically speaking, mankind may be compared to an orchestra where peoples are musical instruments, the tube being different from the violin and playing a different tune, but as a whole they sound in harmony.

American psychologists and anthropologists E. Stuart, M. Bennet and H. Triandis single out two main cultural constituents: *objective* culture, including cultural institutes and artefacts, such as economic systems, social traditions, political structures and processes, arts, religion etc.; and *subjective* culture, comprising values, beliefs, thinking patterns, and other conscious and subconscious concepts of human mind [1]. Subjective culture presents the national character and the national world view, logic and mental system of coordinates used by a people to perceive and construct the world. Subjective culture is tightly connected with the notion of ethnic identity which includes values, stereotypes, prejudices, psychological universals and archetypes which form a cognitive and emotional, though partially unconscious, personality core.

Ethnic and national identities are studied within the frames of three schools of thought. Representatives of *psychoanalysis* – Freud, Erikson, Marcia – interpreted identity from the perspective of its self-reflection. Marcia believed that identity is characterized by three principal traits: first, inner adequacy and temporal integrity; second, inner adequacy and spacial integrity, and third, interaction with significant others. He attempted to study the phenomenon of *identity statuses* empirically by analyzing the methods used by an individual to solve the identity problems. Adams, Berzonsky, Waterman and others, following in the steps of psychoanalysts, tried to relate ego-identity and ethnicity. This task was accomplished by G. Finni in his three-stage model of ethnic identity development in young minority population.

Symbolic interactionism (R. Jenkins) interpreted identity in terms of internalized roles of a personality, or, on the other hand, from the perspective of the social situation, serving as a context to form or transform identity in the process of interaction.

The third school is represented by the *cognitive psychologists* H. Tajfel and G. Turner who studied social identity from the standpoint of the theory of self-categorization.

Despite the diversity of approaches to identity research, nearly all scholars ascribe this phenomenon to the realm of subjective culture. Thus, H. Triandis [2] claims that subjective culture embraces all the assumptions and convictions that produce a direct impact on behavior and activity of people. At that, he takes *culture* to be a set of objective and subjective elements created by people to enhance their chances of survival. E. Stuart and M. Bennet [3] use subjective culture as a term to define such culture parameters as time and space perception, accepting oneself as the subject of activity, relating to partners of interaction and communication. E. Hall, G. Hofstede and F. Trompenaars contributed to identity study by integrating it into the theory of cross-cultural communication.

Since the 90s of the XX century, identity has been researched in the context of globalization. In 1996, Amsterdam hosted the conference *Globalization and the Construction of Communal Identities.* Its participants proved that uniting globalization and identity presents a real challenge for humanity. The main conclusion of the Dutch research program, that was the main organizer of the conference, consisted in the statement that the principal components of globalization – innovative means of communication and mass consumer goods – were being used for constructing communal and local identities in the modern world. It was at the same time that American sociologists coined the term "McDonaldization" and its derivative – "McWorld". The adherents of this approach [4; 5; 6] claimed that US pop-culture, incorporated in the ideas of fast food, fast music and fast

computers, not only depletes the uniqueness of other cultures, but also works for more intense homogenization of both American and world society. The opponents of this thesis – D. Howes, C. Classen and J. Comaroff [7; 8; 9; 10] – aspire to demonstrate complexity and multifacedness of cross-cultural interaction. They claim that culture is determined not only by production but also by consumption which can lead to cultural alienation and anti-colonialism.

It is noteworthy that the very term *globalization* is differently interpreted by various researchers, though it is invariably based on the idea of homogeneity. Increasingly intensive goods turnover at the world markets and international exchange of academics and specialists serve as the factors contributing to this consistency. In the middle of the XXth century Edward Hall stressed that the global and the local are just the sides of one and the same phenomenon. Today's actuality testifies that the more actively globalization develops, the stronger is the opposing force, be it nationalism, cultural separatism, religious separatism or anti-imperialism.

Another manifestation of the paradoxical dichotomy between global and local is the unstable balance between global flows and cultural autonomy which is reflected in the fact that people are more and more likely to realize their voluntary or involuntary role in global processes. They strive to strengthen their personal positions by time-honored ideologies and new cultural and geographical boundaries.

Ethnic violence, which has unfortunately become the symbol of modernity, makes it vital to examine the actual meaning underlying the notion of identity, to stress the importance of polyvalence, flexibility and openness. Thus, identity has become an optimum and multipronged instrument for the analysis of globalization in terms of cultural diversity.

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V.Zavyalova. Prosodic Diversity of World Englishes in Research and Pedagogy

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The priorities and methodology of teaching English in different parts of the world is to a great extent determined by the country's linguistic situation and its overall language policy. As B. Kachru approached the description of the complex linguistic situation in the globalised world, the Kachruvian three circle model has been accepted by many as a conceptualisation reflecting the real-world intra- and international communicative environment and thus needed to be taken account of for English language teaching [Jenkins 2000; Graddol 2006; Kirkpatrick 2007; Прошина 2007; Honna 2008; Dziubalska-Kolaczyk, Przedlacka 2005, 2008; Zavyalova 2010, etc]. Indeed, in addition to being the native and the second language of the inner and outer circle countries respectively (the status long established in history), English is nowadays widely used by the overwhelming number of non-native speakers of English in the expanding circle where this language is not institutionalized as official and serves as a lingua franca [Graddol 2006].

Different interpretations based on defining the category of interlocutors involved in communication (Native Speakers – Non-Native Speakers) have been developed into a number of conceptual English paradigms (English as a second language – ESL, English as a foreign language – EFL, English as an international language – EIL, etc). The most recent include World Englishes (WEs) and English as a Lingua Franca (ELF) that seek to categorize English usage in linguistic and communicative settings with NNSs' predominance. While WEs treat the outer- and expanding-circle varieties of English as localised (or nativized) and thus ethnically loaded varieties, ELF advocates argue that there must be some common core among those nativized Englishes that has to be preserved for the intermediary language to be mutually intelligible [Jenkins 2000; Kirkpatrick 2007].

Approaches to EFL teaching seem to vary depending on the attitudes towards the role that the English language has in such countries as Russia, China, Japan, South Korea, etc. However, whatever the attitudes might be, given a rich profusion of languages impeding communication in Asia, English is continuing to grow as Asia's de facto lingua franca. The diversity of Asian Englishes (as well as European Englishes) implies cultural and linguistic polyphony determined by the speakers' different mother tongues. Phonological variation in the Expanding circle varieties (either treated as an ethnic sound coloring or recognized as deviation from the standard pronunciation model) often hinders successful communication. To avoid potential comprehension problems the English as a foreign language learner needs to develop and apply flexible perception strategies necessary to predict the likely pronunciation patterns of regional English accents. Therefore, substantial expansion of listening models has to be achieved in practicing comprehension of the real-world prosodic variability, with models of English speech production based on inner circle varieties being kept intact. It must be noted, that inner circle varieties (mostly, British English – RP and American English – GA) are invariably chosen both as endo- and exonormative standards for English language teaching by the educators around the world (Russia being no exception).

A thorough comparative study of the regional English varieties based on the data obtained through the ongoing project of Far Eastern Federal University on collecting English corpora in the Far East of Russia and in the neighboring Asian countries (*Building Russian Asian Corpus of English*[1]) is targeted at providing an optimization tool for the

[1] The RACE project has been supported by the Russian Ministry of Education and Science – GK-P733

educational exposure to the diversity of Asian English accents. The prosodic features of Asian Englishes have been compared in order to derive a set of core properties common to all varieties of Asian English, as well as to discover features that are particular to individual varieties. The findings of the research are constantly brought into the classroom and commented on. Theoretical description along with the listening samples help learners build up their perceptive competence[1]. Moreover, students are involved in analyzing the acoustic characteristics of Asian Englishes with the help of Praat software. Samples of identical English texts read by speakers of different mother tongues (from the RACE corpus) can be efficiently used for categorization of commonalities and differences in the course of comparative analysis of Asian Englishes' phonetic/phonological systems.

In the course of research and listening skills training English learners come to realize that Asian varieties of English are characterized by their unique system of phonetic organization. This specificity is determined by genetic and typological differences between English, on the one hand, and Asian languages (Chinese, Korean, Japanese, etc.), on the other hand. Students examine diverse manifestations of phonetic/phonological transfer phenomenon. For example, resegmentation caused by the differences in syllabic structure along with the phonotactic rules in the languages in contact is abundantly detected in the English speech samples produced by Asian speakers. Resegmentation in Asian Englishes exists in two forms: 1) minus-segmentation, i.e. simplification of complex English syllable structures by omitting consonant clusters or consonants that rarely occur or are totally excluded in a syllable final position in Asian languages (e.g. Vietnamese English **– *twelve*** [.tel], ***English*** [.INI], ***front*** [.fAn]; Thai English -***precisely*** [pI.saIII], ***strange*** [.sten]; China English – ***outside*** [.aVsaId], ***perfectly*** [.pWfItqII] and 2) plus-segmentation, i.e. inserting vowels between consonants (e.g. China English – ***currently*** [.kurqn.teII], ***slept*** [sq.lepqtq]; Japanese English -***speak*** [sq.pJkq], ***place*** [pq.leIsq]) or adding vowels after consonants (e.g. China English – ***but*** [.bAtq], Vietnamese English – ***love*** [.lAvq], ***mine*** [.maInq]; Korean English – ***speak*** [.spJkq], ***hard*** ['hRdq]). The transfer phenomenon may lead to the formation of homophonic pairs in Asian Englishes that are very likely to trigger comprehension problems for either native or non-native listeners of English: e.g. Tai English – ***play*** [preI] =*pray;* Japanese English – ***closed*** [krOst] = *crossed,* ***played*** [preId] = *prayed;* China English ***but*** [.bAtq] = *butter; of* [.ovq] = *over, old* [.oVldq] = *older, etc.)* (Бондаренко, Завьялова и др. 2007; Завьялова 2010).

Thus, it can be summarized that the English language teaching and research practices have to be reconsidered in view of the growing diversity of non-native speaker varieties of English in the countries of the expanding circle. Educators need to admit that English is widely employed as a mandatory lingua franca in inter- and/or intranational communication settings in many countries of East and Southeast Asia. The linguistic specificity of Asian Englishes has to be considered by the educators when seeking for new approaches and designing English teaching materials. Models for teaching pronunciation should be invariably those of inner circle varieties, while more attention should be paid to providing students with the linguistic training necessary to accommodate the range of accent diversity that has become a reality today. It is crucial to be aware of the phonological features peculiar to Asian Englishes as it is known that all other aspects of linguistic and sociocultural competences are intrinsically interrelated with the phonological competence. Speech samples representing the varieties of English spoken in the Far East

[1] Perceptive competence is viewed as a constituent of phonological competence, the latter being defined as an acquisition of phonological rules of the language and taken as part of linguistic competence and communicative competence in general. In the WE/ELF context the notion of phonetic competence is more complex as it implies the expansion of the perception (and further, comprehension) boundaries being adjusted to phonetic/phonological variability [Zavyalova 2010].

of Russia and Eastern Asia can provide a valuable source for extensive research on phonetic variation in Asian Englishes. The data obtained are further applicable for educational purposes, i.e. for developing phonological and perceptual competence among English language communicators in the Asia Pacific region.

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Phonetics and Phonology

K.Agaverdiyeva. Distributional Analysis of English and Azerbaijani Nasal Sonorants

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One of the main challenges for modern linguistics is to determine phonotactic rules, the features of phoneme order, frequency of occurrence, their relationship between each other. Phonotactics is a term used to refer to the sequential arrangements of segments in the words of a language. Phonology helps us to put sounds into classes of sames and

differences so that those sounds containing a certain features or set of features are considered similar, but different from those sounds not having that features or set of features. The features that characterize a sound determine how it may or may not be used in a language, and often sounds that share a common feature function similarly.[1]

All languages build their words form a finite set of phonemic units. It is also true that in all languages there are constrains on the way in which these phonemes can be arranged to form syllables. These contraints are sometimes known as phonotactics or phoneme sequence constraints and they severely limit the number of syllables that would be theoretically possible if phonemes could be combined in an unconstrained way. Another important point about phonotactic constraints is that they vary from language to language, as an example of English and Azerbaijani.

Phonotactics is very often identified with the distribution. Speaking about distribution John Lyons writes: "To the extent the language are rule-governed system, every linguistic entity that is subject to the rules of a language-system has a characteristic distribution. Two or more entities have the same distribution if and only if they occur in the same environment". [2]

In the given article we analyze English and Azerbaijani nasal consonants trying to define their distribution, phonotactic structure and statistic analysis. The role of statistic analysis is very important in linguistic investigations. In phonological literature V.Matezius was the first who referred to linguistic statistics. Well-known Azerbaijani linguist A.Akhundov believes that it is impossible to consider the analysis of structure and the phoneme system of the language completed without statistic analysis of the phoneme system. [3]

In Ferguson's view regarding languages displaying two nasals, most of them are likely to have /n/, in most cases, bilabial nasal /m/. In contrast to this observation, Lass reports that a velar nasal /ŋ/ also often occurs as the second preferred candidate in place of /m/.[4] Though, there are three nasal sonorants in English / m, n, ŋ / but two in Azerbaijani language / m, n /and they are differ both in quality and quantity.

As mentioned above, there are three nasals in English. But, according to Peter Roach, "English has only /m/ and /n/ as nasal phonemes. The /ŋ/ is an allophone of the phoneme /n/. The words finger, sing, singer, singing, should be represented phonemically as /fingə, sing, singə, singing/". He thinks that /g/ is deleted when it occurs after /ŋ/ and before a morpheme boundary. [5]

First of all we should mention that in the language typology literature, classic works on the universal behavior of nasal sounds include Trubetzkoy, Hockett, Ferguson, Greenberg, among others. Ladefoged provides some phonetic-oriented perspective on nasals. Nartey, Lass and Maddieson explore nasal system in the world languages. These studies adopt different theoretical approaches and, in some cases, prove somewhat lacking in term of descriptive precision for the purposes of phonological analysis. To solve this problem, Cohn summarizes all major works investigating nasal phenomena and provides a large number of accessible references to various studies of nasals in natural languages.

Under distributional analysis of nasal consonants an attempt is made to provide for phonotactic analyses which covers the structural characteristics of sequences and is essentially a distribution of English and Azerbaijani nasal sonorants. Our distributional analysis covers both position and combination of phonemes in the words of both languages.

English and Azerbaijani nasal sonorants have been analyzed in the following phonetic positions in the given article:

1. initial position
2. final position

3. consonant, nasal sonorant, consonant (CNC)
4. vowel, nasal sonorant, vowel (VNV)
5. consonant, nasal consonant, vowel (CNV)
6. vowel, nasal consonant, consonant (VNC)

For distributive analysis we have chosen a text which contains 3500 phonemes and the main character of research is to draw into investigation nasal sounds only from actual speech which was recorded and then transcribed taking into consideration all phonetic rules. Such approach gives an opportunity to get more precise results. Afterwards, phonotactic structure of English and Azerbaijani nasal sonorants have been compared.

The distributional analysis of English nasals / m n ŋ / shows that they can not occur in all phonetic positions. Some of them have limited distribution.

English /n/ doesn't occur in CNV phonetic position. The most available position for /n/ is VNC. Total quantity of /n/ is higher than of other nasals. Azerbaijani /n/ also has the highest frequency occurrance and it doesn't occur only in the CNC phonetic position.

Frequency of occurrence of /n/ in compared languages is the highest in comparison with the other nasals. Distributional investigation of nasals in different languages shows that use of /n/ is always the highest. Scientists have different view points on this phenomenon. According to G.Tsipf, frequency of occurrence equals to the smooth accent and stress syllable pronunciation. In our distributional analysis frequency of occurrence of /n/ also coincides with Tsipf's theory. Thus, in compared languages /n/ mostly occurs in stressed syllables.

Rejecting completely G.Tsipf's theory N.S.Trubeskoy writes: "/n/ is pronounced with the tip of the tongue against the teeth ridge and the alveoli and lower jaw is lowered (only vocal cords are tense). So, all organs of speech are not tense". [6] According to some scholars, in children's spelling English preconsonantal nasals differ phonetically from what is regarded as the same sounds in other positions. As Malecot showed in 1960, preconsonantal nasals are considerably shorter than others. For example, /bet/ and /bent/. /bent/ has a nasalized vowel. For this reason preconsonantal /n/ is usually omitted in the speech of both preschoolers and first graders.[7] According to our investigation in compared languages preconsonantal /n/ also becomes shorter. But it is not omitted in Azerbaijani speech. When nasal /n/ is preceded by occlusive plosives in Azerbaijani language it doesn't change into another sound. For example, /toplanti, numajəndə/; /nt, nd/. But when it is preceded by another sonorant it may change, as in;

/insa**nl**ar/ /insa**nn**ar/,
/jararla**nm**aq/ /jararla**mm**aq/,
/nl→nn/, /nm→mm/.

The distribution of nasal sonorant /m/ in compared languages shows that they have different phonotactic structure and statistic results. Thus, in English it occurs only 66 times in different phonetic positions in the analyzed material but Azerbaijani /m/ occurs 125 times. Frequency of occurrence of Azerbaijani nasal sonorant /m/ is higher than English /m/. For English /m/ the most efficient phonetic position is VNV; (vowel nasal vowel) 18 times, but for Azerbaijani /m/ it is CNV; (consonant nasal vowel) 54 times. There exists also similarity between nasal /m/ in compared languages. Either Azerbaijani or English /m/ doesn't occur in CNC (consonant nasal consonant) phonetic position in the analyzed material.

English nasal sonorant /ŋ/ doesn't exist in Azerbaijani language. Peter Roach writes: "The nasal /ŋ/ is so unusual in its phonological aspect that some people argue that it is not one of the phonemes of English at all". The phonotactic structure of this nasal sonorant is unusual so it never occurs in initial position. With the possible exception of /ɜ/, this makes /ŋ/ the only English consonant that doesn't occur initially. Medially /ŋ/ occurs quite frequently, for example, we can find /ŋ/ in VNC (vowel nasal consonant) phonetic

position once and VNV (vowel nasal vowel) phonetic position two times. /ŋ/ is frequently used in final position.

There is a small number of vowels which can follow /ŋ/. According to combinatory analysis /ŋ/ cannot be preceded by long vowels or diphthongs, so only short vowels /I, e, əe, o, u, ə/ are regularly found preceding this consonant. But according to distributional analysis /ŋ/ never occurs in a word initially. So /ŋ/ has limited combinatory and distributional character.

In parallel with distribution, the acoustic features of nasal consonants also have been analyzed to determine their linguistic character. The techniques of our study involve combining segments of utterances recorded on tape. The place of articulation of /n,m,ŋ/ in English and /m,n/ in Azerbaijani and adjoining sounds widely influence their acoustic character. Thus, experimental analysis of nasals concerns the roles played in the idenfication of nasals by the transitions of the adjoining vowels formants and by the nasal resonances of the consonant.

Table1.Distributional and statistic analysis of English /n/,/m/,/ŋ/ in the following phonetic positions

CNC-consonant+nasal+consonant,VNV-vowel+nasal+vowel,CNV-consonant+nasal+vowel, VNC-vowel+nasal+consonant.

Nasal	initial	final	VSC	CSV	VSV	CSC	Total
/n/	19	64	69	-	27	5	184
/m/	17	16	12	3	18	-	66
/ŋ/	-	21	1	-	2	-	24

Table2. Distributional and statistic analysis of Azerbaijani nasals /n/,/m/ in the following phonetic positions

CNC-consonant+nasal+consonant, VNV-vowel+nasal+vowel, CNV-consonant+nasal+vowel, VNC-vowel+nasal+consonant.

Nasal	initial	final	VSC	CSV	VSV	CSC	Total
/n/	15	87	43	10	56	0	211
/m/	27	12	21	54	11	-	125

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S.Decheva. On Teaching Phonetics in Global English Environment

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In view of the global status which modern English acquired in the late XX-th century, teaching phonetics to the non-native University anglicists became rather problematic and posed a lot of questions for phoneticians to examine and elaborate still further. The so far existing methodology of phonetic studies had to be reordered and reconsidered drastically.

The fact is that the one-sided British English-oriented approach which for years and decades has been invariably treated as fruitful and profitable and has been faithfully adhered to in class can no longer satisfy our communicative demands. It has become outdated and doesn't any longer meet the requirements of effective communication on the new 'global English' scale. We've come to realize that at present it is American English which reigns supreme the world over, and ways and means have to be found to introduce it into our phonetic course side by side with the long-established University tradition of teaching modern literary British English standard pronunciation.

More than that, it is constant British-American phonetic interference which now we have to cope with in the communicative repertoire of our 'target speakers' (BBC newsreaders among them), whose phonetic superiority has always been indisputable and whom we have always tried to imitate in our own linguistic performances.

It stands to reason that the incredible surge of interest in all these matters has initiated and inspired a lot of research work in the field which crystallized gradually around the following main approaches:

- The contrastive analysis of British-American speaking stereotypes and the underlying syllable-based principles of their formation.
- The study of 'global English rhetoric and elocution' and the phenomenon of code-switching as the core of its phonetic variability.
- The search for the principal (psycholinguistic) mechanisms and rules of American English phonation and speaking culture.

As for the first approach, so much has already been said and written about British-American speaking voice that there is hardly any need to dwell at length on it now. The idea behind is as follows: the striking difference between British and American syllable stereotypes can't but affect the functionally most important parameters of the two (British and American) speaking voices, i.e. loudness, tempo, pitch-movement, rhythm, diapason and timbre. Each of them can be further explained and accounted for by the specificities of British vs. American articulatory characteristics.

Otherwise stated, the dynamics of British and American syllables are totally conditioned by the distribution of articulatory force within the syllable. This, in its turn, makes for the stereotypical British-American pronunciation particulars and the opposition of 'checked' or consonant-based British syllable on the one hand, and free (based on the prolongation of the vowel) American syllable on the other. Very briefly and generally this is the reason why the so-called 'telegraphic', mostly clipped and clear-cut, 'serrated' profile of British English should on the whole be opposed to the typically American monotone and drawl.

As far as the second approach to global English phonetics is concerned, it is all centred around British-American phonetic interface and the phenomenon of code-switching, which has to be mastered and made operational in class, so that the student of modern English could use it in his own linguistic performance as a powerful means of speech expressivity.

Before we go any further and pass on to the nitty-gritty of this part of our research work, a special metalinguistic digression must necessarily be called for, seeing that the

field of code-switching, however promising and prolific it may seem to be, abounds in a whole range of confusing terms which scholars can't see eye to eye on. Apart from code-switching proper which refers to " the use of several languages, dialects or voices in the same conversation or sentence by bilingual people"[1], there are numerous other manifestations of language contact including borrowing, convergence, pidginization, language death, etc., which are either differentiated or, on the contrary, used indiscriminately.

That is why in our understanding of the phenomenon of code-switching we join those scholars who treat it as an 'umbrella term' to cover all the rest of various outcomes of contact between languages, variants, accents, dialects, etc., always bearing in mind that for us the term as such, no matter how trendy and widespread it may be, is always of supplementary value. It is a working research tool, which is meant to describe the data and to come to grips with the hidden mechanisms of the phonetic transfer.[2]

It should be added in this connection that although code-switching, of all the terms which have been used in literature gained the widest currency, we can't but accept it with a grain of salt. The word 'code' taken from the field of communication technology originally had nothing (or very little) to do with natural human languages. It is not without significance therefore that only a few years ago the word in question should have been carefully avoided in all kind of linguistic or (more specifically) philological research works.

In psycholinguistics, however, the word has been used in a narrower sense and implied a set of rules according to which the transition from one semiotic system into another is realized and made possible. It draws our attention to the syllable as the ultimate unit of speech. According to Prof. Zinkin's comprehensive research in contrast with the 'inner code' which deals with language and contains distinctive features and phonemes, the syllable belongs to the 'outer codes' which refer to speech. As a result language is viewed as "a code encoded in the syllabic code".[3]

This being the case, without the syllable the transition from sounds and phonemes to a higher level of the word can hardly be realized because it is the syllable which is the frame-unit, the specific means of encoding phonemes and other linguistic units.

We set so much store by explaining our acceptation of the word 'code', because it enables us to see how global English rhetoric actually works or functions – it paves the way to global English 'rhetorical polyphony' which nowadays is most welcome and desirable even in the most important registers of modern English such as television news and advertising.[4]

To be more exact, among numerous cases of code-switching which are described in modern literature, what interests us most is the ability to change our speaking stereotypes in proper time and proper place, so that it could suit our intention and correspond to the more general purport of the whole utterance.

It transpires that in the global English environment the two major (British and American) diatopic variants are so closely connected and intertwined that cultured speakers start using their phonetic interplay as a rhetorical device, which adds variability to speech and helps to establish a desirable contact with the addressee.

The last approach to modern (global English) phonetics which we adopt deals with the intricate mechanisms of American speaking culture. These are so multifaceted and

1 See, for example, Penelope Gardner-Chloros. Code-Switching.Cambridge University Press, 2009. – p.4, 242 P.

2 Janicki, K. Towards. Non-essentialist Sociolinguistics. Berlin:Mouton de Gruyter. 1990.

3 See Жинкин Н.И. Механизмы речи. М., 1958. – 369 С.

4 As far as the rhetoric of television news is concerned see about it, for example, Аниховская Т.В., Дечева С.В. Риторика интеллективного общения (на материале телевизионных программ новостей Би-Би-Си). Москва, МАКС Пресс, 2006.

highly involved that it would be pointless to try and tackle them within the scope of the present article. All our attempts at trying to unfold the whole panorama of the speech-movements which regulate American phonation at large will inevitably result in an oversimplified and schematic picture of reality and in failure to understand the problem in its vital complexity and dynamic character.

That is why here we can do no better than confine ourselves only to a more general and simple truth, which underlies the research in question. We believe that all our theoretical pronouncements and disquisitions will be doomed and will bring us nowhere unless we analyse and process the available material through the prism of American English stereotype. For example, play upon words, which is part and parcel of American speaking culture can only be perceived and appreciated if the free character of American English syllables is taken into account and made operational in the flow of speech.

In the following extract the stressed syllables with American №1 in 'people', 'believe', 'achieve' and 'even' weave themselves seamlessly through the text with the front vowel making for the effect of syllable prominence:

For myself, I believe that all we have done upon this continent is but a prelude to a future in which we shall become not only a bigger people, but also a wiser people, a better people, and even greater people. I believe that we shall achieve not only a higher standard of living, but also a higher standard of life.

Since front vowels in American English are usually associated with some meliorative connotation, the speaker plays upon the quantitative component of the corresponding syllables and words to further a more general metacontent of his speech, i.e. his personal, highly optimistic view of American future.

It is only natural therefore that in class our main task is to cultivate our students' phonetic and syllabic awareness because syllabification reveals the speaker's ideas, feelings and attitudes and makes them a little easier to follow and appreciate.

To conclude: teaching phonetics in global English environment is a challenging task which requires an eclectic and creative approach. The underlying principle, however, remains undisturbed – it is the dynamic potential of the English syllable which must be studied specially and can by no means be dispensed with.

L.Fomichenko. Semiotic Aspect of Prosodic Interference in Bilingualism

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The verbal behaviour of a person is one of the most complex forms of the human activity. To understand the nature of speech production within the process of national and intercultural communication demands the scientific research in many aspects. Nowadays verbal communication is being considered from the point of view of different disciplines, namely, psycholinguistics, neurolinguistics, sociology, cultural studies, psychology, pragmatics, semiotics,etc.

Semiotic explanation of prosodic interference presupposes the fact that the subject of investigation in this phenomenon is signs and sign systems. To be more exact it deals with prosodic signs within the prosodic system of the interfered language. In the long run phonosemiotic research helps to consider the semiotic character of the phonetic accent in the sphere of paralinguistic phenomena.

According to Ch.S.Peirce's classification prosody (intonation) refers to index signs. Some semiologists (Mechkovskaya, 2004:141 and others) think that intonation is not only double folded phenomenon but also a kind of enigmatic semiotic one. On the one hand intonation contains the fundamental ethnic features of the prosodic level of the language;

on the other hand, it also contains the isochronal features of a person which allow considering the age, sex, psychosomatic nature, including the feelings and emotions.

Each language melodic organization possesses a number of intonation units, the so called intonemes and also prosodic units or prosodemes. An intoneme is a bilateral unit, possessing the form and the meaning. A prosodic unit is also a semiologically relevant unit, defined by tone, intensity and tempo modifications, which is located either on the nuclear syllable or on any segment of the intonation pattern (sense group).

The form of a prosodic unit is created by different complexes of prosodic parameters: pitch, intensity and quantity. The meaning of the prosodic units refers to different levels of pragmatic utterances, which characterize speech from the point of view of neutral or emotional and expressive signs, vocabulary and syntax which mark the attitude of the speaker to either a partner or a topic of communication.

From the point of view of semiotic character a phonetic accent as a scientific subject of research has not been thoroughly investigated yet. We are going to familiarize the reader with some facts on this matter. So the prosodic interference comprises two points – the semiotic character and firmness in speech. The latter aspect is explained by the fact that some prosodic elements of the native language are difficult to correct in a foreign speech because of different linguistic, cognitive, neurolinguistic, etc. and extra linguistic factors. These points prevent a learner of English to acquire the prosodic accent of a foreign language.

As far as the semiotic character of prosodic interference is concerned we have to consider this phenomenon from various aspects.

Firstly, the prosodic accent should be treated as a sign because when it is present in a foreign speech it is the evidence of the influence of a native (Russian) prosodic system on a foreign (British) prosodic system.

Secondly, there are two kinds of prosodic universals in the light of the global scope of languages. On the one hand, there are universal prosodic parameters which are used by people to show the communicative types of sentences, namely, statements, questions, imperatives, etc. When the universal prosodic patterns of this kind are used in speech by people of different nationalities the prosodic meaning of the phrase is clear and everyone understands whether this is a statement or an imperative sentence and so on. But there are also specific, national types of melodic patterns characterizing the prosodic systems of different languages. And these specifically used prosodic patterns assume the role of prosodic signs of a foreign language which are difficult for adequate comprehension.

Thirdly, semiotic character of prosodic level of the language also occurs in the expressive prosodic means of every language existing in the world with the help of which the communicants feel and correctly interpret the emotions of their partners but which can become the barriers in intercultural communication.

Fourthly, semiotic character of prosodic signs testifies the importance of learning the prosodic system of a foreign language in order to be adequately understood by the partners of communication from different ethnic groups.

The prosody as a sign can explain many things in the process of communication. One of the most important points is the following. In the process of cross-cultural communication it’s obvious what the level of the usage of prosodic parameters by bilinguals is; whether it is good enough to communicate the exact meaning of what one is eager to utter. Very often the bilinguals are wrongly interpreted because they are not able to express their feelings and emotions, their attitude to what has been said correctly with the prosodic expressive means of a foreign language.

In this article we’d like to present the data based on the experimental-phonetic research which deals with the seemingly correct bilinguals’ prosodic means of the English language but in fact attesting the result of artificialness of pronunciation.

The second year students produced a dialogue in the form of a colloquial style. After the comparison with the southern type of pronunciation of the British informants' colloquial speech it turned out that the students of Volgograd State University used the classical type of RP pronunciation and used the correct nuclear patterns in statements, questions and other types of sentences. But nevertheless the 'flavour of artificialness' "was felt" in the prosodic level of verbal communication. It wasn't the speech of "natural English colloquial style" on the part of the bilinguals. In other words it was correct from the point of view of communicative type prosodic realization but not natural English colloquial style.

The analysis of the samples showed that the following prosodic parameters played the paramount importance in creating an accent in bilinguals' speech. There was a wrong segmentation into the sense groups. The speech of the British was divided into sense groups or the quanta of information each of which was separated with tiny pauses. The Russians utter longer speech segments without any pauses. The other parameters included the wrong level of pitch and the narrower width of speech range both of which also had the Russian colouring. Thus these three prosodic parameters betrayed the non-native speakers despite the RP pronunciation.

Taking all these into account we can say that there is another prosodic sign of speech, namely, the lack of knowledge and practice of the colloquial speech prosodic realization. But nevertheless we would like to note the positive factor of the experimental research results though the students failed to sound in a more natural English language. The classical prosodic patterns discovered in bilinguals' speech are the norms of RP pronunciation and refer to the universal patterns of the British prosodic system. This fact characterizes the speech of the students rather positively than in the negative way: it's much easier to learn and use the expressive prosodic means in some form of phonetic style if you have acquired and possess the norms of the basic prosodic system of a foreign language.

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F.Huseynov. On Phonetic Interaction in Various Type Language Systems

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Teaching a third, and sometimes, a fourth language to bilingual students is of special interest. In our particular case, bilingual students are those who are fluent Russian speakers and for whom Azerbaijani is the mother tongue. And this is mostly the case with the Lomonosov Moscow State University students in Baku, although we do often have cases when the students are fluent Azerbaijani speakers with the native Russian language. It is very important to understand what happens while students are acquiring a third (fourth) language in a bilingual environment, whether teachers' and students' lives become easier, or on the contrary, more complicated while doing it. In other words, in the chain 'mother tongue – Russian language – acquired language' – there might be various combinations of all three elements: a) mother tongue + Russian as opposed to acquired language, b) mother tongue – as opposed to two non-native languages, i.e. Russian and acquired languages, c) all three languages are independent systems.

As our research shows, any of these three patterns may work, and it is true not only to the specific languages in this chain, e.g., Azerbaijani – Russian – English, but with different elements of the sound system under study. Phonetic interference may be observed in different areas of the sound system, on both segmental and suprasegmental levels. For example, lack/absence of reduction in unstressed vowels in Russian speech of, let's say, some non-native speakers from South Caucasus, may be viewed as something related to segmental level, while absence of such reduction leads to re-organization of the rhythmic structure of a word, and subsequently, impacts the suprasegmental arrangement of the speech.

In this regard, it is only natural that the connection between the speech generation and its perception by a non-native speaker becomes the focus of our research. These two aspects of speech activity are in close relation, provided that the mother tongue is involved. In case of interference these two aspects of speech activity are not fully and automatically connected, and this type of interaction of a sound system imposes limitations, and the mistakes which might happen, for instance, 'bad' speech quality by a non-native speaker does not mean that he/she will not be understood, while poor sound identification by a non-native speaker mainly means that the speech generation is not expected to be good.

One of the most common explanations for interference is that the bilingual speaker has his\her own developed phonological hearing system, and any native language speaker interprets any new and unfamiliar sound as something which is familiar, that is, converts any sound sequence which she/he might hear into the familiar sound code of a native language. Generally it is difficult to argue with this viewpoint, but our observations show that there are elements and traits in bilingual speaker's language behavior which are not quite easy to explain only by the influence of the so-called phonological hearing.

Here one can note that the native language sound perception procedures are not fully correlated with the peculiarities of the phonemic system of that language; a person perceiving a speech in a mother tongue is capable not only to discriminate phonetically independent qualities of the sound units, but also to obtain useful information assessing positional and combinatorial allophones.

The ultimate goal for sound interference research is to establish hierarchy of factors determining this event.

The classroom observations with our students as well as phonetic experiments carried out in the lab conditions let us offer our interpretation of the information obtained and correlate them with general linguistic data. These facts might be important for speech activity analysis.

Firstly, the very idea of the universal nature of differentiating features which are part of sense distinguishing function of the phonemes is not confirmed by experimental data. There are no universal laws regulating differentiating features of phonetic correlates during perception. Perception mostly depends on the phonetic correlates used in the phonetic system of the native speaker's language.

Second, the traditional view on the properties of phonological hearing need to be clarified. When perceiving the sounds of a non-native language, the learner does not necessarily hear them as sounds of his mother tongue. This perception process may be a result of a pretty subtle differentiation, based upon the properties of the hearing processing of sound signals, on the knowledge of one or several foreign languages, as well as individual abilities of the learners.

In general phonological hearing is sensitive to the sounds of a non-native language, and does not necessarily try to squeeze any unfamiliar sounds into the phonological pattern of the mother tongue. One of the most important properties of the phonological

hearing is that it provides for different mechanisms of processing of sounds of the mother tongue and the acquired language.

Our research shows that with bilingual speakers learning the third language the knowledge of the second language does not always help acquiring the third language; both non-native languages are similarly alien. Also the impact of the second language on acquiring the third one (in our case-perception of the sounds of the second and the third languages) may significantly differ depending on the sequence of languages, that is which one is a second, or a third language.

One of the most important challenges for contemporary phonetics is the study of the perceptive system of any specific language and dealing with interference on the sound (segment) level is one of the most convenient and efficient ways for studying the properties of the perceptive system.

The study of interference on the sound unit (segment) level shows all the difficulties that a linguist, who traditionally keeps to classic ways for describing the fact of a language, comes across. It turns out that it is impossible to deal with the units of a phonemic level without taking into account all allophonic changes. And it is also impossible to describe segment level without considering all changes on the suprasegmental level. Comparing phonological systems with the purpose of describing a case of interference very often is not justified as the facts of a real life speech activity play a very important role.

Finally, the conditionality of splitting a language system into different levels while describing the functioning of a language, becomes more evident when one deals with interference. The unique ability of a man to efficiently process sound data is significantly weakened by a factor which is called “language knowledge”, and which includes not only his articulatory and perceptive skills and his ability to anticipate the sound structure of the speech, but also the ability of a speaker to reproduce an actual piece of the real pattern in non-native language.

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I.Magidova. Reading artistic prose as an ELT proposition: present-day problems and priorities

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At first sight, reading is a sphere where philological research seems to be on familiar ground. At any rate, for quite some time, we have been confident enough about some of the basic distinctions that have been described in the literature and could be safely relied upon in studying different aspects of this kind of human activity.

Of special importance here has always been the general functional approach to the varieties of reading which made it possible to single them out with a considerable degree of predictability. In other words reading was viewed in accordance with the general purpose the reader pursued in each particular case.

At the same time there has always been the average – 'mass' reader who saw a book mainly as a source of entertainment – and, therefore, would tend to prefer the 'lighter' kinds of literature which provided him with a required amount of distraction, diversion or relaxation after a day's work. Then there was a practical, more 'business-like' reader, for whom what was written was mainly a source of facts and all kinds of useful information.

And, last but by no means least, – a philologist, for whom a book was first and foremost a source of both intellectual interest and aesthetic pleasure; someone who derived no end of satisfaction from dissection and analysis not only of the content, but also of the form; who was prepared, with never flagging interest, to discuss not only what the book was about, but also how it was written, what source of linguistic means were used to create the resultant effect etc.

The tree varieties very conveniently fit together to form the generally recognized hierarchy upon which most of us have tended to agree for quite a long time – and, largely, continue to do so today, although with some reservations:

– reading as entertainment seeking, with the focus on the intricacies of the plot;
– reading as information retrieval, with the focus on facts;
– and, at the top of the hierarchy, philological reading, with the focus on the subtleties of both content and expression planes of the artistic text, – which is all a quest for understanding and appreciation.

And it is this latter variety that has been, and still is, our primary concern as philologists and teachers of English in a philological classroom.

Only two decades ago, reading at the earlier stages of philological education would have been dismissed by most University teachers as a problem of little importance. The social-cultural situation in the sphere was clear-cut and stable enough: budding philologists did come to our Universities from schools comparatively well-read in some of the best of the word classics in Russian translation. No one would want to doubt their ability to continue their education at the University level on a strictly professional philological basis. No one would want to question their opportunities for professional philological development.

However these two decades have seen an unprecedented growth in the influence that the modern technologies have on our daily lives. Living as we are in the age of computers and the Internet, who could deny the triumphs of the World-Wide-Web that has spread over the Globe and 'chained' people to the computer screen? As an absolutely unrivalled source of information and the easiest means to obtain it, it has become a kind of 'conditio sine qua non' of our existence. However, to distort a familiar proverb, 'every silver lining has a cloud'. In our case, the cloud is the ever-increasing pace with which the SCREEN (the computer, the cinema, the video and TV) is successfully ousting the BOOK

from our cultural context, from our cultural consciousness – especially with the younger generations.

The attraction of the ready-made visual images, so generally lavished upon us by the mass-media, film and video-industry – and, above all, computers – is so great that the task of reading is getting more and more arduous. It takes too much time and effort and, most often, knowledge – in short, toiling and sweating over a page of printed text! Compare it to the idea, unconsciously assimilated since childhood, that there is always the 'screen' which is obligingly offering you the ready-made impressions which you may consume and believe they are your own! In other words, a new psychological-cultural paradigm has nearly replaced the traditional one. And it took us a long time to realize the extent of the changes where philological education is concerned.

Nowadays, our budding philologists come to the University with a very different background knowledge from what we used to expect in the previous years. More often than not, if the name if the author or the title of a classic turn out to be at best vaguely familiar, it is because of a film, or a video they chanced to see, not because they have read the book. Whatever the case, teaching our students the ABC of philological reading is now becoming an increasingly serious problem. How shall we show to our innocent computer-fed learners the nature and beauty of a work of verbal art? What elements of the artistic text shall we single out as the indispensable constituents of its 'fabric' – those that make for the aesthetic impact the text is meant to produce?

These are the cunning questions which concern experts in philological reading and teachers of English at the University level. Very much has been done along these lines by the scholars of the Department of English Philology, Moscow State Lomonosov University[1]. A detailed account of their achievements is much too vast a subject to be dealt with in one paper. Therefore in what follows we shall have to concentrate only on one aspect of this enormous problem – the one that has not yet received all the attention is deserves. It is the colour terms and their functioning in an artistic text[2].

Generally speaking, the situation with reading being what it is, the study of colour terms is of special current importance, for they are by nature extremely powerful elements of the text, with the help of which our learners might hopefully learn to build up their own 'visual' pictures of what they read. Moreover, when used by a master of style, colour terms not infrequently provide a 'clue' to understanding the author's artistic design.

It should be pointed out that different kinds of literature treat colour terms differently. Thus, for example, all sorts of romance and love stories – sometimes even detective stories – not infrequently abound in words denoting colour. However, in these 'lighter' kinds of literature colour terms figure most of the time as 'decorative' elements. Their function is merely to attract the reader by a colourful picture, nothing more serious than making the heroine wear just one more fashionable dress (or coat, or hat) – rather like an illustration from the fashion magazine.

As for literature in the proper sense of the word – the 'bélles lèttres' – it is another matter altogether. In quite a few cases colour terms here may be very scarce – however

[1] See, for example, 'Philological Phonetics'/ ed. by O.S. Akhmanova and O.S. Mindrul/ – M., 1986; О.В. Александрова. Проблемы экспрессивного синтаксиса. – М., 2009; И.В. Гюббенет. Основы филологической интерпретации литературно-художественного текста. – М., 2010; В.Я. Задорнова. Восприятие и интерпретация художественного текста. – М., 1984; М.Ю. Прохорова. Филологический вертикальный контекст в прагмалингвистическом освещении. – М., 2001; М.В. Давыдов. Звуковые парадоксы английского языка и их функциональная специфика. – М., 1984; И.М. Магидова, Е.В. Михайловская. The ABC of Reading. – М., 1999.

[2] Research along these lines is under way at the Department – See also: Н.Г. Дечева. Филологическое чтение американской художественной литературы в прагмафонетическом освещении. – Канд. дисс. – М., 2006.

they will be full of meaning. They would enhance the artistic impression and 'hint' at the true nature of what is happening. Sometimes even, they would help the reader to 'foresee' what is going to happen, etc. etc.

Let us, for example, look more closely at the colour terms in 'Hotel du Lac', a novel by a well-known English author, Anita Brookner. The numerous 'reds', 'blues', 'greens' and 'greys' that are scattered around these pages are actually the notes that mould the leitmotif of the story[1].

Of all the colours mentioned in the text it is 'grey' that is of special interest – and it is this that we are going to focus upon in what follows. To begin with, 'grey' is most insistently used in landscape descriptions – especially at the beginning and at the end of the novel: it opens the story and it marks off its finale. And, paradoxically, this least colourful colour turns out to be most heavily fraught with all kinds of emotional and evaluative connotations.

Thus, in the opening paragraph of Chapter I, it seems first just to be 'the grey of the weather'. The day when the heroine arrives at the Hotel is sunless and the landscape around is hidden by the fog, and, as Edith is looking out of the hotel window, the world looks absolutely and hopelessly grey. However, the syntactic organization of the text, its phrasing and its 'built-in' rhythm and prosody tell the reader that it is also the 'grey' of Edith's mood, her present state of mind, her loneliness. She is sent here in exile, she is forced to stay 'in this grey solitude' and to watch this 'toneless expanse outside the window'.

Some days later, however, the weather changes – and the grey colour disappears from the pages of the novel. However, at the end it reappears – and much more insistently: of 23 cases of 'grey' in the novel, 10 occur in the final chapters. Obviously the reader has now become too sophisticated to treat it simply as 'the weather colour'. The coming autumn with its cold mists and falling leaves only enhances the unhappy mood of the heroine who can see very clearly her lonely future. She cannot see a way out except accepting the proposal of marriage from Mr. Neville – a person she does not love and who does not love her, but who offers her 'a deal' (a marriage that, as he thinks, might be very convenient for both of them), whose terms she is not ready fulfill. Thus, 'grey' in the final chapters grows into a kind of symbol of Edith's joyless prospects.

Interestingly, too, 'grey' is used by the author for yet another purpose. Mr. Neville, in Edith's estimation, is referred to as 'the man in grey' 7 times on 6 pages. Here, as in the previous case, we are faced with what can be described as 'the polyphony of meaning'[2]. On the one hand, 'grey' really indicates the colour of Mr. Neville's suit. And on the other, it is most clearly the colour of evaluation – the social-cultural appraisal: Edith approves of his style in clothes. She thinks it shows his good taste as well as his proper social status. In other words, 'grey' here acquires an adherent evaluative connotation.

At the same time, 'grey' has another meaning – an emotionally fraught one, which is here brought to collide with the first two. It is the inherently connotative meaning 'dull and without life'. Thus, when Edith refers to Mr. Neville as 'the man in grey' she is not only being mildly ironical about his impeccable manners, just as impeccable as his clothes. Somehow she knows all the time that there is no future for her with a man like this – that it would be 'dull and without life'.

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[1] The story is, briefly, this. Edith Hope, a writer of about 38 or so, causes quite a scandal when she escapes from her own wedding. Her friend makes her leave for Switzerland to stay at a hotel there for some time and let the scandal subside. Lost, banished and unhappy, Edith meets some other people, who, without knowing it, help her to forget that she is in disgrace, and come marvelously to life. She is observing them, commenting upon their characters and finally realizing that she is different. She is not interested in 'things', in 'seizing what you want', in 'being indifferent to anyone but herself'.

[2] See В.Я. Задорнова op. cit.

To sum up what has just been said we may conclude that colour-terms belong to the all-important elements of the artistic text which have to be specially focused upon in the course of language teaching. This is where pragmaphonostylistics comes in, whose ultimate goal here is to work out ways and means of highlighting colour terms and their functioning in artistic prose. Very much remains to be done, however, before this research is really complete.

Semantics and Cognitive Studies

S.Anokhina. Behaviour semantics in English and German utterances

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Как справедливо отмечает И.П.Матханова, данные высказывания « в собственно грамматических работах либо объединяют с другими типами, например состоянием» … « либо выделяют в ряду особого семантического типа деятельности, класса действий, процесса» (Матханова 2009, 169). Нам близка позиция, представленная в лексикологических исследованиях, где этот тип высказываний «рассматривается как автономный тип, который совмещает в себе признаки разных семантических типов: действия, состояния, отношения, качества и оценки» (Матханова 2009, 169). Проиллюстрировать данное положение и призвано их описание на материале современных английского и немецкого языков. При этом мы не претендуем на полноту описания, а постараемся обозначить наиболее важные, на наш взгляд, тенденции.

Сопоставительный анализ проводится по следующим критериям: 1) семантика предикатов поведения: от наиболее абстрагированной (глаголы со значением «вести себя»: to behave, to treat, sich benehmen, behandeln, mishandeln, verkehren в функции сказуемого; именные сказуемые: to be kind / unkind, nice etc.; устойчивые словосочетания: to do one's best, to do good / bad service etc.) к конкретной, в том числе находящей свое выражение в предикатах отношения commodi и предикатах, совмещающих семантику поведения с семантикой внутреннего состояния и характеризации.

Срединное положение в этой оппозиции занимают предикаты, совмещающие семантику поведения и действия. Последняя в виде ряда действий имплицируется такими глаголами как to courte, to fool, to flirt, to pretend, etc.; zurückscheuen, auftrumpfen, sich mokieren, sich raufen. Сюда же относятся именные предикаты типа to be polite и устойчивые словосочетания, например: to make merry, Widerstand leisten: фразеологизмы: to chicken out, verkohlen, auf die Rolle nehmen.

Вышесказанное позволяет наметить второй критерий: 2) структурно-семантические формы предикатов поведения. Наряду с этим для данного типа высказываний релевантными представляются и такие критерии как 3) структурно-семантические типы адресата, что позволяет интерпретировать предикативный признак по степени его центростремительности / центробежности, 4) формы субъекта поведения, 5) формы субъекта оценки и языковые средства выражения оценки в целом. Как показывает анализ фактического материала, именно в этих сферах наблюдаются наибольшие сходства между высказываниями (критерии 1,3) и наиболее яркие различия (критерии 4, 5).

Так как немецкий язык более флективен, чем английский, адресат может быть выражен косвенным дополнением – именем существительным: Aber die Insassen der

darunter liegenden Etage, der Dame aus Wien aus mancherlei Gründen feind, hatten die Polizei gerufen (Feuchtwanger, 25). Другие формы адресата представлены одинаковыми членами предложения: прямое дополнение … when that foolish boy Henry VIII was courting his little Anne (Jerome, 102); … er habe vielleicht wirklich einmal einen Fahrgast nicht ganz gebührlich behandelt (Feuchtwanger, 24); предложное дополнение: “Lots of people are nice to her “ (King, 91). Aber er fühlte sich sauwohl darin, raufte sich voll Passion herum mit den Gegnern im Parlament (Feuchtwanger, 10). В высказываниях нашего материала немецкого языка встречается выражение адресата подлежащим пассивного предложения, но такая форма принципиально не исключена и в английском языке, хотя и отсутствует в высказываниях нашего фактического материала.

На фоне данного общего сходства между высказываниями обоих языков наблюдаются частные различия в семантике адресата и его языковом выражении, в особенности в случаях контаминации данной функциональной роли с ролью субъекта поведения или субъекта оценки, а также при диффузной семантической структуре высказывания. Последнее может быть проиллюстрировано высказыванием немецкого языка, в котором адресат выражен подлежащим – объектом отношения commodi на уровне семантической структуры, т.е семантическая и функциональные роли которого совпадают как подкатегории одной категории, противопоставленной категории субъекта: Der Chauffeuer Ratzenberger hatte am Abend dieses Tages im Restaurant “Zum Gaisgarten” … die Achtung aller Vereinbrüder für sich (Feuchtwanger, 27).

Контаминации функциональных ролей встречаются в высказываниях обоих языков, но выражаются они различными членами предложения, причем в высказываниях английского языка сосуществование функциональных ролей субъекта поведения и адресата представлено редупликацией: подлежащее и предложное дополнение – взаимное местоимение: And we would … sneer at one another (Jerome, 24). В немецком языке это составное подлежащее: Der vierschrötige, knurrige Mann in der Joppe und der phlegmatische elegante in dem modisch grauen Anzug sagten sich du, sahen sich gerne (Feuchtwanger, 33). Как видим, и вся семантическая структура обоих высказываний является диффузной вследствие диффузности семантического предиката, выраженного глаголами речи.

Аналитическую форму выражения имеет данная контаминация и при предикате с возвратным местоимением: I've been kicking myself ever since (King, 113).

В некотором отношении противоположная картина наблюдается при контаминации функциональной роли адресата с субъектом оценки: в высказывании английского языка это подлежащее предшествующего микроконтекста – главного предложения, в высказывании немецкого языка – также подлежащее главного предложения, но редуплицированное в предложном дополнении высказывания с собственно семантикой поведения: They said it was very kind of him (Jerome, 53). Er missbilligte die patrizierthaft überlegene Art, wie Klenk mit ihm verkehrte… (Feuchtwanger, 13).

Отличительной особенностью семантики адресата в высказываниях английского языка является его обобщенный характер – имплицитное обобщенное лицо: My mother told me I was never to speak to him when he was behaving like that … (King, 139). It is always best to let Harris have his head when he gets like this (Jerome, 62).

Кроме вышеприведенных контаминаций функциональных ролей в высказываниях обоих языков наблюдается сосуществование в одной форме и субъекта поведения, и субъекта оценки, причем в одинаковой грамматической форме – подлежащем, что можно отнести к чертам абсолютного функционально-структурного сходства, как и выражение только субъекта поведения подлежащим. Первый случай иллюстрируют высказывания: …and wish I’d been kinder to my little

sister … when a boy (Jerome, 28). He was glad he hadn't chickened out (King, 116). I did my best (Jerome, 58). Er habe vielleicht wirklich einmal einen Fahrgast nicht ganz gebührlich behandelt (Feuchtwanger, 24).

Второй случай представлен в высказываниях: … and Salisbury, who did good service at Poitiers (Jerome, 112). You couldn't fool the people who had known you for a long time (King, 89). So I got quite cross with them after a bit (Jerome, 89). Sie sind sehr empört, aber sie benehmen sich würdig (Feuchtwanger, 8). "Mensch, der nimmt uns auf die Rolle (Kästner, 14).

К чертам абсолютных различий можно отнести выражение субъекта поведения предложным дополнением в высказываниях английского языка и определением (но в семантическом плане диффузной формой) – в высказывании немецкого языка: I thought it very unkind of them (Jerome, 89) Der Chauffeuer Ratzenberger hatte am Abend dieses Tages im Restaurant «Zum Gaisgarten " … die Achtung aller Vereinbrüder für sich (Feuchtwanger, 27).

Отметим некоторые семантические отличия предикатов поведения в высказываниях немецкого языка. Это 1) глагольное сказуемое –фразеологизм: "Der Herr Geheimrat verkohlt uns" (Kästner, 14) и 2) глагольное сказуемое – сенсорная метафора: Er konnte den Urheber dieser Schweinerei, den Mann Krüger, nicht riechen … (Feuchtwanger, 18).

Общим для высказываний обоих языков является наличие в их составе идентификаторов, например, сравнение: It is always best to let Harris have his head when he gets like this (Jerome, 62). "Do as you please" (ibid, 12); оценочное прилагательное в функции предикатного спецификатора: … and Salisbury, who did good service at Poitiers (Jerome, 112). В высказываниях немецкого языка это обстоятельства: … aber sie benehmen sich würdig (Feuchtwanger, 8). Der Hessreiter begriff nicht, warum er so herzlich mit ihm stand (ebd., 34). Как видим, и в этой сфере высказывания характеризуются частными различиями на фоне общего сходства. Аналогичная картина наблюдается и в высказываниях, в которых семантика поведения конкретизируется как отношение commodi: в английском языке налицо тенденция к глагольным предикатам: I envy her (King, 125). … And I think there are a lot of people in town who don't trust me (ibid., 130); в немецком – тенденция к глагольно-именному предикату: … damals selbst hatte er etwas wie Verachtung für die Jammerselige gespürt (Feuchtwanger, 27). Но в высказываниях с сосуществованием семантики характеризации наблюдается абсолютное сходство: I still remained obdurate (Jerome, 62). Er ist zu beiden gleichermassen streng (Kastner, 33).

В первых предикативный признак центробежен, и поэтому семантика отношения превалирует над семантикой поведения, во вторых – и центробежен, и центростремителен в равной мере, следовательно, обе семантики находятся в состоянии «динамического равновесия», как и в высказываниях с наслоением семантики внутреннего состояния: I quite lost my temper with him at last (Jerome, 96). В высказывании немецкого языка превалирует центростремительность: Frau Kunkel gab sich geschlagen (Kästner, 27), объяснением чему может служить редуцированная по сравнению с высказыванием английского языка структура – отсутствие адресата.

Результаты сопоставительного описания высказываний с семантикой поведения могут быть суммированы в следующих предварительных выводах.

Высказывания обоих языков характеризуются абсолютным сходством в семантике глаголов, конституирующих семантический предикат, и преобладающим сходством в его формах, меньшим сходством в формах субъектов поведения и оценки, где преобладают частные различия на фоне общего сходства, как и в семантике и формах адресата. Абсолютные различия наблюдаются в формах предиката и субъекта поведения, а также в семантике адресата; в количественном

отношении их намного меньше, чем абсолютных сходств, но если учитывать частные различия на фоне общего сходства, то можно говорить о преобладании различий в целом.

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L.Koulchitskaya. Scientific paradigm and discourse in dividing between metaphor in science and scientific metaphor

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We examine some of the uses of conceptual metaphor in science and claim that the term “scientific metaphor” is narrower in scope than “metaphor in science”, although sometimes one is taken for another. Metaphor here is taken in the Lakoffian sense to be a mental operation of thinking about one thing in terms of another, for example, understanding quality in terms of directionality, e.g. ‘***high / low*** quality’, ‘***deep/superficial*** knowledge’. Metaphor belongs to mind rather than language. It is what G. Lakoff and M. Johnson view as a cross-domain conceptual mapping from a source domain to a target domain [Lakoff & Johnson (1980) 2003, 1999]. On the other hand, mind manifests itself in activities including speech; therefore in terms of the mind-language relation, a conceptual metaphor is what underlies a system of related metaphorical expressions in scientific discourse. Conversely, metaphorical expressions are instantiations of conceptual metaphors.

Since scientific activities are aimed at gaining new knowledge (an epistemic aspect) and then disseminating it among the members of a scientific community (a communicative, or discourse, aspect), these two aspects turn science into an institutionalized activity. We assume that science-institutionalizing concepts of scientific paradigm on the one hand and scientific discourse on the other may support our attempt at sorting out metaphors within the generic-level category of metaphor in science

Paradigm is some set of received beliefs that form the foundation of the “educational initiation that prepares and licenses the student for professional practice” [Kuhn (1962) 1996: 5]. “Paradigms are scientific achievements that for a time provide model problems and solutions to a community of practitioner” [ibid: x]. T. Kuhn introduced paradigm as a unifying principle of scientific practice yet with rather discernible epistemic “ingredients” such as: 1) basic assumptions underlying the quest for knowledge, 2) a theory and its objects, and 3) instruments and methods.

The term “paradigm” is closely associated with metaphor, analogy, and model. However, metaphor and paradigm are often not distinguished very sharply, nor are metaphor and analogy, nor metaphor and model, which stance makes all these things highly confusable. What is clear is that all of them are manifestations of ways in which

information can be expressed (linguistic approach) and, as some would argue, is processed in our mind (cognitive approach). We shall offer our interpretation of the interrelations between these concepts so that we could resort to them when come to analyze metaphors sampled from scientific texts.

The Greek word **analogy** (αναλογια) means "proportion', e.g. 2 is to 4 as 4 is to 8. Analogy is understood as pointing to a resemblance between objects or their relations in two different domains, i.e. A is related to B as C is related to D. Analogies can be algebraic and thus totally rational, or they may be hypothetical and then metaphorical. In N.R. Cambell's example (1920), cited by D.M. Bailer-Jones [2002: 111], ideationally, the kinetic theory of gases (the target object) is a hypothesis formulated in terms of a set of propositions. The source object would then be "the motion of a large number of infinitely small and highly elastic bodies contained in a cubical box". In modern terms the small elastic bodies in the box would be considered as a model, although Campbell does not use this term. M. Hesse also proposed that scientific models should be viewed as analogues [1966; 1967].

According to D.M. Bailer-Jones, **model** is an interpretative description of a phenomenon (objects and processes) that facilitates access (perceptive as well as intellectual) to that phenomenon [Bailer-Jones 2002: 108 – 110]. Models have roots in analogy but are not analogies. Analogy is a relationship between things and processes while a model is a description or a material representation (e.g. rods and little balls to represent a molecule). [ibid: 113]. Literature on this subject allows us to make some inferences.

1) Analogy as much as a conceptual metaphor and rational thought is a cognitive instrument for processing information in our mind. Both metaphorical and rational thought takes roots in analogy. Analogy differs from metaphor in that analogy may also be rational, i.e., it is broader in scope than metaphor. Metaphor is a mental and neural projection culturally and historically entrenched in mind and as such reproducible on a regular basis.

2) As soon as an analogy is put in some material form – graphs, algebraic equations, texts, etc. – it becomes a model. Models, if verified and proven true, become proper scientific theories, or laws. Some models may have a long way to go before their metaphorical assumptions give an epistemic access to scientific knowledge, while others may get extinct as irrelevant to discovery. The material form of these analogies (language, for instance) would retain traces (rudiments) of previous metaphorical and now extinct models, or "theories" (e.g.: a Greek word *atom* means "indivisible", which sounds incompatible with modern theories).

(3) Paradigm is related to model, metaphorical plus rational thinking and analogy, as whole to its parts, with model being a counterpart to the theory-and-its-phenomena paradigm ingredient.

Below are examples of how metaphorical conceptualization may affect a whole theory (1-2), and, most frequently, its phenomena: objects (3) and self-activated and forced processes (4-5). These examples and those given below (6-17) across the text are sampled from a book of interviews taken by P.C.W. Davies and J. Brown with physicists [Superstrings …1988]; square brackets contain pages.

(1) **Superstring** *theory;*

(2)***…****the physical world is* **made out of** *nothing but little* **strings** [vii];

(3) …**pieces of elastic** *joining the quarks* [68];

(4)*… make a solitary quark* **stick out** *like a sore particle* [25];

(5)...*attempts* **to smash** *hadrons by collision* **into** *their constituent quarks* [33].

These (1-5) are theoretical metaphors. "**Superstring** *theory*" is a master-, or paradigm-metaphor. The rest are its entailments. Together they refer to the theory-and-its phenomena paradigm ingredient.

As for the basic-assumptions-paradigm-ingredient metaphors, they indicate the extent to which a metaphor borrowed from previous paradigms is employed anew referring to a new target object, see below:

(6) … **pushing power** *of neutrinos* [28];

(7) *It is possible to understand the weak force in terms of a weak* ***'charge'*** *and a weak* '**current**' *in many ways analogous to the concepts of electric charge and current.* [53].

Weak forces here are conceptualized in terms of Newtonian gravitation (6) and Maxwellian electromagnetism (7).

These two groups of theoretical metaphors are paradigm-related and actual metaphorical models, therefore they are proper scientific metaphors.

Epistemic and communicative goals shared by researchers require standard ways of describing results. Language for specific purposes (LSP) serves this goal. It comprises specific terms, meta-textual and meta-scientific "repertoire" shared by researchers irrespective of their discipline, and general language. [Riabtseva, Plunguan 1997: 283ff] Viewed from the cognitive perspective these words are realizations of both rational and metaphorical conceptualizations of phenomena. And the latter are the focus of our study.

In addition to metaphorical thinking about abstract phenomena we are involved in a meta-theoretical metaphorical thinking, i.e. about what is the interdisciplinary practice of presenting these phenomena in language. A researcher acts as a communicator rather than an investigator.

(9) quarks and leptons represent **the bottom level of structure** [26];

(10) *The* **arrows** *of explanation always* **point downwards to** [1];

(11) *[Quantum physics]…has a proven* **track record…** [52];

(12) *the problem had to* **be sidestepped** *by assuming that...*[64];

(13) *to offer promising* **avenues** *of investigation* [67];

(14) *The theory is* **recast** [62];

(15) a mathematical procedure without any **underlying** *physical* ***picture*** [67];

(16) Those models **based upon** *a mathematical conception…* [17].

Examples (9) and (10) employ an orientation metaphor; scientific research is a path to goal in (11) through (13); Example (14) personifies an abstract entity, while (14) and (15) point to a platform metaphor. They all are meta-scientific metaphors whose role is to assist in transmitting knowledge in the most efficient yet standard ways.

Sometimes we encounter metaphors different from those mentioned above.

(17) **…robbing** *the theory* **of** *predictive power* [66].

Such metaphors are "embellishments", though admissible if not abundant.

Taken together theoretical scientific metaphors (1-16), meta-theoretical metaphors (9-16) and general language metaphors (17) form a generic-level category of metaphor in science. Within this category, theoretical scientific metaphors (i) are proper scientific metaphors in a strict sense. They are paradigm-related and only they can provide epistemic access to scientific phenomena. Meta-scientific metaphors (ii) are discourse-related. They may be called scientific metaphors (in a broad sense) but not theoretical because they are cross-scientific and reproduced on a regular basis. Non-metaphors (iii) are occasional encounters, or at best should be. Paradigm and discourse aspects of science serve as a divide between proper scientific metaphors, meta-scientific and non-scientific metaphors. Method as an ingredient of a paradigm and method as a facet of discourse practice (instantiated by meta-textual expressions) are different things and are unlikely to be found as linguistic metaphorical instantiations.

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V.Shabaev. The English Verb GET in Passive and Mediopassive Meanings

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The English verb GET participates in reflecting eight notions: possession beginning (Next day it's the only way to get a ticket); stative possession (You've got a perfect motive); motion (Without using any money, some of the escapees got as far as North Wales); permission/ prohibition (You may not get to attend client meetings); causation (It is often difficult to get agents to attend these productions); obligation (You've got to look at evidence, that's what you've got to do!); inchoativeness (Sometimes students get anxious about this.); passiveness (We got caught by this very Mr. Snead) [1: 227].

The first attestations of the passive with GET are found in the English language writings of the 17-th century [2] but they had become more frequent by the end of the 19-th century [3: 154-165].

Nowadays, the grammaticalized GET can even combine with lexical GET: **(1)** The most entertaining moments in his docos are when he gets got back. The second element of the analytical lexeme is the past participle in form but the adjective in function (the participial adjective). The derived lexeme with GET can express inchoative meaning: **(2)** He got (so) confused that he no longer knew what to do.

Sometimes, GET is interpreted as either an auxiliary verb in the passive construction or a copular verb in the sentences like **(3)** The channel got blocked where block is considered to be a lexical verb in the past participle form or an adjective ('the channel became blocked') [3: 154].

Some grammarians distinguish the three variants of the constructions: (1) passive; (2) relational with a participial adjective; (3) ambiguous. Examples: **(3.1)** The WIC (Women, Infants and Children) program that provides vital nutrition to poor pregnant

women and their babies would get zapped by Bush; **(3.2)** They could go the country club and get drunk when they got tired of looking at the wild animals; **(3.3)** Worst of all it was totally, impractical for cooking and no one could use it without getting burnt.

We interpret example **(3.3)** as get-passive of possessed qualitative state acquired outside with (most of all) negative, adversative or causative shade meanings. Examples in favor of this thesis: **(4.1)** You'll get soaked if you go out in this rain (also: They got soaked to the skin; You got soaked through!); **(4.2)** My car got stolen at the weekend; **(4.3)** – How do you think the team is going to do this year? – Pretty well, except that I predict they will get beaten by Central University; **(4.3)** At the road-crossing: – Look! Mrs. Reiley is going to get caught for speeding; **(4.4.)** Compare be-passive and get-passive constructions: – Why are these floors so dirty? Aren't they cleaned every day? – Normally yes, but somehow the cleaning didn't get done this morning.

The get-passive constructions are more informal than the be-passive ones (the be-passive is about 400 times as frequent as the get-passive [4: 87]). It is conversational and characteristic of informal writing: **(5)** Will that criminal ever get caught?; Our team got bitten in the soccer game. For such verbal forms as caught, paid, smashed, hit, the get-passive in spoken English is more frequent than the be-passive [4: 96].

During the last decades of the 20-th century, the relative frequency of adversative get-passives has increased: **(6)** We've been through too much together and get killed now; **(7)** This time last year it was evident that the Scottish football team would get gubbed in the World Cup, having qualified and been gubbed in the first round of the finals many times before [3: 157].

The get-passive has not yet become a stylistically and semantically neutral alternative for the be-passive in either British or American English. More detailed peculiarities and features of grammaticalized English GET see in our papers [5; 6].

The get-passive remains a marked alternative to the neutral and prototypical be-passive, and this holds also for the mediopassive (quazi-passive) expressing reflexive or/and passive characteristics of the lexemes. The mediopassive with GET is highly restricted in usage: for example, the mediopassive construction with GET is a productive syntactical lexeme (with parallel usage of the be-passive) in modern advertising level: Wax dolls could get bought (be bought) quite cheaply a few years ago. For some advertising context, it's even possible Wax dolls sold quite cheaply a few years ago. More detailed analysis of mediopassive in modern English is given in [3:158-164].

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V.Sibul. Categorization studies in linguistics

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Categorization is about organizing the world. Objects can be organized and classified together because they share taxonomic categories or because they share thematic relations. Taxonomic categorization (or category-based classification) is made on the basis of similarity of attributes, such as similarities in perceptual properties among objects, whereas thematic categorization (or relationship-based classification) is made on the basis of causal, spatial, and temporal relationships among objects (Markman & Hutchinson, 1984).

According to Vygotsky (1996), language plays an essential role in cognitive development, at least from the time the child has attained a certain level of language competence. Language, first developed as a means of social communication, is later internalized and becomes a crucial tool in the shaping of cognitive processes relevant for the elaboration of the abstract symbolic system that will enable the child to organize thought.

Recent studies conducted by Boroditsky (2001) have shown that different ways of talking about time in English (as if it were horizontal) and in Mandarin (as if it were vertical) correspond to differences in how English and Mandarin speakers think about time, for both online and long-term processing. For example, Mandarin speakers' judgment that March comes earlier than April was facilitated after they saw a vertical array of objects, whereas English speakers' judgment was facilitated after they saw a horizontal array.

Language serves as an organizer of knowledge (Hamers & Blanc, 2000), and there is reason to believe that aspects of language influence categorization. For example, Markman and Hutchinson (1984) showed that hearing a noun caused (American) children to shift their attention from thematic to taxonomic organization. They suggested that language may "play a direct role in making categorical relations a salient and highly structured mode of organization" (p. 25).

The relationship between culture, language, and cognition has been debated in anthropology, philosophy, linguistics, and psychology. The famous Sapir–Whorf linguistic relativity hypothesis has been the center of a heated debate. The main theme is that culture, through language, influences people's thinking. Whorf (1956) believed that linguistic patterns (such as grammars) in different languages have impact on people's habitual thinking. According to Whorf, the differences in linguistic structure between languages are reflected in habitual thought and habitual behaviour. Certain properties of a given language affect the way people perceive and remember. Whorf also believed that culture and language are not separable. Logan (1986) offered the provocative proposal that language can be used to account for cultural differences in reasoning styles. He argued that "learning how to read and write with the alphabet has brought us more than literacy and a model for classification. It has provided us with a conceptual framework for analysis and has restructured our perceptions of reality" (p. 18).

The phonetic alphabet, Logan argued, is believed to have provided a ground for abstract, logical, and systematic thought, which helps to explain why science started in the West but not in the East, even though Chinese technology surpassed that of the West from ancient times until at least the 16th century. The absence of Westernstyle abstractions and classification schemes in Chinese culture is related to the differences in writing systems. The Chinese writing system is based on drawn, concrete characters and

reflects itself throughout Chinese thought, discouraging the development of the abstract notions of codified law, abstract science, and deductive logic, which are prerequisite for the development of science. If Logan was correct, then the difference between the alphabetic English language and the nonalphabetic Chinese language would be an important factor producing differences between Americans and Chinese in reasoning styles, including categorization preferences.

In cross-cultural research, participants are often tested in their native language. The testing materials may be developed in one language (usually in English) and then translated into participants' native language. In this process, called back-translation, the effect of the testing language tends to be ignored or treated as random error. Differences found between participants from different countries, speaking different languages, are generally attributed to cultural backgrounds. An inherent problem with this practice, however, is that the language used in testing is confounded with cultural effects, and it is not clear whether any differences found between groups are due to differences in cultural beliefs, norms or values, or the language of testing. This article provides what we believe to be the first attempt to separate language effects from cultural effects in cognition. In this article, language refers to the language of testing, and culture is defined as shared values, beliefs, and norms among a group of people, who most often speak the same language and live in proximity to each other. Specifically, culture is operationalized as participants' ethnic cultural background. There are two major reasons for the ubiquitous practice of back-translation. One is that researchers assume that the testing materials, even though in different languages, are equivalent. Another is that researchers believe that culture and language are interconnected, and it is almost impossible to separate the two. In fact, however, back-translation does not guarantee equivalence across two languages, because one word in Language A may correspond to multiple words with slightly different connotations in Language B. For example, oil in English can be translated into different Russian words: нефть (1), растительное масло (2) They suggest that the same language, whenever possible, should be used to assess cognitions and behaviours among different cultural groups. However, even the same words can invoke quite different thoughts from two people speaking the same language because of their different life experiences and cultural backgrounds. Thus, cross-cultural researchers are presented with a dilemma: What language should be used in testing? It is still controversial question for the researchers.

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Ye.Yerznkyan. Категория вежливости и дейктические средства ее выражения

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Известно, что нарушение социо-культурных норм воспринимается носителями языка особенно чувствительно. Культурный шок, вызванный такими нарушениями, может стать причиной конфликтных ситуаций. Успешность взаимодействия представителей разных культур и лингвокультурных общностей предопределяется как владением языка, так и знанием национально-культурной специфики вербального и невербального поведения, знанием социально-культурных норм, среди которых особое место занимает принцип вежливости, направленный на поддержание гармонии в межличностном взаимодействии при помощи вербальных средств.

Прагмалингвистическая категория вежливости является действенным инструментом, регулирующим диалоговое взаимодействие коммуникантов посредством выбора наиболее уместной формы реализации речевой интенции. Диалог, будучи одной из форм существования языка и основной формой реализации повседневного общения, является едва ли не важнейшей областью проявления языковых закономерностей. Отличие диалога от других сфер функционирования языка заключается, прежде всего, в сложной картине взаимодействия коммуникантов.

В теории речевых актов в качестве основного фактора, способствующего успешной коммуникации, считается фактор говорящего. Адресант (говорящий) является главным лицом в акте коммуникации, поскольку в значительной степени интенции и личностные характеристики адресанта определяют форму и содержание высказывания. Именно он строит свое высказывание в соответствии с имеющейся у него целью, отбирает те или иные языковые средства для реализации своей интенции, активирует с их помощью в мозгу адресата соответствующую информацию и придает высказыванию определенную иллокутивную силу. Адресат (слушающий) высказывания – это, как правило, лицо, на которое в процессе общения пытается воздействовать адресант. Воздействие адресанта в повседневном общении может быть манипулятивным, то есть адресант может манипулировать адресатом, скрыто, в неявно выраженной форме воздействовать на собеседника с целью формирования его мнения, управления его поведением в своих личных интересах.

Однако поскольку общение – это сложная деятельность по крайней мере двух партнеров, то учет не только собственных интересов говорящего, но и постоянное внимание к слушающему/собеседнику, к его особенностям и нуждам является важнейшим условием подлинного общения.

Для диалога как функциональной системы исходным фактором выступает результат. Коммуникативная цель диалога – это некоторый желаемый результат, ради достижения которого предпринимаются те или иные речевые действия со стороны говорящего/инициатора общения. Произнося высказывание, говорящий рассчитывает на его определенную интерпретацию слушающим и на его последующую реакцию. Однако ожидания говорящего не всегда оказываются верными, и тогда имеет место коммуникативный сбой/неудача в общении, при котором речевое высказывание не выполняет своей функциональной предназначенности и не приводит к достижению желаемого результата. Сбой в общении может быть вызван причинами различными причинами: ситуативными,

психологическими, социальными, этическими, культурными, этническими. Последнее особенно важно при межкультурной коммуникации

Так, специфичность вербального общения как особого вида человеческой деятельности заключается в том, что он всегда интерсубъективен: слушающий является *обязательн*ым компонентом знаково-коммуникативной ситуации, и от него зависит результат речевого взаимодействия.

Одним из условий полноценного общения является вежливое, доброжелательное отношение к партнеру в любой ситуации межличностных контактов. Отношения между говорящим и слушающим регулируются принципом вежливости. Вежливые отношения между собеседниками устанавливаются благодаря коммуникативному намерению говорящего (иллокуции), проявляющемуся в правильном выборе языковых средств речевого этикета, и реализации этих средств в процессе говорения (локуции). Средства выражения фатического значения разнообразны, они имеются на всех уровнях языковой системы и образуют постоянно действующую систему, состоящую из специфических и неспецифических средств обозначения адресата, а также средств, говорящих о направленности ему речи.

Среди средств обозначения говорящего и слушающего в высказывании особую роль играют слова категории *личного дейксиса*, наиболее ярко выраженные в наличии в языке противопоставления, с одной стороны, личных местоимений *я* и *ты*, обозначающих участников коммуникации, говорящего и слушающего, а с другой стороны, противопоставления непосредственно участвующих в речевом акте «я» и «ты» некоему объекту, находящемуся вне этого акта – «он/она».

Местоимения ‘I’ и ‘you’ являются центром координат речевого акта: все остальные параметры речевой ситуации – актуальный момент речи, местоположение лиц, объектов в конкретной ситуации высказывания – определяются, как правило, относительно адресанта (говорящего) и адресата (слушающего) речи. ‘I’ и ‘you’ являются единственным специаизированным средством указания на говорящего и слушающего. Значение этих словесных знаков может быть установлено исключительно прагматически, то есть из конкретной ситуации речевого акта. Итак, первая оппозиция личных местоимений представлена формами первого и второго лица (I – you). Эта противопоставленность выделяет коммуникативные лица в отличие от некоммуникативных, разграничивая при этом коммуникативные лица по той роли, которую они играют в речевом акте (говорящий/слушающий). Следует подчеркнуть здесь особый статус личного местоимения 3-го лица в плане дейксиса. Категория лица, как известно, в значительной мере зависит от участия/ неучастия в акте речи. Противопоставление форм первого и второго лица личных местоимений местоименным формам третьего лица есть прежде всего противопоставление коммуникативных лиц лицам некоммуникативным, т.е. не участвующим в акте коммуникациия. Только говорящий и адресат, т.е. первое и второе лицо, являются истинными участниками речевого акта, третье лицо может получить только отрицательное определение в этом аспекте как лицо, не являющееся ни говорящим, ни слушающим, т.е. не участвующим в речевом общении. Вместе с тем следует отметить, что иногда высказывание нельзя правильно интерпретировать, если во внимание принимаются только факторы адресанта и адресата. В речевом общении встречаются ситуации, когда высказывание приобретает ту или иную форму, наполняется определенным содержанием под влиянием лица, не являющегося формально адресатом конкретного высказывания или дискурса. Дихотомию адресант – адресат «осложняет» третье лицо, наблюдающее. Представляется, что рассмотрение

когнитивной модели высказывания с точки зрения третьего лица – наблюдателя (overhearer), является весьма перспективным.

Высказывания от 1-го лица, на первый взгляд, лучше всего отвечают потребности в самовыражении говорящего. Однако именно этот ярко выраженный «эгоцентризм» таких высказываний может оказаться в ряде случаев определенной дестабилизирующим фактором в общении, так как «я»-высказывания нередко воспринимаются как чрезмерно подчеркивающие роль говорящего. Отсюда не случайно в языке наличие форм, позволяющих говорящему как бы отойти на задний план, смягчить, затушевать или хотя бы нейтрализовать «эгоцентризм» «я»-высказываний, представить пропозицию с нескольких сторон, включая слушающего, а это значит представить ее более объективно.

Анализ имеющихся во многих языках двух форм первого лица множественного числа, «инклюзивной» и «эксклюзивной», свидетельствует о своеобразии семантики разных форм личных местоимений. Инклюзивная форма обозначает говорящего вместе со слушающим (*we–inclusive–of–addressee*) в смысле *я* и *ты* вместе, «мы». Такое 1-е лицо множественного числа отличается от 1-го лица множественного числа, которое обозначает говорящего вместе с другими людьми, исключая слушающего *(we–exclusive–of–addressee)*, т.е. «эксклюзивное». «Инклюзивное» *мы,* указывает на вовлеченность как говорящего, так и адресата в каузируемое действие. «Эксклюзивное» *мы* употребляется, когда говорящий старается не употреблять *я* во избежания выпячивания своего «я».

Имперсонализация речевого акта, или дефокализация (‘defocalization’ по Х.Хаверкейту), состоящая в дистанировании говорящего от содержания высказывания по времени, пространству и дейктическому центру, играет важную роль в организации высказывания и реализации принципа вежливости. Стратегия дистанирования через дефокализацию имеет целью минимизировать роль говорящего в побуждаемом действии, во избежание конфронтации с адресатом. Последнее достигается удалением во времени и в пространстве от дейктического центра *здесь и сейчас*, который, как известно, в первую очередь, детерминируется его непосредственными участниками («я и «ты»).

В своем поведении человек всегда руководствуется взглядами, убеждениями, привычками. Поступки человека социально значимы: в них объективно или субъективно отражается его отношение к другим людям, социальным группам, обществу в целом. Общество, в свою очередь, оказывает давление на личность, предъявляя особые требования к поведению человека, том числе и вербальному. Так, дейктические языковые единицы позволяют контролировать поведение участников коммуникаии и оказывать влияние на поведение окружающих, тем самым способствуя преодолению трудностей в общении. Вместе с тем выбор дейктической рамки высказывания определяется рядом социальных факторов, таких как ролевые и социальные отношения говорящих коммуникантов, векторная направленность коммуникации, размер персонального пространства и дистанцированность говорящих. Данные параметры коммуникации с неизбежностью влияют на повседневную деятельность человека, обеспечивая речевое взаимодействие партнеров и их взаимопонимание в процессе речевой коммуникации.

Literature Studies

V.Zadornova. The Traditional and the Individual in Poetic Imagery

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It has been assumed that a poetic image is created in a particular context and, being a result of creative inspiration, is always unique and inimitable. This is a point not to be argued about since only a person endowed with the power of individual vision of the world can become a true poet. An act of creating poetry is the expression of a poet's inner self, his innermost thoughts and feelings.

And yet, there is a certain regularity in the functioning of poetic images. Most of them are not created every time anew, the same motifs run through poetic works finding different linguistic expression [Веселовский 1989; Шкловский 1983; Юнг 1991; Полубиченко 1988]. Poets avail themselves of traditional analogies, but modify them in accordance with their artistic intention. This mainly applies to images concerning certain global concepts that is not easy to define in any direct fashion and which, therefore, have been comprehended primarily indirectly, such as life, death, time, love, etc.

In this connection it would be useful to turn again to "Metaphors We Live By" by G.Lakoff and M.Johnson, who have discovered on the basis of linguistic evidence that most of our conceptual system is metaphorical in nature. They have shown that metaphor is not just a matter of language; metaphors permeate our thinking. Moreover, our everyday existence and behaviour are to a great extent determined by metaphors. People think in metaphors without even noticing it. Thus, linguistic metaphoric expressions are based on certain invariant models (metaphoric concepts, or conceptual metaphors), which exist in our conceptual system. As far as "life" is concerned, this point can be illustrated by examples like "life is a gambling game" ("if you play your cards right, you can do it", "he is a real loser", "he is bluffing", "that's the luck of the draw", "those are high stakes"),"life is a container" ("I've had a full life", "life is empty for him", "her life is crammed with activities", "his life contained a great deal of sorrow"), "life is a journey" ("the baby arrived just after midnight", "his life took an unexpected direction", "we seem to be at a crossroads"), "life is a play" ("he always plays the fool", "I'm improvising", "he plays an important role in the process", "you missed your cue", "that's not in the script").

According to G.Lakoff and M.Turner, "great poets can speak to us because they use the modes of thought we all possess. Using the capacities we all share, poets can illuminate our experience, explore the consequences of our beliefs, challenge the ways we think… To understand the nature and value of poetic creativity requires us to understand the ordinary ways in which people think" [Lakoff, Turner 1989: xi-xii]. It becomes clear that by analogy with everyday language poetic language exists on the basis of a certain set of conceptual metaphors most of which overlap with everyday ones.

One of the conceptual metaphors which exist both in the everyday English language and in poetry is "life is theatre (life is a play)". It is based on our common understanding of life as acting: the person who is leading a life is similar to an actor, his behaviour is the way he is acting. If the whole life of a person is under consideration then birth is the beginning of the play and the event of death is the falling of the curtain [Lakoff, Turner 1989:21]. It is an extremely productive metaphor in Western culture. Although it is traditionally associated with Shakespeare ("*All the world's a stage*…", As You Like It. II, 7) it can be traced back to ancient Rome. The Roman philosophers Seneca and Epictetus (I-II c.c.) thought of the deity as the playwright who assigns people their roles. People's business in life is to play these roles in the best possible ways [Степанов 2004; Lakoff,

Turner 1989]. The religious and moral connotations the “life is theatre” metaphor was endowed with originally gradually disappeared. In the English poetry of Elizabethan period it is used to show that people’s lives are predestined, that they are in the hands of some power (fortune or fate) that affects people’s lives in a good or bad way.

One of the first English poets who used the “life is theatre” metaphor was Shakespeare’s contemporary Edmund Spenser. In his Sonnet LIV he ironically speaks of “world’s theatre” where his beloved sits “like a spectator” and watches the poet playing his “pageants” (comedies or tragedies). Using a sustained metaphor the poet wants to say that the lady is indifferent to the poet’s feelings, his efforts to please her leave her cold, like a boring play.

Shakespeare treats this metaphor more seriously. In the majority of contexts it is used to emphasize brevity, unreality of life and futility of all human efforts (“*When we are born*, *we cry that we are come/ To this great stage of fools*”, King Lear. IV, 6; “*I hold the world but as the world, Gratiano*,*/ A stage where every man must play a part,/ And mine a sad one*”. Merchant of Venice. I, 1). A more complex example comes from “Macbeth” (V, 5), where the “life is theatre” metaphor is linguistically represented by a personification: life itself is viewed as an actor. Here the traditional analogy serves to reveal the unreality of life for acting is only a shadow of reality:

Life’s but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more.

Life is seen as a poor actor, whose part is small and insignificant. The ambivalence of “poor” should be also taken into consideration. A “*poor player*” does not mean only a “bad actor”, but one who is to be pitied because his appearance on the stage of life is so incoherent and brief.

Minor poets of the first half of the XVII c. echoed Shakespeare, but endowed the metaphor with a new meaning. Francis Quarles (1592-1644), for instance, wrote the following epigram, which allegorically expresses the idea that a person can be judged only after his death.

My soul, sit thou a patient looker-on;
Judge not the play before the play is done:
Her plot has many changes; every day
Speaks a new scene; the last act crowns the play.

In the XVII-XVIII c.c. the linguistic expression of the “life is theatre” metaphor becomes less inventive. The phrase that often occurs in the poetic texts of this period is “scenes of life”, where the word “scene” no longer has the meaning “a part of a play”. It functions as a cliché meaning “ forms of life”.

Other metaphoric expressions, which appeared in Shakespeare’s time and has been widely used since then, are “the curtain falls / the curtains are drawn”. They point, as a rule, to the end of human life, but can also refer to the end of a certain period or process. “*The curtain would drop upon us two*” (Thomas Hardy. She Charged Me), for instance, indicates the end of love. “Last scene” and “last act” are always associated with approaching death.

Generally speaking, the conceptual metaphor in question is either neutral in terms of evaluation or possesses negative connotations. For Shakespeare “life” is either a tragedy or a play for fools: people are passive figures going through the same old routine every day without being able to change anything, no matter how hard they try. The dramatist is certain that their life is meaningless and therefore all the attempts to find some purpose in it are foolish and doomed to failure. The negative colouring of this metaphor also reveals itself in the contexts dealing with the last days (stages) of people’s lives. Poets who reflect on death often turn to likening life to a play, where last scenes or acts

become similar to the final moments of life ("*This is my play's last scene*", John Donne; "…*the last act crowns the play*", Francis Quarles). The "curtain" cliché is also widely spread in such contexts. For instance, Frank Sinatra in his famous song refers to imminent death by saying: "*And now I face a final curtain*".

All this brings us to the problem of the correlation between the traditional and the individual in poetry. Obviously, the invariant conceptual metaphors and worn-out linguistic expressions representing them belong to the domain of the traditional. But if poems had been entirely based on the widely known invariant models, which find linguistic expression in the easily recognizable clichés, we would not have been able to admire and appreciate poetry. Where does the individual come in? How is a new, individual image created?

According to N. Pavlovich, who made a special study of the imagery in Russian poetry, to create a new poetic image means to move as far as possible from the invariant. The ways to achieve this are various. Let us discuss some of them on the basis of the linguistic expression of the "life is theatre" metaphor.

One of the ways to add novelty to the well-known conceptual analogy is to find new words, or "synonyms" for the vehicle (in our case "theatre"). Words like "stage", widely used by Shakespeare, and "play", which appeared, presumably, at the beginning of the XVII c., serve to specify the vehicle, make it more vivid and accessible to the reader. It is worth mentioning that the two words metonymically represent two aspects of "theatre": "stage", on which theatrical performances take place, and "play" as a piece of writing intended to be performed.

Another way to enliven an image is to enrich it with particular details. Poets mention "actors/players", who play their "parts" from the first "act/scene' to the last one, until "the curtain falls down". Such detailed descriptions including "actors", "parts", "scenes", "acts", "plot", "exits", "entrances", "curtain" imitate real acting on a real stage, thus making theatre-images more expressive and lifelike.

The individuality of a poet also reveals itself in the use of epithets ("*the <u>changing</u> scenes of life*", N. Brady; "*the <u>powerful</u> play goes on*", Walt Whitman), parallel constructions ("*this is my play's last scene – my pilgrimage's last mile – my minute's latest point*", John Donne), the revival of poetic clichés ("*We are buried and there's no curtain call*" J. Cohen), the use of unusual verbal constructions:

No! I am not Prince Hamlet, nor was meant to be;
Am an attendant lord, one that will do
To swell a progress, <u>start a scene or two</u>…
(T.S.Eliot. "The Love Song of J. Alfred Prufrock")

The last example shows that the protagonist will never strive for significant roles in life, he is meant to play minor parts.

The creative use of the invariant metaphor sometimes results in the violation of the traditional attitude to it. Walt Whitman, for instance, treats the participants of the play of life not as passive performers, but as its authors ("…*the powerful play goes on, and you may contribute a verse*", W. Whitman. O Me! O Life!).

Only talented poets can distance themselves from the invariant, and at the same time create an image through which the invariant can be seen. It is noteworthy that modern amateur poets who write their poems in English and post them on the Internet are unable to do this. In their interpretation the "life is theatre" metaphor appears mainly in its invariant or near-invariant form ("*If life is a stage / And we, the players*… A.J.Smith). This points to lack of poetic talent and imagination [Матвеева 2011].

Discovering conceptual metaphors in poetry may help understand mechanisms of creating poetic images and see the correlation between the traditional and the individual in a poetic art. Poems do not exist in isolation, they are connected by the national literary tradition, whose continuity, among other things, accounts for the existence of recurrent

images, themes and motifs. Studying poetry, however, we cannot confine ourselves to the established categories (or invariants), but should take into account subtle nuances added to a given recurrent image by different poets by the power of individual poetic vision.

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E.Zaitseva. Reading and Teaching Literature

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In spite of the great amount of philological work, the question how to read literature still remains open. Especially urgent is the need for concrete methods of analysis that the students can apply reading fiction in the classroom. In works of verbal art speech is used for creative purposes. In actual fact we are confronted with a number of ways of affecting the reader. For us it is extremely important to understand what aim is achieved when people speak or write.

There is no doubt that comprehension of Literature implies the ability of the reader to see more in it than appears on the surface. But before we proceed any further we must make sure that we understand what Literature (imaginative writing, verbal art) is. O.S. Akhmanova pointed out that being a form of social consciousness Literature might be defined as an art, as a specific kind of reverberation of reality which appears in the form of images, etc. (Akhmanova, 1978)

Philology has always been concerned with understanding and interpretation of imaginative writing. To understand the essence of this creative activity, to know on what verbal creativity depends is probably the most important problem of philology. In this connection one more question immediately arises: can we understand "verbal creative art" by intuition or do we have to be taught to read and appreciate it? The question is even more difficult than it seems to be because the task of telling "creative" texts from "non-creative" ones still looms large. Even in intellective texts which aim at passing on information pure and simple we can find a certain proportion of expressive-emotional-evaluative utterances which sometimes play a significant part in these texts.

We proceed from the premise that proper appreciation and understanding of works of verbal art can be achieved only on condition that the reader is able to single out aesthetically significant layers within them. It is common knowledge that there are two main components in any work of fiction: the author's speech and the character's speech.

But in some cases a reader of modern English literature faces many obstacles trying to draw a distinct line between the two – so often they are intertwined. To cope with the task one has to distinguish between different kinds of speech taking into consideration various lexical, syntactic, graphic and prosodic means.

Of special interest for our investigation are two kinds of speech: **the author's speech** and **represented speech.** We believe that *the author's speech* requires no special comments. What we understand by *represented speech* is the type of narration where the author's and the character's "voices" merge. In such cases texts become "reversible" in the sense that their prosodic interpretation depends to a great extent on the way they are viewed by the reader. And it is this factor which comes to the fore when we try to understand the author's purport.

To clarify our point let us turn to a passage from the novel "The Sweet Dove Died" by Barbara Pym and try to show how it can actually be analysed. The main character of the novel is Leonora – the woman whose "voice" more often than not "merges" with that of the author creating an impression of complete unanimity. Here is the extract itself:

The sight of Humphrey with the peonies reminded her that he was taking her to the Chelsea Flower Show tomorrow. \ It was the kind of thing one liked to go to, and the sight of large and faultless blooms, so exquisite in colour so absolutely correct in all their finer points, was a comfort and satisfaction to one who loved perfection as she did. Yet, when one came to think of it, the only flowers that were really perfect were those, like the peonies that went so well with one's charming room, that possessed the added grace of having been presented to oneself.(Pym, 1982: 188)

First of all we shall have to define the role of the passage in the general context of the novel. It is the final paragraph of the whole work, that is why it adds the last strokes to the story of Leonora's life. She has just bid farewell to the man she loved so much. Being a clever woman Leonora finds enough strength to leave him forever. Having taken such a decision she gets calm at long last. The woman begins to notice the beauty of the world again. Admiring flowers she feels satisfied and quite comfortable. Her attitude to the world is positive at the moment and it is immediately reflected in the vocabulary of the passage: all words have only positive inherent connotations: "faultless", "exquisite", "correct", "perfect" "perfection", "charming".

The paragraph starts with the author's speech proper, preparing the reader for the apprehension of the main content which is finally revealed in represented speech. Thus it is up to the reader to decide whom all the following reasoning belongs to – to the author himself or to the character. The syntactic structure of *both* sentences belonging to represented speech is rather complex – they are long enough, with a number of subordinate clauses, parallel constructions (so exquisite in so absolutely correct in...) and one parenthetical insertion, singled out by commas ("like the peonies that went so well with one's charming room"). Such complex "literary – polished" syntax is more often common to the author's speech proper. One more distinctive feature of the speech in question is the use of the pronoun "one". At the same time the passage may also represent only Leonora's inner monologue – because it was beauty and harmony she appreciated above anything else.

It becomes quite clear, that the Timbre of this part of the paragraph will be different if we suppose that both sentences belong to the author, not to the character. The prosodic parameters will be the following then: increased loudness, decreased tempo, voice quality – resonant. The author pronounces the words slowly, thoughtfully, giving the reader an opportunity to follow his reasoning, formulated according to all rules of formal logic – each subsequent part of the utterance develops from the preceding one, a theme of one syntagm is changed by a rheme of another adding some new information to what has already been said and thus developing the idea.

"Performed" by the character all the reasoning will acquire distinctly subjective features. That is why it would sound in our inner speech in the following way: the tempo will change from increased to a decreased one to single out those parts which express the character's emotions, her evaluation of the events (for example, words like "exquisite in colour", "absolutely correct", "really perfect", etc.), intonational contours will be more varied than in the author's interpretation: voice quality – non-resonance, loudness will be decreased. Leonora starts a new life, having thrown aside heavy load of sufferings. The use of the conjunction "yet" requires a special comment and explanation in this connection. It functions as a signal of change in the way of her thinking: at first Leonora simply admires the flowers, enjoying the whole scene, but then her thoughts take another turn – she suddenly realizes that the best flowers are those that are presented to oneself. Prosodically "yet" is marked by a rising tone and a pause.

So from what has already been said we can guess that the author looks into the future with optimism, giving us the idea of a new period in Leonora's life in which she would probably be happier than in the previous one. And it is the proper interpretation of represented speech which comes to the fore when we try to understand the author's purport.

The results of the analysis bring us naturally to the conclusion that the study of the work of verbal art presupposes the ability of the reader to choose from a great amount of linguistic and stylistic means only those which provide a certain aesthetic impact and are determined by the author's artistic intention.

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Translation and Contrastive Studies

D.Berdnikova. Plot Invariant and Variability in Linguistics, Literature and Theory of Translation

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In the literary criticism "variant (from the Latin word varius – "difference") is regarded in literature as different interpretations of separate words, lines, stanzas, the passages of any work" [5, 264] and, according to Prof. Putilov, "invariant is an immutable part of the plot, model around which variants are grouped " [4, 198].

The invariant itself cannot exist without the process of variation and variants themselves because of the connection which can be called paradigmatic. This type of connection is peculiar to the folk texts and language units. The existence of this connection allows to reveal the plot invariant for a particular text.

After having collected and analyzed all variants of one and the same Scottish folk ballad Thomas The Rhymer, we can try to work out the plot invariant of this ballad. In the framework of this research, the linguistic invariant will be the language of ancient text of Thomas The Rhymer ballad, written in the northern dialect of Middle English.

In Linguistics the concepts of variation, variant and invariant are also explored. The variability from the linguistic point of view "is a fundamental property of the language

system and all units of the language, which is closely connected with the terms of the variant and invariant" [5, 80].

The process of creating variants, in its turn, is based on a clear idea about an object or phenomenon existing in the society, which is characteristic of this class of objects or phenomena. L.A. Manerko claims that "naming an object people analyze it and do it partly on the basis of their own knowledge or experience of the society they are part of " [2, 96].

From linguistic point of view, variability takes place on all linguistic levels: morphological, lexical, syntactical ones. There are also cases of semantic variation. Analyzing the variants on the morphological and lexical levels and comparing them with the source text, we found out that not only morphological changings in word structure, but also lexical substitution had taken place, which caused semantic variation. For example, in the stanza, where the Queen of Elves offers Thomas to lie down on her knees to show the way, according to the source text, it says, "And thou sall se" – " You see, " while in other versions "And I will show you" – "I'll show you".

The classical ballad stanza is the alternation of lines of iambic (an unstressed followed by a stressed syllable) tetrameter and iambic trimeter (six syllables), known as ballad meter. The second and the fourth, also the first and the third lines of a quatrain are rhymed (introduced as abab) only in one of the variants presented in the book "The Wisdom of the Scots. A choice and a comment by M. McLaren." Michael Joseph. The rest of the variants have the second and fourth rhyming lines or have no rhyme at all. This can be explained by the fact that these variants have been edited and shortened.

Variation as a process is studied along with tracing back the history of cultural development, national identity and social factors of variation, indicating the concept of the language, that eventually contributes to the expansion of international communication and the exchange of cultural values. Translation activity plays an important role in these processes. The increasing interest in new cultural areas makes the issue of language variants relevant to practitioners in the field of translation.

The difference of translation from other types of speech activities, dealing with two languages can be found in what is called “unchanged” that remains in the source text and disappears in the process of any translation transformation. Many scientific papers in the theory of translation are devoted to the problem of “unchanged” [1, 9-10].

According to the translation science, an invariant is the idea that should remain unchanged and which is understood as information to be transferred via the target text. The transition of information, as R. Miniar-Beloruchev believes, distinguishes the translation from the so-called adaptation [3, 170].

The content of target texts, depending on the functional characteristics of speech should remain unchanged, as well as the style, and structure of the source text must be left unaltered in some cases [1, 10].

An invariant is the essence of what should be verbally transmitted to the addressee while the recording and preservation of source and target language features depend on the communicative situation, objectives and scope of speech act. The vocabulary, i.e. lexical units (words) can be changed, but the idea should remain in the translation. Furthermore, the expressed idea is becoming a variant already.

There are three translations of Thomas the Rhymer published in “Minstrelsy of the Scottish Border” W. Scott (1802). The earliest is made by S.Ya. Marshak (1916) and published in “English and Scottish Folk Ballads” (1973). In 2001 S. Shabalov made a prosaic translation of the ballad in his book “Scottish antique: book of legends”. E. Derlyatko, a poet, made an attempt of poetic translation of Thomas the Rhymer.

Thorton manuscript contains the ancient text of Thomas the Rhymer while variants of this ballad are published in "Ballads and Songs" R. Jamieson (1806), “Minstrelsy of the Scottish Border” W. Scott (1802), Campbell Mss, A. Th. Quiller-Couch "The Oxford Book

of English Verse 1250-1900", 'The Wisdom of the Scots. A choice and a comment by M. McLaren." M. Joseph (1963).

The comparative analysis has shown that ballad variants from the books: "Ballads and Songs" R. Jamieson (1806), “Minstrelsy of the Scottish Border” W. Scott (1802), Campbell Mss, A. Th. Quiller-Couch "The Oxford Book of English Verse 1250-1900" are close to each other in the main plot points.

A great similarity demonstrated texts from Thorton manuscript and from M. Joseph's book “The Wisdom of the Scots. A choice and a comment by M. McLaren”. It should be mentioned that the total number of stanzas in M. Joseph's variant is 66, while Thorton manuscript contains 175 stanzas (700 lines); first seven stanzas of these two versions differ only in spelling of some words (grammatical peculiarities due to the different historical periods of language functioning). The eighth and the ninth stanzas with detailed description of the dress and appearance of the Queen in Thorton text are omitted in the variant from M. Joseph's book. Following 15 stanzas are presented without any notable plot and semantic changings. The quatrain in which the Queen refers to the main character as Thomas of Erseldoun is missed also. This is the only direct reference to the main character and his prototype, who came from Erseldoun.

It should be mentioned that the analysis of variants revealed plot feature of the texts of "Ballads and Songs" R. Jamieson (1806), Campbell Mss, “Minstrelsy of the Scottish Border” W. Scott (1802), "The Oxford Book of English Verse 1250-1900" A. Th. Quiller-Couch (1919), which follow the same story plot and tell about the events happening to Thomas but before his reaching Elves’ country. While Thorton manuscript version and the variant from M. Joseph’s book give a description of staying Thomas in the Queen’s castle, the inhabitants and their activities. These variants give explanations of why Thomas had to leave the Queen and the castle, as well as describe the scene of parting, and gaining gift of foresight by Thomas in detail.

Analyzing variants of the ballad, it is possible to point out the plot invariant, basic elements of which are the meeting of the main character with the Queen of Elfland on the Hunting bank near the Eldoune tree, then trip to the garden (desert) and everything that is happening in the garden (in the wilderness). One of the main points of the plot invariant is a ban of Thomas’ speaking to anyone in the country of Elves. Another basic element is a trip to a beautiful garden (castle of the Queen), where Thomas receives the gift of foresight from the Queen at the end of the narration.

We have looked into the variants on the plot level and tried to worked out the plot invariant for Thomas the Rhymer. The variation on the text level is determined by varying the language units and the elements of the text, which occurs in two ways: by changing syntactic and lexical-semantic structure of the text.

As for syntactic variations, the ballad stanzas are stable throughout the text. The main part of the narrative is realized by means of direct speech, with the almost complete absence of indirect speech.

The phenomenon of lexico–semantic variation can be seen in the stanzas describing the place where the Queen shows Thomas three "wonders" – the three roads. In some versions this place is a desert, in the others – a garden. This element does not change the main storyline.

Variation on the level of language units is the basis of variant existence of the ballads, so the main changes occurred with the words in the process of their functioning in different historical periods.

Summing up, we can conclude that the process of historical variation of the ballad Thomas The Rhymer touched mostly language units and descriptions in the text, while the plot invariant served as rallying point for all the variants.

The objective of preserving the “unchanged” is achieved only in Shabalov’s work, because, as he pointed it out, his task was not to create a piece of art as S.Ya. Marshak did, but on the contrary, a literal prose translation, which would allow to transfer exact points of the contents of the original text, to preserve the syntax and the initial system of images, without distorting them using all kinds of translation techniques.

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A.Litvinov, V.Lipatova. The Equivalence and Adequacy Concepts in Teaching Translation at Modern University

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At the present stage the concepts of equivalence and adequacy are given enough attention both in theoretical and practical courses of translation studies. Over the recent years the Russian process of education has demonstrated the tendency of respect to the native research in the sphere of theory and practice of translation along with attracting the hallmark studies of foreign linguists (J.C.Catford, E.A.Nida, M. Baker et al.) thus creating quite logical prerequisites for these concepts content synthesis and redistributing the implications between them. The Russian translation school views the concept of equivalence as the key one. At that it is often interpreted as “the equipollency of the initial and target texts”, as “the priority of translation”. And the concepts of interchangeability, adequacy, and identity are considered its synonyms [6:220-221]. A.Schweitser believes that the translator’s basic task is to achieve communicative equivalence [9], V.Komissarov, A.Schweitser, and A.Parshin come out with different equivalence levels considering that an adequate translation implies a certain level of equivalence (appropriate for some specific case). Nonetheless, an equivalent translation is by no means always adequate [2]. However, it has to be borne in mind that any hierarchization of the equivalence levels is always relative as the degree of approximation with the original depends on many factors: the translator’s experience and skills, the results of the languages and cultures comparison, the nature of the texts under translation, etc. [10:18], whereas the equivalence of oral translation could be defined as a reduced relative equivalence.

In some cases the term “adequacy” is viewed as interchangeable with the term “equivalence” as, e.g., in the works by J.C.Catford defining translation equivalence as the adequacy of translation [4]. At the same time other scientists, e.g., V.Komissarov, consider equivalent and adequate translations as non-identical, yet, closely interrelated concepts. The adequate translation is viewed by him as a synonym of a “good” translation providing for the appropriate and thorough interlingual communication under some definite conditions, while equivalence is characterized as a conceptual affinity of linguistic and speech units being placed on the same footing.

The present-day translation studies consider translation in the broad framework of interlingual communication and look into all its aspects and major factors, both linguistic

per se and extralinguistic or exogenous with regard to the language, directly or indirectly influencing the translator's final decision.

Many modern translation theories (both European and American) emphasize the importance of adequacy and equivalence of translation, the translator's right for their own style and the shift of accent in favour of the fact that translation is an act of creative rewriting or processing of the initial text. Translation can be viewed as a dialogical process taking place in the environment that belongs with neither the original nor the target text to the ultimate degree. (This point of view can be found in the studies of, e.g., S. Bassnett-McGuire). Earlier much attention used to be paid to the comparison of the original and translation, often to the purpose of finding out what had been lost in the process of translation. The modern approach drastically differs being in no way evaluative. It is aimed at understanding the priorities when transferring texts from one language system to another.

E.g., should the problem of so called untranslatability emerge, the translator has to think of not the explanatory translation (comment) alone, but also of a possibility to select a phrase in the target language with an approximately similar meaning, i.e., the closest possible equivalent characteristic of the target language culture.

The interpretation of the term "equivalence", closest to the one typical of foreign schools of translation studies, was offered by L.S.Barkhoudarov who ranked it among semantic categories realized in the conceptual match of the texts in the initial and target languages [2]. The works by European and American researchers consider equivalence namely as a semantic category connected with the relations of conceptual identity between the initial and target texts as well as with the relations of the best achievable identity between the initial and target texts. In an attempt to give a definition to the said term D. Kenny claims about the direct dependence between the terms "translation" and "equivalence" pointing out a considerable number of attempts to define "translation" through "equivalence" and "equivalence" – through "translation" which ultimately resulted in a vicious circle[7].

The problem of equivalence which is, in S. Bassnett's opinion, much-used and *abused* … in Translation Studies… [3:32] is one of the most important and intricate issues as, by Raymond van den Broek, a precise definition of equivalence is good for Maths; as to the Theory of Translation, there it will cause nothing else but problems in its practical application [3:33].

The problem of defining equivalence in modern Translation Studies is addressed ambivalently. On the one hand, special emphasis is laid on the inherent problems of semantics and the transfer of semantic content from the initial to the target language. On the other hand, when studying the translation of, e.g., literary texts, the concept of equivalence as applied to translation has considerably broadened due to many scientists (inter alia, the Slovak linguist D.Durisin [5]) claiming that a literary text translator has to provide for the equivalence at the level of artistic devices rather than at the language level. Furthermore, the artistic devices shall be regarded only within the framework of a specific cultural and temporal context in which they are used rather than independently. Hence, equivalence in translation shall not be regarded as a strive for identity as the latter is impossible even between two variants of one and the same text, not to speak of the text in the initial language and the one in the target language.

As to the adequacy concept, the Russian Translation Studies mainly construe it as «the aptness of the target text to answer the purpose of translation» [1] and often view it as evaluative, determined by the appropriate choice of translation methods and techniques. The said concept is weightier in the present-day European Translation Studies and is inexorably associated with the normative aspect of translation. The fact that the problems of untranslatability and difficulties arising in translation can be handled in

different ways makes us admit that the category of a text adequacy is to a certain degree subjective, resting on individual comprehension and perception and has to be assessed only in terms of considering the text level. Hence, regarding adequacy as a norm or standard of translation shall bring the experts to handling the problems connected with the acceptability of departing from textuality and speech text structure.

As is evident from the foregoing, this report presents a more comprehensive picture of the said concepts content along with distributing the implications between them. Special priority is given to the latest approach to the definitions of equivalence and adequacy, the development of typologies and classifying the types of equivalent relations. The report aims to demonstrate that the interpretation of the terms “equivalence” and “adequacy” reveals both common and distinctive features in the present-day Russian and foreign (European and American) translation and interpretation studies that have to be focused on when teaching students the theory of translation.

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N.Sulyatetskaya. Peculiarities of the Translation of the Scottish Dialect of the English Language Poetry into Russian

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English is a world language of great beauty and power. However, one peculiarity of all English-speaking countries is the abundance of dialects of the English language on their territory. Nowadays this situation tends to grow tense and somehow ambiguous in Scotland. The reason for that is the origin of the language used there. The scientific point of view makes it clear that Scots (the language used on the major part of the territory of Scotland) is a different language, closely related to the English language. However, the grammar, phonetic and syntactic structures of these two languages differ substantially.

The widespread opinion, nevertheless, tends to consider Scots merely a low-class dialect of the English language. This accepted prejudice against Scots makes it impossible for it to acquire a status of a real language, to develop and regain its importance [1].

Scots is the language of Scotland, providing a link with the past and enabling a distinctly Scottish way of describing the world. When that is gone, it is gone forever and the Scots will have lost a major part of their identity. Scots is the nearest living relative to English. It has many unique linguistic features and has a literature of worldwide cultural importance. With about half of the world bilingual, there is much evidence to suggest that a genuine bilingualism will enrich Scots people rather than impoverish them. Scots, and Scots children in particular, have labored too long under the impression that the language of their family and friends is somehow 'wrong'[2].

The possible controversy that may appear with the reader is that if we consider Scots a full-grown language of its own we must admit that the usage of Scots vocabulary in literary works by Scottish writers and poets does not signify stylistically charged language. Consequently, translations of such works must have no differences whatever from translations of any piece of neutrally charged text in any foreign language. We must, however, consider the real situation that existed when the bulk of the world famous literature in Scots was translated. Up to the present day, Scots has been considered merely a dialect, and a low-class one, at that. No wonder that translators were under the like impression and felt inclined to express that atmosphere of merriment and vulgar simplicity, inspired by the unusual language [3].

Some pieces of literature are really expressive of such feelings. One of the best examples to be found is a poem by Robert Burns "The Jolly Beggers".

Here we can see that out of 76 dialect words and phrases used in the passage from the poem "The Jolly Beggers" by Robert Burns only 23 were translated adequately, that is by a direct usage of Russian vulgar or dialect speech, thus preserving the stylistic coloring of the original. The rest of them (53 words and word combinations), however, found some reflection in the variant, given by the translator Serghey V. Petrov, through other means. They include ellipses, and usage of stylistically colored words and phrases instead of neutral vocabulary of the original to compensate the losses in translation. Among them: морозец (frosts), буянили (quaff), окосев (warm), за милостынькой (like an aumos dish), чокались (crack), рявкнувший (roar), мечась (frighted), брага (drink), обалделый (dizzy), чмок (smack), что было сил, задудела (tun'd) etc.

The bulk of the literature in Scots was, however, substantially different in style to enable translators to include elements of vulgar speech in the translations, the reason being a very different attitude in the Russian poetry to vulgarisms and dialectisms. Only a low-class stylization can justify their usage.

Thus, serious, grave, or philosophic pieces of literature cannot be translated with preservation of dialectal elements. A poem by Robert Burns "John Anderson, My Jo'" can serve as a proof of that statement.

In the translation, carried out by the renowned Russian translator M.X. Mikhailov we see a considerable loss of dialect words and phrases and, consequently, of the local flavor of the original work by Robert Burns. Out of 14 words and word combinations of Scots we find rendered in the translation with some degree of adequacy only 4. It is due to the fact that the second poem has a very different communicative purpose. Unlike the cantata "The Jolly Beggers" it lacks that sense of merriment and boisterousness which enabled the translator to render every shade of meaning using to some extent the elements of Russian vulgar and dialectal speech. The second poem being different in nature makes it impossible for a translator to employ such means, for fear of giving the reader a wrong concept of the atmosphere or of the attitude, expressed in the poem.

In order to give a more substantial proof to the above statements, let us consider two worldwide known poems by Robert Burns, namely "The Twa Dogs" and "Bruce's address to his army at Bannockburn". Those works are situated at two different poles as to their styles and communicative purposes. Let us try to analyze the frequency of adequately

translated words and word combinations to be met in both of them, and compare the results, with those given for the first two works.

Analysing the passage from “The Twa Dogs” we meet approximately 161 dialect words and phrases. Comparing it with the variant by the world-wide known translator S.Ya. Marshak, we can trace translations of only 81 words, out of which a majority of 42 dialect words and word combinations has found a truly adequate reflection in the Russian language, the rest, namely 39, having been translated with a complete or partial loss of the national flavor of the Scots.

Analyzing “Bruce’s address to his army at Bonnockburn”, substantially different from the previous one both in style and communicative purpose, we can readily predict the result those differences are apt to bring in its rendering into the Russian language.

In fact, out of 20 instances of usage of dialect units we can hardly find 8 rendered into Russian, and out of which but the smallest part of 2 words preserves some degree of its initial stylistic charge.

Nowadays, when Scots begin to regain the status of an independent language, the question of its adequate translation into Russian loses its dialectal flavor and turns into a well-developed scale of adequate translation adopted for any full-grown foreign language. As such, it develops its own independent vocabulary, the bulk of which being based on the ‘braid’ Scots used for the last two centuries both in every-day life and Scottish literature [4].

After a most explicit analysis of interrelations between Scots and English in the long period of their coexistence on the territory of Scotland, the research proves that Scots has a number of specific features which are absolutely uncharacteristic of the English language, e.g.:

A. Phonetic structure of Scots features a number of sounds unknown to English.

B. Numerous grammatical structures of Scots have no corresponding instances of usage in English, e.g. ***ti think on a bodie –*** 'to think about somebody', ‘***ti spier at a bodie' –*** 'to ask somebody', ***'feartfur' –*** 'afraid of.

C. Scots possesses a large layer of lexical units borrowed from sources absolutely different from the corresponding English units, e.g. *'screive'* – 'to write' from Latin 'scribo', ***'buird' –*** 'a table' from Scandinavian 'bord', ***'dour' –*** 'sullen' from Latin 'durus', etc.

In the course of the research it was proved that translation of dialect units is rendered virtually difficult due to a radically different approach to the usage of dialects in Scottish and Russian cultural inheritance. The Russian literary tradition permits the above-mentioned usage only as a stylization of low-class language, i.e. to produce an adequate atmosphere of illiteracy, roughness, etc. On the contrary, the Scottish cultural tradition treats Scots not merely as a dialect but as a full-grown independent language, to be used in all spheres of life, literature not being an exception. As those two approaches, according to the above said, are practically unbridgeable, translation practice is rendered virtually impossible in cases of tragic, dramatic, heroic literature, where a low-class stylization would have been totally out of place.

The fact is that in the nearest future the problem of the translation from Scots will surely have lost its dialectal bias, and be changed by a well thought-out scheme adopted for any independent European language. In a way Scots has been 'canonized' centuries ago in works of Allan Ramsey, Gavin Douglas, Henryson, Fergusson, Robert Burns, Lyndsay and other Scottish poets and writers. Their poetry and prose contributed a lot to the preservation of the language, its vocabulary and grammar. The problem now is a revival of Scots, that is its elevation into an official or semi-official language, that is normalization.

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Media, Communication and Culture

A.Kolesnikov. The Language of the Hip-hop Generation

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Though the statement that “language is the mirror of the culture” has already become cliché in the sphere of linguistic research it remains indisputable and precisely reflects the interrelations between the two phenomena.

Today our society is becoming more diverse due to the appearance of certain social movements and organizations, minorities, subcultures etc. Being the product of society language also undergoes diversification. Social groups which are capable of changing the way people use their language are mostly long-run popular subcultures. In most cases they contain a certain form of art as one of their basic elements. Representatives of such communities feel empowered to codify and label their own realia with new colorful expressions: words that represent the new ponderings, new searches, new desires, and new ideas. [Alim, H. Samy, 2004: 44] Subsequently thanks to the audience the new vocabulary spreads and often comes into common usage.

Each epoch has its own melody and its distinctive language features (usually in vocabulary and grammar). These two trends are usually determined by the same phenomenon – dominating subculture (in most cases music-based).

During the 1960s and 1970s – as the streets of New York City erupted in violence, social decay, and economic demise – young, multiethnic, inner city kids devised their own solution to the traumatic challenges that they continually faced. Unifying the preexisting elements of rapping, graffiti, dancing and deejaying, these diverse youth created an alternative to the hopelessness found in their neighborhoods. [Alim, H. Samy, 2004: 50]

From the early days of hip-culture history its representatives established alternative ways to dress, to entertain, to perform, as well as to communicate. Today many linguist, historians and culture experts such as H. Samy Alim, Tricia Rose and others distinguish hip-hop language as a separate social variety of English.

From the days prior to the emergence of spirituals and the blues, African-American music has informed its listeners of the current events and liberation strategies, using alternative language understood only by those within the cultural network. Present day hip-hop artists do the same, though music has become more of a background for the lyrical message codified by means of slang words and expressions. In our research we adhere to the definition of slang given by an eminent American linguist and slang expert Eric Partridge. Thus Prof. Partridge defines slang as “the use of highly informal words and expressions that are not considered standard in the speaker's dialect or language. Slang

is very often colloquial; the language and dialect tend to be specific to a particular territory." [Partridge, 1993: 3]

When analyzing slang, common reasons for its usage should be taken into consideration for they distinguish to some extent key concepts within slang vocabulary (e.g. drug traffic, prostitution, homicide, illegal actions etc.). In his book "Slang Today and Yesterday" Prof. Partridge introduces fifteen common reasons why people employ slang. The following three to our mind are especially typical of hip-hop culture:

- To be "different", to be novel.
- To show that one belongs to a certain school, trade, or profession, artistic or intellectual set, or social class; in brief, to be "in the swim" or to establish contact.
- To be secret—not understood by those around one. [Partridge, 1993: 6]

We should admit that slang words and expressions reflect the reality in which a certain social and age stratum of American society exists. Slang also preserves their traditions, ideals and foundations.

In most cases slang of hip-hop culture is represented by new words and in this respect the problem of word formation seems to be an interesting sphere for analyses. First and foremost it should be admitted that word formation is progressed by the same means that are typical of language in general:

- **Metaphor**. E.g.: flow – to rap, dead Presidents – dollar bills, bag hoe – a female who will do anything for a dose of drugs;
- **Blending**. E.g.: chillax – chilling while relaxing, homie, homey – home boy;
- **Incorrect spelling**. E.g.: fitty – fifty, payce – peace, errythang – everthing;
- **Shortening**. E.g. feds – short for Federal Agents, sitch – situation, hood – neighborhood.

We'd like to devote special attention to such method of word formation as abbreviation, which is defined as a shortened form of a word or phrase. Usually, but not always, it consists of a letter or group of letters taken from the word or phrase. The research was conducted which has proved its productiveness for hip-hop slang and a high frequency of usage of the corresponding vocabulary. Here are some examples: **DJ** – disk jockey, **TCB** – taking care of business, **QB** – Queens Bridge.

Numerous slang words and expressions are used to cover a wide range of different topics, themes, realia and aspects. Thus for the sake of their systematization the notion of semantic field may be introduced. Generally a semantic field is defined as a set of language units, united according to some common (cumulative) semantic factor; in other words a set that has some single unconventional component of meaning. [Воробьев, 2008: 59]

Prof. V.V. Vorobyov in his book "Лингвокультурология" introduces the idea of semantic field possessing the following distinct qualities:

1) Semantic field is intuitively clear for a native speaker and possess in his mind a psychological reality.
2) Semantic field is autonomous and can be distinguished as an independent language subsystem.
3) Semantic field units are connected by one or other system of semantic relationships.
4) Each semantic field is connected to other ones and in aggregate they form a language system. [Воробьев, 2008: 79]

The application of the semantic field theory has proved to be productive and consequently the following semantic fields were distinguished within the slang of hip-hop culture:

1) **Locations** (313 – from, of, or referring to a Detroit (telephone prifix) area code; NWK – NeWarK, California);

2) **Drugs** (dime, dimebag, dimesack – a ten dollar “bag” of drugs; mac – blunt);
3) **Gangs and Guns** (busta cap – to shoot a gun; cap – bullet; gangsta – member of a street gang);
4) **Money** (dead Presidents – cash bills; cabbage – money; C-Note – $100 bill);
5) **Sex** (hit skins – having sex; to bobble – giving head; twirk – a girl that is ready for sex);
6) **Cars** (Chevs – Chevys, Caprice, or Impalas; chrome – chrome or gold rims).

Coming back to our initial assumption, i.e. the language of hip-hop, culture we’d like cover another characteristic feature of hip-hop language, concerning stylistics – its creativeness and figurativeness. Strong evidence that the language of hip-hop culture is rich in various stylistic devices is obtained from the analyses of hip-hop lyrics. The list of most frequently used tropes include: metaphors (e.g. “Now **I live on Billboard** and I brought my boys with me…”; “Lettin' **the ink from my pen bleed**…”; “I may do it myself, **I'm so Brooklyn**”), allusions (e.g. “The calendars with **Martin**, **JFK** and Jesus…”; “This is **Sinatra** at the opera, bring a blonde”)**,** metonymies **(**“Я каждый день наблюдаю в метро эти рельсы, **саквояжи**, **баулы**, **тележки**, **кейсы**”**),** hyperboles **(**“No I'm gangsta, gotta **eat rappers”),** oxymora **(**“The obvious, we are the **slave** and the **master”)** and some other.

We cannot but admit that the above mentioned phenomenon is closely connected with such notion as word-play. Austrian philosopher Wittgenstein used the term "word-play" (Sprachspiel) to designate forms of language simpler than the entirety of a language itself, "consisting of language and the actions into which it is woven", and connected by family resemblance. The concept was intended "to bring into prominence the fact that the speaking of a language is part of an activity, or a form of life". [Витгенштейн Л., 1985: 78]

Wittgenstein defines the term “word-play” as “various cases of language usage with the purpose of aesthetic impact”. [Витгенштейн, 1985: 79] Hip-hop performers often apply this technique in rap lyrics. It should be noted that examples can be found at every level of the language (phonetic, lexical, syntactical etc.)

Most linguists state that word-play is the usage of perpetual resources of the language for the purpose of creation of expressive or comic effect. Sometimes this notion helps the author to share more precisely and distinctly the mood of a record. However it may also serve the intention of codifying of the main message, which implicates listener’s attention and thinking to get what is meant.

To crown it all we’d like to state that the language of hip-hop culture is a sociolect – social dialect, group linguistic (first of all lexical and stylistic) features, typical of certain social group, professional or age-rated subculture. It also accumulates the corresponding distinct features of sociolect distinguished by a prominent linguist T. Luckmann. [Карасик, 2002: 27]

Following Luckmann sociolect possess the following list of characteristics:

- conditionality to certain life style;
- functioning in certain sphere of communication;
- making of specific characteristics of a corresponding linguistic style – making of special connotative meaning in relation to linguistic units, expressing values and traditions of the subculture.
- making of special rules of linguistic etiquette.

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M.Philippova. Language manifestations of American mentality

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1. Introduction to the problem

This paper deals with linguistic and cultural manifestations of core concepts of the American worldview. Expressed through language, they constitute the nation's linguistic picture of the world. They can be observed in the nation's proverbs, sayings, idioms, popular aphorisms, slogans, in the way Americans use names of the units of measure, weight, distance, time, etc.

2. Popular concepts as part of American mentality

In popular books on American culture we find they value such concepts as: pursuit of happiness; self-reliance; independence; home; love; hope; money is power; charity begins at home; business before pleasure; to each his own, honesty and integrity, etc. A significant principle in American life is the rule of law. A great number of concepts are relevant for American culture, so further lists are needed. Freedom has had a most important role since American nation's early origins. An American thinker said, 'USA has always been an experiment in freedoms. We can choose to make mistakes. That is strength provided we recover'. The same speaker punned, 'We are willing to trade our lives for our freedoms which are not by any means free…' Democracy is another important concept, though belonging more to the sphere of politics than to workaday activities.

Another couple of concepts are creativity and resourcefulness, or, as some say, Yankee ingenuity. An important one is the fighting spirit, i.e. unwillingness to give in. There is also the Protestant work ethic, and perseverance as a very positive American quality, meaning being tenacious in a healthy way. An extremely complex notion is the American spirit which presupposes many things enumerated above and below. The American dream is another such powerful concept, as well as the American way of life.

The already mentioned American thinker R.G. Blocks added to the list: 'There's self-indulgence...; self-adulation... and its neighbor self-aggrandizement...; optimism; open-mindedness while being pragmatic, self-starting and entrepreneurial in nature, flexible and willing to take the lateral arabesque... We are a bit dogmatic (like the Brits)… but also thoughtful... like the Russians... without the classy twist of the European culture... which is an entirely different area... I will not have a king, a ruler, a potentate... but I do expect my elected official to represent me or I'll fire his sorry self... As an American... no job is beneath me... and I'll try anything … for a challenge. I hope we've translated the "CAN DO" spirit to our kids... and yours as well'. 'Challenge', as this passage illustrates, is an extremely important culture-specific notion rich in semantic and conceptual content, all kinds of associations, connotations, expressive and evaluative overtones, etc., that can be lost in the process of translation.

In general, we learn from textbooks on culture that Americans have inherited the first settlers' best qualities: they are energetic, optimistic, independent, enterprising and hard-working. They like to 'stand firm on their own two feet', i.e. to be able to vie for

themselves; they like enjoying life, being friendly, joyful, outgoing, humorous. They like taking part in competitions and setting records, they value achievements.

To look at the question from a different angle, we can turn to a collection of essays called *How They See Us: Meditations on America* edited by James Atlas. The concepts pondered here are: America is '…the most powerful nation on earth'; the American Way of Life: cowboys and Indians, JFK and Elvis Presley, Rambo and the Terminator, Michael Jordan and Marilyn Monroe…; Americans are, by and large, still good: "friendly", "generous", "open"…; they are characterized by 'foolish optimism', 'sense of civic fellowship and social responsibility'; they are "ruthlessly goal-oriented and noisily self-assertive"; their politicians speak in "a solemn, sententious, mid-Victorian, hideously earnest public rhetoric", etc.

3. The imperative in American discourse

Besides lexical units reflecting the lexical-semantic make-up of the concepts popular with Americans, there are some grammatical phenomena whose use implies a certain mindset, in particular the imperative mood. There are everyday phrases reflecting people's attitudes and moods, such as the optimistic, encouraging Keep your chin up! or the hortatory Keep smiling! Many similar phrases, while expressing wise and positive thoughts, are rather categorical, which might correlate with some features of the American national thinking.

Widespread politeness formulas can be mentioned here too: Keep in touch; Have a good day (nice weekend; good trip (flight, etc.)). Since these phrases express friendly, positive wishes, the imperative allows to impose one's will on another person in a good way, so it seems to be politically correct, in spite of the categorical nature of the grammatical form.

There are other colloquial phrases: Give it the whole nine yards; Go for it; Reach out; Grab the ring; Hang ten, etc. President Kennedy's father is claimed to have once said to him: Don't get mad – get even. This is an expression of a positive life philosophy, but again, stated categorically.

Advertising slogans of many American companies contain the imperative:

American Airlines: Rest, keep warm and drink liquids / Fly the American way

AT & T: Reach out and touch someone

Apple computers: Think different

Bank of America: Think what we can do for you

Chevrolet: See the USA in a Chevrolet / Eye it – Try it – Buy it

United States Army: Be all that you can be

Marlboro cigarettes: Come to Marlboro country / Come to where the flavor is

Pepsi Cola: Come Alive – You Are In The Pepsi Generation

American Express: Don't leave home without it

The affirmative form of the imperative in these examples is used to compel the reader, to involve and actively influence him/her, trying to persuade them to buy and use certain goods. It's also used to emphasize the high value of the advertised product, to aggressively stress the values posited, etc. The imperative helps to demonstrate the highest degree of confidence in one's righteousness, in the indisputability of one's views. The imperative may be one of the most important grammatical and semantic concepts for the American system of thinking, expressing the will to dominate, to prescribe, etc.

Like the slogan of the "American Express", many other slogans are expressed by the negative imperative:

Don't Be A Paleface, or Tan – Don't Burn. The slogan for Copperstone sun lotion; US, from 1953. Together with the cry Don't Be A Paleface these words supported a famous picture of a little girl having her bathing suit pulled down by a playful puppy.

Don't blame me, I'm from Massachussetts. Informal political slogan; US, December 1972. Comment on the snarled peace negotiations with the North Vietnamese. The state had voted for George McGovern in the November election. He had promised immediate peace.

Don't Let Them Take It Away. Presidential election slogan; US, 1948. Fears that a Republican President might re-enter the White House after sixteen years of Democratic rule gave rise to this unofficial slogan. It worked this time for Harry S. Truman's re-election but not when the slogan was revived in 1952. At the beginning of the 1948 campaign Truman told Alben Barkley, his running mate, "I'm going to fight hard. I'm going to give them hell.' So Give 'Em Hell, Harry, again expressed by the imperative, also became a semi-official battle-cry.

Don't Pronounce It – See It! Films, *Ninotchka*; US, 1939; and *Phffft!*; US, 1954.

Don't Wear Ondine Unless You Mean It. Ondine perfume; US, undated. Preceded by the copy: 'Save it for the real men in your life. Men who want you all to themselves… and keep you out too late…'

Don't Write – Telegraph. Western Union Telegraph Company; US, from 1920 – though the words first appeared unofficially written up on office windows of various branches in 1917 – 19.

The injunction 'don't (do something)' with its syntactic structure is one of the most tenacious structures in our consciousness. This negative imperative is heard by children from their earliest infancy when they start exploring the world around them. The structure is used by their elders to teach them what is and what isn't acceptable to do.

This syntactic structure functions unconsciously, having accumulated associations with numerous situations each person had in his/her life when they were stopped from doing something, were not allowed to do something or something was forbidden to them. Because of this the negative imperative is a structure impossible to ignore, so it turns out be very effective in advertising. It reaches its goals especially well because people's experience teaches them that their parents or relatives usually try to stop them from doing foolish, dangerous or risky things. Hence, this structure invokes fear of doing the wrong thing. In many advertisements this negative imperative is counterbalanced by the advice to do what the advertisers see as the right thing (buy their product, follow their advice, etc.), so such commercials present perfect ready-made choices where consumers don't have to exert their intellect, but can just follow the path of least resistance and accept what the advertisers so persuasively suggest to them.

To conclude: further research is needed to single out lexical and grammatical units important for the American way of thinking.

Ms Irina Popova. The conceptual world of F.F.Coppola (The Godfather and Apocalypse Now)

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Nowadays, the massive spread of videoverbal / creolized texts has highlighted the immediate necessity to investigate the specificity of their meaning-formation, perception and interpretation. These problems are especially relevant as applied to the texts of feature films which, along with the function of entertaining, perform the function of producing an aesthetic impact.

In the present paper we have made an attempt to overview the conceptual world of four films by F.F. Coppola – *The Godfather* (1972, 1974, 1990) and *Apocalypse Now* (1979): to analyse the role of their key concepts in forming the global artistic purport.

The term ‘concept’ is used here in its linguocognitive meaning – “...единица ментальных или психических структур нашего сознания и той информационной структуры, которая отражает знания и опыт человека; оперативная содержательная единица памяти, ментального лексикона, концептуальной системы и языка мозга (lingua mentalis), всей картины мира, отраженной в человеческой психике” [1: 90]. In our analysis we were guided by the linguocognitive investigation of the role of concepts in the interpretation of a work of verbal art conducted by O.D.Vishnyakova. The method of conceptual analysis used by the scholar is aimed at revealing the universal artistic frame (scenario), which is understood as a sphere of the intersection of key concepts of a literary work. Here by ‘concept’ O.D.Vishnyakova means a socioculturally determined unit – a unity of the notion, its verbal realizations and its associative sphere. The realization of key concepts in a given piece of literature is characterized by a high degree of variability in terms of choice of semiotic means, as well as by the possibility of intersection of different conceptual spheres in one and the same sign – its conceptual polyphony. Moreover, it can be accompanied by transformation and augment of meanings, as well as the development of new meaning structures [2: 126 – 180].

If we go further and apply this method to the analysis of feature films we will arrive at a better understanding of the mechanisms of meaning-formation in film and the nature of its expressivity.

As it has been pointed out, concepts can be realized not only verbally but also with the help of other semiotic systems, as well as through the interaction of the verbal system with non-verbal ones [3]. It may thus be assumed that in film a concept can emerge not only from what has been said, but from what has been shown, or, most importantly, from the conflict between the verbal and the visual. The actualizations of a film’s key concepts come into conflict with each other; this, at a higher level, is also the case with the concepts themselves. Such conflicts help to reveal the film’s global purport. Thus, for example, in the films *The Godfather* and *Apocalypse Now* by F.F. Coppola the following concepts are realized: ‘family’, ‘business’, ‘Catholicism’, ‘power’, ‘America’, ‘Sicily’, ‘godfather’ and ‘family’(*The Godfather)*; ‘war’, ‘insanity’, ‘absurdity’, ‘end’ and ‘Apocalypse’ (*Apocalypse Now)*.

In the analysed films the most powerful means of creating conflict are parallel montage and vertical / audio-visual montage (a term introduced by S. Eisenstein) [4]. Thus, in *The Godfather* ‘family’ comes into conflict with ‘business’ and ‘Catholicism’; ‘business’ incorporates ‘violence’ and ‘power’ and comes into conflict with ‘Catholicism’, ‘Catholicism’ includes ‘power’ and comes into conflict with ‘family’ and ‘business’, ‘America’ comes into conflict with ‘business’,‘power’ and ‘Sicily’, while the concept ‘godfather’ incorporates all the other concepts. The conflict can be observed at several levels – the visual, the verbal, the audiovisual and the verbal-visual ones – and at all the levels it can lead to semantic polyphony. The conflict between the concepts makes the viewer understand the film’s global purport: the end doesn’t justify the means; defending the family through murders and other crimes leads the family to self-destruction, it destroys itself.

In *Apocalypse Now* ‘family’ comes into conflict with ‘war’; ‘war’ covers ‘insanity’, ‘absurdity’ and ‘end’, while ‘Apocalypse’ incorporates all the other concepts. This interaction contributes to creating the film’s global purport: the two sides of human nature – the evil and the good / the light and the dark / the animal and the divine – result in man’s ability to kill and to love. When man gives way to the dark side of his nature (even for the sake of the good), he steps on the path of self-destruction and plunges the humanity into Apocalypse.

Several concepts may find realization in a detail, leading to semantic polyphony. Thus, the orange in *The Godfather* realizes the concepts ‘family’, ‘business’ and ‘power’

and, as a result of augment of meanings, symbolizes life and death; the hand realizes the concept 'power', the traditional Italian pastries *cannoli* realize the concept 'family', while the Statue of Liberty is a symbol of America. Similarly, in *Apocalypse now* camouflage is a symbol of man's animal nature, the evil of his nature and war; helicopters are a symbol of war, while smoke and fog are symbols of uncertainty and mystery.

Thus, the conceptual analysis of the material has shown that the study of the key concepts of a film and the way they interact to produce new meanings is indispensable for understanding the film's global purport. The film's key concepts can be realized by either verbal, or visual means, or through the conflict between the verbal and the visual. One recurrent visual element (detail) can acquire a symbolic character and, thus, realize several concepts in a case of semantic polyphony. The results of the research may acquire particular importance when applied to the translation of films.

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S.Simonova. Difficulties in the Process of Adapting a Work of Literature for Screen: Letters

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The study of screen versions of works of literature is nowadays moving to the foreground of linguistic and film critic research. In the present article, we are going to focus on one of the many problems, with which a scriptwriter is faced during the process of adapting a novel, namely with letters. The material, which shall show us different techniques in dealing with it, is Jane Austen's famous novel "Pride and Prejudice" and four of its screen versions: the 1940 one, produced in Hollywood, written by Aldous Huxley, Helen Jerome and Jane Murfin; the 1980 one, produced by the BBC and written by Fay Weldon; the well-known and beloved 1995 BBC mini-series written by Andrew Davies; and the latest 2005 film version adapted by Deborah Moggach.

"Pride and Prejudice" began its existence under the name of "First Impressions" and in the form of an epistolary novel written when Jane Austen was around twenty years old [Teachman: 53]. Even though the novel was revised and modified, one can still see some features of the first draft. Thus, letters are part and parcel of the second part of "Pride and Prejudice": Jane writes to Elizabeth several times, Mr Darcy writes the explanatory letter, Mrs. Gardiner writes another, in a way explanatory, letter. All these letters carry very important pieces of information, which are crucial for the progress of the story: the nature of Darcy's connections with Wickham, Lydia's elopement, Darcy's role in her marriage – all this is described in letters. Therefore, every adaptor of the novel inevitably has to find some way of dealing with the letters.

In the four abovementioned screen versions of the novel there are four different approaches to the adaptation of letters. The Hollywood adaptation omits most of them altogether: some of the information that they convey is given orally: thus, Mr Darcy's point of view on the relationship between Jane and Bingley is partly expressed during the proposal scene; the true story of Wickham is disclosed later in the film, and Mr Darcy's role in making him marry Lydia is unexpectedly explained by Lady Catherine de Bourgh.

In Fay Weldon's adaptation during the whole of Mr Darcy's explanatory letter, which is read by him in a voiceover, we see Elizabeth sitting on a piece of a fallen tree and reading the letter, with a few intercuts to Mr Darcy walking away, one short flashback of Mr Wickham's face and another equally short flashback of Elizabeth playing crocket with him. The only sound accompaniment to the voiceover is the singing of birds.

However, the creators of the other two versions are unanimous in believing that "dramatically it can be unexciting to see someone reading or writing a letter, even if the information it carries is vital." [Birtwistle, Conklin: 7] Thus, Andrew Davies employed the whole set of methods and devices with voiceovers and flashbacks, people actually sitting down and reading or writing letters, people reading them to each other, voiceover commentary, invented scenes and a mixture of all these elements. Let us take Mr Collins's introductory letter as the first example of how much visual information can be conveyed by a letter in case of clever adaptation. In the film, the letter lasts less than two minutes, but provides us with a number of details concerning Mr Collins's way of life and character. First, we get to see the church at Rosings, Lady Catherine (who will have a considerable role later on in the story) and her daughter (a possible fiancée for Mr Darcy). We also observe contrasts in Mr Collins's behaviour: obsequiousness towards Lady Catherine, neglect of other parishioners, and rudeness to his servant. Then we follow him in different means of transport that he describes in such a detail until he comes to Longbourn and laboriously climbs out of the carriage (which also shows his clumsiness).

The maximum number of methods and devices was applied by Andrew Davies to Mr Darcy's explanatory letter. Jane Austen tells us that Mr Darcy gave Elizabeth "an envelope containing two sheets of letter paper, written quite through, in a very close hand." [Austen: 168] In the book, it runs across five and a half pages. In the film, it lasts about ten minutes. The sequence starts with Mr Darcy actually sitting down in his room and starting to write the letter. Andrew Davies decided to swap the two halves of the letter and begin with his account of Wickham. This change can have the following explanation: on his way back home from Hunsford Parsonage we see Mr Darcy in the state of utter vexation, and it would be quite natural to start the letter with the response to the unfair accusation. Then, the scriptwriter wanted Mr Darcy to write the letter at night, and certainly, the more dramatic part of the letter suits the nocturnal atmosphere better. Mr Darcy's narrative is accompanied by the visual representation of the events that he describes. Thus, we see him as a boy playing with little Wickham, finding out Wickham's way of life in Cambridge, paying him off, and finally the story of Georgiana's planned elopement. The latter episode is intercut with Mr Darcy writing, and the pain and the torment that we see on his face serves as yet another proof to his words. Moreover, this dramatic narrative is supported by the background music and bird songs.

Interestingly, when we cut to Mr Darcy, he does not always remain seated by his desk and writing: we see him stand up, go to the window; have a wash in the morning. Then, when this painful story is over, we have a little humouristic pause – Mr Collins having breakfast while Elizabeth goes for a walk, where she eventually meets Mr Darcy, receives the letter, sits on a piece of a fallen tree (just like her counterpart from the 1980 version), and the voiceover continues. In the second part of the letter, Andrew Davies employs a range of flashbacks: Elizabeth is forced to see some of the events that she witnessed from Mr Darcy's point of view. She can partly see that he is right (for example,

in case of the behaviour of her family members); still her comments throughout the narrative show her sceptical attitude towards some of his presumptions. Furthermore, she is so much irritated and agitated that she is unable to finish the letter at once, so she stands up and goes back home. Another invented scene takes place after this: we witness Mr Darcy "pointing out to [Mr Bingley], the certain evils of [his] choice" [Austen: 170]. However, we see it from Elizabeth's point of view: Mr Darcy seems to be talking to Mr Bingley as a stern and strict father to a wilful child and nearly scaring him (this effect is achieved by the choice of camera angles).

Now let us move on to the 2005 film: here the letter sequence appears partly as a dream. First, we see Elizabeth walking about the house like a ghost, unable to eat, unable to read, until she comes to the mirror and starts to reflect looking at her reflection. Then, late at night, Mr Darcy suddenly comes in (this is one of the many examples of peculiar manners of the characters in the film[1]), leaves the letter on the windowsill, pronounces the first sentence from it and disappears, when Elizabeth realises that he is there and turns to look at him. We shall not discuss here the discrepancies between the novel and this adaptation, but they can be observed even on the example of this sequence. As we see Elizabeth coming to the window and Mr Darcy riding away, the voiceover begins: as in the 1995 adaptation, Mr Darcy first explains his attitude towards Wickham. Then we see Lizzy taking the letter and hear Mr Darcy referring to the events with Georgiana. After this part of the letter, the filmmakers cut to Mr Darcy galloping through a forest, as if he were struggling with his love to Elizabeth. The voiceover moves on to the other matter, saying just a few words about it, since the larger part of the discussion concerning Jane and Mr Bingley took part during the preceding proposal. Overall, the letter takes about 2.5 minutes, being only a brief retelling of the original.

To sum up, we have seen that there exist a number of techniques and devices that can be used by filmmakers when they are to adapt a letter. The produced effect depends in the choice, and the choice is completely up to them.

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V.Tyryguina. Genre viewed semiotically

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We live in the world of signs. Our civilisation as well as communication is totally semiotic although the degree of semioticity may vary. The success of communication much depends on the semiotic resources, that is to say, on the choice of semiotic system by means of which the necessary information can be conveyed.

In terms of the semiotics of Saussure, genre has a two-facet nature. Nonetheless, "the interaction between the signifying and the signified in the genre as a sign, shrewdly remarked N.S.Babenko, is of much more complicated character than in the case of the

[1] For a detailed discussion of the issue see: Симонова С.А. Влияние времени создания экранизации на процесс адаптации литературного произведения (на материале фильма «Гордость и предубеждение» 2005 года) // Материалы XVII Международной научной конференции студентов, аспирантов и молодых учёных «Ломоносов». Секция «Филология», 12-15 апреля 2010, Москва, МГУ имени М.В. Ломоносова. Издательство Московского университета, 2010. – p. 318 – 320.

word, the sentence and the text viewed semiotically. Semiotic distinctiveness of the genre consists in its connection with models / frameworks of communicative events. These models are the result of cultural and historical processes of language community development" [Бабенко 2009:243].

In terms of the semiotics of Peirce genre is an arbitrary, conventional unmotivated sign: the signifying is not motivated by the signified.Genre identification is reliant on convention, taciturn agreement due to which a particular way of presenting information about some situation is perceived as, say, a commentary but not as a sketch. By Shklovsky's words, the genre is "a covention about agreement of signals", an unspoken, imperceptible covenant between writers and readers of "in what system phenomena under analysis are arranged" [Шкловский 1974:756]. This system of signals becoms habitual and is istitutionalised as an intersubjective code common for those exploring the world according to 'the established order of the world survey' and those who will be told about it.

In terms of the semiotics of Morris genre as a sign have the dimensions of semantics, pragmatics and syntactics. Thus, semantically media genre of, for instance, 'commentary' refers the reader to some event not so much in the perspective of where, when, what happened as in the perspective of in what way it is related to some previous event and what may follow from it. Otherwise speaking, cause-effect relations matter. The pragmatics of the same genre consists in well-grounded, well-argumented explaining of the significance of the event in question, hence in bringing about some changes in the reader's world knowledge. The syntactics of the commentary suggests its intertextual ties with other genres of the media discourse into which the commentary is integrated. The commentary may call up in the mind of the reader associations with a 'news report' dealing with the same event (referent) but perceiving it from a different angle. Another possible approach to the syntactic dimension of genre is considering its inner compositional design irrespective of other genres of certain sphere of communication.

It is worth making here mention of semiotic heterogeneity, intermingling of elements beloning to different semiotic systems. To illustrate the point we may take the genre of 'review': it includes iconic signs inserted between the title of the text and the name of the reviewer. The inserted block embraces alongside the name of the work reviewed (book, film, performance, concert etc.) the image of five diminutive stars some (or all) of which may be painted black, others may not. Five painted stars stand for 'excellent', four for 'good' and so on and so forth. As opposed to the genre of 'review' in which iconic signs have the function of assessment in the genres of 'letter to the editor' and 'leader' / 'editorial' they fulfil the function of orientation. Respectively the image of a mouse and a pen with a sheet of paper makes the reader attuned to the letter and the image of the newspaper's emblem get him prepared for the leader.

Genre as a sign fulfils a variety of functions. One of them is to be a framework for a text's intelligibility. Genres create an identifiable level of expectations that govern how a text will be understood or construed. Or, otherwise put, "genres are horison for reader's expectations [Todorov 1978:50]. In this respect, genre forms a major dimension of the tacit knowledge, or body of interpretative assumptions and techniques, that we draw on in reading. Our expectations in reading a text are structured at many different levels, from local inferences which fill in gaps between obviously related but not continuous details through to vague assumptions about overall point or significance. Genre in this view may dictate, for example, the degree of factualness or emotiveness to be expected from a given type of text. We might accordingly say that genre provides a detailed schema, or kind of sign-posting or textual architecture, which gives instructions about how the text is to be read.

Another function is that of getting one's bearings: genre helps to identify a textual product range. In this context, they signal an appeal to different audience tastes and

wishes (for news, detective fiction, quiz shows, romance, potboilers, and so on). Genres in this way allow audiences to predict and plan kinds of experience for themselves, and to repeat, with local variation, kinds of pleasure or entertainment they have previously enjoyed. TV scheduling displays this type of thinking (indeed, the vocabulary of dividing schedules into segments consists largely of such a classification), as does the typical layout of bookshop or video rental store shelves. [Montgomery and oth., 2000: 205].

It is also possible to say of one more rather a peculiar function, namely, the function of controlling markets and audiences. This view of the usefulness of notions of genre overlaps with the last. But it extends it, with the idea that genres do not so much reflect audience wishes as create them. In this sense, genres are part of a process of controlling the production of entertainment and directing culture markets. By trading on what has already been successful, formulae can be adopted which can be invested in with confidence. For some people, this view of genre as a set of planning or marketing categories represents a kind of conspiracy, bringing about a detrimental standardization of cultural products into predictable forms of differentiation.

To conclude: the idea of genre as a sign implies seeing generic conventions in a text, rather than believing the text to be a kind of immediate human expression. Such awareness of the role of genre in shaping and presenting textual content means recognizing that the particular meanings texts create, are not fully 'original' but are built by exploiting existing, conventional resources or templates. In this context, sign-genres may be regarded as a potent way of transmitting the addressant's particular communicative purpose to the addressee thus making communication more effective.

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O. Vishnyakova, E.Vishnyakova. New Zealand English: Cultural and conceptual basis of semantic and structural transformations

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National cultural peculiarities represented in the human mind as specific cultural concepts find their verbal representation on different linguistic levels. While compared with other variants of the English language New Zealand English is characterized by a number of structural and semantic transformations in lexical and phraseological units determined by the national-cultural component that can be described as complex phenomenon that deals with a number of aspects.

In the course of the investigation one comes across various facts of functional and linguistic transformations in NZE that characterize the community famous for its specific peculiarities of the conceptual and linguistic world view. It is a matter of common observation that a great number of linguistic units in NZE preserve their characteristics originated from the British variant of the English language, concerning their semantic and structural qualities reflected in the morphological syntactic and lexical-phraseological determination. At the same time the facts of strong influence of Australian English and, especially nowadays, American English, concerning both linguistic expression and cultural

variation should be taken for granted. Otherwise stated, NZE can be regarded as a unique representative of the national cultural world view in terms of reflection of the reality as well as its evaluation, realized on the level of language representation.

It goes without saying that first and foremost national cultural peculiarities are represented in the semantic field dealing with general or partial semantic transformations in lexical units which reverberate the cognitive peculiarities of the human mind. In the course of the analyses we should proceed from the premise (according to Victoria Oschepkova et al.) that every national culture is characterized by certain spheres of concentration nationally marked elements. For example, while dealing with NZE the following thematic groups (spheres) can be singled out; 1) flora and fauna, 2) the original population – Maori – characteristics and their way of life, 3) economic activities of the population of New Zealand, most of which concerns with agriculture and mineral resources output, 4) NZ way of life, 5) social and state activities, 6) climate and geographical environment, 8) other countries and their inhabitants' characteristics.

It is a well-known fact that New Zealand is accepted by most people as the country of common well-being and peace, chosen by God. Thus, in 1890 it was called "God's own country" by Thomas Bracken in the following extract: "A recent arrival from New Zealand, walking along Collins Street, Melbourne, a short time since, encountered another Maorilander who holds a good position in the Victorian capital. 'Well, how do you like Australia?' enquired the recent arrival. 'Oh! It's a wonderful place,' replied the other, 'and I am doing very well here, but I would much sooner live on a far smaller salary in God's own country". One more example from NZ poetry by the same author: "Give me, give me God's own country! There to live and there to die, God's own country! Fairest region resting 'neath the southern sky". On account of linguistic contraction and word-play a new linguistic unit appeared. This fact is described in "The Godzone Dictionary of favourite New Zealand words and phrases" by Max Cryer, published in Auckland in 2006, in the following way: "By 1964 'God's own country' had occasionally been contracted to 'Godzone', the respelling attributed to poet Allen Curnow, and popularized by Bruce Mason and Curnow himself, and it has remained in use, somehow combining irony with a reluctant affection".

On the whole, such devices as contraction and abbreviation are widely spread in NZE and a number of examples, characterized by national cultural component appearance can be adduced in these terms. For instance, words like "aggro", originated from – "aggravation" and "aggression", the meaning of which both widened and weakened: it can indicate either "a potential street fight, or something as minor as a person being a few minutes late, thus causing agro to the person waiting"; or the noun "bach" which means "a usually simple, even makeshift and often small weekend or holiday house, often lacking such amenities as a garage or laundry" and originated from the contracted verb "to bach" – "to live like a bachelor – cooking and carrying out domestic tasks in a rudimentary way". The latter is widely spread in the NZE and concerns some of the peculiarities of the coastal way of life: the fact is that once an affordable commodity, coastal baches are much in demand and becoming increasingly expensive as urban New Zealanders seek a place for a rest by the sea. Another word which stands for the same notion is "crib", mostly used in the south of the South Island. This word was originated from the German "Krebe" ("basket") and has been developing a number of meanings, "a small cottage, a holiday house of fairy simple proportions and facilities" among them, now being the stem for the derivative "cribbies" ("those who own cribs"). Another example also concerns the New Zealand way of life, but at the same time reflects the fact which now can be observed on the universal level – it is the word "barbecue" (presumably coming into English from the French phrase "barbe à queue" – "from head to tail"), which refers to the food, as well as the structure on which it is cooked and the social occasion of gathering to eat outdoors.

This word is contracted to “barbie” and also to the acronym “BBQ”, especially in advertising.

In the course of the investigation it has become absolutely clear that the factor of the Maori culture influence deserves special attention in this connection. This influence is reflected not only in the process of including new shades of meaning into semantic structure of the linguistic units, but also in the process of various kinds of semantic and structural adaptation and assimilation to the general linguistic and cultural context of the New Zealand society. Thus, for example, the situation with the “a cup of tea” contraction which sounds like “cuppa” and can indicate a work break, socializing or any kind of short rest, with something to eat usually, is dealing with a specific kind of reverberation as after a formal Maori ceremony “cuppa” presupposes having generous amounts of food. One more example concerns the word “cuz” originated from “cousin” and used by the Maori speakers of English to describe all types of relatives “to prevent embarrassment and further questioning”. The linguistic unit in question has become widely spread in NZE and also used ironically in the appropriate contexts sometimes turning into “cuzzie”. The similar situation is observed while analyzing functional and semantic qualities of the word “bro” which means “brother”. Thus, Max Cryer writes that the use of the abbreviated form originated in Britain in the 17th century and was later borrowed by black Americans referring to each other as soul bros. It is a well-established fact that the notion of brotherhood has always been very popular. This term was disseminated in NZE in 1900, especially among Maori where it is characterized by a wider set of meanings due to the fact that usually in Maori families there are also foster children, stepchildren, legal cousins, half-siblings, which are also called “bros” to show close link in spite of any real kind of actual blood relationship. Like in many other cultures the word is also used to verbalize the notion that deals with members of various groups (gangs, parties, etc.). At the same time it should be emphasized that in NZE “bro” and “bros” are very often jokingly and ironically used to indicate all Maori people. One of the recent expanded versions is “cuzzie bro” by which Maori refer to any other Maori compatriots, irrespective of the real relation.

It should be borne in mind that while taking into consideration the thematic spheres marked by national cultural component appearance, presented above, it is important to pay special attention to those realizations which deal with the first group mentioned– that is “flora and fauna” that tends to be of particular significance for New Zealanders for a number of social and economic reasons. The elements representing this layer in the language occupy a special place in the idiomatic structure of NZE as they are characterized by a high level of productivity in terms of their lexical-phraseological combinability and used in a number of phraseological units. For instance, the image of “cactus” reminds a person of loneliness and danger, and any landscape containing cactus seems to be threatening. Thus, in the phraseologism “to be in the cactus” the idea of a problem-causing situation is conveyed: e.g. “Bartlett’s farm was quite prosperous until the flood in the middle of the growing season, which has left him in the cactus”. Within the same thematic sphere, which deserves special attention, phraseological units like “to go bush”, “fit as a buck rat”, “flying fox”, “box of birds”, “Judas sheep”, “mountain oysters” etc. can be subjected to analysis in terms of their semantic interpretation.

Lexico-Grammar and ESP

E.Dolgina. Teaching English Articles: Norm and Variation

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It is common knowledge that English articles have always presented a great difficulty especially for those whose native tongue has no determiner of the kind. Even for advanced learners of English this grammar point proves to be a challenging subject to deal with.

However regular the study of articles in the earlier stages of language acquisition might be, it is usually supplementary to other grammar points and rarely detailed. It is quite natural, therefore, that in the final stages students should be exposed to the subject again, this time giving it a closer look and revising what they have already learnt, in order to bring together and systematize what might be rather fragmentary knowledge.

Teaching articles as well as any other grammar point is generally based on grammar books, which are supposed to provide the learner with both theory and practice. When using them, students invariably get acquainted with the following principles underlying the general approach: 1) articles are auxiliary elements that are charateristic of nouns, and 2) the choice of an article depends on the lexical-grammatical properties of the noun it determines. [1] Thus the use of articles is always related to the three main divisions of nouns into proper and common, abstract and concrete, countable and uncountable.[2] Being first mentioned in a text, common concrete countable nouns in the singular are supposed to take the indefinite article, while common abstract uncountable nouns are introduced by means of the zero article. The definite article co-occurs with both subdivisions of nouns on condition that they have been used at least once.

Proper names present a less homogeneous group in terms of article use. For instance, human names are commonly used without any article. Place names, however, are either specified by the definite article or used without it, though unlikely to take the indefinite article.

Being feasible, well-founded, and indispensable for the beginners or intermediate and upper-intermedniate levels, the approach does not seem totally relevant to the advanced learners of English. When exposed to a complicated text they infrequently come across uses inconsistent with the rules they have already learnt. It appears, for instance, that not only nouns can take article forms; countable nouns may be used without an article, while uncounts allow articles, and so on. The examples below may illustrate the point:

1) He imagined himself standing on Tricia's body to protect his own burning feet and shuddered. He would have to do the lecture. That would be the difference between a monkey and a human being. In the last analysis, humans were capable of altruism. That was why he was not a monkey. Of course, it was more than probable that when he gave the lecture his audience would conclude the exact opposite – that Franklin was operating out of self-interest, saving his own skin by a foul piece of subservience. But this was the thing about altruism, it was always liable to be misunderstood. And he could explain everything <u>to them afterwards</u>. If there was **<u>an afterwards</u>**. If there was **<u>a them</u>** at all. (J. Barnes)

2) The woman in love attracts: lovers come in shoals or not at all. Eleonor Darcy is intelligent, of course, and <u>intelligence</u> in a woman does turn some men on, though not many. She thought that Hugo was no beauty, **<u>woman</u>** agreed, but he had charm. (F. Weldon)

3) The name of the firm, *Ullswater and York*, had no geographical connotation. There was **a Mr Ullswater** and **a Mr York**, partners. Mr Ullswater, by far the elder of the partners, had now almost retired. Martin York was a rounded-faced, square-cut man of about forty. (M. Spark)

4) While Miss Austen was delineating the restricted life of a provincial lady, Scott, taking eight hundred years of Scots, English and French history as his province, was changing the whole course of the novel throughout Europe. Indeed, he was ***the* European novelist**, as Byron was ***the* poet**, and a later generation of novelists, Balzac, Dumas, and the Russians among them, were to look back to him as a father. (*The Pelican Guide to English Literature/*Ed. by B.Ford)

It is quite natural, then, that advanced students of English may wonder how such peculiar cases can be interpreted and placed. For some years these questions have been discussed with the fourth-year undergraduates of Moscow State University who specialize in English Philology. The aim of the course has been to show how grammar interacts with style and what stylistic functions vocabulary and grammatical forms may fulfil in different varieties of speech. In particular, the learners are given the opportunity to examine the stylistic potential of article forms of nouns as revealed in fiction and newspaper style.

It happens that the role of article forms is not limited to expressing the conceptual category of abstraction-specification and conveying only grammatical meanings, such as abstraction, or opposition expressed by the zero-forms of nouns, classification, or comparison represented by their *a*-forms, and specification (absence of opposition or comparison) shown by *the*-forms of nouns. [3] Compare: a)It's a matter of *life* and *death*. *War* and *peace*. b) She's had *a hard life*. We don't want *a new war*. c) *The life* of a film star is not always a glamorous one. "*The War* of the Worlds" is a novel by H.G. Wells.

These functions can be complemented and reinforced stylistically when the writer finds it important to emphasize the ideas of abstraction, classification and specification. However, to sound more expressive and produce an impact on the audience, the writer has to deviate from the accepted norms reflected in dictionaries and grammar books so that the deviation should be noticeable. [4] For example, in the first extract adduced above the reader is to come across highly individual uses of the adverb *afterwards* and the personal pronoun in the objective case *them* in the substantivised forms with the indefinite article. The author shows his character ready to start a lecture but the focus is his sad thoughts about what he has done in the past and fears about his future. Standing in front of his audience, the man realizes that very soon he will lose his chances of talking to people and providing them with convincing explanations and thus compares his past with his future. It seems relevant, therefore, that the article form *an afterwards* acquires the meaning of "a possibility in the future, while *a them* can be interpreted as "an audience". Both forms render the idea of classification based on comparison.

The second extract under analysis comes from F.Weldon's novel and demonstrates another deviation from the dictionary data: the concrete countable noun *woman* turns out to be abstract and uncountable and takes the zero article form which is invariably used in English to convey the meaning of abstraction. Such transformation is possible because the author aimes to emphasize the opposition of women's intuition as the power of understanding and men's cool reasoning and it is no accident that semantically the word *woman* correlates in the context with the abstract noun *intelligence*.

As distinct from the previous examples illustrating the deviations from the dictionary data, the other two extracts are meant to demonstrate the use of article forms of nouns that are not in line with the general rules. In particular, extract 3 shows proper names taking the indefinite article. Here the learner is to observe another transition from one lexical-grammatical class of the noun to another: both *a Mr Ullswater* and *a Mr York* are reclassified into common names. This emphatic use is meant to prevent the reader from

making wrong conclusions as to the name of the company, since the names of both partners are homonymous to the well-khown placenames.

The last example illustrates the stylistically marked uses of common names with the definite article that suggests specification: Byron and Scott are neither compared nor opposed to each other as a poet and a novelist. Being equivalent to phrases like *the great poet* and *the great European novelist, the*-forms under consideration are deliberately chosen to express the author's great appreciation of Scott's and Byron's exceptional talents.

The advanced students of English philology should be exposed to a wider range of unusual article forms of nouns and be able to tell them from purely grammatical, i.e. stylistically neutral forms. They should be aware of the fact that although stylistically marked uses deviate from the accepted norm, their functioning complies with the conceptual category of abstraction-specification. To express one's highly individual view and produce an aesthetic impact one will invariably have three options to choose from: abstraction (opposition), classification (comparison), and specification (absence of opposition and comparison). Thus, stylistically marked article forms of nouns can be regarded as variations within the norm.

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O.Gorina Применение корпусных процедур для определения тексто-специфических слов и измерения сочетаемости

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Развитие компьютерных технологий за последние 40 лет позволили создать большое количество компьютеризированных корпусов, различных по размеру и организации, а также отвечающих разным целям исследования. Исследователь может самостоятельно составить небольшой прагматически-ориентированный корпус с использованием таких программных продуктов, как Wordsmith Tools Monoconc Pro (2000), которые могут быть использованы на обычном персональном компьютере. Языковой корпус может состоять из письменных и устных текстов или из тех и других одновременно. На сегодня также существуют возможности добавления мультимедийных компонентов, таких как видео клипы, к корпусам устной речи. Однако составление собственного, даже небольшого корпуса письменной речи, является трудоемкой задачей, не говоря о корпусе устной речи, для составления которого требуется траскрибирование записей для дальнейшей работы с корпусом с помощью корпусных программных продуктов. В своей книге О'Киффе и Фарр [5] рассматривают все достоинства и недостатки приобретения готового корпуса и составления собственного.

Как отмечалось ранее, составление небольших корпусов производится с целью проведения разного рода исследований. Одним из видов таких исследований является определение ключевых слов. Эта функция позволяет выделить ключевые

слова в одном или более контекстах. По определению М. Скотта [6, с.12] ключевые это такие слова, которые обладают необычно или неожиданно высокой частотностью в сравнении с некой нормой. Следует подчеркнуть, что ключевые слова не есть самые частотные слова в тексте – они скорее самые «неожиданно частотные». С помощью программного обеспечения сравниваются два заранее подготовленных списка слов, один из которых является большим и используется как своего рода нормативный или справочный. Второй список слов является изучаемым и составляется на основе рассматриваемого текста. О'Киффе, Маккартни и Картер [6, с. 11-12] отмечают, что в обычном большом корпусе таком как, например, LIBEL Corpus of Spoken Academic English (LIBEL CASE, Лимерик-Белфаст корпус устного академического английского языка), определенный артикль является одним из самых частотных слов, что является вполне ожидаемым результатом. Если составить список слов по одной лекции по экономике из этого же корпуса, то мы опять увидим определенный артикль в числе самых частотных. Однако если мы сравним список слов по лекции и список слов большого корпуса с использованием функции keyword, одного из упомянутых программных продуктов, мы получим те слова, которые являются неожиданно частотными в изучаемом тексте. К этим словам применяется термин «keyness» – свойство быть ключевым – т.е. такие слова рассматриваются как специфические для данного текста, контекста.

О'Киффе, Маккартни и Картер [6, с. 12-13] также приводят список ключевых слов, полученный в результате сравнения лекции по экономике и общего корпуса академического английского языка. В число необычно частотных попали такие слова как: tax, income, system, average, basic, rate, supply, poor, thousand, impact, equity, under, both, figures, higher, percent, rates, ordinary, sixty, marginal, scheme, labour, terms, cost, characterized, workers, systems, negative. Этот список адекватно отражает специфику изучаемого текста. Эта процедура позволяет определить ключевой вокабуляр на отдельно взятом тексте или на корпусе специализированных текстов.

Корпусные технологии также позволяют дать количественную оценку сочетаемости слов. Термин коллокация (collocation) по-разному трактуется разными авторами и используется в различных контекстах. Первым термин коллокация (в техническом смысле) был использован Британским лингвистом Дж. Р. Фирсом, который считал, что значение слова, по крайней мере, частично определяется его контекстуальным окружением, и выделил значение слова в коллокации [3: 194]. Коллокации являются ключевыми концепциями корпусных исследований. М. Кулсард трактует коллокации как 'marriage contract between words' – «брачный контракт между словами» и указывает на то, что этот союз может быть более крепким между определенными словами.

Началом изучения коллокаций может служить изучение строк конкорданса – один из основных инструментов работы с корпусными данными. Конкорданс – строки текстов корпуса заданной длинны, предъявляющих изучаемое слово в употреблении, в контексте. Изучаемое слово принято называть "the node" – понимаемое как точка пересечения строк конкорданса в одном слове. Строки конкорданса являются источником информации о закономерностях употребления изучаемого слова и взаимоотношений между словами. Ключевой также является функция расширенного контекста, поскольку, коллокации иногда разделены другими словами.

Списки слов или вордлисты (wordlists) – второй метод который может использоваться для определения коллокаций и имеется в распоряжении больших корпусов,таких как Британский Национальный Корпус. Один из вариантов использования – это перечень коллокаций, который дает количество всех случаев (tokens) сочетающихся слов (types) в заданном окружении искомого слова (the node).

Еще один вариант использования функции Wordlists – так называемая «функция картинки» (the ‘picture’ function). Это представление колонок коллокаций по обе стороны от искомого слова – каждому слову слева и справа соответствует до 6 колонок. Хастон и Лавиоза [4] считают, что использование таким образом представленной информации является хорошей стартовой позицией для дальнейшего выявления коллокаций (часто встречающихся вместе слов). Авторы также предупреждают, что результаты следует оценивать с осторожностью, поскольку они являются начальным предположением, а не окончательным доказательством коллокации.

Так называемые вордлисты (wordlists) или списки слов, в BOE (The Bank of English Corpus) можно отсортировать по частотности, по так называемому t-показателю (t-score) или по показателю взаимной информации (mutual information score). Каждый из этих показателей устойчивости или силы коллокации имеет свои особенности. Так, Байбер, Конрад и Реппен [2] отмечают, что самый простой путь определения коллокационной пары опирается на относительную частотность, которая дает самые распространенные коллокационные ассоциации. Недостатком является то, что самые частотные коллокации искомого слова будут слова с высокой частотностью вообще, которые в силу своей высокой частотности, скорее всего, часто сочетаются и с другими словами тоже, таким образом, не являясь особенностью именно данного искомого слова, а простой случайностью. Поэтому одним из вариантов сортировки может быть показатель ВИ (показатель взаимной информации, Mutual Information score)[8]. Этот показатель отражает так называемое притяжение между двумя словами, или вероятность того, что если одно слово появляется в строке, слово, составляющее с ним коллокацию, появится в ближайшей окрестности искомого слова.

Корпус Банк Английского Языка и Британский Национальный Корпус располагает инструментами подсчета показателя взаимной информации (MI), который может быть как положительным, так и отрицательным. Чем выше показатель, тем сильнее взаимное притяжение слов. Этот метод, однако, тоже имеет свой недостаток, поскольку отдает приоритет необычным словам [4], что приводит к тому, что необычные комбинации получают высокий показатель, притом, что такие комбинации могут быть специфичны только для данного корпуса.

Еще одной функцией выявления коллокаций является t-показатель, который измеряет вероятность появления слова как парного в сочетании с каким-либо другим словом. В отличие от показателя взаимной информации (MI), t-показатель измеряет притяжение сочетающегося с изучаемым слова, но не наоборот. Таким образом, список таких слов будет содержать большое количество грамматических слов, которые важны для существования изучаемого слова. С другой стороны изучаемое слово никак не влияет на существование грамматических слов. Ни один из вышеперечисленных способов и показателей нельзя выделить как самый лучший в определении коллокаций. Как указывает Барнбрук [1] лучшим является комбинация способов, которая позволит лучшим образом оценить все перспективы в выявлении и оценки значительности коллокации.

Большие национальные корпуса, такие как постоянно пополняющийся Банк Английского Языка или Британский Национальный Корпус составляются по возможности максимально большими с целью отражения состояния языка. Это согласуется с мнением Синклера [7], что сколько-нибудь значащие статистические данные и результаты можно получать только на достаточно большом объеме материала. В особенности это утверждение справедливо в отношении выявления коллокаций. Таким образом, выделение, например, ключевых слов, профессионально – ориентированной лексики, жанро специфической лексики можно

осуществлять на небольших составленных самостоятельно корпусах. Дальнейшее же исследование ключевых слов и их сочетаемости, наиболее релевантных лексико-грамматических характеристик надежнее осуществлять на больших представительных корпусах, с учетом их разбивки на жанры.

Нами был исследован фрагмент статьи-обзора новой доктрины России в области международных отношений на следующее десятилетие (Russia's New Foreign Policy Doctrine), содержащей комментарии аналитиков, специалистов в области международных отношений. Статья была опубликована на англоязычном информационном сайте Russia Profile в рубрике Experts Panel (http://www.russiaprofile.org). Список слов, составленный на основе фрагмента статьи, сравнивался с небольшим, справочным списком слов общего английского языка для выявления контекстно-специфических единиц с использованием функции keywords программы WordSmith Tools. Грамматические и служебные слова отбрасывались. Для дальнейшего исследования были отобраны следующие единицы: (a leaked Foreign Ministry) document, development, (economic) objectives, (Russia's) relations, modernize, priority, (key technology) transfers, pursue, (foreign) policy, domestic, efforts, doctrine, (attract foreign) investment, (access to) modern technologies, improve, government, (closer) integration, key to (success), (external) conditions, (national) interests, (political and economic) risks, (independent) pole, (political) leadership, short-term (profits, objectives). С помощью Британского Национального Корпуса исследовались наиболее частотные коллокации слова efforts. Далее приведены слова, которые имеют показатель взаимной информации выше 4,5 (MI score): DESPITE – 4,95; STRENUOUS – 8.95; CONCENTRATE – 5.15; IN SPITE OF – 5.12; PERSUADE – 4.98; CO-ORDINATE – 6.66; REDOUBLE – 10.76; RENEWED – 4.92; DIPLOMATIC – 4.54; MEDIATION – 6.85; REVIVE – 6.07; HEROIC – 5.80; RESISTED – 4.87; THANKS TO – 6.08; PRAISED – 5.01; CONCERTED – 6.28; HAMPERED – 6.02; UNDERMINE – 4.81; VIGOROUS – 4.65; UNSUCCESSFUL – 4.64; TIRELESS – 7.07; CURB – 5.14; DIRECTING – 5.03; NOTWITHSTANDING – 4.76; UNTIRING – 9.20; INTENSIFY – 6.12; FUNDRAISING – 5.94; WOO – 5.73; CONSERVE – 5.60; FUTILE – 5.45; FEEBLE – 5.17; LOBBYING – 5.05.

Т.о., с помощью корпусных инструментов были выделены контекстно-специфические единицы, изучены методы исследования коллокаций. Основное затруднение в дальнейшей работе с коллокациями заключается в их большом количестве (для слова efforts более 30 только с показателем выше 4.5). Разбивка корпуса по жанрам и расширенный контекст (extended context) позволяют сузить область исследований и сосредоточиться не только на самых частотных коллокациях, но и отбирать примеры их использования в определенных видах дискурса, для дальнейшей лексикографической работы.

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I.Guseva. The split nature of the English noun

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The nature of the English noun manifests itself in the three article forms of the noun: a+ noun, the+ noun, zero+ noun. The articles in these forms organize the existence of the noun in the language and speech in many ways, give contour of the noun and modify and enrich its meaning. They make it possible for the noun to express the following categories basic for its nature: objectness/ weak objectness, subjectivity/ objectivity, the singular/ the particular/ the general.

A+noun expresses objectness, subjectivity.

The+ noun expresses objectness, objectivity.

Zero+ noun expresses weak objectness.

Each form expresses the third category individually.

The English articles present a system of determiners effectively distributing between themselves all the nouns of the language.

They perform numerous functions shaping the noun, giving it contour, modifying its meaning. They also have the grammatical function, the syntactic function, the semiotic function, the logical function, the connective function, the philosophic function, and finally the stylistic function.

Their numerous functions would be impossible if their functioning weren't based on some fundamental principles. These principles we find in the three categories they express:

1. the category of objectness/ weak objectness
2. the category of objectivity/ subjectivity
3. the category of the singular/ the particular/ the general

The idea of objectness – central for the noun – is conveyed by the indefinite article in the most forceful and convincing way. Objectness is first of all associated for us with everyday objects that are visible, solid, have a clear-cut form, boundaries setting them apart from other things. Usually they belong to some class of things like them. They are easily recognizable. You can touch them, hold them, use them. But lots of objects won't fit that standard. Some may become diffuse and lose their form, like a cloud, some may change and become unrecognizable. Abstract words such as an ideology, an advantage, a dispute, a tendency, etc. denote objects of a very different nature – mental objects. The fact that the indefinite article manages to cope with this heterogeneity of objects in the world is accounted for by its having inherited from the numeral 'one' it originated from the meanings of 'one' and 'one of'. When 'a' is used with countable nouns it stresses the original singularity of this noun emphasizing its objectness:

A child should always say what's true
And speak when he is spoken to
And behave mannerly a table,
At least as far as he is able.
(R.L. Stevenson)

'Child' is a countable noun which means its denotate belongs to a class of similar objects. 'A' doubles the meanings of singularity and 'one of the class', so that 'a child' here is any child, every child, a full representative of his class – 'children' and shares its characteristics. It means 'a child' has to obey strict rules, know his place, do this, do that, and look up to grown-ups. But the last remark practically neutralizes everything that has been said before: children are unpredictable, tend to be willful and unmanageable and do what they like which is just another characteristic of the class. That way 'objectness' of a chil reveals its highly contradictory and unpredictable character quite different in quality

from ‘inanimate’ objectness. This creates a humorous effect and the initial assertive and didactic tone becomes suddenly the tone of doubt and wondering.

Because ‘a’ can only be used with nouns in the singular it sort of specializes in expressing singularity which is the underlying idea of objectness. An object is first of all a separate independent entity, something ‘one’. Having such a dynamic meaning the indefinite article makes objects of things not very objectlike, makes other parts of speech into a noun.

native – a native
derivative – a derivative
to swim – to make a swim
nobody – a nobody
nothing – a nothing
he, she – a he, a she
“I discovered that Mel wasn’t a he, but a she.” [1]

The indefinite article seems to be able to cut objects of any material, even the one which cannot be cut or taken down into parts, like consciousness which has a very high degree of unity and indivisibility. ‘A’ in fact created such objects as: an idea, a thought, a notion, concept, a theory, a hypothesis, etc. For us these mental objects have become as habitual and common as a ball, a stick, a car. Oscar Wilde in “The Picture of Dorian Gray” describes Lord Hlury juggling with ideas: “He played with the idea, and grew willful, tossed it into the air and transformed it;…”

Objectness of nouns is very important for sayings, proverbs and aphorisms.

A hungry man is an angry man

The indefinite article brings out the vivid objectness of the nouns here and shows the situation as typical. If we take away the articles nothing will be left of it.

‘A’ brings out objectness of nouns and elevates them to the status of symbols.

Beware of a silent man and still water.

‘A silent man’ and ‘still water’ become symbols of things fraught with danger.

A cat may look at a king.

Usually its ‘the king’ – someone above all the people, very powerful, a god-like figure, ‘the’ marking its high status and importance. Here the indefinite article practically equals the two objects, lowering the king’s status considerably.

The symbolic meaning of proverbs depends very much on the fleshness and objectness of the noun which carry it.

The indefinite article expresses another important category, the category of subjectivity. Subjectivity or the subjective world is the inner world of soul and heart, of feelings, moods, thoughts, memory any human owns.

The indefinite article is often found in sentences of characterization that express emotions, opinion, judgment, qualification, evaluation, interpretation. These states and activities belong to the subjective world of human beings, their inner world.

The English language differentiates between the two worlds – the objective world and the subjective world and marks the first with the definite article reference to it and the second with the indefinite article reference.

The typical example of such division are sentences of characterization[2], the first part – the subject contains deictic elements like pronouns or the definite article or names as reference to the objective world (it usually is the ‘theme’ of the sentence) and the

[1] Longman Dictionary of contemporary English. Longman, 2009. P. 808.
[2] The Term of N. D. Arutyunova. See Арутюнова Н. Д. Предложение и его смысл: Логико-синтаксические проблемы. М., 2009. P. 20.

second part – the predicate contains ‘a’+noun/ nounal phrase as reference to the subjective world (usually the ‘rheme’):

And the mind of the thoroughly well-informed man is a dreadful thing. (O. Wilde)

It is an evaluating statement. The subject part of the sentence has the objective world reference ‘the’ (the mind) and is the ‘theme’ of the sentence while the predicate part has the subjective world reference ‘a’ and is the ‘rheme’.

Your cynicism is simply a pose. (O. Wilde)

It is a judgement and also an interpretation. ‘Your’ is a deictic word which gives the objective world reference and the subject ‘your cynicism’ is the ‘theme’ of the sentence. The predicate has the subjective world reference and is the ‘rheme’.

Always! That is a dreadful word.

It is a meaningless word, too. (O. Wilde)

In these two sentences the subjects contain the deictic words ‘That’ and ‘It’ as the objective world reference and are the ‘themes’. The predicates have the subjective reference ‘a’ and are the ‘rhemes’.

The first sentence is an emotional characterization. The second is an evaluation.

The definite article expresses the category of objectivity by referring the object denoted by the noun (whether physical or the object of thought) to the objective world.

The semiotic potential of «the» comes from the demonstrative and relative meanings it inherited from «that», its historical origin. The demonstrative meaning presupposes pointing to something which already exists, which is there. You have just to make the gesture in the direction of the object and everyone understands or recognizes what is meant. «The» is such a gesture. Nouns always or nearly always accompanied by such a gesture form the basic groups of nouns used with «the». They present the automatic or unconditioned use of «the», which doesn’t presuppose any special signals for its use. The words of this group are prototypical for other nouns taking «the».

The nouns of this group denote the objects which structure our world – the big world or the small personal world. It is typical for people to envision space (closed or open) as a house, a shelter, a palace and accordingly place themselves and other things within this home or without. Things which belong to the whole or to the parts of this structure which are associated with orientation in space and time are normally used with «the»: the base, the foundations, the ground, the house, the road, the barn, the forest, the river, the field, the park, the theatre, the museum, the zoo, the roof, the beams, the door, the shop, the circus, the desert, the grass, the top, the bottom, the middle, the cutter, the core, the length, the depth, the height, the hierarchy, the slaves, the slaveowners, the bourgeoisie, the working class, the government, the ruling classes, the chief, the boss, the king, the director, etc.

Nouns which mark our mental space are often “the” words: the mind, the head, the soul, the heart, the conscious, at the back of one’s mind, from the point of view, the beginning, the end, the stream of consciousness, the brain.

The following is an example of the unconditioned use of “the”:

“Sheep are all very well to dot the landscape and furnish eight-dollar cotton snitings for man, but for table-talk and fireside companions they rank along with five-o’clock teasers.” (O. Henry)

The utterance doesn’t have any concrete reference and speaks about the topic of sheep in a general way.

Apart from the unconditioned use the must be some special signals in order to use «the». The function and goal of those signals is to give proof or evidence that the object belongs to the objective world, in other words, that is really exists. This object must have the status of existence. The proofs may be direct, indirect, or implied. It may be enough for the object to be part of another existing object, be connected in some way to the objective

world or well-known objects in it. The mention of its past existence is a very good evidence. Time-space localization is enough. Being the only object in a certain situation is enough. Because logically the process of establishing the onliness presupposes the existence the object. Similarly the use with logical attributes as the first, the last, the real, the very, the same, the right, the wrong, etc. where there is no choice.

The most common means to verify the existence of the object is the 'of phrase' which refers to this or that connection of the object with reality. Most often it's the object's being part of something, belonging somewhere, cause-result relationship, having a limiting attribute, etc.:

the room of my brother, the result of his fall, the summer of 1953, the view from the hill, the outrage of the situation, the tears of joy, the fear of the dark.

The following is an example of the conditioned use of 'the':

I herded sheep for five days on the Rancho Chignito; and then the wool entered my soul. (O' Henry)

'the wool' is connected metonymically with 'sheep' in the first part of the sentence. This is an example of the anaphorie 'the'. Though this anaphorie use 'the wool' is connected to the reality of herding sheep. This is one of the ways 'the' object is step by step 'built' into the objective world.

E.Ivanova. Derivational Morphology: Categorisation in Use

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As different from Accidence, Morphology as part of linguistics deals not only with inflexions but also with derivational patterns and grammatical morphological oppositions of both synthetic and analytical forms. The latter used systematically and recurrently form lexical morphological and grammatical morphological categories that express rather generalized meanings.

The concept of lexical morphological categories was introduced into anglistics by Prof. A.I.Smirnitsky. These are defined as "those linguistic properties of the most general kind which are realized in the semantic opposition of two or more words according to a certain distinctive feature, on condition that the same opposition is observed in other pairs or even larger groups of words and finds systematic expression" (9; p.17-18; 4; p.87).

This concept introduced into scholarly usage enriched our understanding of word-building patterns productivity. Much has been said about highly productive derivational suffixes –ness, -less and –like and the respective categories of quality, caritiveness and likeness as well as about polyfunctional (quasi-grammatical) suffixes –er, -ing, -able and –ly (4; p.83-105; 1; p. 57-133).

Here we shall focus on some recurrent derivational patterns that seem to increase their degree of productivity, thus raising the question of possible categorization and new categories-to-be. We shall begin by describing the potential category of size (as expressed by suffixes –let and –ette), continue with rivaling suffixes –less and –free and then proceed to cover compounding as represented by derivatives in –wide and –minded (and respective categories of spatial dimension and personal characterization).

In "Modern English Grammar: Morphology and Syntax" T.A.Komova quotes a poem by Lewis Carroll with numerous –let-derivatives that denote objects of a small size:

Manlet

In stature the Manlet was dwarfish-
No big burly Blunderbore he.
And he wearily gased on the crawfish
His wifelet has dressed for his tea.

Now reach me, sweet Atom, my gunlet
And hire the old shoelet of luck.
Let me hie to the bank of the runlet,
And shoot thee a duck…

The scholar comments that it is not difficult to understand the meaning of *manlet, wifelet, doglet, wordlet, birdlet, thoughtlets*, etc. because there are in Modern English words like *runlet* and *rivulet* denoting a small brook or stream. But the productivity of this pattern is restricted by the frames of this poem. One can hardly claim it is highly productive outside this text (1; p.31-32).

However, the following quotations from David Lodge's recent novel "Thinks…" show that the notion of size appears to be important for modern speakers:

"Well, here I am, settled in, more or less. I've been allocated a little house or 'maisonette', as it's called (*a twee, fake-French word I've always disliked*) on the campus, at the end of a terrace of five reserved for long-term visitors or newly appointed members of the staff. An open-plan living-room with 'kitchenette' downstairs, and a bedroomette and bathroomette upstairs, connected by an open staircase. It's quite big enough for me, *but I miss the spacious rooms and high corniced ceilings of Bloomfield Crescent.*"

"All the necessities of life are provided on campus: there's a small supermarket, a launderette, a bank, a unisex hairdresser's, a bookshop-cum-stationer's, several bars, cafes and canteens (Helen Reed's diary)."

"… Helen goes to and fro between the kitchenette and the table."

As it often happens with modern literary texts the narrative is rather complex consisting of different sub-narratives: more subjective voices of two main characters – those of Helen Reed (a popular novelist coming to the University of Gloucester to deliver a course on creative writing, she keeps a diary) and cognitive scientist Ralph Messenger (who uses a Dictaphone for his research) – and more objective author's comments and descriptions.

Unlike –let, which is a native suffix, suffix –ette is there in modern English through French borrowings like *maisonette*. Derivatives registered in dictionaries appear both in the author's narrative and Helen Reed's diary. But Helen, being word-conscious, creates new words in her text formed from native stems: *bedroomette, bathroomette*. And *maisonette* gets a rather emotional comment from her: *a twee, fake-French word I've always disliked*.

Both hybrids and natural-sounding derivatives are brought together in one context and that results in a kind of paronymic attraction (due to their partial similarity in form) and necessarily draws the reader's attention. –ette-derivatives are essential for the description because recently bereaved Helen feels somewhat uncomfortable starting her new life on campus. She misses her larger house in London with spacious high-ceilinged rooms, her children and her late husband. She is considering the idea of running away on the first night in Gloucester.

Thus, we can see that the potential category of size, though this time expressed by different means, steps outside the limits of one text and finds its recurrent manifestation elsewhere. Its spread and development is perhaps supported by the existence of category of space in philosophy and the grammatical morphological category of comparison in the adjectival paradigm.

There is no doubt that suffixes –ness, -less and –like are more productive than –let or –ette but in terms of categorization in use of more interest to us is affix –free that seems to rival suffix –less in modern English usage. Compare the following contrastive examples:

"The Drexlers moved to Yonkers for two years, in part to give Mickey a bedroom, but Mickey, stranded, carless, his mother dying, was miserable there."

"Though residents of the greater New York area owned half of all cars registered in the country in 1905, by 2000 New York City had the lowest rate of vehicle ownership in the nation. Fifty-six per cent of new York households are car-free, compared with the national average of ten per cent."

Carless and *car-free* act as synonyms and describe the same kind of household but obviously differ in their connotations, the former appearing in a negative context (*mother dying, stranded, miserable*), the latter implying changes we can observe in our modern world, that is, apparently, becoming more environmentally-conscious. *Car-free* implies freedom from traffic jams and pollution, greener, environmentally-benign style of life.

This morpheme is freer than –less as it can appear not only in post-position like in *duty-free, fat-free, tax-free, trouble-free, scot-free* but elsewhere: *freedom, free-lancer, free-loading*. But, seemingly, competition with –less makes quasi-suffix –free more productive. Have a look at the examples that follow:

"To this end, he pals up with a younger lump, Jason Statham, for the most incendiary scenes; each of them saves a woman in distress, but both concur, in the end, that they get along just fine together as they are, damsel-free."

"So Sara and I looked at each other," Rich recalled, and we said, 'We don't have cancer on Tuesday. It's a cancer-free day. We are having a baby. It's exciting. And we're going to enjoy our baby.'"

"Right about now, audiences could use an international comedy-thriller with fancy travel, fine hotels, and dazzling, oil-free beaches. "Knight and Day" has all the elements of enjoyable nonsense-adventure… "

"Flower wreaths, floating playsilks, an unpolluted, media-free experience of the world."

The absence of things that limit your freedom and make your life troublesome or even threatened is signaled by suffix –free.

Other free morphemes seem to increase their recurrence in postposition. The familiar range of words *worldwide, nationwide, statewide* can be easily extended by occasional descriptions like *citywide blackout* or *ocean-wide* in:

"M.P.A.s, smart aquaculture, and I.T.Q.s – these are all worthy proposals that, if instituted on a large enough scale, would probably make a difference. As Roberts notes, it is in "everyone's interest" to take the steps needed to prevent an ocean-wide slide into slime."

The idea of scale and dimension rendered by morpheme –wide is closely linked with previously mentioned category of space.

Practical courses of English striving to extend students' knowledge of compound adjectives often list words like *absent-minded, narrow-minded, open-minded* (6; Unit 6B). But the concept of character or personality seems important enough for more unusual descriptions to appear in modern English usage: *a steely-minded detective (Miss Marple), independent-minded people, more business-minded management, unmechanically-minded passengers*, *too literal-minded for a novelist*.

'For a novelist you are very literal-minded,' Ralph says.

And this type of adjectives can form further derivatives with productive suffixes –ness and –ly:

"In 1916, he (Charles Burchfield) received a scholarship to the National Academy of Design, in New York. He quit, unnerved, after one afternoon. But he spent six weeks in the city, during which time he met the women who ran the Sunwise Turn Bookshop, an outpost of modern-mindedness. Impressed by Burchfield's work, they showed it for several years."

"He paused fair-mindedly, and reconsidered."

We describe strangers and people in general not only in terms of their appearance but, more importantly, – their personality. Thus, *-minded*-pattern becomes very helpful and results in rather lengthy derivatives and meticulously–done portraits.

One might argue that the status of potential categories of size, space and character is yet questionable in modern English: they are by no means as recurrently and systematically used as well-established categories of quality, caritiveness and likeness. But raising the question of possible categorization, categorization in process, which is supported by some well-known philosophical or grammatical morphological or lexical morphological categories, attracts the learner's attention to some dynamic features of modern English, to item and process as different from item and arrangement, and makes advanced students aware of the potential of current semantic oppositions.

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T.Komova. Aspect as a point of View and a Form of Action in Modern English Narrative

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Aspect and Aspectuality attract the attention of the specialists in teaching and learning foreign languages equally well. The former – as a grammatical category of the English Verb, the latter – as a lexical-grammatical category of the Verb in Russian. Their comparative-contrastive analysis for the purposes of effective translation is sometimes a must for a budding linguist. In its primary function of showing an action in progress it meets all the hopes of a learner of English. But there are verbs and verbs. Let us look at some of them. The verbs of thinking comprise think, believe, consider, hope; verbs of speaking: say, tell, speak; the verbs of motion: go, come, among many; the verbs of feeling and emotional perception: to feel, to admire, etc.

In the authoritative Longman Grammar of Spoken and Written English a learner can find very important observations and corpus data across registers as far as the use of the progressive aspect and perfect aspect are concerned: "the perfect and progressive aspects convey specialized kinds of meaning, and hence are less commonly used than simple present tense and past tense"(p.462 Variation in the verb phrase). Another remark concerns dialect variation, by dialect defining Br/ /Am English. In American conversation, the progressive is much more common than in Br English conversation. Fiction is said to

show the opposite preference- most perfect and progressive aspect verb phrases are in the past tense (ibid. p.462.).

If Progressive and Perfect are both –Aspects or rather Aspect forms then there must be some other common domain of reference? A more general- in cognitive sense- idea or notion that makes it possible for many authoritative Grammars speak about the Aspects mentioned above. In Russian grammatical tradition we proceeded from the assumption of categories being established only if the categorical forms are mutually exclusive. In functional Grammar theory those principles held true and valid. Putting aside metalinguistic differences of Russian and English traditions it's worth discussing those observations from the discoursive-narrative point of view.

For a foreign learner of English (in all its national and local forms) from a pragmatic point of view it is very important to know, or to be able to identify not only a register as a whole (news, fiction, conversation, academic communication), but a speaker and the speech act (A.A Leontjev, 1965 SLOVO v rechevoi dejatel'nosti). In other words, to identify speaking as action or acting aimed at producing a certain (often quite positively definite) impact upon listener/listeners. In what follows within the limits of the section report the attempt will be made to' revisit' some of above mentioned specialized meanings with the material

at hand from fiction and public discourse.

Section report may only suggest a concise presentation of the subject in question. At the same time section presentation invites to share and exchange the opinions in a sort of freer and less for- ever- taken- for- granted attitude.

Aspect as a grammatical-morphological category within the system of the English Verb can be interpreted individually-independently as opposed to unmarked forms of the Indefinite Tense (Present, Past, Future), marked forms of the Taxis (forms of Simultaneity, Anteriority), marked forms of the category of Voice (Active and Passive).

1. Indeed, the fruits of their labors can be real and lasting, but when successful they are lasting for the same reason that they are undertaken. They achieve the persistent attention of the community.

The context is taken from academic article on education. At first sight **lasting *in both*** cases ***of*** use functions as an adjective. However, when placed syntactically biased in a contextual proximity with the passive form of the verb to undertake lasting looks more like a participle too; thus, realizing the aspectual semantics.

Adjectival form supports the finite analytical one

2. A great deal of time and effort has been spent trying to improve upon what we have historically done in school and finding better ways to measure this. This is based on the assumption that schools are failing children. But bad assumptions make bad policy.

Similarly in this example –ing forms precede the appearance of full- fledged analytical form of Aspect. Time perspective is Present, prior situation viewed as relevant for the Present (Present Perfect Passive grammatically and of course active in terms of cognitive grammatical metaphor). In actual fact effort cannot try and find anything.

3. Instead, we must convince children, and those who serve them, that we understand their problems and are willing to support them in dealing with those problems.

In this example willing known as an adjective (ready to help) precedes a gerund which as we see realizes to a certain extent the process meaning and together with a quasi- progressive 'are willing' enhances a more general idea of some active measures taken at the moment to improve the situation. It should be added that in academic writing there is a tendency to use a variety of means in achieving an impact upon the reader and the listener. Among those means the forms of Aspect are very effective. Lets now turn to the artistic prose.

4. The twilight was beginning to close in, when Mr. Brownlow alighted from a hackney-coach at his own door, and knocked softly. The door being opened, a sturdy man got out of the coach and stationed himself on one side of the steps, while another man, who had been seated on the box, dismounted too, and stood upon the other side. (Charles Dickens)

Time now is Past and everything is rendered within the scope of Past events. Active form is used about the natural phenomenon, and passive about an object. There is a feeling that the door was opened by a servant immediately. Progressive form makes a scene background. The gestures and actions of the characters main and minor are very prompt. No time should be lost.

5. She came gliding along London's broadest street, and then halted, swaying gently. …The fine autumn afternoon was losing its bright gold and turning into smoke and distant fading flame. (J.B. Priestley)

Aspect is used to introduce the reader to a Prologue of the drama. She is a vessel. The destination is London. The main event – a risky adventure for a stranger in London and the ruinous failure of all day-dreams for many others.

6. Yes, Mr. Smith was going home. It never occurred to him to go and hear what was left of the concert. He had done with Brahms & Co. for a long time, perhaps for ever. As he waited for his tram, he remembered that tune again … and now it seemed like something that was going on a long, long way off, like a birthday party in Australia.

He was feeling rather queer…

You go on for years and years building up a position for yourself until at last you have a place of your own? A little world of your own….You are quietly finishing your off for the day, and then suddenly – Bang! What was the good of trams going up and down the City Road and conductors taking fares and nobody smoking inside or spitting on top under penalty of a fine? …

He was shaking a little not with fear, but indignation. …

It was only too evident, he told himself grimly, that they were not expecting him back so soon at 17, Chaucer Road.

In this last example taken from the last chapter (not an Epilogue), we see a clerk of the firm in deep thought about his life. The whole context is built on the alternation of

Non-Progressive and Progressive forms. His psychological state is rendered with the help of Progressive: he was going but not with an aim or purpose, he was feeling queer, he was shaking…Two opposite moods are rendered with the help of Aspect; in academic writing to make readers believe that everything is going on very well, in the artistic prose to render frustration and despair. The contexts help to reveal a linguopoetic potential of grammar. Aspect in English can and should be revisited in terms of Cognitive Grammar,on the one hand, and as a psychological semantic category, on the other.

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I.Kuznetsova. ESP Revisited: the Language of TEFL under the Microscope

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ESP (English for Special/Specific Purposes) is a notion that dates back to the late 60s of the previous century. Numerous varieties of ESP have been detailed in the works

by outstanding professionals and practitioners around the world. The range of the material to be studied is expanded to include the language of TEFL (Teaching English as a Foreign Language).

The English of this field of inquiry centres on terms like **approach**, **method**, **technique**, **teacher training**, **language learner**, **syllabus**, **curriculum**, etc. Terms are to be clearly defined and supplied with their Russian-based equivalents: **approach** (подход) – a set of assumptions dealing with the nature of language, learning, and teaching; **method** (метод) – an overall plan for systematic presentation of language based on a selected approach; **techniques** (приемы) – specific classroom activities consistent with a method, and therefore in harmony with an approach as well.

The next step in one's examination of the language of TEFL focuses on the recurrent terminological and non-terminological collocations with the key terms: approach to language teaching, communicative approach, teacher-centred approach, to provide an overview of current approaches in the teaching of English, to offer a comprehensive picture of approaches to the teaching of English; direct method, grammar-translation method, language teaching method, to reexamine the notions of methods of teaching, to find more effective methods of language teaching, a movement away from a preoccupation with generic teaching methods toward a more complex view of language teaching; learning technique, teaching technique, testing technique, a set of theoretically unified classroom techniques.

There are other lexical strata in the language of TEFL to be taken into account by those who would like to master this variety of ESP, for example: phrasal verbs and idioms proper as used in the texts and utterances produced by competent writers and speakers actively involved in the teaching of English as a foreign language.

write down

Some teachers write down elaborate daily plans; others do the planning inside their heads.

(to put it) in a nutshell

Language Learning Strategies in a Nutshell: Update and ESL Suggestions.

Literature

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E.Pozdnyakova, N.Gadjieva. Корпусное исследование неологизмов, появившихся за последние два десятилетия в современном английском языке на материале British National Corpus

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Changes in the social and linguistic development have resulted in broad interest to studying language functioning in different professional spheres. The development of professional communication causes studies of professional language as a component of general linguistic system.

In the modern world a language as a factor of social consolidation has acquired particular importance. Social aspects call forth the change in status position of languages

in the world as well as its intralingual changes under the influence of transformational processes. (D. Crystal, D.P. Krysin etc.)

The problems of a professional language position in the general system of a language and its interaction with literary language is debatable: is it a functional variety of a language, a type of a sociolect or a part of a literary language.

Linguists use the following terms: professional language, sublanguage, professional dialect, professional speech, professional style, specialized language etc. Generally, the above mentioned terms are identical. Scholars are unison in their opinions that professional language is a type of social dialect or sociolect.

Professional language is a historical and national category resulted from interaction of various factors and cultures. One of the main features of a professional standard is the development and use of lexical and phraseological units and appropriate terms.Professional language is often seen as a terminology system.

Russian and foreign linguists highlight a leading role of social factors in the process of language development (V.N. Yartseva, A.V. Superanskaya, A.S. Gerd, H. Bergenholz). The expansion of social and political relations is one of factors causing strata integration. The process of integration and internationalization formed a wide specific lexical group.

Social influence on linguistic community has given rise to specific phenomena in languages. One specific feature of a professional language is its lexical and phraseological structure. The content structure of a professional language defines the forms of its functioning, genre and stylistic peculiarity.

Professional language is aimed at achieving efficient professional communication among specialists. Language means used in a particular sphere shape a system in which notions have logical links of subordination and collateral subordination. Most scholars consider professional language as a system where the core is terminology. This terminology system comprises both uncodified lexical and phraseological units that are used in emerging areas of activity that have no official designations yet.

Professional language is characterized by a limited sphere of specific communication. Professional language has peculiar grammar, but its distinctive feature is lexical and phraseological structure. Professional language is a narrower concept than a general literary language as its functions are gnosiological, cognitive, epistemic, information, logical, intellectual and communicative functions.

Many linguists consider that professional language lacks expressive function. In our research it has been found out that expressive function is present in written and spoken types of professional communication.

It should be noted that as a rule in professional language official and business style of speech is used. This style is quite specific and formalized. It is considered to have emotionally neutral vocabulary. Business partners generally do not use emotional words, idiomatic expressions, metaphors because the activity of every company constrains people's language behaviour. It is related to tight regulation of communication goals. Nowadays it would be misleading to say that business process is unemotional.

It is doubtless that the use of such nouns as monkey business – *1) playing the fool; 2) mischievous or deceitful behaviour;*

back-of-the-envelope calculation – preliminary, rough or approximate calculation;

bite the bullet (bite (on) the bullet) – courageously accept a dire necessity;

mum's the word – hold one's tongue, keep secret – adds emotional colouring to British business people's speech.

Professional language is distinguished by a great number of metaphors. Metaphor is a constantly developing linguistic phenomenon. With a wide range of functions and meanings metaphors can be interpreted in different ways.

Similarities of different features such as colour, sound, form, physical action, sensation, size, name, time, taste, smell or property can underlie a metaphorical transfer. Metaphorical transfer is considered to be one of the main methods used in forming lexical and phraseological units of a professional language that have a number of functions in professional and business context, designating new social phenomena with already existing words, figuratively describing special terms and giving additional emotional and expressive colouring to speech. Metaphor cannot be perceived literally and is inseparable from the context.

For example, in British and American newspapers and journals, on BBC and CNN sites there are a lot of metaphorical expressions that today have become a characteristic feature of professional language used in newspaper and journalistic style.

- High inflation and low interest rates do ease the pressure on those with high debts, as the amount that is owed is eaten away in the same way as *a nest egg* of savings is affected by inflation. (BBC, 22 March 2011)
- *So what can Best Buy do if a takeover is off the table? (CNN, 15 March, 2011)*

Professional language is a historically formed, relatively stable for a certain period of time, autonomous existential form of a national language, possessing distinctive system of interacting sociolinguistic norms, presenting a set of some phonetic, grammar and, mainly, specific lexical means of a national language, maintaining speech communication of a particular society characterized by the unity of its members professional corporate activity and an appropriate system of specific concepts [2. C. 12]. We consider specific lexical means as a codified (terms) and uncodified vocabulary (professional jargon and specialized slang).

At the same time in most cases where professional language is in the focus of linguists' attention they study normative or codified part of vocabulary (terms), while the study of uncodified units of professional language (professional jargon and its components, specified slang etc.) has just started in Russian linguistic school. The understanding of professional language is not complete without thorough study of uncodified version as in professional language there are specific layers of uncodified and codified lexical and phraseological units which can be used simultaneously in the same professional sphere.

We can make an example of the deviation from the norm of standard language and use of acronyms as another way of forming new lexical units.

In the following sentence we came across such deviation from the British norms (specialized slang). The noun "blamestorming" (discussion regarding the assigning of responsibility for a failure or mistake) can be used by analogy with "brainstorming" to express sarcastic attitude to some actions.

"Here's what will really happen: after four months of secret meetings and public **blamestorming,** the Legislature will adjourn. …" Anchorage Daily News, January 9, 2000.

The use of acronyms is one of the widespread ways of forming professional jargon.

B2A – business to anybody is a sarcastic coinage used on analogy with B2B – business to business, B2C – business to customer, B2G – business to government.

*Their company is a small profitable **B2A** with a strong desire for success.*

Today we can often see vocabulary in professional discourse with emotional semantic component expressing addressee's attitude to addressant, which implies that such discourse vocabulary has a lot of different nuances of meaning.

As an example of sound reduction we can refer to a newly emerged noun that has already become widespread. That is "webinar" (a web conference or a seminar held on a real time basis), which is formed by composing two words "web" and "seminar" with subsequent omitting of the syllable "sem".

English words and morphemes are actively used in professional lexical systems of other languages. However in the English language we can see a lot of examples of adopting foreign words and morphemes. One of the examples of such adoption is a frequent morpheme in the sphere of network engineering “wiki”, which derives from Hawaiian “wikiwiki” meaning “fast” (Wikipedia, Wikileaks, Wikidictionary, Wikitravel) [1. C.16].

English professional linguistic culture, as a rule, is not seen as a separate type. Scholars consider professional linguistic culture as a branch of general culture or as a subculture.

Professional culture comprises such components as speech etiquette, traditions, customs etc. The above-mentioned components are a set of social norms of behaviour.

Professional self-awareness recognizes the community of interests, forms the processes of social merging of groups and sustaining their stability. Professional self-awareness is linked with professional world-view and acts as an indicator to general ideology and a component of professional linguistic culture.

As a whole, linguistic and social picture of the world reflects professional thinking, which shapes professional community’s self-awareness and professional vision of the world. Therefore, interaction of a speciality and professional linguistic culture is a basis of forming professional culture.

Professional language secures the communication effectiveness of specialists in the same sphere. Language means used in professional sphere are presented as a system with developed logical ties among its separate elements. In professional language professional culture is reflected in nominative system.

Professional language is a national historical category. It reflects the correlation of professional language culture, the specific character of which is simultaneous use of codified and uncodified vocabulary.

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A.Rudakova. The Functioning Of Canine Terminology

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Terminological researches have always been carried out at the English Department involving the scholars in the investigation of various aspects of terminology and terminology of wide-ranging specific areas.

The purpose of this research was to focus on the vocabulary of a special subject field, namely the **Canine terminology**. Our scrutiny distinguishes the present work from other previous attempts in this area as we were aiming not only at the stratification and description of the terms in question, but we also engaged ourselves in the elaboration of the philological analysis of the given terms.

To achieve the stated aims perfectly we described some essential features that should be acquired by terms in the proper sense of the word. This article presents only the

minor part of the research, namely some general theoretical foundations concerning the term as the basic unit of terminology.

Undoubtedly terminologisation occurs when words from the general language are used in LSP acquiring new properties – characteristics of terms, for example:

Apron – a protection for the clothes, generally made of cloth, leather or canvas, worn in front, and tied around the waist || the symbolic or conventional apron worn as part of the official dress of a bishop or freemason || anything like an apron in shape or in purpose, e.g. a guard over the moving or vulnerable parts of a machine [6].

Apron – the longish hair under the neck and front section of the chest, typified by the Rough Collie. Basically an extension of the mane into the sides and underneath portion of the neck [7].

Bloom – the state of flowering || a flower, blossom || (of people) the time of physical perfection || a flush or glow on the cheek || the fine powdery covering on freshly picked fruit such as grapes, plumes or peaches || a pleasing, glowing surface || a kind of raisin || a cloudy defect on a varnished surface [6].

Bloom – optimum coat condition (in full bloom) [2].

Bloom – the outward appearance, especially as related to coat properties, of good health and well-being. Generally taken as high quality, lustrous, glossy and well-distributed coat [7].

In the given example the word “apron” when entering the Canine terminology acquires a precise definition to depict the outward appearance. The word borrowed from the general language has gone through the process of terminologization. It now denotes a particular notion and is explained through other terms of this terminological field. In the given example the meaning of the new term, as opposed to its equivalent in the general language, is narrowed and specified.

Terms, in their turn, can also enter the general language losing the scientific accuracy, strict relation with concept and unambiguity and expanding the sphere of their use. If we have a closer look at one of the most common word from the general layer of the vocabulary – **team**, we shall see that its most widely spread meaning – of a group of people involved into common activity – is not the first, even in the dictionary of the general English language:

Team – two or more draft animals harnessed together || two or more draft animals and the vehicle they draw || a single draft animal and the vehicle it draws || a number of people working together on a common task || a group forming one side in a game [6].

The terminological meaning of the word is as follows:

Team – four dogs of the same breed shown as a foursome [2]. But in the Canine terminology the meaning might be more specified when the **kennel competition** is considered:

Team – this competition is open to a group of 3-5 dogs of the same breed or breed variety (size and/or coat type) all from the same kennel with the same affix [4].

It is in Longman Dictionary that we find the specified meaning on the third place:

Team – **1.** a group of people who play a game or sport together against another group. **2.** a group of people who have been chosen to work together to do a particular job. **3.** two or more animals that are used to pull a vehicle [5].

If to retort to the etymology of the given word, we see that the first meaning to appear was connected with the animals but not the humans:

Team – A. child-bearing, offspring, (dial.) family, brood OE.; B. set of draught animals OE.; number of persons in concerted action XVI; C. (leg.) vouching to warranty OE.; D. (dial., after ON. *taumr*) chain for yoking draught animals XIV. OE. *tēam* [8]. **Tēam** – о-м. > teem; *да*., *са*. семья, компания; упряжка; *на*. упряжка [9].

In the above case the meaning of the term entering the general language is broaden and generalized; it lacks preciseness of the term as that might be a team of sport players and simply any group of people joined in a common task. The meaning of the word is explained through general words. But in the example of **canine tooth** – the meaning, though being specified, is applied not to the terminology under the question, i.e. Canine terms, but to the human beings as the definition follows:

Canine tooth – one of the four sharp pointed teeth in the front of the human mouth; EYE TOOTH. [5].

Canine terms can also be found in general phraseology. The phraseological meaning of *being on the alert/not relaxed*; or *terribly interested/astonished* is described through the canine term depicting the erect or upright ears found in various breeds of dogs:

Pricked ears – stiff upstanding ears, as in the German Shepherd Dog, Pomeranian, Belgian Malinois, Siberian Husky, etc. They may be blunt- or pointed-tipped [7].

To prick up ears – to listen carefully because you have something interesting [5].

Among terms there can be words existing as terms within the framework of a certain terminology only [2]:

Dry neck – tight skin on the throat that is neither loose nor wrinkled.

Camel back – arched back; bump back; roached.

China eye – blue, or blue grey eye common to certain breeds.

French front – forelegs turned in at the pasterns and out at the elbows; forefeet at a forty-five-degree angle, also called fiddle or Chippendale front; a serious fault in most breeds.

Roman nose – high bridge forming slightly convex line from forehead to nose tip; down-faced.

Rose ear – a small drop ear, folding over and back to reveal the burr; e.g., Bulldog.

One term can sometimes be the part of different terminological systems acquiring a specific definition in every terminology it enters. Being used in several terminological systems the term however usually preserves the core of its original meaning, denoting a particular concept in every terminological field it belongs to. In such cases we deal with terminological homonyms. The following examples prove the point:

Articulation – (*linguistics*) движения и позиции органов речи, нужные для произнесения данного звука и складывающиеся из приступа (экскурсии), средней части (выдержки) и отступа (рекурсии) [1].

Articulation – the union of two or more bones to form a joint, e.g., 'the kneecap (patella) articulates with the lower end of the thigh bone (femur) within the confines of the stifle joint', or 'the articulation of shoulder blade (scapula) and arm (humerus) creates the shoulder joint' [7].

Affix – (*linguistics*) морфема, выделяющаяся в составе словоформы, видоизменяющая значение остальной части слова, называемой по отношению к аффиксу базой, и в зависимости от положения в начале, середине или конце слова называемая пре-, ин-, и суффиксом [1].

Affix – a part of a name attached to the names of dogs, either in front of the dogs' names (prefix) or behind (suffix) in order to identify the dogs with a particular breeder or kennel [2].

However the majority of terms of the Humanities are borrowed from the general language acquiring some peculiar properties, their meaning become narrower and more specified, and these words serve as terms of a certain terminological system being called **consubstantial** [3]:

Bracelet – an ornamental band or chain worn on the arm [6].

Bracelets – the name given to the unshaven areas of hair on the hind legs of Poodles prepared in the Continental clip [7].

The meaning of the word of the general language, when entering a terminological system, can go through the processes of metaphorization or metonymy; the former presupposing the widening of the semantic core of the word, for it can acquire figurative meaning and additional expressivity. Most consubstantial terms, including the given examples, go through the process of metaphorization:

Breeches – (a) fringing of longish hair at the posterior borders of the upper and, at times, lower thigh regions, e.g., English Setter, Keeshond (b) The ridge-like pattern of longer than usual hair in short-coated breeds at the junction of inner and outer thighs, e.g., Dobermann. (c) More specifically, in the Manchester Terrier, the tan-coloured hair on the outside of the hind legs [7].

Breeches – pants fitted below the knee [6].

Culottes – the specific name given to the longish hair, trousering or breeching at the rear upper thigh region of the Schipperke [7].

Culottes – women's trousers which stop at the knee and are shaped to look like a skirt [5].

Pants – used in the A.K.C.'s (American Kennel Club) Chihuahua breed standard as a synonym for breeches, breeching or trousers [7].

Pants – *AmE* a piece of clothing that covers you from your waist to your feet and has a separate part for each leg; *BrE* a piece of underwear that covers the area between your waist and the top of your legs [5].

Trousers – longish hair at the back of both upper and lower thighs of some breeds, e.g., Pyrenean Mountain Dog and Keeshond [7].

Trousers – a piece of clothing that covers the lower half of your body, with a separate part fitting over each leg [5].

Cuffs – the short-haired pastern regions, front and/or rear, on the so-called 'bare-pasterned' Afghan Hound variety [7].

Cuffs – the part of a sleeve which is turned back at the wrist, or which touches the wrist [6].

The principle of metonymy in its turn is based on the association, i.e. "process-result" relations meaning that an object is not named directly, but through another object that correlates with the former through contiguity. Thus, in the adduced below definition the idea of metonymy is explicitly stated – the size of the head or the brain is associated with the intelligence and smartness:

Brain room, plenty of – unusual terminology employed by some breed standards, e.g., English Setter, Irish Setter, ensuring adequate skull width, especially in relation to length. A colloquialism based on the incorrect assumption that skull dimensions exert great bearing upon intelligence [7].

The word meaning is widened presenting the term as an example of the transfer of the meaning from the part on to the whole. Therefore, it is obvious that the border between scientific and general vocabulary is not stable and is of a functional character.

Canine terminology does not seem to be uniform and shows a great variety in layers and styles performing its primary function – to facilitate professional communication. The linguistic approach examines the way canine terms are arranged and outlines the characteristic features of professional communication in the field under consideration. To make professional communication effective cynologists should have a well-established and easily recognizable terminology which will clearly and concisely describe the underlying concepts, methods and principles of their activity. The obvious conclusion is that the theory of cynology is quite elaborated but, nonetheless, it needs to be better arranged which will inevitably have a regulating impact on the canine terminology.

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F.Samedzade. The Cognitive Linguistics Theory

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Cognitive linguistics is a modern school of linguistic thought and practice which is concerned with the relationship between human language, the mind and socio-physical experience. It emerged in the 1970s arising from rejection of the then dominant formal approaches to language in linguistics and philosophy. While its origins were, in part, philosophical in nature, cognitive linguistics has always been strongly influenced by theories and findings from other cognitive science disciplines, particularly cognitive psychology. This is particularly evident in work relating to human categorization, as evidenced in work by Charles Fillmore in the 1970s and George Lakoff in the 1980s. In addition, earlier traditions such as Gestalt psychology have been influential, as applied to the study of grammar by Leonard Talmy and Ronald Langacker. Finally, the character of cognitive linguistic theories has been influenced by the neural underpinnings of language and cognition. This is evident both in early work on how visual perception constrains color terms systems and more recent works on Text Meaning, and Understanding: A communicative-Cognitive Approach and the Neural Theory of Language.

Cognitive linguistics constitutes an ‘enterprise’, rather than a single closely-articulated theory. This follows as it is populated by a number of complementary, overlapping and occasionally, competing, theories. The cognitive linguistics enterprise derives its distinctive character from a number of guiding assumptions. In particular, cognitive linguists assume that language is the outcome of general properties of cognition (the Generalisation Commitment; that conceptual representation is the outcome of the nature of the bodies humans have and how they interact with the socio-physical world (the thesis of embodied cognition), that grammar is conceptual in nature,and that meaning, as it emerges from language use, is a function of the activation of conceptual knowledge structures as guided by context; hence, there is no principled distinction between semantics and pragmatics.

Cognitive linguistic practice can be divided into two main areas: cognitive semantics and cognitive (approaches to) grammar. The area known as cognitive semantics is concerned with investigating the relationship between experience, the conceptual system, and the semantic structure encoded by language. Specifically, scholars working in cognitive semantics investigate knowledge representation (conceptual structure), and meaning construction (conceptualization). Cognitive semanticists have employed language as the lens through which these cognitive phenomena can be investigated. Consequently,

research in cognitive semantics tends to be interested in modeling the human mind as much as it is concerned with investigating linguistic semantics.

A cognitive approach to grammar, in contrast, is concerned with modeling the language system (the mental 'grammar'), rather than the nature of mind per se. However, it does so by taking as its starting point the conclusions of work in cognitive semantics. This follows as meaning is central to cognitive approaches to grammar, which view linguistic organization and structure as having a conceptual basis. From this it follows that cognitive linguists reject the thesis of the autonomy of syntax, as advocated by the Generative tradition in linguistics.

Cognitive approaches to grammar have also typically adopted one of two foci. Scholars such as Ronald Langacker have emphasized the study of the cognitive principles that give rise to linguistic organization. In his theory of Cognitive Grammar, Langacker has attempted to delineate the principles that structure a grammar, and to relate these to aspects of general cognition. The second avenue of investigation, pursued by researchers including Fillmore and Kay, Lakoff Goldberg and Croft, aims to provide a more descriptively and formally detailed account of the linguistic units that comprise a particular language. These researchers attempt to provide an inventory of the units of language, from morphemes to words, idioms, and phrasal patterns, and seek accounts of their structure, compositional possibilities, and relations. Researchers who have pursued this line of investigation are developing a set of theories that are collectively known as construction grammars. This general approach takes its name from the view in cognitive linguistics that the basic unit of language is a form-meaning pairing known as a construction.

It is cognitive semantics, rather than cognitive approaches to grammar, which bear on the study of pragmatics. Hence, the remainder of this article considers some of the main theories and approaches in this area.

Encyclopaedic semantics: Approaches to the study of meaning within cognitive linguistics take an encyclopaedic approach to semantics. This contrasts with the received view which holds that meaning can be divided into a dictionary component and an encyclopaedic component. According to this view, associated with formal linguistics, it is only the dictionary component that properly constitutes the study of lexical semantics: the branch of semantics concerned with the study of word meaning. There are a number of assumptions associated with the encyclopaedic semantics perspective:

1) There is no principled distinction between semantics and pragmatics.

Cognitive semanticists reject the idea that there is a principled distinction between 'core' meaning on the one hand, and pragmatic, social or cultural meaning on the other. This means that cognitive semanticists do not make a sharp distinction between semantic and pragmatic knowledge. Knowledge of what words mean and knowledge about how words are used are both types of 'semantic' knowledge. Cognitive semanticists do not posit an autonomous mental lexicon which contains semantic knowledge separately from other kinds of (linguistic or non-linguistic) knowledge. It follows that there is no distinction between dictionary knowledge and encyclopaedic knowledge: there is only encyclopaedic knowledge, which subsumes what we might think of as dictionary knowledge.

2) Encyclopaedic knowledge is structured.

Cognitive semanticists view encyclopaedic knowledge as a structured system of knowledge, organized as a network. Moreover, not all aspects of the knowledge that is, in principle, accessible by a single word has equal standing.

3) Encyclopaedic meaning emerges in context.

Encyclopaedic meaning arises in context(s) of use, so that the 'selection' of

encyclopaedic meaning is informed by contextual factors. Compared with the dictionary view of meaning, which separates core meaning (semantics) from non-core

meaning (pragmatics), the encyclopaedic view makes very different claims. Not only does semantics include encyclopaedic knowledge, but meaning is fundamentally 'guided' by context. From this perspective, fully-specified pre-assembled word meanings do not exist, but are selected and formed from encyclopaedic knowledge.

4) Lexical items are points of access to encyclopaedic knowledge.

The encyclopaedic approach views lexical items as points of access to encyclopaedic knowledge. Accordingly, words are not containers that present neat pre-packaged bundles of information. Instead, they selectively provide access to particular parts of the vast network of encyclopaedic knowledge.

Specific theories in cognitive semantics which adopt the encyclopaedic approach include Frame Semantics, the approach to domains in Cognitive Grammar, the approach to Dynamic Construal, and the Theory of Lexical Concepts and Cognitive Models—LCCM Theory.

Cognitive lexical semantics: Cognitive linguistic approaches to lexical semantics take the position that lexical items (words) are conceptual categories; a word represents a category of distinct yet related meanings organized with respect to a prototype: a central meaning component. In particular, Lakoff argued that lexical items represent the type of complex categories he calls radial categories. A radial category is structured with respect to a prototype, and the various category members are related to the prototype by convention, rather than being 'generated' by predictable rules. As such, word meanings are stored in the mental lexicon as highly complex structured categories of meanings or senses.

Linguistic expressions are seen, from this perspective, as underdetermined prompts for processes of rich meaning construction: linguistic expressions have meaning potential.

Rather than 'encoding' meaning, linguistic expressions represent partial 'building instructions', according to which mental spaces are constructed. Of course, the actual meaning prompted for by a given utterance will always be a function of the discourse context in which it occurs, which entails that the meaning potential of any given utterance will always be exploited in different ways dependent upon the discourse context.

The crucial insight of Blending Theory is that meaning construction typically involves integration of structure from across mental spaces, which draws upon background (encyclopaedic) knowledge and contextually available information giving rise to emergent structure: structure which is more than the sum of its parts. Blending theorists argue that this process of conceptual integration or blending is a general and basic cognitive operation, which is central to the way we think.

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