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EDITORS' FOREWORD

The Editorial Board of WISDOM is honoured to offer the scientific community the 3rd special issue of our periodical, this time dedicated to the philosophical issues of language and literature. The philological insight of the modern era seems to be moving from the hermeneutic roots - rethought in the post-modernistic context - towards the pragmatic bases of global interaction with the most generic skills - skills relevant to the 21st century - appear to comprise more and more components of autonomous linguistic creativity. Therefore, the status-based language characteristics tend to be substituted by impressionistic language intercourse skills, and, consequently, the rhetoric eloquence is deputised by the efficiency and flexibility of negotiations, conflict solutions and, in the worst of cases, manipulations.

The unprecedented pace of information exchange of the current epoch relegates one of the core functions of the human language - safeguarding the human existence through the virtual linguomental virtuality layer that has been developing in every and each interaction - both interpersonally and globally. Unfortunately, the same technologically grounded swiftness of communication has resulted in drastic distortions between the linguistic processes (speech flow, discourse, speech act, infinite series of unrecorded reiterations of language use) and pieces of linguistic creativity (culturally enhanced language units, new language formations, and pieces of literary art). At the same time, the outputs of technological breakthroughs seem to have rearranged the priorities of the respective paradigms in language and literature throughout the world. The technological advancement has resulted in the top priority of the *instrumental paradigm*, opting for the language as a tool of desired social conventions - in line with the non-idiosyncratic and culture-free patterns and cliches of globalisation trends. The instrumental highlights, quite naturally, have influenced the respective *paradigm of idiolects* resulting in clashes between the individual crea-

tivity visions, on the one hand, and popularised or stereotyped linguistic outlines of restrictive character. Successively, the current *universal paradigm* of language and literature seems to reconsider the fundamental nature of language to human life, character, and activities, attributing purposes to human language - broader than those of a sheer tool of communication, recognition, persuasion, and manipulation. The human language, therefore, is recognised as capable of offering profound clues to human phylogenesis and ontogenesis.

In the globalising world, language and one of its recorded outputs - literature - keep maintaining the relevance of their *typological paradigm* not only as a feature that allows distinguishing Humankind from other biological species with whom we share the planet but also as a criterion of inner idiosyncrasy that should be explored and made use of for better understanding, more effective interaction, and more profound and quality mutuality. Thus the internal duality of language systems - open word-stock system and closed grammar system - submitted to the melting pot of the globalising world gives rise to both positive and negative tendencies that we can observe in progress: the birth of Lingua Franca with worldwide coverage, way more quality cross-cultural communication, on the one hand, and such crises as an oversimplification of language economy principle, gradual minimisation of the aesthetic impact of language forms, reduction of the bond of intertextuality and cross-textuality, etc.

The present issue of WISDOM is a unique platform for indulging in research within the domains mentioned above and the variety of linguistic and communication contexts and perspectives from different linguocultural realms. The issue contains 26 articles, the authors of which represent Armenia, Ukraine, Russia, Indonesia, and India.

The Editorial Board is thankful to all the au-

thors and reviewers of the articles published and expresses their sincerest gratitude to Tigran Mikayelyan, the Literary Editor of WISDOM, the responsible reviewer of the special issue "Philosophy of Language and Literature", for his rigorous and high-quality reviews.

As stated before, we should restate that, given the significance of the underlying principle of pluralism over scientific issues and freedom of speech, the authors carry primary responsibility for the viewpoints introduced in their papers which may not always coincide with those of the Editorial Board.

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NEW NAKHICHEVAN DIALECT AS AN ELEMENT OF THE ARMENIAN NATIONAL IDENTITY

Abstract

The formation of the Armenian Diaspora was specifically crucial for the Armenian people and the Armenian language. Armenians worldwide have expanded the range of the Armenian language, exerting great efforts to preserve the integrity of the language. Conditioned by this, one noticeable problem for the literary language has emerged; as much as foreignisms are dangerous for the language, purisms are equally dangerous.

The article is dedicated to one of the critical elements of self-determination of Armenians living in the region of New Nakhichevan; the current language status of the Armenian dialect, the scope of its use and the preservation of the national face through language.

In order to avoid the danger of assimilation, especially the representatives of the Western dialect group create Armenian morphemes and try to translate all the words indiscriminately, even internationally acceptable terms, which signals the fear living in the subconscious that the distortion of the language will lead to the distortion of the national identity.

Dialects also evince features in semantics. In the article, we have presented several words used in the dialect, which, compared to other Armenian dialects, coincide in terms of expression but differ in terms of content.

Keywords: New Nakhichevan dialect, identity, semantics, foreignism, purism, Russophilia, bilingualism.

Introduction

Every nation at first has the right to self-determination and then the right to preserve its identity: The problem of preserving national identity is relevant nowadays, especially in the era of globalization. Nations differ from each other in their individuality, and as Yervand Bozoyan (1995) notes: "There is a constant struggle between the 'tribal' and the 'universal' in the nation. The tribal seeks to spread its consciousness over the nation, making it a "closed" system and a single moral-political unit, the universal, in turn, works to "open" that system. The absolute predominance of either of these two components of the nation will lead to national disaster. The victory of the universal means the elimination of the nation, the victory of the tribal means the dangerous moulding-encapsulation of the nation" (p. 27).

"The word "identity" is ambiguous and can have different meanings in different philosophical contexts. There are two main understandings. The first one is related to "distinguishing oneself from others, being one's self (in this case, the following group of terms is used (Ego, Ich, Selbst, Selbigkeit, Self, Selfness, etc.), the second one emphasizes the concentration of identi-

ty by recording the identity of the states (the term "identity", identität, идентичность correspond to such cases)" (Voskanyan, 1995, p. 11).

Apart from the fact that nations have an identity that distinguishes them from other nations, they also have the problem of preserving their identity. This problem is evinced among those who are geographically far from their motherland and establish permanent or temporary residence in a foreign environment.

"National character is an expression which describes forms of collective self-perception, sensibility, and conduct which are shared by the individuals who inhabit modern nation-states. It presupposes the existence of psychological and cultural homogeneity among the citizens of each country, as well as the idea that each nation can be considered a collective individual, with characteristics analogous to the empirical individuals who are its inhabitants" (Neiburg, 2001, p. 8807).

Depending on the environment, the problem of preserving the identity of the given nation can be combined with the coercive or voluntary violation of the right to identity. Sometimes, not perceiving the foreign environment as a "new homeland", a person is nevertheless forced (and this mostly happens unconsciously) to "bow down" to the laws of that new homeland, and the language itself takes the first impact. Language is not only the most essential guarantee of self-recognition but also contributes to the recognition of the national profile in all environments, in the homeland or outside its borders.

A language can be considered thoroughly studied if the dialects of that language are also inspected. Armenian, being one of the ancient Indo-European languages, a separate language branch in that language family, has undergone changes at all linguistic levels over the centuries.

Armenian is rich in dialects, which is a result of not only linguistic but also extralinguistic factors. Due to fate, the Armenian people did not have a unified language; it was constantly subjected to repressions by foreign invaders, which directly affected all linguistic levels. Apart from

that, the Armenian people, experiencing cultural and social ascents, had active contacts with the neighbouring states, which caused language penetrations, many borrowings, and unacceptable foreignisms.

The formation of the Armenian Diaspora was specifically crucial for the Armenian people and the Armenian language. Armenians worldwide have expanded the range of the Armenian language, exerting great efforts to preserve the integrity of the language. Conditioned by this, one noticeable problem for the literary language has emerged; as much as foreignisms are dangerous for the language, purisms are equally dangerous.

Purism is distinctive to the Western dialects of the Armenian language, but in the Eastern dialects, especially in recent times, several internationally acceptable words are widely used, which cannot be considered foreignism.

Dialects are the most important components of the language, which are not only the linguistic wealth of the nation, but also reflect the spiritual and cultural characteristics. As Edward Harutyunyan (2019) mentions: "The temperament of a nation is determined not only by its genealogical qualities, but also by its geographical environment, culture, moral and legal systems, traditions of coexistence, etc." (p. 7). Language conditions the existence of the above, as the components representing national values are created in the mother tongue, from the Constitution to works of art. Nations differ from each other not only in language, but also in thinking, worldview, character traits, moral and ethical norms, traditions, culture, written and unwritten laws, etc. Moving to a new environment, a person begins to adapt to that environment, to the customs of a foreign nation, while remaining faithful to his identity and his roots.

We cannot fail to mention that the creation of literary works by Armenians living in Chaltir and the surrounding settlements, the existence of a school attached to the church are effective efforts from the perspectives of preserving the national identity. There is a museum in Chaltir, where Armenian cultural samples are presented. The

actions aimed at the preservation of Armenian art aim to preserve, first of all, the national image and the mother tongue, which is one of the important keys to the preservation of that image.

The Armenian language is the "passport" of the identity of the Armenian nation, which the Armenians took with them to all corners of the world. Armenians treat their language as sacred, constantly developing and enriching it.

Armenian is a language rich in dialects. Over time, Armenian linguists have made different classifications of dialects: phonetic, morphological and multi-characteristic. Gevorg Jahukyan made a multi-characteristic classification. According to G. Jahukyan's statistical data, the number of Armenian dialects reaches 44.

Dialects are the most important components of the language, which are not only the linguistic wealth of the nation, but also reflect the spiritual and cultural characteristics. Armenian is a language rich in dialects. Over time, the linguists have made different classifications of dialects: phonetic, morphological and multi-featured. Gevorg Jahukyan made a multi-characteristic classification. According to G. Jahukyan's (1972) statistical data, the number of Armenian dialects reaches 44.

Most of the Armenian dialects have disappeared over time. "The decrease in the number of Armenian dialects is solely justified by the changes made and the destruction of a number of dialects during the Great Armenian Genocide. Today it is already difficult to specify the exact number of Armenian dialects, because after the statistical-multi-characteristic classification of Armenian dialects, there are no new statistical studies in that field" (Mkrtchyan, 2015, p. 10).

The Armenian dialects are divided into two groups: Western Armenian dialects (of the K branch) and Eastern Armenian dialects (of the UM branch). The basis of this classification is morphological. The classification is made according to the composition of the imperfect present tense of the borderline tense: [gnum em] and [k'ertam] (I am going).

The New Nakhichevan dialect belongs to the Western group of Armenian dialects. The Armenians of Chaltir, Topti, Mets Sala, and Sultan Sala villages, living in the Rostov-on-Don region, mainly speak the New Nakhichevan dialect. The name of New Nakhichevan is associated with the name of a number of artists and writers. The Armenian colony concentrated in Chaltir has always been culturally developed. The local Armenians, migrating from Crimea, settled in a foreign environment, establishing an Armenian church, a school attached to the church, and a museum.

The only complete examination of the New Nakhichevan dialect is the study of the eminent linguist Hrachya Acharyan (1925). Over time, Armenian linguists made private references to the examined dialect, mainly citing the linguistic facts presented by Hr. Acharyan. For example, academician Gevorg Jahukyan (1972) referred to the dialect when performing multi-attribute classification, and Professor Ararat Gharibyan (1953) when performing phonetic classification, etc. In 2018, a two-volume explanatory dictionary of the New Nakhichevan dialect was published, the author of which is Gevorg Jalashyan (2018). In the introductory section of his dictionary, the latter referred to the current linguistic state of the dialect, presenting a general description of the dialect. Accordingly, the dialect underwent changes at all linguistic levels, from phonology to semantics and grammar.

Being one of the Western dialects of Armenian, the dialect of New Nakhichevan still shows a number of features compared to other dialects of Armenian, which also belong to the Western branch. For example, the purism mentioned above is not noticeable in this dialect. Native speakers of the dialect that we studied do not take significant steps to create new Armenian words, and in order to organize their lifestyle and livelihood without complications, the local dwellers prefer to enrich their active vocabulary with Russian words. Thus, during our studies, we did not notice a large number of Armenian innovations in this dialect-speaking area.

As the candidate of Philosophical Sciences

Movses Demirchyan (2018) observes: "Social life is directly affected by modern globalization and scientific and technological development, and as a result, it changes rapidly, while people cannot change their mindset and value position towards the world as quickly. As a result, they prefer the escape to traditionalism rather than modernization" (p. 91). That "escape" also evinces itself in the case of language. In the dialect of New Nakhichevan, some elements of the old Armenian, Grabar, are still preserved, and the changes made in the modern Armenian, hardly "approach" the borders of the Armenian dialect. Over the years, the local Armenians not only destroyed their language system but also brought the dialect to possible destruction, signalling a clear path of retreat from their own identity. In this case, perhaps it would be better if the native speakers of the dialect preserved the Old Armenian elements in the language instead of taking the language assimilation to Russian.

From the point of view of preservation of national values, no matter how painful and unacceptable assimilation to a foreign nation and assimilation of their mother tongue to a foreign language is, altogether avoiding it is beyond reality and a happy self-deception. Living and creating in a foreign environment, Armenians living in Rostov-on-Don do all their writing in the official language of the Russian Federation, modern Russian. Especially in cases when a person who appears in a foreign environment, regardless of his will, gradually abandons his native language and gradually loses his own identity.

Dialects, in general, have a problem with preservation. The current retreat of the native indicates its imminent demise. During the historical development of the language, there were many cases when dialects ceased to exist and were pushed entirely out of use. Especially the dialects outside the borders of the motherland are in danger of assimilation. Dialects can also be assimilated into the literary language over time, which, however, does not have as significant an impact on national identity as the assimilation of a dialect to a foreign language. In this case, the strong

foundations of the national identity weaken, and the steps aimed at its preservation are not able to carry out their "mission". For example, in Chaldir, we met many Armenians who replaced their Armenian surnames with Russian ones or gave Armenian names a Russian phonetic tone; we even encountered cases when Armenians ultimately refused Armenian names in order to integrate with a foreign environment, as well as for commercial, work and other goals. The index of self-determination that has undergone linguistic change, the name-surname, best shows the way of retreat, sometimes even causing the elimination of ancient family names. It is noteworthy that this dialect is widely used among people of an older age group: young people use it less, preferring Russian. This might have pernicious consequences. If the dialect is not passed down from generation to generation, it can disappear, as in some Armenian dialects. Besides that, because of the use of two languages, the connection between language and thinking is gradually broken, and bilingualism gives rise to mental delays, because of which a person begins to suffer from linguistic eclipse, not possessing any of the languages perfectly. Although there is a school attached to the church in Chaltir, the primary language of education is Russian. Russian is also a language that creates perspectives and opportunities for local Armenians, so no matter how worried they are about preserving national values, in order to avoid difficulties in the future, children are taught Russian as their mother tongue. The few lessons in Armenian are only about recognizing national roots, preserving identity, and maybe not such useful efforts. It should be noted that literature is created in this dialect both in the past and in now, where the influence of Russian is more prominent. The influence of Russian is noticeable in the dialect of New Nakhichevan. Our studies have shown that over time the phonetic system of the dialect has changed, there have been changes in the vocabulary, new grammatical phenomena have appeared, and a number of previously widespread phenomena have simply been pushed out of use. If the changes

occurring in the phonetic system, however, do not deepen the mother language by several degrees, then the lexical changes, word copies, semantic changes and other linguistic transfers related to lexicography disrupt the full description of the language and create a very unsuitable environment for the development or at least the preservation of what is there. The scope of language mastering is narrowed, and various complications arise in human thinking, directly affecting national identity preservation.

Having developed far beyond the limits of mastery of the mother tongue, in many cases, the dialect has broken the connection with mother the tongue, and lexical differences are also evinced in comparison with other Armenian dialects. The words of the Armenian dialects with their expressed meanings (in all dialects) are presented in the dialect dictionary of the Armenian language. In the New Nakhichevan dialect, we have come across several words, as evidenced in the dictionary mentioned above, but the meaning expressed in the New Nakhichevan dialect is not presented next to other meanings. For instance:

[BALAKH]- in different Armenian dialects, this word expresses different meanings, in the New Nakhichevan dialect, it means pants, which is also confirmed in the dialect dictionary of the Armenian language (2001-2012, p. 172).

[KHEY] - in the Armenian dialects it means if, whether (A dialect dictionary of the Armenian language, 2001-2012, p. 772), but in the New Nakhichevan dialect it means dung.

[LAY] - in different Armenian dialects, expresses different meanings. For example, a layer of brick or stone in the Artsakh dialect. In the Goris dialect, a layer of mowed grass (A dialect dictionary of the Armenian language, 2001-2012,p. 651), and in the New Nakhijevan dialect, a layer of dirt - caused by microbes.

[MAMUZ] - in Khoturjur tender form of addressing mothers (A dialect dictionary of the Armenian language, 2001-2012, p. 1330), a claw on a bird's leg in the New Nakhichevan dialect.

[PUL] - in different Armenian dialects, it expresses different meanings; for example, in the dialect of Van, mound, in the dialects of Khoturjur, Dersim, the collapsed side of a high rock (A dialect dictionary of the Armenian language, 2001-2012, p. 2667), and in the New Nakhijevan dialect, it means fish scale, thin, small and round jewels on the bride's veil.

[ADA] - in the Armenian dialects, inflectional form, in the Nor Nakhichevan dialect it means island (borrowed from Turkish).

This series can be continued, because such words are often found in the New Nakhichevan dialect.

Conclusion

From the perspective of preserving the identity of nations, language and culture are of primary importance. The language contains the description and characteristics of both the individual and the nation in general. Along with the development of the individual, the language is also developing. The language is constantly developing and changing along with the development of the nation, and the current issue of preserving the national identity is directly related to the preservation and dissemination of the national language, literary works created in that language.

Armenians living in the Rostov-on-Don region and speaking the New Nakhichevan dialect have preserved their dialect over time, but not completely. Since Armenians who migrated live in Chaltir, the movements contributed to enriching the dialect with many borrowings, among which Turkish borrowings dominate, and recently the influence of Russian has become clearly noticeable both on the phonetic system (which we covered in separate articles), both lexical and grammatical.

Studying the vocabulary of the New Nakhichevan dialect, we recorded such words that are common and used in Armenian dialects, but express different meanings from the meanings used in the New Nakhichevan dialect, which means that the vocabulary of the dialect we studied is somewhat different from the vocabulary of other Armenian dialects.

These changes are fixed in the language over time and the dialect shows differences from the Western Armenian dialects of both in writing and especially in speaking. The influence of the Russian language on the language of the speakers of the dialect also affects the issue of national identity preservation. Especially among young people, it is more common to speak in Russian or Russian-mixed Armenian, which means that after years the dialect may be among the disappeared Armenian dialects and the Don Armenians, will lose the main elements of their national identity. For this reason, we cannot fail to pay attention to those people, cultural and spiritual figures, writers, and generally representatives of the intellectual class, who take practical steps in the direction of preserving the dialect and passing it on from generation to generation.

In the actions aimed at preserving the national identity, the preservation and transmission of the language and the literature created in that language from generation to generation should be primary. In Chaltir or ensembles representing different branches of art, which are the spreaders of the national elements, make the national culture recognizable and play a crucial role in the preservation of the national identity in the modern period.

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PHILOSOPHY OF DRAMATISATION IN THE CONTEXT OF ART INTERACTION IN W. S. MAUGHAM'S NOVELS

Abstract

The present study deals with the novel dramatization in the context of the synthesis of the art in the literature of the 20th century. The changes in the literary text caused by introducing a new pictorial and expressive technique are given. The use of pictorial and theatrical ekphrasis in Maugham's novels was analysed. W. S. Maugham's novels are considered through the prism of his theatrical experience. The paper attempts to interpret his poetics of dramatization as a way out of the epic and the creation of a qualitatively new multi-plate and multifaceted phenomenon.

At the narrative level, there is an interruption in the integrity of the story. Vertical layers add a horizontal plan for the development of the plot, and the subjective structure has changed at the level of inclusion of several storytellers. The study revealed that the connotations to paintings and plays increase the effect of descriptiveness and enrich expressive, emotional, and sensual perception. The method of "points of view" is used to overcome the plane of description and move to the sphere of the display. The clash of diverse "points of view" and their filtering by the dominant "point of view" of the narrator increases the dramatization influence.

Keywords: dramatization, novel, art, ekphrasis, W. S. Maugham, points of view.

Introduction

The issue of art synthesis gained popularity at the beginning of the 20th century in literature and figurative art, music, and architecture. In general, the desire for synthesis arises if the object realis-es its limitations, expressive and depictive poverty. After all, "an artistic image formed utilising one art, modelling true or imagined reality, does not fully cover it". "The literariness of music, for example, is the result of a "rebellion" against semantic poverty, and the "musicality of literature"

argue against the lack of sound possibilities" (Rysak, 1996, pp. 6-10).

Due to some scientists (Wellek & Warren, 1956), one of the reasons for such synthesis is that literature sometimes consciously tries to achieve the influence of painting and music creation. As we know, certain countries in different periods have achieved a lot in one or two forms of art. For example, in England, the weak development of figurative art is explained by the domination of puritanism. Thus, literature acted as a means and an initiator of the popularisation of art. In addition, the process of synthesis of arts in the literature of the 20th century has acquired such a scale also due to the openness of the society to the proposed innovations in the field of synthesis of arts.

Furthermore, for example, the Ukrainian researcher of the synthesis of the arts in the context of Ukrainian literature O. O. Rysak is convinced that synthesis in fiction activates the processes of complementarity and interpenetration. As a result, the emotional power of the image and the artistic text as a whole increase. Meanwhile, synthetic creations, designed at the junction of arts, have a significant advantage over one-liners because they offer an improved "product" (Rysak, 1996). The artistic community, striving to create a perfect world model, pushes parallels in related arts. For example, the consequences of such searches in depictive art were the emergence of qualitatively new creative directions, such as an art movement called Fluxus and such artistic forms as performance and mail art.

Similar trends are observed in music. Thus, in France at the beginning of the 20th century, new trends appear that deny Impressionism as a style devoid of real life. Music is open for buffoons, eccentrics, shocking, etc. Eric Satie scandalises the community with the extraordinariness of his "inventions": "Three plays in the form of a pear" and "Dried embryos for piano" (1917). The innovator introduces the sounds of a printing press, grunting, knocking, and the sounds of jazz into musical works.

As for the midterm literary process, deca-dence becomes the symbol of the search in the late 19th and early 20th centuries. This literary movement, for instance, united the opponents of Victorian values in literature. On the one hand, at the beginning of the 20th century, English literature seeks to free itself from emotional restraint, stiffness, and oppression. On the other hand, the transition period is the time of the so-called depressurisation of art at all levels.

Integration of art forms can be achieved in different ways. This may be a simulation of the material texture of another art form in literature. We are talking about visual forms in poetry (acrostic, anagrams, palindromes) or prose. Thus, "the poets of the New York group used the experience of other art types when compiling collections of their texts" (Uspenskyi, 1970, p. 174): the publication "New Poems" was built on the ancient principle of strophe and antistrophe. Since a graphic illustration accompanies each poetic text, the names of the authors and illustrators are highlighted in the collection's content. "Thoughtful selection of drawings", according to B. Uspenskyi, "presents a new interpretive version of each poetic text". Another integration option involves projecting the formative principles of a musical work, an architectural building, a work of painting or a film in a literary text. Finally, images, motives, plots, narrative techniques of works of one kind, music, graphics, and sculpture incorporate into a work of another medial rank. For example, the text of the novel in M. Vaino's novel "Warm Yard, or Rhapsody of the String Quartet" "is full of music because the musical semiosphere covers the names of composers, the names of works, the terminology". Since the name in each title is iconic, they act as a means of updating "ideas about beauty and harmony" and "make up a semantic pattern that is superimposed on prose text" (Uspenskyi, 1970, p. 176).

Similarity to a musical work is achieved not only due to the names of sections called musical terms but also to the "dictionary of musical terms located at the beginning."

"Incorporation" as a description of the works

or motifs of painting, sculpture, music, and cinema in a literary work was called "text in-text" in research from Lotman (1970) "art in art" in the textbook on literary studies by Ezhi Farino and "heraldic construction" in M. Yampolskyi's reflections on intertextuality and cinematography.

Such "incorporation" can perform various functions, such as informative (providing information about certain areas of being and heroes) or modelling and "in a hidden form interpret for the reader a certain world" (Farino, 2004, p. 378). "Art is introduced into art" also because of the desire to "discredit" or, conversely, to state "certain systems of modelling the world". Meanwhile, the "incorporation of art" into the work of art reveals the essence of the author's attitudes regarding the interpretation of the category "work of art", "understanding of other systems and attitudes towards them, author's requirements for the correct system, etc." (Farino, 2004, p. 379).

World literature in the late 19th - early 20th century accumulated many works where there was a reflection on the issues of fine art, music, and sculpture. Writers learned the musical, pictorial, and sculptural concepts at different levels of the artistic text and chose for the characters of their works painters, composers, sculptors, and musicians, which, in turn, actualised the problems of music, painting and sculpture in art. Among the brightest examples that absorbed elements of various types of arts are "Strong as death" by G. De Mopassan, "Manetta Solomon" by the Goncourt brothers, "Impromptu Phantasie" by O. Kobylianska, "In the Forest" by Lesia Ukrainka, and "Iscariot" by V. Vilshanetska.

Schopenhauer's belief that the purpose of each art is to become like music has become relevant. Such writers master the musical concept as Lawrence, T. Mann, and H. Hesse. Musical elements in literary works may be involved at the level of a "musical" composition inscribed in a literary work or function as an element of literary fiction or a source of musical aspiration; music can be the theme of a work of art, motive, image, allusion, etc. The text in the musical environment

functions differently: the literary work's hidden "musical" properties are revealed. As a result of borrowing, the emotional strength of the motive, and image, on the reader increases.

This study *aims* to reveal manifestations of dramatization at different levels of the novel poetics in W. S. Maugham's works and determine the nature of dramatization in the context of art interaction in W. S. Maugham's novels.

The principal *research methods* are specified by the aim, objectives, and research content. Historical-genetic, structural-functional, comparative-typological, hermeneutic, and holistic-system analyses of the text were applied in the current research.

Meanwhile, the synthesis of literature and painting in English literature should be considered an ancient tradition, the foundation of which was laid during the creation of the national school of English painting, presented in the 18th century by Hogarth's work, and the formation of educational realism in literature. However, the theoretical development of the idea of the connection between poetry and painting in England dates from 20-30 years of the 18th century and is associated with attempts to interpret art from the point of view of general aesthetic categories. Since the inclusion in the artistic space of art made it possible to go beyond the usual form and create a qualitatively new artistic phenomenon, synthesis started to be absorbed by both foreign and domestic writers, and, accordingly, it became an actual object of research scientists.

The French philosopher Paul Virilio characterises the beginning of the 20th century as the era of dialectical logic of the image, basing its division on the way of presenting reality. The mode of vision in the 20th century, according to the philosopher, is changing: there is a merger of the "eye and lens". So, vision goes into the visualisation stage. Visual arts reach a completely different level of perception: "being in motion, the viewer follows the moving images. And, accordingly, the new "cinematic poetics" of visual arts creates an active influence on the literature of the XX century, significantly enhancing its creative

and communicative properties". Thus, romantics relied not on "the reproduction of external forms, but on the expression of the spiritual, ideal", and music, poetry and theatre were considered the most important of the arts; in the context of decadence, literature, the principal place was given to spatial art: architecture, graphics (Bochkareva & Tabunkina, 2010, p. 23).

What changes led to the introduction of a new pictorial and expressive technique in the form of a literary text? "In the process of interaction of aesthetic fields, there is an intensive "build-up of new faces", excitation of inert components and, most importantly, the birth of new qualities". As a result, "vertical amplitudes are superimposed on the horizontal level (plot canvas, leitmotif, figurative system), the artistic word appears simultaneously in several dimensions: semantic-emotional, rhythmic-melodic, colouristic, that is, in the force fields of poetic, musical and pictorial imagery" (Rysak, 1996, p. 6).

As a result of the assimilation of musical, pictorial, graphic and sculptural techniques, the work of art turns into a multifaceted spatial phenomenon. At the narrative level, there is an interruption in the integrity of the story. Vertical layers add a horizontal plan for the development of the plot, and the subjective structure change at the level of inclusion of several storytellers, which, in turn, contribute to the panoramic depth of comprehensible phenomena.

The work of W. S. Maugham turned out to be consonant with the "synthetic" trends of marginal literature. As evidence, the central characters of the writer's three novels are artists (the artist "Moon and Coppers", the writer "Pies and Beer" and the actress "Theater").

To identify the specifics of the functioning of the elements of pictorial and theatrical arts, it is advisable to find out the aesthetic attitudes of the writer, which, in turn, have philosophical origins.

During different periods of his creative career, W. S. Maugham prefers different philosophical tendencies. He was sure that almost all writers are attracted to philosophers. However, only those endowed with the emotional strength of

influence are difficult to understand. For example, W. S. Maugham appreciated pragmatists, particularly Bertrand Russell, who was characterised by life wisdom and sense and an understanding of human weaknesses. The attitude of W. S. Maugham to art can be considered pragmatic, the value of which is in the right actions it encourages. "To hire an attic and eat pate (in the original "cottage pie", which translated as "shepherd's pie" (nutritious and inexpensive dish)), made by one single maid, is unusual for the artist. "This shows not selflessness, but a petty and boring soul" (Maugham, 1989a, p. 476). The writer mentions Titian, Rubens, Sir Walter, and El Greek in this regard. W. S. Maugham states that "Titian and Rubens lived like princes". For example, "Pope had his Grotto and his Quincunx and Sir Walter his Gothic Abbotsford". With his suites of rooms and his musicians to play to him while he ate, his library and his grand clothes, El Greco died bankrupt. It is unnatural for the artist to live in a semidetached villa and eat cottage pie cooked by a maid of all work (Maugham, 1951, p. 108).

The most exciting thing in art for W. S. Maugham was the artist's personality in case "if it is original, then I am ready to forgive him a thousand mistakes". "An actor, artist, poet or musician, with his art, beautiful or inspiring, satisfies the aesthetic feeling" (Maugham, 1989b, pp. 29-30). Art is the manifestation of feelings that "speak the generally accepted language" because art is not for the chosen ones.

The interpretation of life as a tragedy puts the aesthetics of the writer in line with Schopenhauer's fatalism. Nevertheless, even the belief that "life is a tragedy and by his gift of creation he enjoys the catharsis, the purging of pity and terror, which Aristotle tells us is the object of art", does not sound categorical because he (writer) turned his suffering, unfulfilled dreams, illnesses, humiliation into artistic material, because only "The artist is the only free man" (Maugham, 1951, p. 120). The fascination with materialism and physiological determinism was replaced by Kant's teachings and the theory of solipsism,

which had one drawback: "It is a perfect theory; it has but one defect; it is unbelievable" (Maugham, 1951, p. 84).

It should be noted that W. S. Maugham embodied the results of philosophical searches in the work "Summing up". In addition, creating his aesthetic concept, the writer used novel texts as an experimental field for approbation. Thus, in the work "The Burden of Human Passions", with the help of images of Hayord and Kronshaw, aestheticism is denied. In the manner of Oscar Wilde, Kronshaw reflects on art; however, the result of these lush speeches is the "ugly existence" of the drunken philosopher. Aestheticism and decadence were also unacceptable because, according to W. S. Maugham's theoretical writings, hard work is a way to achieve mastery. In addition, the writer's life program included a mandatory attribute of daily hard work.

The life and writing experience of the novelist was embodied in the aesthetic concept, which is based on three values: Truth, Beauty and Goodness. According to W. S. Maugham's concept, the first category is very often replaced by such concepts as courage, honour, and independence of spirit. W. S. Maugham states that *Truth* is the ability to make a correct, truthful and impartial judgment. It is difficult to judge why we should owe Maugham's desire for just sentences: the unwillingness to sacrifice *Truth* as a sacrifice to our vanity and benefits or simply to the complex character of the writer. In any case, the problem of prototypes in the novels of V. S. Moem was raised quite often. Recall, for example, T. Hardy and Hugh Walpole ("Pies and Beer") and Alistair Crowley ("Magician").

Reflecting on *Beauty*, the writer admits that works of art are "the crowning product of the human activity, and the final justification for all the misery, the endless toil and the frustrated strivings of humanity" (Maugham, 1951, p. 183). The suffering and death of millions of people were worth "Michelangelo's paintings on the ceiling of the Sistine Chapel and Shakespeare's speeches and Keats' odes". This thesis of the writer's aesthetic concept was embodied in the

novel "the Moon and Coppers". The narrator, as previously emphasised, avoids comments and direct conclusions. However, the aesthetic views of W. S. Maugham suggest that the artist's "crime" against others is a painful break with his family for his wife and children, the betrayal of a friend, and the suicide of Blanche Struve, is justified by the original genius of his paintings. Later, the writer admits that he surrounded himself with paintings by Picasso, Renoir, and Matisse to fill life not only with beauty but also with meaning. "I modified this extravagance later by including the beautiful life among the works of art that alone gave a meaning to life, and it was still beauty that I valued" (Maugham, 1951, p. 183).

Meanwhile, W. S. Maugham received more persistent aesthetic pleasure from imperfect things: "I noticed that I got a more lasting satisfaction from works of a more tentative character". It is they who "gave more scope for the activity of my imagination". In the case of comparing this statement with the figurative system of novels of the writer, we conclude that the images of W. S. Maugham's heroes-artists, first of all, Strickland and Driffield, deliberately create the effect of "silencing" some characteristics, facts, etc. After all, in this way, the reader's imagination is unlimited in creating his image of Paul Gauguin and Thomas Hardy. W. S. Maugham is convinced that the value of art lies in the aesthetic emotion to which it evokes: "Its only importance is that it should give us here and now the aesthetic thrill and that aesthetic should be a move us to works". So, by creating the images of heroes-artists, pictorial and theatrical ekphrases, the writer aimed to strengthen aesthetic emotions, sending the reader to the connotations assigned to them.

W. S. Maugham, all his life, was fond of art. Not surprisingly, he started to attract pictorial and theatrical techniques in novels. Firstly, the work with the main character-artist not only draws attention to the problems of the creative personality in modern society but also increases the intellectual level of artistic storytelling. Sec-

ondly, the writer applied the aesthetic principles of his concept, which were implemented in the problems, plot construction and image formation. Thirdly, because of the fusion of the epic with the pictorial, a special kind of poetics arises. In this way, the novel acquires internal pictorial melodics, and immersion of pictorial and theatrical ekphrasis contributes to the volume of the image and the strengthening of aesthetic emotion in the reader.

Synthesis is a search for a "new artistic language in all forms of art" and an update of the artistic interpretation of the world aimed at "creating modified art", the purpose of which is to immerse the "finished recipe" of famous paintings, musical works and works of plastic art in the artistic text is known as ekphrasis. According to L. M. Geller (2002), ekphrasis "received the second youth" (pp. 6-9) at the end of the 19th and beginning of the 20th century.

In the present study, the term "ekphrasis" is investigated from a narrative point of view, when "a detailed description of the subject serves to get the ekphrasis beyond the ordinary narrative" (Geller, 2002, p. 23). The attention is focused on expanding the boundaries of the ekphrasis description towards dramatization as one of the characteristic features of W. S. Maugham's poetics. The analysis was carried out within the genre of "Künstlerroman" or "a novel about the artist" based on V. S. Maugham's novels "The Moon and Sixpence" (1919) "Theater" and "Burden of Human Passions". Significantly, the subject of the study will be not only the picturesque ekphrasis but also the theatrical (novel "Theater"), which has not yet been researched. The study aims to examine the peculiarities of ekphrasis as one of the essential factors of the author's poetics of dramatization. To implement it, it is necessary to identify and analyse the works of art and theatrical reminiscence in the texts of novels.

In "Summing Up" (1938), for example, the writer remembers that at the age of twenty, influenced by the work of W. Peter and D. Raskin, he reviewed all the paintings the writers admired. Almost every work contains the writer's reflec-

tions on the art and essence of creative genius. In December 1941, W. S. Maugham's article "Paintings I Have Liked" was published, and it was dedicated to the writer's favourite paintings. The work "Purely for my pleasure" (1962) considers his private collection of paintings: the writer describes all the events connected with the famous artist's work: purchasing doors painted by P. Gauguin and acquaintance with Matisse are mentioned.

The theme of art is the central topic in the novel "The Burden of Human Passions". According to Stanley Archer's calculations, the writer, attracts thirty-three artists' names, thirteen of them are French, five are British, and one is American. The main character Philippe studies art in Paris and visits the Louvre and the National Gallery. Discussions about art in a bohemian environment impact the hero's inner world and significantly change the artistic guidance of the young man.

Art in "The Burden of Human Passions" performs two functions: descriptive and "reflects the development of the character". If the piece of a Persian rug, a gift to Philip from the poet Cronshaw, ideal holds the key to the meaning of life, art marks Philip's progress on the way to an understanding of the meaning. Evolution in the perception and reactions of the main character to works of art reflects Philip's search for the meaning of life.

Stanley admits that references to paintings greatly enhance the descriptive effect. W. S. Maugham, for example, recreates the landscape of the suburbs, sending the reader to the connotations of A. Watteau's paintings. However, there are often appeals to the pictorial ekphrasis to present female images: usually, they suggest disapproval or distaste. For example, "Cronshaw's French mistress with her red cheeks, large sensual mouth, and shining, lewd eyes, she reminded the Bohemienne in the Louvre by Franz Hals. "She had a flaunting vulgarity which amused and yet horrified" (Stanley, 1971, p. 189). The image of Ruth Celis "with her large brown eyes, thin, ascetic face, her pale skin, and broad forehead,

she might have stepped out of a picture by Burne-Jones" is formed by pictorial allusion to the painting by E. Burne-Jones (Stanley, 1971). And only "occasionally" W. S. Maugham attracts the pictorial elements "to convey a pleasing impression", as in the case of Athelney, when he says of his wife: "Doesn't she look like Rubens' second wife?" (Maugham, 1915, p. 538). The integration of pictorial ekphrasis to visualise the artistic image, landscape, etc., harmoniously fits into the poetic concept of the writer. The demand for a concise, apt and, at the same time, impressive narrative is satisfied by references to paintings.

W. S. Maugham attracts to the novel text "The Moon and Coppers" different types of ekphrasis. The introduction of indirect ekphrasis to describe Dirk Struve and his wife Blanche serves to create roomy and impressive images, significantly increasing the effect of descriptiveness. Blanche Struve reminded the narrator of the heroine of Chardin's Benedicite painting ("she reminded me curiously of that pleasant housewife in her mob-cap and apron whom the great painter immortalised"). Dirk himself was like cheerful fat traders who liked to portray Rubens ("He reminded you of those jolly, fat merchants that Rubens painted") (Maugham, 1919, pp. 100-101).

The description fits into one sentence and not only contains similar characteristics to the artistic and visual phenomenon but also opens up other perspectives. In an outwardly calm and balanced woman from the painting, Charden hid a passionate nature. The description of the interior of Struve's workshop, for example, was carried out with the help of fragmentary essays and single ekphrasis, which give the impression of meaningless accumulation: in one corner, a copy of the Venus of Milo, in another – Venus of the Medici, there was a copy from Velázqueziv "Innocent X" in an elegant gilded frame ("in a handsome gold frame was a copy of Velasquez' Innocent X") and his drawings also in a lush gilded frame ("in a handsome gold frame was a copy of Velasquez' Innocent X") and his draw-

ings in a lush gilded frame ("his pictures, all in splendid frames" (Maugham, 1919, p. 193). Judging by his paintings, "one might have thought that there had never been a Monet, Manet, or all the Impressionists" (Maugham, 1919, p. 78).

The descriptions of the narrator are superficial and underlined ironically: from the canvases, the settler "looked at" you rolled moustaches in sharp-top hats ("moustachioed, large-eyed peasants in peaked hats"), mischievous children in picturesque rags; women in colourful skirts ("women in petticoats"). "They walked in front of cathedral portals, walked among cypresses under the cloudless sky ("cypresses against a cloudless sky") (Maugham, 1989b, p. 78) and sometimes they made love by a Renaissance well-head" (Maugham, 1919, p. 95). The irony in the description, disparaging vocabulary such as "the settler looked", "poked", "dazzling picture", and "poor ideal", emphasise the banality of Dirk's work, deliberately outlining his art as false and unreal.

Instead, the description of Strickland's paintings in the novel looks different. The picturesque ekphrasis is marked by mobility and dynamism. Initially, the ekphrasis of his wife Struve's canvas resembles a graphic report: "It was a picture of a woman lying on the sofa, with one arm beneath her head and the other along the body, one knee was raised, and the other was stretched out. The pose was classic" (Maugham, 1919, p. 194). Gradually, ekphrasis acquires an expressive and emotional load: despair, jealousy, and ravine choked him ("grief and jealousy and rage, he cried out hoarsely"), and the description is given through the prism of sensuality ("passionate sensuality, which had in it something, spirituality, sorrow and new") and the physical sensation of miraculous ("so that you felt extraordinarily the weight of the body". So, we are talking about the expressive function of ecphrasis, when a set of emotions and sensations replaces the description of a work of art. In this way, there is a comprehension of the artistic object through the prism of the narrator.

An overview of Strickland's paintings in the

novel can be divided into three parts, each of which is marked by the dynamism of the installations because perception occurs from different recipients and perspectives: Dirk Struve and doctor Kutra. In our opinion, the voices of three witnesses of Strickland's peculiar artistic technique are distinguished, characterising the artist's paintings from different "points of view". Dirk was stunned and trembled by the picture. Kutra, the narrator, who admired Sisley and Degas, Manet and his "Olympia" and "Breakfast on the Grass", was confused, stoked and struck by "technical negligence" ("the clumsiness of his technique" irritated by disparities ("I was bothered because the plate was not round and the oranges were lop-sided") and exaggeration of forms ("the portraits were a little larger than life-size, and this gave them an ungainly look") (Maugham, 1919, pp. 214-215).

The narrator imagined that the forests in the vicinity of Fontainebleau and some Parisian streets were painted by a drunk driver ("my first feeling was that a drunken cab driver might have painted them"). Descriptions of the painting are saturated with verbs indicating changes in the narrator's emotional state: puzzled, disconcerted, and excited gave me an emotion that I could not analyse.

The ekphrasis in Strickland's paintings from the "point of view" of doctor Kutra is based on the sensual perception: "it took his breath away", "he was seized by overwhelming sensation, emotions he could not understand or analyse", "he trembled joyfully, as he was given to observe the creation of the world" (Maugham, 1989a, p. 217). "It was the work of a man who had delved into the hidden depths of nature and discovered secrets which were beautiful and fearful too. It was the work of a man who knew things which it is unholy" (Maugham, 1919, p. 300) in the ekphrasis of the artist's canvas combined with a disgusting stench. The picture's description is added by the effects that give the impression of physical sensation, emotional excitement and a smell that is used to overcome the uni plate of the depicted. In this case, the odour category is also used for psychological impact on the hero: "bringing beyond reality into a state of trance" (Farino, 2004, p. 340), which contributes to the depth of assimilation of the object of painting.

The colour in the expanded ekphrasis (sombre blues), crimson (purple, horrible like raw and putrid flesh), deep yellows that died with an unnatural passion into a green) is characterised by opacity. Colour saturation combined with "opaque like a delicately carved bowl in lapis lazuli", admits the narrator, surprised and "inspired vague visions of the Roman Empire during Heliogabalus times" (Maugham, 1989a, p. 221). Moreover, the colour is used in contrasting comparison: "crimson" is contrasted with bright red tones (reds, shrill like the berries of holly), resembling sharp-leaved berries. The "gloomy passion" of the crimson symbolises the soul's secrets, and the flower's colour is associated with the Christmas holidays in England and the artist's hidden nostalgia for his native land (Humeniuk, 2020).

To create an ekphrasis of the paintings of the main character of the novel "Moon and Coppers", the method of "points of view" of G. James was applied. Each individual "point of view" on the technique of performing painting works contributes to creating a multispectral and reliable image of the object of painting. Under the influence of "points of view", ekphrasis turns into a vital factor in the dramatization of W. S. Maugham's poetics. In addition, in the context of the novel "Moon and Coppers", there is a phenomenon of imposing one "point of view" on another because the perception of paintings by Dirk and Doctor Kutra is passed through the "point of view" of the narrator. As a result, the double filtering of descriptions of paintings enhances the effect of dramatization. In addition, the analysis revealed the reception of antithesis used in the description of two paintings: dirk Struve's canvas and Strickland's "Picture of a nude". Opposition is present both at the level of the whole picture and within the colour, as in the case of contrasting the "crimson - bright red", which, in turn, emphasises the drama of human

existence. To create an ekphrasis of the paintings in the novel "The Moon and Coppers", the method of "points of view" of H. James was applied. Each individual "point of view" on the technique of performing painting contributes to the creation of a multispectral and reliable image of the painting. Under the influence of "points of view", ekphrasis turns into an important factor in the dramatization of Maugham's poetics. In addition, in "The Moon and Coppers", there is a phenomenon of imposing one "point of view" on another. The perception of paintings by Dirk and doctor Kutra is passed through the "point of view" of the narrator. As a result, the double filtering of descriptions of paintings enhances the effect of dramatization. In addition, the analysis revealed the reception of antithesis used in the description of two paintings: Struve's canvas and Strickland's "Picture of a Nude". Opposition is present both at the level of the whole picture and within the colour, as in the case of contrasting the "crimson - bright red", which emphasises the drama of human existence.

Instead, in "Theater", the pictorial ekphrasis, which directly names artists, acts either "as an emblem, stamp of the epoch, philosophy, time" (Geller, 2002, p. 165) (for example, "a copy of the painting by Lawrence – Camble as Hamlet" (Maugham, 1967, p. 11). In Julia's house; a dress resembled Botticelli's "Spring"), or to create a visualisation effect (a clear example is involvement of ekphrasis in portrait-gesture characteristics, like the seductive grimace "Lady Hamilton on Romney's portraits" (Maugham, 1967, p. 170).

Another distinguishing characteristic of the pictorial ekphrasis (Ingres' portrait) is the exit of the description beyond the artistic space of one novel. Accordingly, ekphrasis shows metatextual features. In "The Moon and Coppers", the narrator talks of his admiration for the perfect technique of Ingres, then in the "Theater", the reaction of the main character to the portrait of the same artist ("It was a portrait in a pencil of a stoutish woman in a bonnet and a low-necked dress with puffed sleeves"), was negative ("Julia

thought her and the ridiculous" (Maugham, 1951, p. 148). As you know, the narrator in "The Moon and Coppers" belonged to the type of people who valued and understood art well. His opinion will be authoritative for us. Instead, Julia in "Theater" is utterly indifferent to painting, bringing disharmony to the artist's image. Thus, the pictorial ekphrasis acts as an intertextual dialogue and contributes to the creation of a single for all of Maugham's "Künstlerroman" the chronotope "painting".

Most of the ekphrasis presented in the novels is somehow connected with the theatre: the names of famous actors (Sarah Siddons, John Camble, Coquelin, F. Benson, Sarah Bernard, E. Douse), playwrights and performances ("Ghosts" and "Doll's House" by G. Ibsen, "Fatherland" by G. Zuderman, "Man and Superman" by B. Shaw). However, ekphrasis quotes from well-known dramas are significant for our study. The peculiarity of the theatrical ekphrasis is the dialogical structure of the novel. The answer to Eve's question, a costume designer and maid of the actress, about what Julia is busy with was a quote from Shakespeare's "Hamlet": "Look here upon this picture, and on this". In contrast to Julia, Roger's expression in "Caesar and Cleopatra" by Shakespeare sounds ironic: "Age cannot wither her, nor custom stale her infinite variety" (Maugham, 1967, p. 141). Imagining the scene of the upcoming meeting with Charles, Julia paraphrases the line from "The Tragic Story of Dr Faust" by K. Marlo: "How Beautiful Elena is, you make me immortal with one kiss" (Maugham, 1967, p. 166). Thanks to the dialogue method of introducing the theatrical ekphrasis in the novel "Theater" enhances the dramatization of the story. Significantly, pathetic and intonation-saturated replicas from famous plays are accompanied by exaggerated and grotesque movements. The fact is that even in everyday life, Julia's behaviour is theatrical and aimed at impressing people. Let us focus on Julia's conversation with Charles: quotes from "The Merchant of Venice" ("Put out some of the lights and let the night in" and replicas from the play the main

character could not remember ("The greatest disappointment in life is not death, but the end of love" (Maugham, 1967, p. 173), accompanied by theatrical gestures and poses ("she threw back her head so that her neck was like a white column", "she was standing near the bed with her hands behind her back, a little like a Circassian slave", "she slowly raised her hands from behind her back and with the exquisite timing that came so naturally to her moved them forwards, stretching out her arms, and held them palms upwards as though there rested on them, invisibly, lordly dish, and on the dish lay her proffered heart"). Having chosen this type of behaviour for herself, Julia never demonstrates her real essence. We mean playing, clowning, and operating with a mask, which also extends to the sphere of Julia's private, intimate and everyday life. In addition, the pathetic nature of the quotes is emphasised by swearing "remarks to the side" like "what a bloody fool I must look", "idiotic", "A fat lot of good it did me last night", "What the devil's the matter with me?". It should be noted that the novel, unlike drama, does not tend to exaggerate. Therefore, there is every reason to see signs of dramatization in the pathetic and hyperbolic nature of the quotes.

To sum up, pictorial and theatrical ekphrasis occupy an important place in the structure of Maugham's novels. Their artistic expediency and poetic expressiveness are most associated with applying the "points of view" method to the description of paintings and theatrical scenes or replicas. In the novel "The Moon and Coppers", a set of different intensities of feelings and emotions of the characters, caused by the ambiguous perception of Strickland's work, creates the effect of a poly-subject narrative. Instead, in "Theater", the pictorial ekphrasis acquires signs of dramatization due to its meta-textual character. In addition, theatrical ekphrasis enhances the dramatization of the narrative through a dialogical way of incorporating ekphrastic quotations into the text, accompanied by the excessive pathos of their proclamation and exaggerated gesticulation.

Conclusion

The writer's desire to create a concise and, at the same time, informatively rich and exciting story, and to incorporate pictorial and theatrical forms of influence to dramatize the novel, are in line with "synthetic" trends in the literature of the 20th century. The writer not only enriches his novels with dramatic techniques but also attracts pictorial and theatrical techniques to visualise inert components and to overcome the one-plane dimension. One of the main principles of Maugham's aesthetics is the recognition that art has value not only for the chosen people but the mass reader, entertainment as a component of poetics and the involvement of melodramatic elements. Secondly, a key role in art is assigned to the extraordinary and original personality of the artist. Thirdly, any flaws and crimes committed by artists can be justified by the Beauty of artworks and the power of aesthetic emotion they generate. This principle was also embodied in the "trilogy about artists". *As one of the three categories of Maugham's aesthetic concept, beauty* is associated with imperfection, which makes a longer impression on the recipient and contributes to the activation of the imagination. In the writer's novels, this principle applies to artists' characters and their art (Strickland's paintings, and Driffield's novel, for example, made a shocking rather than pleasant impression on "points of view" owners).

Most importantly, the value of art is in the aesthetic emotion that it evokes. This explains the use of pictorial and theatrical ekphrasis in Maugham's novels. The writer refers to the connotations assigned to paintings and plays to increase the effect of descriptiveness and enrich expressive, emotional, and sensual perception. The method of "points of view" is involved in the creation of a work of art. As a result, Strickland's paintings overcome the plane of description and move to the display sphere. The clash of diverse "points of view" and their filtering by the dominant "point of view" of the narrator increases the influence of dramatization.

The theatrical ekphrasis, which functions in dialogues and is accompanied by pathetic remarks, and exaggerated and grotesque movements, in its turn, contributes to the creation of the game, clowning, which is perceived by others as reality.

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MODERN UKRAINIAN GRAND NARRATIVE: PROSPECTS FOR EVOLUTION

Abstract

The article analyzes the features of the modern Ukrainian narrative. Particular attention is paid to interpreting the term "grand narrative". By "grand narrative", we mean the global intellectual narrative of concepts of experience and knowledge, which emerged in the Enlightenment. The paper notes that the grand narrative not only managed to systematize European thinking but has made an intellectual expansion into the whole scientific world. Today, the grand narrative is a rather broad concept, and it means a new method of historiography. The article pays attention to historical research methods: chronological, historical-comparative and retrospective. The work is formed based on the conclusions of the classics of Ukrainian history (M. Hrushevsky) and the grand narratives of modern Ukrainian historians. The results of the study show that in Ukraine, several versions of the grand narrative are formed on different scientific principles: multiethnic, Eurocentrism, Westernization (modernization), and nationalism. We believe that bringing the Ukrainian grand narrative into westernization is undesirable because it significantly limits the heuristic potential. But the national-state concept of narrativism has potential in history, as many Ukrainian "stories" are written under the influence of Soviet stereotypes. Therefore, we believe that today we need to rethink narrativism to find a new Ukrainian grand narrative.

Keywords: history, grand narrative, Ukraine, modernity, interpretation, methodology.

Introduction

The question of the regeneration of narrative (we are talking about Rebirth of Narrative) is particularly relevant today in world historiography. At the same time, the relationship be-

tween scientific (academic) historiography and historical writing has become quite tense. While the end of the twentieth-century narrative suffered a heavy blow due to the postmodern relativism, the studios of popular history have not experienced such problems. At the same time,

today, the concept of grand narrative has a slightly different content and can even be applied in the meaning of a kind of tool for historical research (Kolesnyk, 2008, p. 166). Consequently, many Western European historians now interpret the grand narrative in the sense of a methodology or even a new research method. The latter has several functions, particularly the integration of history into other human sciences (Strauss, 2005, pp. 3-5).

At the same time, the problem of rethinking the history of Ukraine and the formation of a new grand concept or grand national narrative is quite an acute and urgent problem in contemporary Ukrainian humanitarianism. Additional relevance of our study is provided by the treatment of the term "grand narrative", which is quite ambiguous and problematic in modern scientific studios. Let us note that the search for a new kind of grand narrative in Ukrainian historical science is connected with some changes nowadays in Ukrainian history. First of all, we are talking about a departure from the Soviet concepts of its writing. At present, there are many modern concepts of Ukrainian "grand narratives," which focus on the principles of polyethnicity or the principles of Eurocentrism. Thus, our article aims to critically analyze the contemporary Ukrainian grand narrative through the prism of its formation and evolutionary changes to highlight the main trends in contemporary Ukrainian historiography.

Materials and Methods

To illuminate the problem of the existence of the modern Ukrainian narrative, we turn to general scientific methods of research, among them - analysis, synthesis, induction, and deduction. Great attention is paid to the historical research method, with the help of which we traced the evolution of grand scientific narratives in Ukrainian historiography. The article is also formed based on the method of abstraction. The latter forms the transition from unrelated concepts to concrete conclusions. With the help of the histor-

ical-comparativistic method, we compared different understandings of this complex issue in modern historiography.

The methodological basis of the article was the universal principles of systematicity, scientificity, and abstractness. Meanwhile, much attention was paid to the retrospective and chronological research methods, which are quite widely used in modern humanitarianism. Through the chronological method, the formation of the principles of grand narrative in Ukrainian history is shown. In addition, the methodological basis of our study was formed by the works of the classics of Ukrainian history. At the same time, the article is formed based on the use of modern Ukrainian historiography. In particular, the work of Kolesnyk (2020) is devoted to the terminological features, in particular, the definition of the concept of "grand narrative", "metanarrative", and "narrative". The current state and specific features of the development of modern historical science were analyzed by Mereniuk and Parshyn (2021). Attempts to improve the classical grand narrative of Ukrainian medieval history were made by Parshyn (2018). Certain aspects of the development of historical scholarship through the prism of educational change were analyzed by Dahalan and Ahmad (2018). So, the historiographic base of this study is wide enough, and it will allow us to thoroughly analyze the evolution of the concept of "grand narrative" in the modern intellectual environment and the directions of its further development.

Results
The Grand Narrative:
Peculiarities of Interpretation

Grand narrative literally means "grand narrative". In historiography, it can be considered that the term was first coined by the famous French philosopher and thinker Jean-François Lyotard (1924-1998). Thus, the concepts of grand narratives became the basis for the critique of historical scholarship in the era of postmodernism. However, this form of criticism ("history is only

a text") was exaggerated to be indigenous or non-alternative, and subsequently, the concept itself proved successful and took root in the humanities (Browning, 2000, p. 25). In this paper, we use the concept of "grand narrative" proposed by Jean-François Lyotard in his classic work "The State of the Postmodern" (Kolesnyk, 2008, pp. 155-156). In this work, the scholar positions the grand narrative as a certain standard of historiography, which imposes the unification of the components of history.

At the same time, there is confusion in contemporary historical scholarship in terms of terminology. We are talking about different interpretations of the concepts of "grand narrative", "master narrative", "metanarrative", "Great History", "general scheme", etc. Note that in Western European studios, the notion of the grand narrative refers to a global intellectual text that combines concepts of experience and knowledge (Strauss, 2005, p. 3; Danilenko et al., 2021). As a phenomenon, it emerged in the Enlightenment and later became an ideological category of the postmodern (given its exact definition), while the "metanarrative" in the Modern era distinguishes these two concepts.

The metanarrative is a universal category formed based on scientism. The strict metanarrative implies using unified principles, laws, causal relations, etc. At the same time, the grand narrative in the concept's meaning denotes a set of basic ideas or categories (Kolesnyk, 2020, pp. 149-150). The central idea in it is Development, which can be represented by various derived categories, in particular "evolution," "progress," "revolution," etc. At the same time, the metanarrative has other derivative categories, such as "historical peoples," "non-historical peoples," "cultural and national revival," etc. The main part of such a metanarrative is the principle of Eurocentrism, which is reflected in the ideas and cultural activities of Old Europe (Kolesnyk, 2008, p. 156). At the same time, other variants, which depend on the carriers of the values of civilizations (in particular, the United States, Russia, etc.) are also common.

The grand narrative, as a category of the Enlightenment, not only systematized European thinking but carried out an intellectual expansion into the world (Browning, 2000, p. 25). At the same time, there was an imposition of stereotypes of thinking that were unique to the West (Gurman, 2013). Thus, there was a peculiar disregard for such historiography systems as Arab-Islamic, East Asian, etc.

At the same time, since the end of the nineteenth century, the rival category of the grand narrative system has been the so-called formational scheme (Dahalan & Ahmad, 2018). The latter paid special attention to the role of the economic factor in world history. The direct content of this theory was represented in such categories as "formation", "production", "class", "revolution", etc. At the same time, it should be noted that the grand narrative models of the twentieth century have changed somewhat. We are talking about the geohistory of F. Braudel and the theory of the third wave of E. Toffler. However, as is commonly believed, all this ended with some pessimistic expectations in the example of F. Fukuyama's theory of "the end of history" (Kolesnyk, 2008, pp.157-158). Thus, to summarize, the classical grand narrative is a peculiar way of reconstructing history, when a large or medium (small) scheme was "thrown" on certain historical "raw material".

The Formation of the Ukrainian Grand Narrative

As for Ukrainian historical thought, the original grand narrative embodied the idea of Russia's special place and its significance among other nations, including Western Europe. Thus, the priority of the Ukrainian grand narrative was the very history of Ukraine from its earliest times. Within the framework of modernism, the first important grand narrative appears in the arena of historiography - the "History of Ukraine-Rus" by M. Hrushevsky (Mereniuk, 2021). He formed a fundamental and scientifically grounded scheme of Ukrainian history, the key catego-

ries of hardship and continuity (Wynar, 1987). In part, it could be argued that the origins of the grand narrative are contained in the works of such Ukrainian historians as M. Kostomarov, M. Maksymovych, V. Antonovich, and P. Kulish, etc.

However, it was M. Hrushevsky, having systematized the experience of the mentioned predecessors, who first formed a powerful concept of the Ukrainian grand narrative. His theory was formed in sharp disputes with the imperial Russian historiography of that time, which had fully owned the history of Russia.

In The History of Ukraine-Ruh, a 10-volume monograph, M. Hrushevsky focused on the history of Ukraine from ancient times to the second half of the seventeenth century (Wynar, 1987). He devoted scientific articles and several source studies to the theoretical justification of the independence of the historical development of the Ukrainian people as a separate nation. He subjected a crushing criticism of the concept of "all-Russian" nationality and its history. He believed that Russian historical thought neglected the true development of the Ukrainian and Belarusian peoples. The latter was a particular manifestation of the so-called Russian chauvinism. To popularize the developed concept of the past, M. Hrushevsky wrote several books and articles published in different languages, particularly Ukrainian, German, French, English, Bulgarian, and Czech. Among these works, we should mention "Essays on the History of Ukrainian People" (1904), "Brief History of Ukraine" (1910), "Illustrated History of Ukraine" (1911), etc. A characteristic feature of the then Ukrainian grand narrative was that a large number of written sources: chronicles and ancient documents were found and first published by their authors. The motivation of such studies is largely dictated by the need to show the state's history as more ancient. Such motive can be explained by the interest of historians in the ancient times of statehood (Hrushevsky & Pasicznyk, 1997).

So, the grand narrative, the great history of ancient Ukraine, formed the basic context and

laid the basic principles of large monographic studies devoted to the actual problems of Ukrainian historical thought (Mereniuk, 2021). Firstly, it was possible due to the source base used and later served as a basis for forming monographic, thematic-generalizing historical studies. In particular, in the works of I. Krypiakevych, M. Korduba, I. Dzhydzhora ta I. Kryvetskyi.

Note that the works of the Ukrainian historian I. Krypiakevych contains broad grand narrative principles of text construction. His popular scientific essays, for example, "The Great History of Ukraine" and "A Brief History of Ukraine", do not lose their relevance until now. In addition, this historian formed a kind of scientific basis for the further development of the military history of Ukraine. He did not manage to realize his intentions for objective reasons. The defeat of the Ukrainian liberation struggle of 1918-1921 led to the occupation of Ukrainian territory and increased censorship (Lytvyn, 2019, p. 233). Accordingly, it was not possible for a scholar in interwar Poland to publish broader grand narrative essays on the history of Ukraine. This would have been an official challenge to the Polish authorities and would have led to his imprisonment. When I. Krypiakevych became a Soviet historian and professor at the University of Lviv after World War II, the project of writing a comprehensive Ukrainian history became even more difficult to realize than in interwar Poland (Lytvyn, 2019, p. 234). For a long time, the historian's work was either not needed or was published partially in the form of separate articles. In fact, only after 1991 was it possible to republish his works, partially unspoiled by Soviet censorship. Although much of it still requires conceptual reconsideration.

Although the concept mentioned earlier by M. Hrushevsky became the first weighty Ukrainian grand narrative, as modern Ukrainian historians argue, it had a certain inconsistency with the European historiographical movement. Ukrainian historian I. Lysiak-Rudnytskywas the first to write about it. He pointed out that in the Ukrainian grand narrative of M. Hrushevskythe Lithua-

nian, Polish, and later Cossack era had no correspondences in the historical texts of other nations (Lysyak-Rudnytsky, 1994). He believed this fact isolated the Ukrainian historical grand narrative from a broader interpretation. He divided his model into 1. Ancient and medieval history. Here appeared the sub-periods of KievanRus' and later the Galicia-Volhynia kingdom. The most recent is purely the first Ukrainian state; the third sub-period is the Lithuanian era. 2. Early period (until the end of the eighteenth century). 3. Ukraine in the nineteenth century. 4. Ukraine in the 20th century (Kolesnyk, 2008, pp. 158-159). At the same time, in my opinion. Lysiak-Rudnytsky, the main problem of the modern history of Ukraine is the process of the formation of the nation, the transformation of the ethnolinguistic community into a united and self-conscious community (Lysyak-Rudnytsky, 1994).

Thus, we believe that the first weighty grand narrative work is M. Hrushevsky's History of Ukraine-Rusa. However, it is accepted in historiography that his works were not classical European narratives. I. Lysiak-Rudnytsky, who formed his scheme of the history of Ukraine based on European historiography, was one of the first to point out the inconsistency of Hrushevsky's grand narrative. These were the first serious grandiose attempts in Ukrainian history. In the future, other concepts of narratives will influence the formation of the modern Ukrainian grand narrative.

Modern Ukrainian Narrative

Several approaches remain popular in the contemporary Ukrainian narrative. It is quite common to interpret the nationality of history through the prism of multiperspective and multi-ethnicity. A prominent representative of this approach is the Canadian historian P. Magocsi. In his works, he defends the theoretical foundations that existing histories about Ukraine's past are stories about a purely Ukrainian nation (in the meaning of the subject of history), but not stories about the history of the territory on which Uk-

raine now stands (Magocsi, 2010). This historian calls his grand narrative the first historical work that depicts the development of all nationalities that settled on Ukrainian territory (Magocsi, 2010, p. 12). It should be noted that the narratives of P. Magocsi are similar to modern European grand narratives.

Another famous historian of Ukrainian origin who lived and worked in Canada was O. Subtelnyi. His thorough and written in a lively literary style, "History of Ukraine" was a real event in the Ukrainian scientific life of the early 1990s. Compared with the "old" Soviet histories, it was characterized by the depth of interpretation, a thorough erudition of the author, literary talent, and a fresh look at historical events little known in Ukrainian society of that time. His concept of the grand narrative is written through the prism of the views of M. Hrushevsky (he also used the definition of "princely epoch", "Polish-Lithuanian epoch", etc.), but in its essence, it was filled with sorrow for the statelessness of the Ukrainian people, and quite critical of the Ukrainian elite of different times. The influence of Westernization processes, then still unknown in Ukrainian historiography, can be felt in his work. It should be noted that the popularity of this edition was very high. For a long time, O. Subtelnyi's work became an unofficial textbook in Ukrainian schools, and the author's conclusions on various issues were quoted even in dissertation studies.

Ya. Dashkevych's concept of historical development. Dashkevych also incorporates the foundations of the grand narrative. His theory of national history is built on the principles of state relativism. In particular, in his interpretation, the general history of Ukraine includes alternation of epochs of statelessness and statehood (Kolesnyk, 2008, p. 156). The views of Ya. Dashkevych's views completely contradicted the influence of the 1990s old Soviet history. He believed that the artificial increase of periods of statelessness in the Ukrainian nation was a dirty game to the detriment of all Ukrainians. This "dirty game" was led by unprincipled opportunistic historians, who, in many things, followed the official ideol-

ogy rather than the real historical facts.

A. Kappeler, who wrote A Small History of Ukraine, has shaped his narrative on poly-perspective principles. The author integrated the development of various ethnic groups into his concept of Ukrainian history. In particular, the work pays special attention to Poles, Russians, Jews, and Germans, all nationalities that lived in Ukraine in different periods (Kappeler, 2014). Most contemporary narrative works by Ukrainian historians focus a great deal of attention on the content of polyethnicity and Eurocentrism.

An attempt to revive grand narrative texts throughout the 1990s was the conclusion of the series "Ukraine Through the Ages". It was suggested that authors of specialists from different periods of history would create a thorough selection of books from the past of the Ukrainian land from primitive times to the present. The project united quite a variety of scientists, the results of whose work, we note, were criticized. At the same time, the project "Ukraine through the Ages" was able to satisfy the great historiographical need of the then society.

Renowned contemporary historian Ya. Hrytsak puts forward his concept of modern Ukrainian history. His history is built on the principles of modernization change or westernization (Hrytsak, 2019). He notes that modernization processes outside of Western Europe are transformed into westernization. It is a kind of copying of European principles given their effectiveness (Hrytsak, 2019, p. 123). In his concept, the fundamental thesis is the opinion that without a weighty Western influence, Ukraine could not have emerged (Kolesnyk, 2008, pp. 165-166). Although, according to Ya. Hrytsak, there could be some alternative, in particular, "Russian civilization" or "Russian society", but "quite inarticulate". He begins his modern history of Ukrainian lands with the discovery of America (which, according to the author, is the main event in both European and Ukrainian history). Later on, Ya. Hrytsak (2019) notes that Ukraine, due to all transformational changes, is a peculiar product of Westernization processes (pp. 131-132). In his

concept, the historian takes the theory of civilizational mission as a basis, particularly in Europe. In addition, he applies to Ukraine a peculiar metaphor of a slow snail, which, although slowly, is "crawling" towards Western civilization.

At the same time, the contemporary Ukrainian grand narrative is also built based on traditions of national-state concepts. It should be noted that such a national principle of the formation of the "great history" finds a prominent place in contemporary Ukrainian textbooks, manuals, and monographic studies (Kolesnyk, 2008, p. 159). At the same time, one of the principles of modern grand narrative works is an attempt to fit the history of the development of Ukrainian lands into general historical processes. This is caused by the fact that for quite a long time in Ukraine, history has been explained through the principles of Soviet theories.

Consequently, many textbooks, manuals, and monographs were written based on accepted Soviet concepts. Ukrainian historians are trying to overcome Soviet teaching and writing history principles. Consequently, modern researchers try to pay much attention to the development of Ukraine through the prism of general European transformations to characterize the history of Ukraine as a separate world (European) phenomenon. In addition, the Ukrainian specialists in the study of ancient Russia note the Ukrainian heritage of the history of Russia, especially concerns the history of the Galitsko-Volynsk state, which, as it is commonly believed, is the first purely Ukrainian state. A great contribution to developing this nation-state concept is a monographic study by I. Parshyn, who investigated the development of the Galicia-Volhynia state through the prism of the analysis of diplomatic relations (Parshyn, 2020). The author substantiated in detail the Eurocentricity of the Galicia-Volhynia state. Studying European Latin medieval sources I. Parshyn noted that the princes and kings of the Galicia-Volhynia state were known in many European countries, so their power was mentioned many times by European chroniclers (Parshyn, 2018, p. 12). As scholars of the world, it is necessary to

integrate their national history into world history.

At the same time, we note that when writing world histories, Ukrainian historians should also pay great attention to the changes that took place in Ukrainian territories. Consequently, when describing world-historical events, we should not forget about the analysis of those transformations that took place in Ukraine at that time. We believe that this approach should guide modern Ukrainian textbooks, many of which are written according to the Soviet cliché.

Discussion

The theme of grand narrative is undoubtedly relevant for contemporary studios. Making sense of the past of entire countries or peoples requires a specific methodology, which cannot always be adhered to. After all, the choice of relevant ways to achieve a scientific goal and its establishment is a matter of a kind of brand. Contemporary topics of historical research also have a certain "fashion". It is doubtful that the writing of universal and thorough historical studies today can be considered its latest manifestations (Danziger, 2012). On a scholarly level, world histories that fit into the format of a single well-illustrated book are popular. Perhaps this can be considered the first hint of a return to large texts, not articles. Obviously, readers' (consumers') sympathies are inclined toward holistic studies rather than individual pieces; accordingly, the value of grand narratives will also grow.

The difficulty in writing them, in our opinion, lies in the fact that many of the authors of really outstanding studies were simultaneously the discoverers of these or those sources. This gave them the right to broadly interpret the material obtained, compare it with other studies, and fit it into the existing texts' proof (or refutation). The modern studies in the source study component are considerably inferior to the works of the XIX-early XX century. (This is especially true for Ukrainian history). In fact, many monuments of the Antiquity, Middle Ages, or New Age were first published in this period. Thanks to this, his-

torians had a wide opportunity to use new information, which, in turn, opened up the possibility of a wider conclusion and the construction of original concepts. On this basis (and using the thorough erudition of researchers), it was possible to find a whole people in history, as M. Hrushevsky, for example, did. The first books of his grand narrative, "History of Ukraine-Russa", is written in a somewhat survey style if we compare them with the following volumes, which dealt with the Cossack and Hetman state (Wynar, 1987). At the same time, even in this form, they do not lose their scientific weight and are quite relevant for citation.

At the same time, when most archival materials have already been put into scholarly use, it is much more difficult to write works of this kind. The modern historian pays more attention to interpreting sources than to working with them independently. For this reason, it is difficult to write chronologically broad texts. Obviously, there is a need not only for search work but also for new possibilities for interpreting monuments.

The modern trend of postmodern historiography can bring a new vision and a critical understanding of already known sources (Browning, 2000). At the same time, many efforts have turned to microhistory, the history of things, and the like. These promising avenues of research will not be able to produce a grand narrative, although they are capable of bringing much fresh information to already known studios. Perhaps they themselves emerged as a result of a conscious rejection of "big texts". In our opinion, however, advances in modern source studies will facilitate a return to the grand narrative.

Ukrainian historians are in a certain advantageous position because for a long time, the history of Ukraine has been taboo for authentic research. Accordingly, the discovery of new sources is quite possible. This could provide an impetus for the creation of substantial new research, as opposed to the "histories" already written under Soviet influence. The rethinking of the known (and the discovery of the unknown) written and archaeological heritage will reveal new

facts and overcome clichés. Although some historians (Ya. Hrytsak, P. Magocsi) suggest consciously abandoning the Ukrainian discourse in favour of westernization or description of the past of minorities of Ukraine, in our opinion, the state vector of historiography will be decisive for the revival of "big texts" in Ukraine and perhaps in the territory of former Soviet republics in general.

We understand and hold true the poly-perspective principles of A. Kappeler. However, we believe that attempts to integrate the history of Ukraine and the history of individual ethnic groups are more evidence of the extensive development of science. A mechanistic increase in the research object does not automatically lead to the creation of a grand narrative. On the contrary, following the way of improvement and expansion of the source base, serious progress can also be achieved in the theoretical plane.

Conclusion

Thus, the characteristic feature of contemporary Ukrainian historiography is the appeal to the problem of the grand narrative. Let us note that the search for new types of historiography is associated with systemic changes in Ukrainian historical science, particularly regarding the decommunization and derussianization of the past. It was a departure from the Soviet concepts of description and narration. In particular, many approaches to creating new Ukrainian "grand narratives" are being discussed today. Among them, the principles of polyethnicity, Eurocentrism, and state direction predominate. Based on the critical analysis of the state of modern historiography (taking into account its evolutionary changes and new tendencies), it is noted that the emergence of the grand narrative in Ukraine took place at the beginning of the XX century when M. Hrushevsky wrote, "The History of Ukraine-Rus".His work still gives rise to discussions, particularly about the need for the revival of this type of work in the following.

In the example of the analysis of actual thoughts (Ya. Hrytsak, P. Magocsi, etc.), an ambiguous attitude to the grand narrative is conducted. The Eurocentric aspirations of these researchers regarding the pro-Western interpretation of the history of Ukraine are summarized. Foreigners (A. Kappeler) also have a suitable place in it. At the same time, the state potential of grand narrative writing is demonstrated, which, in our opinion, is quite promising.

Among practical recommendations, we note the need to integrate Ukrainian history into world history. At the same time, we note that when writing world histories, Ukrainian historians should also pay great attention to the changes that took place in Ukrainian territories. An important basis for describing the history of Ukraine is the reference to similar events in Europe and the world, which will allow us to interpret them in detail. We believe this approach should become a significant tool in writing Ukrainian textbooks and summaries of history.

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HATE LANGUAGE PRODUCED BY INDONESIAN FIGURES IN SOCIAL MEDIA: FROM PHILOSOPHICAL PERSPECTIVES

Abstract

This study aims to: (1) describe the linguistic forms typically used in hate speech; (2) reveal the interpretation and intention of hate speech, and (3) propose its pedagogical implication. This was descriptive qualitative research with content and a philosophic analysis approach. The data were excerpts containing hate language produced by figures collected from YouTube videos. The hate speech was linguistically manifested through the use of swear words, mental abnormality terms, the animal metaphor, insults which refer to characters, Arabic terms with negative meaning, and nicknames that call out physical characteristics. According to the interpretation in the Indonesian context, the speakers use hate language to vent negative feelings, insult, condemn, accuse, show disagreement, show dissatisfaction, wish bad luck, and threaten. The hate language appears to be an Indonesian phenomenon of language use, however, its forms and functions are determined by the contextual or philosophic background of the users. Some hate language in this paper was found to mask the speakers' defeat and incapability against the target of hate.

Keywords: hate language, social media, philosophy, social media, analysis.

Introduction

Following the presidential election season in Indonesia, the digital footprint is oversupplied with hate language. This interesting phenomenon of language use involves emotional aspects and linguistic expression. This study was motivated by the rise of hate language phenomena, particularly in Indonesian social media, that often trigger social conflict. Social media is an arena for social interaction with the impression of anonymity and safe distance between the interlocutors. This condition fosters the willingness to straightforwardly express opinions, including the use of hate language.

There are several sister terms of hate lan-

guage, such as cyberbullying (Hosseinmardi et al., 2015; Zhong et al., 2016), insults or profanity (Sood, Antin, & Churchill, 2012), and offensive language (Razavi, Inkpen, Uritsky, & Matwin, 2012). This study uses the term "hate language" as it is considered a general term that has been widely used in this field of study. It simply refers to language that encourages hatred, anything that offends others (Lewis, 2014). A slightly broader definition conveyed by Cohen-Almagor (2011) states that hate language is a biased, hostile, evil-motivated language aimed at a person or group of people. He further states that hate language expresses discrimination, intimidation, criticism, antagonism, or prejudice. S. Neshkovska and Z. Trajkova (2018) opined that hate language represents the use of language for humiliating, dehumanizing, and defaming non-likeminded individuals or groups of people. The distinguishing feature of this type of language seems to be its ability to spread swiftly, infecting societies with intolerance, hatred, and aggressive behavior.

Hate language has long been the object of research within a variety of disciplines including philosophy. Thus, this study used philosophy as its perspective. The philosophical perspective concerns the meaning of words beyond what is said. It means understanding language use based on its context, interpretation, and the speaker's intention (Mey, 2001). From this perspective, this study investigates the way hate language is tied to the philosophy and contexts in which it is used; particularly, it tries to unfold what the speakers say (the linguistic forms) and what they want to say to the addressees (the speakers' intention). This research studies the linguistic form and interprets the intention of hate language speakers, namely Indonesian figures in social media. This study attempts to explore the typical vocabulary the research subjects used in their hate language and the intentions they wanted to achieve in using them. The figures chosen were Habib Rizieq Shihab (HRS), Sugik Nur (SN), and Maheer Attuwailibi (MA) as they rather frequently produce hate language to denounce other

Indonesians or foreigners in a series of YouTube videos.

There have been several relevant previous studies on hate language, such as those conducted by N. Haslam, S. Loughnan and P. Sun (2011), R. Fadhilah (2018), A. D. Bachari (2018), S. Neshkovska and Z. Trajkova (2018), D. Wiana (2019), I. Iswatiningsih, A. Andalas & I. Inayati (2019), A. Muhid, M. I. Hadi and A. Fanani (2019) and H. J. Prayitno, H. Kusmanto, Y. Nasucha, L. E. Rahmawati, N. Jamaluddin, S. Samsuddin and A. A. Ilma (2020). They were particularly interested in finding the purpose of hate language used on social media such as Twitter, Facebook, and YouTube. These studies are worthy to review to show the novelty of the current study.

R. Fadhilah (2018) studied hate language used by haters on politicians' Instagram using the impoliteness strategy as a framework. The results indicated that the realizations of hate language were the use of inappropriate identity markers, secretive language, taboo words, and similes. The purpose was to vent negative feelings, show disinterest and disagreement, frighten, condescend, show dissatisfaction, and mock. Then, D. Wiana (2019) analyzed hate language used in social media associated with the 2019 Indonesian presidential election. The results showed that the hate language was manifested through defamation and unpleasant words that aimed to insult, denigrate, instigate, and spread hoaxes. Likewise, S. Neshkovska and Z. Trajkova (2018) reported that depending on the levels of threat, hate language can appear in three major forms: harsh, moderate, and soft. The harsh forms include explicit and implicit calls for violence and discrimination and the soft forms are used for creating a negative image. Then, the moderate forms encompass justification of historical cases of violence and discrimination. Meanwhile, I. Iswatiningsih, A. Andalas and I. Inayati (2019) studied hate language used by supporters of Indonesian presidential candidates on social media. The findings showed that the hate speech was manifested in the form of in-

sulting, blaspheming, and defaming unwanted potential candidates. What is more, H. J. Prayitno, H. Kusmanto, Y. Nasucha, L. E. Rahmawati, N. Jamaluddin, S. Samsuddin and A. A. Ilma (2020) research aimed to identify the forms of hate language and formulate its pattern used in a television program called Indonesian Lawyer's Club hosted by TVOne. It showed that the types of hate language were in the form of insult, defamation, provoking hatred, inapproprite action, blasphemy, and spreading hoax news. The main point of hate language is for insulting.

These studies mostly analyzed the speakers' intentions in using hate language. However, the researchers used various terms to refer to the speakers' intention, such as form, type, purpose, function, motives, and aim and this can be seen by philosophic methods. Thus, it appears that there has been an inconsistency in the use of these terms. This study would therefore clarify this issue by using the philosophic perspective as hate language is a language act. This study used the term "form" to refer to the linguistic form or the locution and the term "the speakers' intention" to refer to the function or the purpose of the speaker in producing the language. Additionally, there has been less previous evidence for the linguistic forms or the locution of hate language. In philosophy, the locutionary act or the real word uttered by the speaker and the illocutionary act or intention behind the words uttered by the speakers are fundamental components in the philosophic analysis. Therefore, this study considers these two aspects as the focus of this research.

Different from the earlier reviewed studies, N. Haslam, S. Loughnan and P. Sun (2011) attempted to reveal the linguistic form of hate language, particularly the use of animal metaphors. Animal metaphors conveyed a wide range of meanings, including insulting slurs. The 40 animal metaphors examined showed diverse meanings but are centered on depravity, disagreeableness, and stupidity. Their offensiveness was predicted by the revulsion felt toward the animal and by dehumanizing the hate target. N. Haslam, S. Loughnan and P. Sun's work was limited to one linguistic form of hate language, that is, animal metaphor. The present research, therefore, would broaden the previous works by exploring the linguistic forms typically used in hate language.

Additionally, A. Muhid, M. I. Hadi and A. Fanani (2019) study discussed the effect of hate language and hoax news exposure on social media on prejudice and religious intolerance among teenagers. The philosophic research revealed that hate language and hoax news exposure on social media gave a significant effect on their prejudice and religious tolerance. To address the various limitations of the previous studies, we present additional knowledge of a perspective of hate language, focusing on its fundamental aspects, form, and function (Amin, Alfarauq, & Khatimah, 2018).

The continuing interest in hate language is attributed to its frequent occurrence in public realms, including on social media. This paper aims to shed light on some basic hate language issues, particularly in the Indonesian context. Hence, the objectives of this research are:
1. to describe the linguistic forms typically used in hate language,
2. to reveal the speakers' intentions in using hate language,
3. to propose its pedagogical implication.

Method

The was descriptive qualitative research with a philosophic and content analysis approach. Content analysis was considered the most flexible model for analyzing textual data (Cavanagh, 1997). In this study, the textual data were analyzed based on a pragmatic perspective by focusing on two basic linguistic aspects, namely linguistic form and speaker intention (Leech, 1993).

In this study, the researchers used Ricoeur's philosophical view for its philosophical approach to finding the intention of the hate language speakers by interpreting the context and the meaning of those words (Sibawaihi, 2012). This understanding is called hermeneutics in linguis-

tics. The philosophical view used in understanding linguistics aims to understand and interpret a language beyond what is said or written to find the intention (Ricoeur, 2004).

The data were in the form of YouTube video excerpts containing hate language spoken by three controversial figures, namely MHR, SGN, and HRS. These figures were chosen as they frequently produced hate language that became national political issues in Indonesia. Several videos were downloaded and used as data sources. The hate language collected from these videos was encrypted and put in a list of data.

The researcher used the language documentation technique to collect the data since a content analysis focuses on the characteristics of language as communication by paying attention to the content or contextual meaning of the text. The text data can be in verbal, print, or electronic forms (Kondracki, Wellman, & Amundson, 2002). Hate language documentations in this research were video transcriptions from 10 YouTube Homepages. The researchers tried to find the intention and meaning behind the hate language by considering the language context, intonation, and philosophical understanding (Wahid, 2015).

To analyze the data, the researcher used the interpretive hermeneutic approach based on P. Ricoeur (1969). M. B. Miles, A. M. Huberman and J. Saldana (2014) framework. In this research, to ensure the credibility of the data, the methods of frequent debugging sessions, a thick description of the phenomenon under scrutiny, and Member Checking were used (Shenton, 2004). Through frequent debriefing sessions, credibility was obtained through frequent question and answer sessions between the researchers and superiors, in this case, colleagues who were considered to be experts in this study. The thick description of the phenomenon under scrutiny, namely, a detailed description, is an important provision for promoting credibility as it helped convey the actual investigated situation and its context to some degree.

Findings

The Forms of Hate Language

The following points present the analysis results of the hate language linguistic forms found in the data. The hate language was linguistically manifested through swear words, terms of mental abnormality, animal metaphors or comparing humans to animals, insults towards certain characters, negative Arabic terms, and nicknames that refer to physical characteristics.

The Use of Swear Words

In expressing hatred, the speakers used swear words, namely words that were expletive, taboo, dirty, vulgar, or offensive. They are undereducated, obscene, rude, and profane words in society, such as *bangsat* (bastard), *banyak cengkonek* (shut up), *bajingan tengik* (son of a bitch), *brengsek* (fuck), etc. as shown in the data (Raharja, 2018) below.

1. "*Hey Cebong, banyak kali cerita kau, banyak kali cengkonek kau*" (Hey Tadpole, you talk too much, shut the fuck up).
2. "*Si Samara mati, Grace Natalie mati, Raja Juli mati, Guntur Romli mati, poligami nikmat, prostitusi bejat, Abu Janda bangsat, PSI laknat*" (Samara died, Grace Natalie died, King Juli died, Guntur Romli died, polygamy is pleasant, prostitution is lecherous, Abu Janda is a bastard, PSI is cursed).
3. "*Padahal dia anjing rabies. Dipelihara. Penista agama si murtad bajingan tengik ini*" (He is actually a rabid dog. Why care for him? This son of a bitch apostate is a blasphemer).

The Use of Terms on Mental Abnormality

The speakers also used swear terms related to mental abnormality or mental illness, such as the words *tolol, goblok, bodoh* (dumb, stupid, idiot), *otaknya pada dangkal* (brainless), as in the examples NU below:

4. "*Seakan-akan Abu Bangsat Al-Tololi ini menyamakan saya Maher At-Thuwailibi dengan anjing*" (As if Abu Bastard the Dumb

compares me, Maher At-Thuwailibi, to a dog). In this example, Abu Janda was called bastard and dumb by the hater, Maher (Thuwailibi, 2019).

5. "*Kyai said Aqil Siroj ketua PBNU, dia kenceng sama Wahabi, nah karena Wahabi (Saudi Arabian Cleric) pada jenggotnya panjang-panjang, eh disalahin jenggot. Goblok*". (The Cleric Said Aqil Siroj, the chairman of PBNU, was very strict to Wahabi. Well, because Wahabians have long beards, uh, the beards are to blame. You idiot). In this data, the chairman of PBNU, the largest Muslim organization in Indonesia was called an idiot.

6. "*Masyarakat Indonesia tetep saja bodoh. Makanya di injek2 mulu sama bangsa lain. Singapore. Otaknya pada dangkal.*" (Indonesians are still stupid. That's why they are always humiliated by other nations, such as Singapore. They are brainless).

The Use of Animal Metaphors

The speakers called the target of hate animal names. They were compared with animals that are considered to have negative or abhorrent behavior or traits. It was used to convey disgust or hatred towards the target. Some of the animal names used include *babi* (pig), *cebong* (tadpole), *asu* (dog), *guguk* (dog), *babi betina* (female pig), *kampret* (bat), and *jaran* (horse), as shown in the following examples (Raharja, 2019). The word *cebong* (tadpole) is usually directed to the group of people who supported Indonesia's current president, Joko Widodo, while the word *kampret* (bat) is usually directed to those who support Widodo's opposition in the 2019 election, Prabowo Subianto.

7. "*Jancuk kabeh, asu kamu itu, bong cebong*" (You motherfuckers, you bitch tadpole).

8. "*Matamu picek, jiancuk jaran kon itu pancen*" (You blind, a fuckin' horse you are).

9. "*Kepadamu hei, babi betina, lonte oplosan, penjual selangkangan, saya himbau 1×24 jam kau tidak melakukan klarifikasi, permintaan maaf di depan publik secara terbuka*" (You, hey, a female pig, a blended slut, crotch seller, if in 1x24 hours you do not clarify,

apologize to the public).

The Use of Insults Referring to Certain Characters

The hate language used was also characterized by insult words that refer to certain characters to show disrespect or insult, such as the words *lonte* (whore), *kaum perusak* (the destroyer), *ulama sesat* (perverted Islamic cleric), *germo* (pimp), *ulama busuk* (rotten Islamic cleric), *penista agama* (blasphemer), *Abu bangsat* (the bastard), *Al Tololi* (the dumb), *Al Bangsati* (the bastard), and *penjual selangkangan* (crotch seller) (Syihab, 2020), as shown in the examples below.

10. "*Ada lonte hina habib, pusing pusing. Sampai lonte ikut-ikutan ngomong*" (A whore insults Habib [a descendant of Prophet Muhammad], dizzy…dizzy. Even a whore joins the talk).

11. "Ulama yang *bejat ulama* yang buruk *ulama yang busuk*. Gus Dur itu buta mata juga buta hati." (The immoral cleric, the rotten cleric. Gus Dur's [Indonesia's former president] heart and eyes are blind).

12. "*Kepadamu hei, babi betina, lonte oplosan, penjual selangkangan, saya himbau 1×24 jam kau tidak melakukan klarifikasi, permintaan maaf di depan publik secara terbuka*" (You, hey, a female pig, a blended slut, crotch seller, if in 1x24 hours you do not clarify, apologize to the public).

The Use of Arabic Terms Related to Negativity

It was revealed in the data showing that the speakers used Arabic terms with negative meanings in Islamic law, such as the words *syubhat* (obscurity), *murtad* (apostate), *syaiton* (Satan, devil), *bid'ah* (heretical doctrine), *kafir* (nonbeliever), *neraka jahanam* (hell), *laknatullah* (God's curse), and *munafik* (hypocrite) (Harun, 2020), as shown in the examples below.

13. "*Laknatullah kamu mati sak turun turune. Ya Allah. Laknat Ya allah, rezim rezimnya hancurkan Ya Allah*" (God curse on you and

your offsprings. O Allah, curse him and de-
stroy his regime, O Allah).

14. "*Munafkin jancuk jaran mbokne dobol.
Mbokne ancuk. Rezim dobol, jancuk*" (hypo-
crite son of a bitch, a bastard horse with
dumb mother. A bitch mother. A dumb
regime, fuck).

15. "*PKI kafir, kafir dia, murtad dari agama, ya*"
(PKI [Indonesian Communist Party that is a
forbidden organization in Indonesia], they are
nonbelievers, an apostate of the religion,
yes).

The Use of Nicknames Referring to Physical Characteristics

The results found one datum of hate language
that refers to visible physical characteristics, such
as the phrase *Kiyai buta* (the blind Islamic
cleric), as in this example.

16. "*Yang udah mati itu Gus Dur. Kyai Buta.
Dia udah mati. Udah jadi Bangkai. Kalau
saya belum*". (Gus Dur died already. The
blind cleric. He died already and became car-
cass. But I am still alive).

Table 1.

The Forms of Hate Language Used by the Controversial Figures

Linguistic Forms	Examples
Swear words	*Bangsat* (bastard), *bajingan tengik* (son of a bitch), *brengsek* (bastard), *jancuk* (fuck)
Mental abnormality terms	*Idiot* (idiot), *otak udang* (shrimp brain), *tolol* (dumb), *goblok* (stupid), *bodoh* (brainless), *dangkal* (shallow).
Animal metaphor	*Babi* (pig), *babi betina* (female pig), *asu* (dog, bitch in Javanese language), *guguk* (dog), *anjing rabies* (rabid dog)
Insults referring to certain characters	*Lonte* (whore), *penjual selangkangan* (crotch-seller, slut), *germo* (whoremonger).
Arabic terms with negative meaning	*murtad* (apostate), *syaiton* (devil), *bid'ah* (heretical doctrine), *kafir* (non-believer).
Nicknames referring to physical characters	*Kiyai buta* (the blind cleric).

The Intention of Speakers in Using the Hate Language

According to Ricoeur, in using hate language,
the speaker aims to vent negative feelings, insult,
condemn, accuse, show disagreement, show
dissatisfaction, wish bad luck, and threaten. In
understanding words or language, one can see
the context and understanding of the verbal
speech (Purnanto, 2006). The philosophical view
can uncover the minds of people when speaking,
translate the language context and differentiate
whether the words have a serious tone such as
hate speech or are it a form of solidarity (Prayit-
no H. J. Kusmanto. H. Nasucha, Y. Rahmawati.
L. E., Jamaluddin, N. Samsuddin, S. & Ilma, A.
A, 2019). Philosophy provides a comprehensive
analysis such as texts, context, and the reading of
intention and interpretation is part of epistemo-
logy, axiology, and interpretation (Ricoeur,
1969). There are various intentions of hate
language spoken by Indonesian figures, and they
are not good intentions.

To Vent Anger

Results of the analysis showed that the speak-
ers produced hate language to vent anger toward
individuals and groups, as shown in the exam-
ples below.

1. "*Kepadamu hei, babi betina, lonte oplosan,
penjual selangkangan,* saya himbau 1×24 jam
kau tidak melakukan klarifikasi, permintaan
maaf di depan publik secara terbuka" (You,
hey, a female pig, a blended slut, crotch seller,
if in 1x24 hours you do not clarify, apologize
to the public). This hate language was con-
veyed by MHR to Nikmir (abbreviated from

Nikita Mirzani, an Indonesian Actress) for her comments to HRS, who came back to Indonesia and was picked up by thousands of his supporters. Nikmir who was bothered by the crowd stated that HRS was a medicine man. And this made MHR angry and vented his anger on her by calling her a pig, a slut, and a crotch seller. These insults referred to certain characters. He insulted Nikmir as such because there is gossip that Nikmir has an extramarital child (having extramarital children is taboo in Indonesia) and MHR associates this with a prostitute.

2. "*Jadi sekarang itu kalau mau sholat saja ditest darahnya. Sama siapa? Sama rezim, rezim dobol mbokne ancuk*" (So now, if you want to do the Friday prayers, you have to have your blood tested. By whom? By the regime, the dumb regime son of a bitch.) This hate language was addressed by SGN to vent his anger on the government's Covid-19 Health Protocol Task Force. SGN reacted to a video showing a police officer who was controlling the congregation who was about to enter the mosque in order to follow the Covid-19 detection test procedure. He was angry with the government by producing swear words, stating that the regime is dumb. For him, this health protocol was bizarre as it stopped people from worshipping God. In this context, he was angry because the regime made a strict policy for people who wanted to pray in the mosque during the peak of the Covid-19 pandemic. Meanwhile, at the same time, the son of the President conducted a massive campaign to become the mayor of Surakarta city (Rindawati, 2020).

To Insult

Another speaker's intention in producing hate language was to insult the target of hate. In these examples, the targets were JKW (the abbreviated name of the current president Joko Widodo) and Nahdhatul Ulama (NU, Indonesia's largest Islamic organization) (Raharja, 2020).

3. "*Joko Wi* (another abbreviated name of current president Joko Widodo) itu *itu sholatnya pencitraan. Itu bukan fitnah. Datanya ada.*

Wong ndak bisa sholat kok maksa jadi imam. Lebih baik jadi makmum selamat satu masjid dari pada jadi imam hancur semua orang di masjid itu" (Joko Wi's prayer is only for a show. This is not slander. The evidence is there. He cannot pray but why does he force himself to become the prayer leader. It is better for him to be a follower to save the whole congregation in the mosque rather than becoming the prayer leader and all the congregation will be destroyed.) In this context, SGN gave a comment containing hate language on JKW's video, showing him doing prayer as a prayer leader. SGN's hate language was aimed at insulting JKW for his inability to read the Qur'an fluently. JKW was not good enough at reciting prayers in Arabic, therefore, SGN insulted JKW by judging him not fit of being a prayer leader. Additionally, SGN considered that JKW's prayer was just for a good image.

4. "*Saya ibaratkan NU itu sekarang bus umum, sopirnya mabuk, kondekturnya teler, kernetnya ugal-ugalan dan penumpangnya itu kurang ajar semua*" (I compare the current NU with a public bus, the driver is drunk, the conductor is hungover, the conductor is reckless, and all the passengers are impudent). In this excerpt, SGN commented on the current condition of Nahdhatul Ulama. He hates NU because of its strong support for the JKW administration; even, JKW's vice president (Kyai Makruf Amin) is also from NU. SGN's hate language was intended to insult NU as a whole, rather than the individuals. His remarks were conveyed when he was interviewed by Refly Harun on his YouTube channel. NU was a parable to a public vehicle whose driver is drunk, the conductor is hungover and inconsiderate, and the passengers are impudent. He meant that the NU leaders are insane while all NU members are uneducated and rude. Strangely enough, SGN was a NU member and all of his family members are also NU. With this language, we can see that SGN's intention was not to insult but was give criticism because NU had different political preferences from him.

To Condemn

Furthermore, the data revealed that in producing hate language, the speakers also intended to condemn the target of hatred (Raharja, 2019), namely JKW as shown in the examples below:

5. "*Joko Wi pembohong ... Kalau saya yang salah tuju turunan saya diazab sama Allah. Tapi kalau anda curang, kamu yang curang kamu yang salah, tuju turunan diazab sama Allah.*" (Joko Wi is a liar… If I am wrong, may God punish me and seven generations of my descendants. *However, if you cheat, if you cheat and if you are the wrong one, may God punish you and seven generations of your descendants.*) This excerpt represents SGN's dissatisfaction with JKW's administration and called him a cheater. Hence, SGN produced hate language with the intention to condemn JKW, stating that God's punishment would be on him and seven generations of his descendants. SGN wished God's curse on JKW and his derivatives. This condemnation is very rude in Indonesia, as Indonesians have a culture of politeness.

6. "*Kalau Bang Refly tanya bagaimana rezim ini, di mata saya enggak ada baiknya. Jelek. Laknatullah*" (If Bro Refly asks me about this regime, in my opinion, there is nothing good about it. Bad. God curse on them). This excerpt also showed how SGN was dissatisfied with the JKW administration. He called JKW a liar with a bad regime. He said this in his YouTube collaboration interview session with Refly Harun (an Indonesian constitutional law expert and political observer). SGN produced hate language in Arabic "*laknatullah*", meaning "God's curse" with the clear intention to condemn JKW's government. Since SGN hated JKW, he expected God to hate and curse him as well.

To Accuse

From the data, the researchers found the use of hate language with the intention to accuse, publicly charging the target of hate with a fault or an offense.

7. "*Di mata saya, tiada hari tanpa bohong. Tiada hari tanpa nipu, rezim ya. Tiada hari*

tanpa dusta, di depan mata kalau bahasa Jawa istilahnya cetho welo-welo, transparan bohongnya". (In my opinion, there is no day without a lie. No day without cheating, this regime, yeah. There is no day without lies, in plain sight. In the Javanese language it is "*cetho welo-welo*", a super transparent lie). In this excerpt, again SGN produced hate language targeted at the JKW government in his YouTube collaboration interview session with Refly Harun. But this time, his hate language was intended to accuse the government of telling lies. He stated that all the lies were in plain sight. Every day the regime lies. For SGN, government officials are cheaters. In the Indonesian political context, this accusation was made carefully, by avoiding mentioning names. Usually, President JKW is given the name "Mukidi", because openly saying the name can cause one to be arrested under the Law on Electronic Information and Transaction. But in this case, openly expressed his opinions as he was very disappointed. In the end, SGN was arrested as he was accused of insulting NU (Taufiq, 2020).

8. "*Kita ambil contoh kebohongan ya. Itu Kampung Akuarium di Jakarta. Waktu itu Jokowi masih Gubernur. Waktu itu tanda tangan janji politik, hitam di atas putih dibacakan kontra politik, bahwa itu nggak akan digusur. Ternyata setelah jadi Gubernur digusur juga*" (*We take the example of his lies, oky.* In Kampong Aquarium in Jakarta. When Jokowi was still a governor, he signed a letter of agreement on campaign promises and it was read out publicly, that kampong Aquarium would not be evicted. It turned out that it was also evicted). This excerpt also revealed that SGN's hate language was intended for accusation. He stated this in his interview with Refly Harun, accusing JKW of being a liar by giving an example of what happened to Kampong Aquarium, a densely populated slum area in Jakarta. SGN argued that JKW would not evict Kampong Aquarium. However, the political contract was with JKW but Kampung Akuarium was

evicted by JKW's successor, governor Basuki Tjahaya Purnama after JKW's presidential ascend.

To Show Dissatisfaction

Then, some hate language produced by the speakers in this study was meant to show dissatisfaction. An example is the hate language produced by SGN to NU, showing his dissatisfaction with this Islamic organization (Raharja, 2019).

9. *"Tapi setelah rezim ini lahir, 180 derajat berubah ... Jadi kesucian NU yang saya kenal itu nggak ada sekarang ini"* (But after the birth of this regime, NU changed 180 degrees ... So, the sanctity of the NU that I knew no longer exists today). In a tone of hatred, SGN stated that he no longer recognized the purity of the current NU. In his opinion, NU has drastically changed after becoming a crucial supporter of JKW's government. Is NU's change caused by the regime? SGN was dissatisfied with NU because he preferred Prabowo who was JKW's political rival in the presidential campaign. Later, after JKW was reappointed as president, Prabowo was chosen as the Minister of Defense. This was a strange case as SGN himself and his family members were NU members.

To Wish a Bad Luck

Moreover, the hate language found in the data was intended to wish bad luck. The excerpts below showed HHR's and SGN's resentful feelings with a high intensity to alienate the hate targets.

10. "Si *Samara mati, Grace Natalie mati, Raja Juli mati, Guntur Romli mati, Prostitusi bejat, Abu Janda bangsat, PSI laknat"* (Samara died, Grace Natalie died, King Juli died, Guntur Romli died, polygamy is pleasant, prostitution is lecherous, Abu Janda is a bastard, PSI is cursed). This hate language was produced by MHR. He appeared to hate people who supported JKW and wished them to die. MHR explicitly mentioned the target of his hatred, namely, Natalie Juli, Romli, and Abu Janda and wished them to die. This

was a true threat directed at a person or group as the speaker intended to place the target at the risk of physical harm or death. In the philosophic view, to know the intention, we must know that Indonesians usually cover their incapability to physically hurt others by saying praying for certain people to be inflicted with bad things. They cover this incapability with hate speech.

11. *"Rezim dobol, jancuk. Laknatullah kamu mati sak turun-turune"* (A dumb regime, fuck. May God curse on you and die with all of your offsprings).

MHR also produced hate language targeted at JKW and his administration. In his hate language, he wished very bad luck not only to JKW but also to his descendants. In the analysis of language philosophy, in the context of Indonesia, MHR's incompetence to fight against the target of hatred, JKW was expressed by wishing JKW to be inflicted with physical harm or death. Philosophically, hate speech is used as a high-context language style to indicate feelings of defeat and incompetency.

To Threaten

It is shown in producing hate language, speakers also intended to threaten as well, taking hostile action against the targets of hatred, as follows:

12. *"Bangsat Al-Tololi dimanapun antum berada, nggak usah banyak bacot... (*repeated several times*) ... Kita akan ke bareskrim untuk melaporkan Abu Janda Al-Tololi"* (Dumb jerk, where ever you are, don't talk too much [repeated several times]. We will go to the Criminal Investigation Agency to report on Abu Janda the dumb).

This hate language was uttered by MHR targeting Abu Janda, his opponent on YouTube. Abu Janda was also a supporter of JKW. MHR hated him and they were often at war through social media. In this excerpt, MHR threatened to report him to the Criminal Investigation Agency of the Indonesian National Police Force if he did not stop

blaspheming.

13. "…*Saya himbau 1×24 jam kau tidak melakukan klarifikasi, permintaan maaf di depan publik secara terbuka, saya Maheer Attuawalibi beserta 800 laskar pembela ulama akan mengepung rumahmu*" (I urge you within 1x24 hours to clarify and apologize publicly. If not, then I, Maheer Attuawalibi with 800 defenders of Islamic clerics will besiege your house) (Thuwailibi, 2020).

This hate language was also uttered by MHR but it was targeted at Nikmir, his other opponent on YouTube. MHR was angry with Nikmir as she accused HRS as a false cleric. He threatened to besiege her house if she did not apologize openly in public. The hate language to threaten to besiege the opponent's house was actually bluffing. None of these threats was manifested except for a report on Abu Janda. On the contrary, Abu Janda also reported MHR to the police. In his book, Ricoeur stated that the idea of categorial transgression allows us to fill that deviation (including the deviation of threat), which seemed to be implied in the transposition process. 'Deviation' appeared to belong to a purely lexical grammar. What remains to be puzzling is the relationship between the two sides, what Aristotle calls epiphora. This problem will be solved satisfactorily only when the statement character of the metaphor is fully recognized. The name-related aspects of metaphor can then become fully attached to a discursive (Ricoeur, 2003).

Philosophically, the words of threat that are often just bluffing are used to make the opponents scared, worried, and in the end surrender. These threats are aimed to intimidate when the one who threatens does not have enough power, as how MHR threatened to besiege Nikmir's house. The besieging did not happen even though she did not clarify nor apologize publicly. Meanwhile, the threat to report to the police was manifested.

These two threats are different, as the threat to besiege a house can lead the perpetrators to prison. Meanwhile, the threat and the action to report to the police do not result in leading the perpetrators to become arrested. Thus, philosophically, these threats are just metaphors for the seriousness of the threateners, where these threats will only be manifested if they do not bring loss to the threatener.

Table 2.

The Intention of Using Hate Language that Sometimes
Does Not Align with the Verbal Speech

The function of the hate speech	Example
to vent anger	*Saya tidak pernah ngurusi orang; yang saya urusi itu rezim laknatullah* (I never mind people, I only mind this cursed regime).
to insult	*Joko Wi itu sholatnya pencitraan* (Joko Wi's prayer is just for a image).
to condemn	*Di mata saya enggak ada baiknya. Jelek. Laknatullah!* (In my eyes, this regime is bad. Terrible. May God curse them!)
to accuse	*Joko Wi itu pembohong* (Joko Wi is a liar).
to show dissatisfaction	*Sebelum rezim ini, ke mana-mana saya jalan dikawal Banser. Nah, tapi setelah rezim ini lahir tiba-tiba 180 derajat itu berubah* (Before this regime, I was always escorted by Banser. Well, but after this regime was born, it suddenly changed 180 degrees).
to wish bad luck	*Laknatullah kamu mati sak turun turune* (May God curse you, you die with all your descendants).
to threaten	*Saya Maheer Attuawalibi beserta 800 laskar pembela ulama akan mengepung rumahmu* (I, Maheer Attuawalibi, along with 800 Islamic cleric defenders will besiege your house).

Discussion

Regarding the linguistic form of hate language used, the results showed that the hate language produced by the figures was manifested through swear words, terms of mental abnormality, animal metaphors, insults, and Arabic terms with negative meanings. These basic findings are consistent with R. Fadhilah (2018), A. D. Bachari (2018), and D. Wiana (2019) studies as most hate language employ words with this negative meaning. This condition is quite likely since the primary intention of hate language is to express the speaker's negative emotional state to the target (Wang, 2013). As hate language is used to convey the expression of strong emotions, the speakers tended to use the aforementioned words as they are more powerful than common words. This is to shock and disturb the target of hatred. In addition, the speakers produce hate language in situations where certain strong emotions emerge or to express a particularly strong attitude towards another person (Vingerhoets, Cornelius, Van Heck, & Becht, 2013).

However, it must be pointed out that two hate language forms could be identified in this study but are not in the previous ones, namely, animal metaphors and Arabic terms. Concerning the animal metaphor, it seems that the speakers used it to dehumanize the target of hatred. Two animals commonly used by the speakers were *asu* (dog) and *babi* (pig).

However, what is clear is that in expressing anger, speakers tend to use swear words and this depends much on the cultural background of the speakers. Some Indonesian cultures have a close relationship with Islam. In Islam, dogs and pigs are considered unclean animals that are prohibited to be consumed. So, the use of the words *asu* (dog) and *babi* (pig) represent the highest insult to denigrate the target of hatred. Philosophically and linguistically, the use of these words aims to insult the physique as unclean or disgusting.

In Islam, dogs and pigs are considered to have the highest degree of uncleanliness derived called *najis mughallaẓah*. When people have contact with something that is *najis mughallaẓah,* they are prohibited from conducting religious rituals until they become clean. So, the use of animal metaphor is to dehumanize, negatively influencing readers' perception of the target of hatred. Thus, the insult by calling people animal names serves a primarily denigrating function of humanity (Agustin & Prazmo, 2020)

As to the usage of Arabic terms with a negative meaning in hate speech, it is important to note that the research subjects are religious figures that have a good command of Arabic. They are quite knowledgeable in Arabic jargon related to religion such as *laknatullah* (May God curse them), *syaiton* (devils), *kafir* (disbeliever), or *munafiq* (hypocrite). This may explain why they used inter-sentential code-switching (Poplack, 1980) in their hate language. In addition, religious terminology is believed to have a stronger power because religious symbols have the power to direct the human mind (Berger, 2010).

The term *laknatullah* is used by the speaker as a form of emotional outburst that culminates with the aim of cursing. According to Hamka (2003), cursing shows hatred and a desire to distance someone from God's grace. In the Holy Koran, the word cursing is mentioned 41 times, and most of these verses show that God has the authority to curse His creatures who sin, such as infidels and apostates. This means the use of this word is inappropriate for humans to use. When humans use this to other humans, it means that they wish immense bad luck verbally. Even so, in terms of intention, they may use this to cover their defeat or incompetence.

The word *setan* or *syaiton* (Satan, devil) is used by the speaker to show that the target of hatred is an evil person who always invites people to do evil. In Islam and Christianity, the two major religions in Indonesia, Satan represents the prince of evil spirits and an enemy of God. It is traditionally understood the devil rebelled against God and was cast out of heaven. He is also identified as the entity that tempted Eve to eat the forbidden fruit in the Garden of Eden and was thus the catalyst for the fall of humankind. Thus,

in using the word Satan in hate language, the speakers want to show that the target of hatred is a person who disobeys God's commands and invites their dissemination to others. That is to say, they are bad people who invite others to do bad things. So, the speakers posit the target of hatred as an enemy and that people need to watch out for his tricks.

The use of the words *kafir* (disbeliever) and *murtad* (apostasy) in hate language shows that the speakers categorize the target of hatred as bad people. The term *kafir* refers to a person who rejects or disbelieves in God (the non-believer), whereas *murtad* refers to a person who later abandons the religion either in word or through deeds. The use of religious terms such as *kafir* and *murtad* is meant to discriminate against the target of hatred because of their different point of view. This kind of hate language was used against the enemy from the same religion and not against those from other religions. This is because the terms *kafir, laknatullah, hypocrite,* or *munafiq* are insignificant to other religions. Such insults semantically and philosophically aim to prevent other people (of the same religion) to follow the target of hatred.

The last finding deals with the speakers' intention or motive in using hate language. It was found that they used it to vent negative feelings, insult, condemn, accuse, show disagreement, show dissatisfaction, wish bad luck, and threaten. The current findings tie well with the studies of R. Fadhilah (2018), A. D. Bachari (2018), M. El-Sherief, V. Kulkarni, D. Nguyen, W. Y. Wang and B. Belding (2018), I. Iswatiningsih, A. Andalas and I. Inayati (2019), D. Wiana (2019), and H. J. Prayitno, I. D. Sari, Y. Nasucha, K. Ratih, R. D. Utami, N. Jamaludin and N. Thambu (2020). Hate language is consistently used as a weapon to insult, abuse, and degrade the targeted individuals and groups.

Under certain assumptions, this can be construed that the use of hate language provides evidence of the existence of an unbalanced and hegemonic power relationship in which the speakers see themselves as superior in terms of morals and religion. This shows an indication of disharmonious communication between the two parties as what M. Burawoy (2019) calls symbolic violence. One of the motives which could potentially elicit hate language is the "in order to motive" (Andersson & Hirsch, 1985), which is an active and goal-oriented verbal behavior, which is primarily an evocative language used to evoke strong negative emotions.

However, in addition to the previous findings, we found a shocking finding. This is because the intention and interpretation that are different from what seems and what is said can only be analyzed with philosophical analysis. This is shown in the use of hate language to wish bad luck, which is not actually parallel to what seems. It indicates that even though the speakers have a very strong negative feeling against the target of hatred and wished bad luck on them, such as a curse from God and death, these things only function to cover their incapability and defeat against the target of hatred. The speakers want to present the targets of hatred as bad, immoral, and dangerous, therefore they deserve God's curse and death. The devaluing of the targets aims to delegitimize them so that they do not obtain public support. J. I. Navarro, E. Marchena and I. Menacho (2013) states the end goal of the intensified hatred is to rise a certain fanatical obligation to rid the person or group to obtain influence from society. Ridding a person or a group's influence means inflicting considerable damage. The intention was never to an extreme, physical disappearance or murder. Certainly, a partial explanation of the production of hate language comes from dissatisfaction. Emotion is the key to human motivation, a stimulus to action as well as the goal to be achieved. Therefore, is a powerful tool to explain what motivates people to produce hate language.

While social media empowers freedom of expression, it also enables the proliferation of hate language. To most people, hate language has negative connotations and is seen as bad language, not appropriate, and offensive. Nevertheless, people still frequently produce it in their

daily lives to fulfill particular communicative functions related to anger and hatred or even incapability. Since hate language contains bad words which are more powerful than non-hate language, people who produced hate language are often judged negatively as their words disturb people and society.

Hate language can be used as an example of bad language that should be avoided as this can be counterproductive in social interactions and often leads to conflict (Müller & Schwarz, 2018). Consequential harms of hate language can occur in four ways: it persuades hearers to believe the negative stereotypes and lead them to engage in other harmful conduct; it shapes the hearers' preferences so that they come to be persuaded of negative stereotypes; it conditions the environment so that expressing negative stereotypes and carrying out further discrimination become (often unconsciously) normalized; and it causes the hearers to imitate the behavior (Maitra & McGowan, 2012).

Conclusion

This study addresses important questions regarding hate language produced by Indonesian figures in the perspective of philosophy, regarding the linguistic forms and the speaker's intention or interpretation of meaning. The findings showed that their hate language was realized through the use of swear words, terms of mental abnormality, animal metaphors, insults, Arabic terms having negative meanings, and nicknames referring to physical characters have different contexts, aims, and goals. The speakers produced hate language to vent negative feelings, insult, condemn, accuse, show disagreement, show dissatisfaction, wish bad luck, and threaten. They often have a goal that is not explicitly expressed, such as showing defeat and incapability against the target of hatred.

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EXISTENTIAL-ONTOLOGICAL MANIFESTATIONS OF TIME IN KHRIMIAN HAYRIK'S ESSAY "TIME AND ITS ESSENCE"

Abstract

The research aims to interpret the aesthetic-ideological references of *Nation-State-Constitution-Consciousness-Right* phenomena in Khrimyan Hayrik's famous essay "Time and Its Essence" on the matrix basis of the constitutionality of time. In his work, I observe the problem is of the existential Presence and Being a man in the internal domain of time since presence (*here and now*), which is the participation in being: in the Presence of Present, Being is the possible presence. As detected in the course of the research, it is relevant in the context of philosophy, time of ontological manifestations (existential diversity), and chronotopic coordination of being.

Keywords: Khrimian Hayrik, time, existence, ontology, presence, constitution.

Introduction

The theory of relativity is a new potential (not just physical) world outlook trend that ultimately establishes the inseparable mass of moving matter (here, the body of text) in the domain of unity of space and time. Given this fact, it is possible to view the chronotopic starting point and gravity of the text creation, according to which the spacetime chronotope is found, which has a weight and by which the text is measured as a system. Furthermore, the greater the gravity of the fictional text, the slower the time (each text, as a system, has its own space, which ontologically provides the gravity of the text, material shifts of thought, transmissions, and systematization), although the longevity of a text is expressed only in the domain of internal mutual penetrations of diachronism and synchronism. For this reason, in parallel with the methodological possibilities and development of the text study, chronotopic systems can be defined, which, related to philosophy, sociology, neurolinguistics, psycholinguistics, psychoanalysis, and morpho-logical sciences, become possible new sources and objects of study in the domains of various textual interpretations. The ideas mentioned above find their firm definitions in them.

The Chronological Coordination of Being

The transformation of the material case of the text provides the motion that is perceived in all the manifestations of space and time through which the world is divided into particles and outside of which nothing mutually penetrates or changes but forms pieces. Khrimian Hayrik[1] asks

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[1] Mkrtich Khrimian (Mkrtich I of Van or Mkrtich A Vanetsi) was born in 1820 in Van. He received informal education at parochial schools of Lim and Ktuts islands in Lake Van and Varagavank in Vaspurakan, where he studied classical Armenian, history and ecclesiastical literature. On 20 October 1868, Khrimian was ordained as a bishop in Etchmiadzin. On 4 September 1869, he was elected as the Armenian Patriarch of Constantinople, who was the de facto leader of the Armenian community of the Ottoman Empire in both religious and secular matters. He cleared the patriarchate's debt and sought to increase the provincial representation in

a rhetorical question in the short preface "To My Honorable Compatriot and My Dear Beloved" of his writing "Time and Its Essence" (Mahari, pp. 159, 528)[2], "What are time and its unknown Essences? How dominant and powerful is it?", relating his attitude and thoughts to the ideas of the functionality of the time and being as an experience conditioned by the phenomenon of Man and his presence and practicality in the domain of time, "It is not just ordinary slaves who are ruled by time, but the mighty thrones of the world are being shaken like powerless branches" (Khrimian, 1876, p. 3).

The realization of time is more decisive in this case as it opens up in the domain of the author's experience (in his present) and includes past-future measurements, "Oh powerful and dominant time, and it does not matter to you whether a man is great or small; for you everybody is equal, you judge them equally, your justice is

that you unanimously put both king and slave, master and servant under the shadow of death, you cover the soil with soil and decide the life and death of an unblessed man" (Khrimian, 1876, p. 6).

The notions of time and space in the field of literature are viewed from two main but essentially and relatively mutually exclusive approaches; the first of which defines refuting space and time in the text in their self-sufficiency as eternal essences and heredity; and the second as emptiness and weightlessness. In this context, time functions as a contemporaneous infinity in which eternal bodies are immovably enclosed as the present is an infinite cosmic time that recapitulates the past and carries the future in itself, so what is evident at first becomes an aporia later while defining the spacetime chronotope of the text, "Oh sovereign time, your wand is autocratic. The proud thrones of the world think that there is no almighty lord who will rule over the crowns one day, that there is no all-powerful hand that will grant and take crowns one day, or that there is no supreme judge who will one day see the judgment of the crowns. Yes, we confess, oh ruling time, that you shake and play with the glorious crowns and thrones of our world by your feet as a child plays with his ball" (Khrimian, 1876, p. 6).

The Constitutionality of the Time: Time and Presence

The matrix basis of the time constitutionality in Khrimyan Hayrik's writing "Time and Its Essence" is presence; thus, participation of a man as an existing being is participation in the present being in the presence of the present, possibly in the presence that is always with itself and is in the domain of its identity because it differs from others. In the domain of its identity, it answers Khrimyan Hayrik's questions of "Who is" (the Man) and "What is" (the time), which are opposed by the metaphysical nonexistence, although the meaningful existence flows through

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the Armenian National Assembly. As the de facto political leader of the Christian Armenian millet in the eyes of the Sublime Porte, he prepared a detailed report documenting instances of oppression, persecution, and miscarriage of justice in the Armenian provinces and presented the document to the Sublime Porte. Khrimian used the position to advance the interests and conditions of the poor and oppressed provincial Armenians. On 5 May 1892, an election held at Etchmiadzin unanimously elected Khrimian to the position of Catholicos of the Armenian Apostolic Church. Khrimian, aged 72, was not initially allowed to travel to Etchmiadzin by Ottoman Sultan Abdul Hamid II. Over a year later, after the Russian emperor's request he was granted permission to travel, but only if he did not set foot in Turkey. Some 17 months after his election, he was enthroned as Catholicos on 26 September 1893. Khrimian was revered by Armenians during his lifetime. He was called Hayrik (diminutive for "father") since his time as abbot of Surb Karapet Monastery near Mush in the early 1860s. In 1907, Khrimian clarified the relations between the Patriarch of Constantinople and emphasized the primacy of the See of Echmiadzin. In September of that year he sent a letter to Nicholas II in which he called upon the Russian government to prevent the violence then facing the Ottoman Empire's Armenian population. Khrimian died on 29 October 1907. He was buried, like many of his predecessors, at the courtyard of Etchmiadzin Cathedral.

2   The publication of this book was sponsored by Hambardzum Achemian ("Our close compatriot Mr. Hambardzum Achemian published it"), who is remembered in the novel "Adolescence" by his nephew, writer Gurgen Mahari-Achemian (See Mahari, 2015, pp. 159, 528).

time.

The straight line of the time indicates existence in the domain of presence. Consequently, the time in the text is defined by its smallest particle, the Now, which accepts the influence of time and denies it, defining itself as past or future existence. The smallest part of the time, the *Now*, is itself beyond time because, "There is time for everyone and everything under the sky" (Bible, 1994, pp. 876-877), and it is temporary only in the past or future transitions when the idea of the past or future is formed in the present.

The *Now* is defined as the inter-time nucleus of time or the unsplittable form of time and always indicates the historical significance of time, "Oh deep-stealthy time, what obscure and opposite phenomena you have for the poor humankind whose life is an inseparable mixture of happiness and misery? Oh, what unprecedented harmony composes the strings of human life that sound sometimes like joy and sadness, birth and death, snatching and planting, building and destroying, laughter and crying, mourning and dancing, fighting and playing, sword and kiss, peace and war, freedom and slavery, speech and silence, etc." (Khrimian, 1876, p. 8).

These binary descriptors that reveal the essence of man, as existence-beginning and as means of understanding existential ontology used by Khrimyan Hayrik guide the reader through time and in its footsteps. This is also Khrimyan-author's withdrawal (from himself to the world) and return (from the world to himself) (Hambardzumyan, 2021, pp. 207-215) that is realized in the chronotopic modi of his identity awareness. It is also his attitude towards being and its existence; care for *here and now* (for being) and return. Removal from the man's domain: identity is an exit from oneself into the world, into the human, and penetration into another intermediate semantic core.

Therefore, the return from the semantic (secular) core is the return to oneself, to the completeness, and equality in the constitutional law, "Yes, equality in right and duty, equality in the country's law, equality in homeland heritage, equality in honour and glory, equality in armour bearing and the military, equality in citizens and nobility, equality in education and progress, equality in blood and self-sacrifice, equality in the reward for a worthy doing. Behold, this is the weight and exact picture of the indiscriminate equality of the constitutional law" (Khrimian, 1876, p. 16).

Khrimyan Hayrik also dedicates *World-State-Nation-Constitution* polemics to *time and presence* understandings manifested in the text and realizes it in the domains of being and time with two temporary ontological measurements of presence, at the same time, relating to the inner shifts of thought. So, what is the nature of the time defined by Khrimyan Hayrik in "Time and Its Essence"? The question also reveals the author's mental-spiritual inner processes because the time of his thoughts and reflections on time crosses the normal chronological flow of the reader's consciousness and unites the presence and thought. In the text, it can be called *the event time of the author's thought* because the author defines the world around him, revealing the chain of contradictions of the completing events of the same world in the time mobility, in which presence and thought unite, "Oh time, calling for a fight, tell and foretell for us; man against man, friend against friend, nation against nation is waging a merciless war; we have washed white fields with blood, we have massacred and been massacred in battles, we have rolled the corpses and heads of people under the thrones to slack violence and ambition. Has the desired hour of peace arrived?" (Khrimian, 1876, p. 9).

Consequently, when the mind follows the event flow of presence, the time of presence (or the intrasituational time of the text) is contrasted with the everyday social time in which any moment recorded turns into the author's anxiety in the text. This is also observable in the domain of *internal event flow time* (pure time), which records events and the author's clairvoyance because nothing changes for the subject of time (without a corresponding basis), for a man in the world, by and large. *Being, present, existence,*

and internal sphere are related to the present in their meanings; when time crosses its core, its definiteness presupposes freedom that is *neither in the past*: "Oh time, you crushed the old world with its old rulers, with its old buildings, and chains of captivity; and you passed. A new civilized world succeeded the old world", (Khrimian, 1876, p. 7) *nor in the future* "Did the thrones of the new civilized world change the old totalitarian spirit, the desire for ambition, the glory of winning throne after throne?"), (Khrimian, 1876, p. 7) since it relates to unreal nought, a closed circle, the idea of time outlines space and includes it, "Didn't you play like this with the Macedonian hero Alexander? You led that crushing the totalitarian ball, that overturned and levelled the mountains of the world, from Greece to the ravine of Babylon, and rolling in the blood of people came to the abyss of Babylon; and here you hit the ball and rolled it into the death pit saying: "This is your place of conquest. Do not cross it" (Khrimian, 1876, p. 7).

Khrimyan Hayrik defines the problem of here and now through existential ontology, *presence in the inner domain of presence*, where movement is the basis of time; hence, actuality, its primevalness, and existence are presented in the present-past domains of writing "Time and Its Essence" merely by the author's memory. The past and the present are not identical and indicate two existing time elements: *present,* which does not cease to pass and *past,* which does not cease to exist because present, in which we live, lies in its inner domain, so the chronology of the past is ontological (and psychological), from which the author's memory also originates, "This is how you also played with the French hero Napoleon, the fiery steel ball that would crush all nations and thrones under its weight while rolling from one country to another in a short time. You reached him in the field of Waterloo, grabbed his horse, and with one blow rolled the ball to the island of St. Helena in the Atlantic Ocean, where a fiery, destructive ball cooled like water, crumbled, and turned to ashes in front of your wand" (Khrimian, 1876, p. 6).

The memory of the past is present in the present (and it is recorded by the author) in the emotional experiences transmitted from the past and in the memory itself. This is also the ontological precondition of memory which states that it is not the past in the present but the past in general, which is phenomenological, observable in the domain of presence and notes the conscious present because the past is not established in the present in which it existed and with which its relations are in the past.

Khrimyan Hayrik defines time and being through existence as a possible notion or the Now that signifies existence here, as it is, and implies its open exit, according to which and through which the world exists (as being), which is not only in internal relations with a man but is the man himself, who is self-confident with his experience in the domain of overcoming them. These relations emphasize Khrimyan Hayrik's model of world outlook, the transcendent-subjective inner sphere, which in its turn presupposes the existential, primary world (foreknowledge), "Oh eternal time, what is your sacrament, your work, and your goal? We do not know. You have a bright light-sphere on the sky which we call the sun and illuminates our planet by emitting its rays from an infinite height and measuring daily human life" (Khrimian, 1876, p. 5).

Such an understanding of time can be defined as *existential diversity*, which is distinctive to the idea of here and now because it is revealed via existence whether the idea matches with existence. At the same time, this possibility of existence reveals the ontological world and penetrates the depths of human nature: "A child is born naked under your sun and dies naked. You know that with one hand, you cover children in a swaddling band and cradle them; with the other hand, you take and bury them in the grave. Tell us, what is the time interval between grave and swaddling band? Moreover, while mothers mourn, cry, and grieve at their children's graves, you laugh and clap" (Khrimian, 1876, p 5).

Death as a Possible Termination to Presence

Realizing death, Khrimyan Hayrik approaches the concept of being now because death, as possible termination of presence, does not coincide with existence (as a whole); it separates existence from time but leads to a new domain of existential ontology, defining it as a turning point of being now. Khrimyan Hayrik defines time, although, according to him, death is not the termination of being now yet, since being now is considered as an ontological course of life and death (existence), "Oh powerful and dominant time, it does not matter to you whether a man is great or small, for you everybody is equal, you judge them equally, your justice is that you unanimously put both king and slave, master and servant under the shadow of death, you cover the soil with soil and decide the life and death of an unblessed man" (Khrimian, 1876, p 6). It turns out that death is also the meaning of life so going towards death and being free presupposes the delimitation of all ontological events and possibilities. However, it also presupposes incomplete existence, in the inner domain of which the chain of ontological realities is violated, when the human leaves the world whole. These mutual penetrations reveal the philosophical language of the writing "Time and Its Essence" and help in the domain of the reality-truth observing movement and trial sequence as the will to power defines the world, which is firmly involved in all spheres of language and being since the precondition of return (from the world to himself) is also in the domain of existential ontology.

Examining the existential and ontological references of the writing "Time and Its Essence" in the field of anthropology, we have to do with the real-immediate realities of life and with the individual-emotional states. Khrimyan Hayrik's goal is being, and the road stretching through the inner domain of time is the search for existence, which leads to that goal - to the "newborn" and "baby Constitution" which should be born from "Turkey's old and barren" mother's womb, "was

giving birth to a new infant Constitution for the old world" (Khrimian, 1876, p. 4).[3] In this case, the terms "newborn" and "baby Constitution" are not just metaphors but a reality, a fact in which the *functional time* of the text is encrypted, which in the words of Khrimyan Hayrik, disturbed by the fate of the nation, is transformed into *philosophical time* (thought time): [what will happen?] today, tomorrow, and in the future. Thus, withdrawal (from oneself to the world) and return (from the world to oneself) makes possible the author's ultimate goal of the state-nation-constitution-subject-time, which materializes the internal ideological domain of the "newborn" and "baby" constitution and where the binary present replaces existence (in general), "…time of slavery and time of freedom, time of torment and time of salvation, time of deprivation and time of compensation, time to destroy and time to stand, time of self-governing state and time of the Constitution" (Khrimian, 1876, p. 8).

Khrimyan Hayrik is a trinity of a clergyman, Christian theologian-philosopher, and Armenian politician. Furthermore, his attitude towards time

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[3] In 1853 with the consent of the bodies elected from the representatives of the Armenian community of Constantinople, the National, Spiritual Assemblies, an Educational Council was formed whose members were Nahapet Rusinian, Grigor Otian, Nikoghayos Palian, Serovbe Vichenian (Servichen), Karapet Utuchian, Grigor and Mkrtich Aghaton brothers. In 1857 they developed a charters related to religious, national, cultural and public life which was called the Constitution at the suggestion of Nahapet Rusinian, as it was written on the basis of the main principles of the Belgian Constitution and bore the ideological influence of the 1848 French Revolution. On May 24 1860, the Armenian Patriarchate of Constantinople adopted and ratified the Constitution, as The Armenian Patriarch of Constantinople was proclaimed "the head of the nation", and "in special cases, a mediator in the relations between the Ottoman state and the Armenians of the West". The Sultanate government was in no hurry to ratify it; gradually, over the next three years, it achieved significant reductions (number of articles, number of deputies, especially those representing the provinces), after which was ratified only on March 17, 1863 ("The Armenian National Constitution", 1863, p. 54). The Constitution consisted of five chapters on the "Introduction" ("Basic Principle"), which in turn were divided into separate sub-chapters, ninety-nine articles (in the original version there were one hundred and fifty articles). In Turkish it was called "Charter of the Armenian Nation".

and the wisdom emanant from it are the attitudes to existence in general, to Bible, and the Book of Ecclesiastes, "There is time for everything, and everything in the world has its time. Time to be born and time to die, time to plant and time to harvest, time to kill and time to heal, time to destroy and time to build, time to cry and time to laugh, time to mourn and time to dance, time to cut stones and time to collect stones, time to hug and time to leave, time to seek and time to lose, time to hold and time to cast, time to tear and time to mend, time to be silent and time to speak, time to love and time to hate, time for war and time for peace" (Bible, 1994, pp. 876-877).

According to Khrimyan Hayrik, the uniqueness of a person is defined by thought, consciousness, practicality, and by its particular existence, i.e. presence, in the domain of being. Thus, the first attempt to comprehend time beyond the phenomenological understanding of time is the internal ideological domain of the past-present or transformed present(s), "Oh time, you know that people's mouths and tongues who, for the sake of saving their lives, have learned to keep silent and to turn the other cheek to a slapper, are closed with slavish fear under the striking wand. If the free press raised its voice for freedom from time to time, it was also suppressed under strict laws. Therefore, various wounds of deprivation and injustice of our world have always remained hidden…" (Khrimian, 1876, p. 10).

The present includes the past because presence presupposes memory, "…The council and judgment of the mortals are wrong. People are narrow-minded. Whatever seems impossible to us, is always possible before Providence from heaven" (Khrimian, 1876, p. 19). Therefore, if we look at the present as an inverted past, all the same, it will be realized as a psychological-ontological interval which is out of synchronicity, "Lord Almighty, who rules over time, the time and the moon and sun which measure it, are your obedient satellites. I believe in you, oh Lord, you control the universe only by holding reins of time in your hand, you govern everything according to your eternal law, and you completely cover

the mystery of time from the feculent eyes of men. You take the past out of our forgetful minds and show the present with a vague glimpse while always keeping the future a secret in your inaccessible essence" (Khrimian, 1876, p. 24).

This second depiction of time (the preternatural past) reveals a new period of gradual unification in the horizontal measurements of the present duration. Although repetition does not change anything in the recurring object, something does change in the human subconscious, compressing the moments and affirming the present. In this context, the author's personality is defined in the ontological domain of state - nation - consciousness - subject - law - constitution, where the mobility of time differs from the *physical time,* including expectation and belief in freedom in the domain of subjective experience, "Give freedom, oh baby Constitution, I ask you for freedom to speak freely to your nurturing nannies for I can no longer speak with old servile slavery" (Khrimian, 1876, p. 12).

The ideological and semantic references and mutual penetrations of space and time in the writing "Time and Its Essence" are valued in the methodological domain of the study of reality. The phenomena of time, intelligence, and existence are also observable in the domain of anthropology, where the ideas of time, temporality and death, as a possible end to the presence, are revealed as crucial concepts, engage the world, and are viewed within the recurring past or a civilizational cycle.

Conclusion

Existence defines the ontological-essential existence of man in the domain of his possibilities because man is the bearer of the uniqueness of his destiny and individuality, and whatever always leaves returns, drawing existence to itself. In this context, man is a sign that records his consumption, on the one hand, approaching the presence through the disappearance of the inner subject in the domain of philosophical time transformation and general time and calling it

time, on the other hand, including existence beyond universal metaphysical time and giving it a meaning as possible freedom. This is the key to Khrimyan Hayrik's writing "Time and Its Essence".

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PHILOSOPHICAL AND DISCURSIVE APPROACHES TO THE CATEGORISATION OF MODAL MEANINGS IN MULTIMODAL TEXTS

Abstract

The question of overcoming barriers between the study of language and philosophical, immanent perception of the image and other aspects that formulate a coherent text is still open. A multimodal approach to understanding the news coverage strategy in the Telegram can reveal the discursive function and the multimodal perspective. One uses a combination of linguistic and philosophical approaches to analyze multimodal texts. This combination proves that the homogeneous use of the model of proving empirical reality employing philosophical and linguistic segments reveals the modulations. The article aims to explore the theoretical foundations of philosophical and discursive approaches to categorizing modal meanings in multimodal texts. The study results of the ideational architectonics of the 65 analysed multimodal posts on the Ukrainian Telegram channel "SUSPILNE NEWS" as of April 18, 2022 have pointed to a tendency of disconnection of categorical modalities. 19 multimodal texts out of 65 revealed a complete symbiosis of philosophical and linguistic modus operandi (the presence of all linguistic and extralinguistic resources, including video sequences), while 46 posts acted as monomodal tests. Regarding the number of "likes" and views, the posts with all extralinguistic and semiotically heterogeneous resources were more popular and, therefore, more exciting and easier to perceive.

Keywords: modus, plurisemioticity, functionality, indexicality, symbiosis of approaches, semiotically heterogeneous resource.

Introduction

Multimodal texts shape receptive processes. To understand the multimodal test, we are not talking exclusively about movies, novels, or comics, which constitute the classic forms of multimodality. The problem of multimodal tests created due to new digital technologies is new and relevant. Recent research in this area (Metros, 2008; Chia & Chan, 2017); (Jancsary, Höllerer, & Meyer, 2016) has demonstrated that the XXI century reader, called upon by new media in everyday life, devotes less and less time to traditional media and deals more and more with multimodal texts.

This article analyses the theoretical foundations of the distribution of categorical types of modal meanings in multimodal texts. Consequently, the tasks of:
- to investigate the basic theoretical positions of multimodality;
- to carry out the analysis and description of the full range of means of creating multimodal test meaning;
- to prove that extra-lingual, semiotically heterogeneous resources are used to create multimodal text in Telegram channels, which are more effective than linear tests; to identify the main categories of multimodality as a heterogeneous complex of philosophical and lin-

guistic means;

- to identify the types of metafunctional organisation of semiotic resources and categorisation of modes in a multimodal text;
- to determine the nature of relations between modes of expression of multimodal texts.

The multimodal text synthesises different symbolic and textual modes, gravitating toward transgressive connections (Caple, 2018).

It differs from a monomodal text (i.e., a document consisting exclusively of writing) by the presence of an image or sound, the ability to combine one or more modes of expression (Mukhametshina, 2020).

Moreover, depending on the medium it was developed, it can be linear (e.g., a comic strip on paper) or nonlinear (e.g., hyperlinked text on the web). This essential characteristic explains that multimodal text encompasses a deployed set of combined modes of expression that can be broadcast on paper and through various electronic gadgets: iPods, iPads, and laptops (Dahlström, 2021).

Multimodal text (media document) belongs to the media environment, which combines different modalities of expression, including print, audiovisual, telephone, and computer. In short, it is a digital type of document (digital document). It is composed of various components according to variable geometry: text (written texts or spoken speeches), images (e.g., photos, maps, animated images - video or fixed images), hypertext links, sounds (e.g., texts, music, and various sound systems) (Yong & Qing, 2020). Therefore, multimodality, which is inherent in the presence of different sign, speech, and auditory modalities, expresses the category of intensional modality (philosophical concept). The process of their perception is possible on two levels: first, there is a juxtaposition or combination of different modes, and next, these same modes have a multimodal character (for example, the video sequence in a digital channel Telegram document includes animated images and sounds, both being transmitted together). Because multimedia is still widely

regarded as an adjunct to texts, sounds, and images (broadly speaking), it is given the qualities of unifying modes. Nevertheless, as Fouché argued, it is clear that multimedia cannot be represented solely based on a pure and straightforward juxtaposition of the qualities attributed to its constituent modes. The articulation of modes of expression (modes) forms a multimodal text; the same applies to media, which requires the reader to have a metaphorical mindset to perceive information assembled from different multimodal documents.

The scientific research in the context of our work leads us to the fact that multimodality is a natural phenomenon in the communicative process, which includes visual, auditory and other modalities. The author defines multimodality as a kind of symbiosis of scientific fields that have differences in methods, research directions and theoretical foundations, but also that illustrate the interdisciplinary nature of multimodality and the need for further development of interdisciplinary multimodal research (Gu, 2006). The distinction between meaning and word reference is demonstrated by Frege, supplemented by Peirce's reflections on indexicality as a mode of signification (Rajendra & Kaur, 2022).

The signification of nonverbal means, which constitute an autonomous and closed system in multimodal texts can be treated as elements of ordered semiotic nonverbal systems, as well as individual disordered elements in the system. It is essential and relevant today to say that the multimodality actively used nowadays is being unpredictable in the actual embodiment. Subsequently, in 1945, Wittgenstein laid the foundations for a philosophy of language that integrated into Illocutionary Logic and modern pragmatics (Wanselin, Danielsson, & Wikman, 2021).

We identify discursive approaches to categorizing modal meanings in multimodal tests as discourse appears to be integral to sociocultural factors (Stepanyan, Manukyan, Tevosyan, & Ilyushina, 2022).

Discursive approaches are closely related to

primary philosophical approaches and are revealed in texts through intertextual connections where individual multimodal texts acquire the characteristics of other modified sociocultural discourses. Thus, the combination of social practice and discourse reflects the philosophical origin of multimodality. Therefore, the modal meanings of multimodal texts can be also considered from the point of view of philosophy.

This paper is guided by Kantian followers Kress and Van Leeuwen's (1996) theory of text/image relationships in multimodal texts, drawing on Holliday's (1985) work from the perspective of the System of Functional Linguistics (SFL) (Hill & Dorsey, 2019). We distinguish three types of metafunctional organisation of semiotic resources and categorisation of modal meanings from a multimodal perspective. In the (Table 1) the author's solution is shown:

Table 1.

Organisation of Philosophical-Semiotic Resources and Categorisation of
Modal Meanings of Multimodality

Type	Explanation
Representative or idealistic.	Text and image construct the nature of the event, its participants, and its context.
Interactive or interpersonal.	The construction of text and image, the nature of the relationship between sender and receiver.
Compositional or textual.	Text and image are in different relationships, depending on accentuation and purpose.

These typologies allow it to reveal the intersemiotic synergies operating in multimodality and adequately explain their deictic character.

Let us consider each of the items of the three types of organisation of semiotic resources and categorisation of modal meanings of multimodality and metafunctional organisation of the text. From the perspective of structuring ideational denomination, we can say that the relationship and equivalence between text and image are competitive. Hill and Dorsey (2019) call them complementary or dissimilar. The degree of text/image homogeneity depends on the context and lexical cohesion, resulting in intersemiotic coherence. The complementarity of text/image depends on the functional specialization of each. Text gravitates toward sequential relations and categorical distinctions, while image emphasizes spatial relations and modifications of degrees and proportions.

The construction of the interactive/interpersonal meaning of text-image correlativity is reflected in the role of interactants, i.e., information requests and transmissions (Veum, Silian, & Ma-

agerø, 2020).

The variety of possibilities, probabilities, and certainty of images and text leads to varying degrees of interactant attachment to multimodal text (Wanselin et al., 2021).

Rational judgment and emotional perception play an essential role in this process in the first place.

The construction of compositional/textual meaning from the perspective of analyzing the relationship between text and image works with a reliance on theme/rhyme. The animated image opposes the theme/rhyme in the text through its linear structure (from left to right). Thus, philosophy and then linguistics and semiotics contributed to defining the nature of the relationship between the modes of expression of multimodal texts, concretizing, above all, the relationship between text and image.

Materials and Methods

The practical material of the research comprised 65 posts (multimodal and monomodal

texts) on the Ukrainian Telegram channel "SUSPILNE NEWS" as of 18.04.2022 (news rubric). The techniques of organisation and perception of the texts, which increase the audience's involvement, are considered. In the perspective of critical multimodal discourse analysis, the discursive categories of multimodality of news texts in Telegram channels are considered a form of socio-philosophical practice that reveals the hidden ideological intentions and presents the analytical structure in three measurable ways categories: text, discourse, and social practice. The content of users' preferences in the analysed posts are described.

The exploration methodology included an analysis of the components of multimodal news texts on the Telegram channel and a synthesis of their integration features in the textual space. In addition, the method of observation made it possible to select verbal and visual fragments. The quantitative analysis method was used to determine the frequency of multimodal means, and discourse analysis methods made the parsing of interesting text fragments with explicit semantic grounds. Structural and functional methods were used to analyze the multimodal texts of the news section on the Telegram channel to highlight the pragmatic functioning of multimodal modus operandi.

The ideal architectonics of 65 news texts of the news section is considered, where the analysis of full and partial multimodality by interacting verbal and non-verbal components is carried out. The functioning of extralinguistic means of multimodality expression and the bases of their multimodality as factors of formation of interactivity and compositionality of multimodal text have been investigated.

Results

The strategies of news distribution on the Telegram channel, especially under war conditions, have changed significantly. The resource "SUSPILNE NEWS" selected for the study was guided by the fact that it is one of the leading in the segment of Telegram channels of the new rubric. The number of its subscribers since the beginning of the war on 24.02.2012 amounts to 288 thousand people. Among the Ukrainian Internet media, the channel takes first place in the number of views.

The organisation of the construction of multimodal (digital) texts and the use of necessary modalities here takes place on at least two levels: first, there is a juxtaposition or combination of different modes, and second, the same modes are multimodal in nature (for example, a video sequence including animated images and sounds, with both being transmitted together).

The results of the conducted work indicate that the idea architectonics of the 65 analysed multimodal texts (posts) on the Ukrainian Telegram channel "SUSPILNE NEWS", as of 18.04.2022 (news rubrics) is characterized by the disconnection of categorical modulations. Nevertheless, the analysis showed that using the entire symbology to create multimodal test values on this channel is used less frequently but is perceived more actively.

Out of 65 posts, a complete symbiosis of philosophical and linguistic modes (the presence of all linguistic and extralinguistic resources, including video sequences) was seen only in 19 multimodal texts, and 46 of them were monomodal tests - to create multimodal text in this Telegram means. Regarding the number of reactions of likes and views, posts using all extralinguistic and semiotically heterogeneous resources prevail.

Thus, using basic categories of multimodality as a heterogeneous set of philosophical and linguistic means determined the nature of influence and the relationship between the informative channel and the recipient. Within the framework of discourse and philosophical modes, we distinguish three basics for this work:

- Linguistic modus (multimodality in the text as such) - textual marker (linguistic design) - structures the text, brings to the fore the phe-

nomenon of cohesion;

- Empirical modus - functions at the level of representation of reality (events, processes) and is superimposed on the linguistic system of transitivity;
- The interconnections represent interpersonal modus within society regarding speaker/author and recipient.

The complex use of this spectrum of modalities in the design of multimodal text in Telegram is more comfortable and understandable for the user. The popularity and the number of views increase precisely due to the attraction of linguistic design of visual, auditory, and kinesthetic communication channels for the perception and transmission of information. This channel is of interest because it mainly posts portal news in the form of multimodal text (on average more than 100 posts a day, which is a record among the analysed channels) and links to the site. Each post was examined fractionally by the presence of modal discourse (Fig. 1).
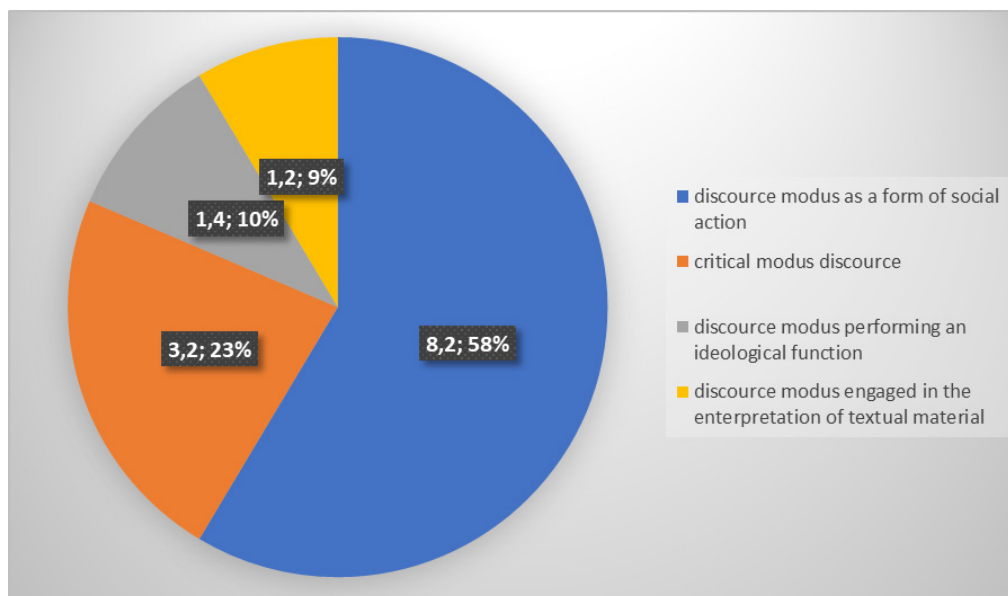
Figure 1. Discourse Modus Multimodal Tests of Telegram News (Realized by the author).

Thus, the editorial board writes a short subplot for each post of a multimodal text. In it, the editorial makes it clear that there is a story but does not tell it - the discourse modus as a form of social action constructing society and culture is the most influential at 8.2%, and it is characterized by the presence of three philosophical-semiotic modes of multimodality; critical discourse modus deals with social problems 3.2%, and it is characterized by linearity; discourse modus performing an ideological function 1.4%; - discourse modus dealing with the interpretation of textual material and the connection between text and society mediated 1.2% - simple textual message. The discourse modus as a form of social action reveals the most popular rubrics of multimodal texts among Ukrainians in the analysed Telegram channels. The most popular are losses of the Russian army (21%), general news (evacuation, communication, business, volunteering), (21%), missile strikes (16%), mortality of Ukrainians (16%), military and tactical attacks of the enemy (12%), armed forces of Ukraine (9%), sanctions against Russia (7%). The users are mostly interested in publications with strong social charge, like losses of the Russian army and less interested in sanctions against Russia. The most popular technique of organizing multimodal text is a combination of text, photo, video, and hyperlinks to the publication's website. The most

popular method of organizing multimodal text in Telegram is the combination of text with a hyperlink to the publication website, photo, video, and the presence of the iconic turn, according to G. Kress (Stepanyan et al., 2022). Consequently, the text involved in the Telegram channel is characterized by informal presentation, emotionality, and reasonable intrigue.

Discussion

The question of the study of language and immanent philosophical perception of the phenomena of multimodality, cohesion, and coherence is still open. A basic definition of the concept of multimodality is considered in his works (Savić, 2020). Multimodality considers texts that communicate through speech, gestures, gaze, and other visual forms. The author is convinced that modern communication is increasingly considered from a multimodal perspective, and multimodal texts are becoming more relevant and attracting the attention of linguists. Even though scholars (Wanselin et al., 2021) differentiate language and images as separate communication systems in studying text multimodality (primarily visual components), their interpretation often depends on linguistic structures. Dosenko's (2022) study of text multimodality focuses on the integration of linguistic elements within the structure of the text, encompassing visual elements as well. We agree that when it comes to the written or printed word, attention is directed first to typography and content and then to linguistic structures or poetics of meaning. Typeface, colour, graphic sign, and elements of graphing are nonverbal means of conveying information in the multimodal text.

In the works of the European school of Veum, Siljan and Maagerø (2020), linguists explain the main areas of multimodality covering discourse (socially formed knowledge), design (the conceptual aspect of expression, including the combination of semiotic components), creation (explicative material), distribution (through which the product reaches society).

Skaar (2009) notes that modus (semiotic resources) do not function to create communicative oppositions to the text but combine it into a whole, which is not divided into parts but is perceived as an integrated whole. Their search is associated with discovering modus operandi in the multimodal text. Let us coincide with the similarly problematic work and remark on their functionality in ensuring the coherence of textual space.

The vision of multimodality presented in Serafini (2010) is implicated in this work. The authors reveal a comprehensive approach to the study of the categories of multimodality; namely, they formulate their own structure of multimodal tests. Although the explanation of their multimodality relies on a well-known definition, we draw attention to the fact that the phenomenon of multimodality involves many scientific angles, ways of thinking, and multiple approaches. Another work on multimodality examines a combination of philosophical and linguistic categories and approaches (Liu, 2013). We agree that a multidimensional toolkit in studying such a complex topic cannot ignore philosophy and systems-functional linguistics. We believe that in analyzing multimodal texts and the modalities denoting them, systems-functional linguistics can illuminate all aspects of the question, revealing a critical rethinking in the formulation of texts in a new dimension.

On the involvement of the modus operandi of speech and the sound of music or the principles of integrating semiotic resources writes (Unsworth, 2014). The author is guided by the principle of compression of meanings, about the integration of semiotic means at the text level, reaching them to higher levels, where interpretation of meanings is possible. Exploration of the combination of semiotic means is considered fundamental in the study of categories of modus in multimodal texts.

Let us add the work of Hart & Marmol Queralto (2021), which is based on the foundations of cognitive metaphor theory and system-functional grammar. The authors appeal to the use of a cog-

nitive approach to the study of multimodality since the metaphorization of multimodality produces textual lyrical images in a new connotation.

Some works involve corpus linguistics in analyzing multimodal tests (Caple, 2018). In particular, the scholar identifies multimodality as a separate genre. The author structures multimodal text by levels containing: primary, location, rhetoric, orientation, and genre. We agree that this vision of multimodality allows us to deepen the empirical analysis in the process of parsing the semiosis of multimodal meaning.

In the context of the disclosure of the goals and objectives of the work, we adopt that the concept of this study of multimodality reflects the elements of the model of proving empirical reality with the help of philosophical and linguistic segments. The symbiosis of linguistic and philosophical categories reveals the modalities that form a multimodal text. It, in turn, is characterized by explicit (external), implicit (hidden), and integrated categories. Moreover, the allocated types of multimodality, in turn, are encoded in different modus (auditory, visual, tactile, musical, ekphrasis). The representation of these concepts as a homogeneous reality in the multimodal text of Telegram channels reveals to the user the real and virtual artistic world and the transgression between material and mental informative fields. So, the encoding of the multimodal test in the Telegram channels occurs in one modus and several simultaneously.

Conclusion

Multimodality allows you to focus on the entire spectrum of semantically significant resources used in communication. Note that their choice depends on the chosen channel, the specific communicative situation, and technical capabilities. It also seems unreal to make an accurate inventory of all means since information technology creates boundless communicative opportunities. Therefore, fixing the entire spectrum is hardly possible because individuals' creative potential is limitless.

Multimodality admits that the representation and content of an utterance are always based on the interaction of the modalities that are basic to the formation of meaning. Extra-lingual, semiotically heterogeneous resources are used to create multimodal text in Telegram channels, but there are posts characterised by linearity (monotexts).

The combination of multimodality, cohesion, and coherence diversifies the modalities and thus improves the formation of material for use in the daily social interaction of people. Including semiotic resources realises the material, cultural and historical aspects of modus usage in the multimodal test. In this perspective, three types of metafunctional organisation of semiotic resources and categorisation of modal meanings are identified, and the nature of relations between modes of expression of multimodal texts is determined. Bringing the empirical reality to users and readers with the help of symbiosis of philosophical and linguistic segments allows the disclosure of the modalities that form a multimodal text. Explicit, implicit, and integrated categories are encoded into different modulations, whose representations reveal to the user the real and virtual artistic world and the transgression between material and informative mental fields in the multimodal text of Telegram channels. Consequently, the symbiosis of philosophical and discursive approaches to categorizing modal meanings in multimodal texts reveals its indexical purposes.

Thus, the multimodal texts of the Telegram resource "SUSPILNE NEWS" in which multimodality, cohesion, and coherence are traced are more popular and therefore clearly fulfil their idiomatic function since they contain information-active discourse-semiotic modulations, which not only convey the main and attach secondary connotations to the main content.

Further application of these scientific search results is promising for studying the construction of multimodal texts of Internet resources. In addition, it can be used in teaching courses on "New Advances in Modern Linguistics", "Cog-

nitive Approaches and Semiotics of Internet Texts", and "Fundamentals of Language Communication Theory".

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THE NOVELS BY T. HARDY "TESS OF THE D'URBERVILLES" AND "LOOSE" BY PANAS MYRNYI: PECULIARITIES OF STYLISTIC NARRATION

Abstract

The peculiarities of stylistic narration of the novels by T. Hardy and Panas Myrnyi are considered in the article. We defined that historical and typological principles, being theoretically "disclosed", have already contributed to defining a significant number of peculiarities of historical and literary development under any national conditions. All this, on the whole, gives the possibility to all-round studying the artistic culture.

We found out that using cultural data in the linguistic creation of the text is one way to acquire the style mastership.

The purpose of the article is to explore the peculiarities of the stylistic narration in the novels by T. Hardy and Panas Myrnyi.

The research subject is socio-psychological novels by T. Hardy and Panas Myrnyi.

The methods such as historical-typological, historical-genetic, and historical-functional were used to achieve the goal.

We underlined the fact that the prose of the mentioned authors is characterised by using different forms of narration: inner monologues and dialogues, recollections, letters and narrative elements. It contributed to the lyricism of the novel genre and sophistication of the composition of the novels, which let to transfer the plan of solving problems from the outer actions to the inner psychological plan.

Keywords: plot-compositional structure, metaphorisation, temporal coordinates, poetry, philosophical views.

Introduction

"God is boundless, and the demon is limited: good can spread and spread indefinitely, while evil has its limits", G. W. Leibniz (1989, p. 404) stated in his "Theodicea". Indeed, historical events of different epochs testify to the objective and natural nature of the great German philosopher's reasoning. However, this logical pattern is not always traceable in human destinies. This

opinion is vividly illustrated in fiction, historical and philosophical literature, which comprehends various aspects of human existence.

From this point of view, the social-psychological novels of T. Hardy and Panas Myrnyi deserve special attention in order to study the typological and genetic essence of the literary phenomenon (genre specifics, pictorial means of expression, creative heritage of artists, styles, etc.), elucidation of internal patterns, inherent in the literary phenomenon. Of the many problems of the poetics of the socio-psychological novels of both writers, in this case, only one will be considered, which seems extremely important: the specifics of stylistic narration.

Analysing the individual and linguistic features of the characters in Panas Myrnyi's novel, it should be emphasised that the novel's speech is characterised by a lack of any desire for artificial sound. The textual material convinces that the author was a strong opponent of external and unjustified good nature. In the author's artistic speech, we do not even find any hints of tendentious purification: the novelist prefers folk and conversational simplicity and even rudeness. Fragments of dialogic speech evidence this: "– Not to his devilish mother-in-law! shouted Hrytsko. – He is never at home. He is always wandering, damn man!" (Myrnyi, 1976, p. 66). Or: "And what is your business? – He shouted until Khivrya trembled. "What's your business, I ask?" You were told to go-go and say, … Began to ask questions! Are you happy, son of a bitch, with father's failure?" (Myrnyi, 1976, p. 67). In "Loose", we notice a significant number of rude expressions that the artist specifically introduces into the speech of his negative characters, characterising their anti-human nature: "devil's mother-in-law", "wandering", and "damn man", "son of the bitch". Such "anti-aesthetic" speech of the characters is especially noticeable in the novel.

The peculiarity of the individual speech characteristics of T. Hardy's characters is his focus on the normative English literary language of that time. Numerous textual episodes testify to this structural pattern: "– We shan't, either of us;

which is worse still", said the eldest. "– There he is again!" "– Why?" asked Retty quickly. "– Because he likes Tess Durbeyfield best", said Marian, lowering her voice. "– I have watched him every day and have found it out" (Hardy, 1950, p. 150). Or: "– If it is SURE to make you happy to have me as your wife, and you feel that you do wish to marry me, VERY, VERY much –"

"I do, dearest, of course!"

"I mean, that it is only your wanting me very much, and being hardly able to keep alive without me, whatever my offences, that would make me feel I ought to say I will" (Hardy, 1950, p. 204).

The lexical fund of both novelists is extremely rich. In the language of Panas Myrnyi, the element of colloquialism dominates everywhere, manifesting itself in the rejection of unnecessary bookishness in the casual imagery of expressions: "The old Ochkurikha received dear guests with honour, treated them to boiled food, fed them pies..." (Myrnyi, 1976, p. 49); and also gave 49; "Christina, as if shot, shook..." (Myrnyi, 1976, p. 90); Protsenko... "stuck, straightened up and set his eyes on the hostess" (Myrnyi, 1976, p. 195); Oryshka... "stands, shakes, eyes burn..." (Myrnyi, 1976, p. 385) and others.

Panas Myrnyi masterfully uses various means of linguistic expressions, such as the accumulation of diminutive nouns (often with epithets). In the portrait of Natalia Mykolayivna: "white hand" (Myrnyi, 1976, p. 262), "clear eyes" (Myrnyi, 1976, p. 262), "pink lips" (Myrnyi, 1976, p. 262); father Mykola's language is "my popadenko" (Myrnyi, 1976, p. 261), "my heart" (Myrnyi, 1976, p. 259) and others. He conveyed more clearly through the accumulation of various verbs the disintegration and savagery of the personality and domestic life of Father Mykola: "Nataliya Mykolayivna gave her husband a sharp and contemptuous look; she gritted her teeth until her jaws protruded above her full cheeks as if she were about to bite someone, and she folded her arms and sank angrily into a chair at the table. Her fresh pink face flushed, and her eyes darkened. She was silent; it seems – and did

not breathe. Father Mykolay, looking at the woman, sank down on the sofa, rubbed his knees with his palms and giggled wonderfully" (Myrnyi, 1976, p. 263).

T. Hardy also paid serious attention to the development of the multifaceted functionality of the language. For example, it manifested itself in the work on the verb: focusing the readers' attention on the spiritual level of Tess, the writer shows the movement of her philosophical thought through a system of carefully thought-out verbs in the inner monologue: "The trees have inquisitive eyes, haven't they?" – that is, it seems as if they had. And the river says, – "Why do ye trouble me with your looks?" Furthermore, you seem to see numbers of tomorrow just all in a line, the first of them the biggest and clearest, the others getting smaller and smaller as they stand farther away, but they all seem very fierce and cruel and as if they said, "I'm coming! Beware of me! Beware of me!" ... Nevertheless, YOU, sir, can raise up dreams with your music, and drive all such horrid fancies away!" (Hardy, 1950, p. 137). This is a vivid example of the virtuoso development of the verb paradigm. Without verb forms, such as "look", "seem", "line up", "speak", "alarm", "seek", "wake up", "drag" this fragment of philosophical Tess's reflections wouldn't be so rich in individual tints.

T. Hardy masterfully uses epithets in order to improve his style artistically. We observe the organic combination of epithets with verbs, which helps to achieve considerable artistic expressiveness: "The deeper-passioned Tess was very far from sleeping even then. This conversation was another of the bitter pills she had been obliged to swallow that day. Scarce, the least feeling of jealousy arose in her breast. For that matter, she knew herself to have the preference. Being more finely formed, better educated, and, though the youngest…, more woman than either" (Hardy, 1950, p. 150). The introduction of literally ten words into the text gives this episode clear credibility and expressiveness.

T. Hardy was extremely appreciative of the vocabulary, which had little use in his time and had a historical flavour. Its significant number is observed in the novel "Tess of the D'Urbervilles": "the Valley of Humiliation" (Hardy, 1950, p. 138), "the man of Uz" (Hardy, 1950, p. 138), "the Queen of Sheba" (Hardy, 1950, p. 139), "the Colony" (Hardy, 1950, p. 130), "Article Four" (Hardy, 1950, p. 129), "pilgrimage" (Hardy, 1950, p. 118), "knightly ancestry" (Hardy, 1950, p. 113), "estates of the d'Urbervilles" (Hardy, 1950, p. 113), "family chronicles" (Hardy, 1950, p. 15), "worldly estate" (Hardy, 1950, p. 233), "family mansions" (Hardy, 1950, p. 15), "knighthood" (Hardy, 1950, p. 14) etc.

As we can see, archaisms are found in T. Hardy, where he speaks of the distant past, emphasising the historical flavour of the narrative with such vocabulary and expressions that have now fallen out of use.

T. Hardy's language is full of mythological images. In it, we notice a significant number of mythological names that serve an exclusively characteristic purpose: "nymphs" (Hardy, 1950, p. 73), "satyrs" (Hardy, 1950, p. 73), "Praxitelean" (Hardy, 1950, p. 78), "Artemis" (Hardy, 1950, p. 144), "Demeter" (Hardy, 1950, p. 144), "Rachel" (Hardy, 1950, p. 158), "Samson" (Hardy, 1950, p. 266), "Plutonic master" (Hardy, 1950, p. 342).

In most cases, the imagery of T. Hardy's and Panas Myrnyi's novels of internal origin draws it from the depths of the language itself. Text fragments from the novels eloquently evidence this: "Almost at a leap, Tess thus changed from simple girl to complex woman. Symbols of reflectiveness passed into her face and a note of tragedy at times into her voice. Her eyes grew larger and more eloquent. She became what would have been called a good creature; her aspect was fair and arresting; her soul that of a woman whom the turbulent experiences of the last year or two had quite failed to demoralize" (Hardy, 1950, p. 112). "And the slave weeping began, as the cossacks cry in Turkish captivity, raising their hands to God and begging for death from him. It was a small part of the folk Duma... The bitter crying, warm prayer and heavy sighs

covered the house" (Myrnyi, 1976, p. 252).

In the individual speech characterisation of the characters, both novelists used metaphors (although T. Hardy to a lesser extent). For example, Protsenko sang a song based on Yu. Lermontov's words "I'm going out alone on the road" and in the imagination of the listeners, it seemed that "the mountains were moving, the rocks were whispering to each other, listening to the noise that comes from the sky. And there? There, thousands of thousands of stars win in front of each other: it is heard, and that shakes quietly…". Or: "The first strings sang thinly and hard; voices buzzed deafly like a crushed crying broke out from under the ground and was heard… Protsenko sat down his head and listened. He heard something like ants running behind his back; then it pours with frost, then it smells of heat, and the waves of heavy voices stop in the soul, suck it, pinch the heart" (Myrnyi, 1976, p. 252). In T. Hardy's text material, we also record metaphors in the author's lyrical digressions, which more deeply shade Tess and Angel's inner confusion, their inner tension, and the hidden dynamics of their feelings: "The dull sky soon began to tell its meaning by sending down herald-drops of rain, and the stagnant air of the day changed into a fitful breeze … from broad mirrors of light they changed to lustreless sheets of lead… But that spectacle did not affect her preoccupation. Her countenance, a natural carnation slightly embrowned by the season, had deepened its tinge with the beating of the raindrops" (Hardy, 1950, p. 199).

The metaphorization of Panas Myrnyi's novel text takes place at all levels: interior-exterior, associative, and psychological. And in T. Hardy's novel – mostly at exterior and psychological. However, in both novelists, metaphorization deepens the philosophical aspect of the individual-speech characteristics of the characters.

The important imaginative means of both novelists are the comparisons, which are often correlated with epithets in one construction: "The priest's wife like a good picture" (Myrnyi, 1976, p. 272), "her thoughts were as heavy as enemies" (Myrnyi, 1976, p. 273), "Khrystya as an arrow" (Myrnyi, 1976, p. 274), "a small beard is like loose silk" (Myrnyi, 1976, p. 276), "clouds are blue as liver or baked blood" (Myrnyi, 1976, p. 277), "the light flickered around the house… like the glow of a nearby fire" (Myrnyi, 1976, p. 279), "braids unraveled and, like rags, came down from the head" (Myrnyi, 1976, p. 281), "like an owl in a stupid night, Marina laughed predatory" (Myrnyi, 1976, p. 282), "her eyes are like sharp knives against fire" (Myrnyi, 1976, p. 283), "it became harder in the house and like in prison or in a deep cellar" (Myrnyi, 1976, p. 284), "and the heart is like a bird in a cage" (Myrnyi, 1976, p. 295), "loosened long braids and, like a little mermaid, jumped on the shore" (Myrnyi, 1976, p. 299), "like a small child, Khrystya had fun on the shore" (Myrnyi, 1976, p. 299), "like a fly, Khrystya spun" (Myrnyi, 1976, p. 300); in T. Hardy's novel – "flinging the baby from side to side like a weaver's shuttle" (Hardy, 1950, p. 26), "off you will go like a shadder, Mr. Durbeyfield" (Hardy, 1950, p. 28), "of this tree that looked like a raging tiger" (Hardy, 1950, p. 37), "the morning mail-cart speeding along these lanes like an arrow" (Hardy, 1950, p. 39), "Tess was surcharged with emotion, and winced like a wounded animal" (Hardy, 1950, p. 234), "each diamond on her neck gave a sinister wink like a toad's" (Hardy, 1950, p. 241), "…a tear so large like the object lens of a microscope" (Hardy, 1950, p. 245), "the smoke rose from the chimney without like a lotusheaded column" (Hardy, 1950, p. 251), "an immense rope of hair like a cable" (Hardy, 1950, p. 279), "his eyes were full of tears, which seemed like drops of molten lead" (Hardy, 1950, p. 280), "she is spotless" (Hardy, 1950, p. 280) etc.

Thus, the world from which both novelists took the material for their comparisons is extremely diverse. Comparisons help artists reveal the features of the portrait or the characters' experiences. Through the system of comparisons with exceptional imagery, one of the characteristic features of Hardy and Myrnys's worldview is reproduced.

Even in extreme circumstances, Oscar Wilde confessed: "I made art a philosophy and philosophy an art. I changed people's souls and the way things are... Drama, novel, poems or poetry in prose, elegant or capricious dialogue – everything I touched, I gave a new beauty" (Parandovskyi, 1990, p. 513).

The language of the novels of T. Hardy and Panas Myrnyi is extremely rich in definitions. Prose writers often use the same lexemes as definitions for different nouns and repeat them together or separately. From the wealth of definitions grew the skill of using epithets and their exceptional versatility. Hence the considerable number of epithets in portrait and landscape descriptions: "Carpo, still a young man, sedentary, broad-shouldered; the head is healthy, round" (Myrnyi, 1976, p. 41), "Christy's eyes play like those stars in the cold sky" (Myrnyi, 1976, p. 44), "Onysko, small, in his long coat" (Myrnyi, 1976, p. 52), "Fedir was pale as chalk, held the bench with his hands and looked at his father with fiery eyes" (Myrnyi, 1976, p. 78), "Cyril – not a young man; of short stature, trampled, with a round face, red mustache, bulging eyebrows" (Myrnyi, 1976, p. 81), "Small Christya, with a full pink face, young clear eyes, black eyebrows…" (Myrnyi, 1976, p. 91), "Marina's forehead came out from the hair, low, but wide and white" (Myrnyi, 1976, p. 219), "the night is clear, frosty. The crescent floats high in the clear sky, burns" (Myrnyi, 1976, p. 46), "a pale world floated over the sleepy earth. The edge of the blue sky blushed" (Myrnyi, 1976, p. 421), Angel Clare has "an appreciative voice, a long regard of fixed, abstracted eyes, and a mobility of mouth somewhat too small and delicately lined for a man's, though with an unexpectedly firm close of the lower lip now and then" (Hardy, 1950, p. 127), Tess has "flower-like mouth and large tender eyes, neither black nor blue nor grey nor violet; rather all those shades together, and a hundred others" (Hardy, 1950, p. 103), Tess has "the oval face of a handsome young woman with deep dark eyes and long heavy clinging tresses" (Hardy, 1950, p. 111), "during this October month of wonderful afternoons they roved along the meads by creeping paths which followed the brinks of trickling tributary brooks, hopping across by little wooden bridges to the other side, and back again" (Hardy, 1950, p. 207), "the snow had also come down the chimney, so that it lay sole-deep upon the floor, on which her shoes left tracks when she moved about. Without, the storm drove so fast as to create a snow-mist in the kitchen; but as yet it was too dark out-of-doors to see anything" (Hardy, 1950, p. 305) and others.

Thus, the individual-speech characterisation in the novels of T. Hardy and Panas Myrnyi has common and distinctive features: T. Hardy preferred the standardised English literary language of the time, and Panas Myrnyi – folk spoken language when characterising the characters. The language of the Ukrainian novelist is dominated by the element of colloquialism, which is manifested in the rejection of unnecessary bookish style.

The metaphorization of Panas Myrnyi's novel takes place at all levels: interior-exterior, associative, and psychological. And in T. Hardy's novel – mostly at exterior and psychological. But in both novelists, metaphorization deepens the philosophical aspect of the individual-speech characteristics of the characters.

The important imaginative means of both novelists are the comparisons, which are often correlated to epithets in the same phrase. Through, the system of comparisons with exceptional imagery, one of the characteristic features of the Hardy and Myrnys's worldview, is reproduced.

The mystery of the expressiveness of Hardy and Myrnyi's types is that they force readers to follow the development of this character, tracing the various stages of its formation and eventually died under the influence of surrounding social circumstances.

The conviction of both prose writers that characters are continuously formed as a result of the influence of social conditions on them provides them with the maximum objectivity of the show, which only a representative of critical real-

ism is capable of. In the novels of both artists, positive characters do not triumph not only because they arouse the authors' sympathy but also because they logically and convincingly show that under the conditions of social status, they fail (Tess, Christy, Dovbnya).

Showing that the heroines' characters are formed depending on the social environment, prose writers pay special attention to portrait metaphorization, which has a deep philosophical connotation. So, in one of Priska's inner monologues, we learn about her needy life: "Her long life spread before her… Where are her joys? Where are those funs? Day-to-day work, day-to-day work – neither to walk nor to rest. And the need that was such it is … Without regret, without sadness, rather rejoicing, she would leave this world: it is so bitter and disgusting to her, dark and unfriendly… No wonder, when in forty years she had to turn grey: deep wrinkles cut her high forehead, minted a full ruddy face, first drying; it turned yellow like wax; the high state settled down, the straight back bent in an arc, and once the shining eyes went out, turned pale like a pale flower in the cold… Big spurs drove life into Priska's heart, and a terrible frost forged her soul!" (Myrnyi, 1976, pp. 14-15). Or, in a similar internal monologue by Tess, we read: "If all were only vanity, who would mind it? All was, alas, worse than vanity – injustice, punishment, exaction, death. The wife of Angel Clare put her hand in her brow and felt its curve, and the edges of her eye-sockets perceptible under the soft skin, and thought as she did so that a time would come when that bone would be bare. "I wish it were now", she said" (Hardy, 1950, p. 294).

The inner monologues of the characters frankly reproduce the philosophy of pessimism and fatalism. In the texts of both novels, the borderline situation of life and death is convincingly manifested. Obviously, difficult social and moral circumstances objectively make Priska and Tess want to disappear. "And here we come to the fundamental concept of necessity. If destiny is something without a cause, then necessity is inconceivable outside the category of causality in

its various manifestations. Leibniz's merit is that he developed a differentiated understanding of necessity. The most important aspect of the concept of necessity in Leibniz is its definition as moral. The moral aspect brings us back to the concept of God" (Humennyi, 2012, pp. 12-13).

The merit of both novelists is that they have created a kind of social-psychological novel in which they comprehend social phenomena that have been observed and reflected not as separate facts but as internally deeply and closely connected, as a sophisticated complex of social processes. In both novels, they strove to reveal the social world in such a way as to find out its internal springs and connections.

Comprehensively recreating the life of that time, the authors of the novels "Tess of the D'Urbervilles" and "Loose" comprehended its complexity, drama, dynamics and confusing situations. Therefore, in the plot of their novels, they do not consider it necessary to abandon the complex intrigue but seek in this variety of confusing facts to find the only core that governs all events.

Some researchers of T. Hardy and Panas Myrnyi's work note the philosophical nature of social-psychological novels of artists (see the works of O. Biletsky, E. Kirilyuk, D. Clay, J. Lotte, J. Mustafa, T. Nesh, L. Otis, M. Pivovarov, M. Sivachenko, V. Cherkasky, O. Shimina, etc.). The question of the philosophical aspect of prose of these writers as a special direction of the author's consciousness has not yet been explored in the poetical aspect.

According to our thoughts, the death of Prityka, Priska, Zagnibidykha, Kolisnyk, and Khristi becomes quite clear, which in many cases differs significantly from T. Hardy's point of view on some existential problems (including the problems of death and accident). T. Hardy and Panas Myrnyi managed to reproduce (this is more about Panas Mirnyi) human suffering, the bitterness of losses and changing the panorama of social conflicts.

In his metaphorical author's digressions, Panas Myrnyi reproduces not only the pessimism

of the characters but also their hopelessness and complete despair in life: "It was getting dark. Outside, like a fog, the grey world wobbled over the ground. It was black as soot in the house, and only the frozen windows turned grey, and it was quiet like in a grave. The daughter and mother fell silent. It's time to stop because there is an end to tears, there is an end to screaming: the voice is hoarse, the tears dry up, fall into the heart to the bottom of the soul. Instead of them, thoughts arise, speculations arise…" (Myrnyi, 1976, pp. 20-21). Or: "The holidays have passed sadly, the long Christmas nights have been hard, bringing unhappy thoughts" (Myrnyi, 1976, p. 55).

The private destinies of peasants are transforming into the destiny of the people, expressing their spiritual state in times of difficult social upheavals. Panas Myrnyi created expressive, full of real tragedy psychological portraits of actors, using techniques and means of epic narrative: metaphorization, the specific position of the author, associative thinking and more.

Words in the structure of the text are aimed at ensuring that their meanings do not violate the links with the nature of the subject correlation. That is why elements of colloquial speech are introduced into the structure of the text because they mean more fully and vividly what should be expressed. The colourfulness of the reproduced fragment of reality is supported by a set of verbal colours that have their origins in the depths of folk wisdom.

In the poetry of his novel, T. Hardy prefers such an important component of composition as reminiscence. The reminiscences deepen and expand the philosophy of fatalism. The structure of the novel makes it possible to trace the most diverse types of reminiscences. However, these are not only direct or hidden literary or folklore quotations and associations but also historical and cultural material introduced into the artistic text, which significantly impacts the ideological, thematic and formative nature of the artist's novel. We are only interested in reminiscences that reinforce the concept of the "philosophy of fatal-

ism". From this point of view, reminiscences are divided into two aspects: theological and fatalistic. Theological reminiscences can include song prayers at the cradle (Hardy, 1950, p. 32); an unknown believer wrote: "THY, DAMNATION, SLUMBERETH, NOT. 2 Pet. ii. 3" (Hardy, 1950, p. 92). Tess at baptism "…a name suggested by a phrase in the book of Genesis came into her head, and now she pronounced it: "SORROW, I baptise thee in the name of the Father, and the Son, and the Holy Ghost" (Hardy, 1950, p. 107). Clare delivered a sermon to the words of evangelist Luke: "Thou fool, this night thy soul shall be required of thee!" (Hardy, 1950, p. 180). Tess looked at Clare "as Eve at her second waking might have regarded Adam" (Hardy, 1950, p. 184). Clare's soul was for Tess "… of a saint, his intellect that of a seer" (Hardy, 1950, p. 206). Angel's mother "…could cite chapter and verse as well as her husband (Hardy, 1950, p. 279). After the illness, Angel resembled a man "he matched Crivelli's dead CHRISTUS" (Hardy, 1950, p. 385). The fatalistic aspect includes the book "The COMPLEAT FORTUNE-TELLER" (Hardy, 1950, p. 29). "Her depression was then terrible, and she could have hidden herself in a tomb" (Hardy, 1950, p. 97). "…she looked upon herself as a figure of Guilt intruding into the haunts of Innocence" (Hardy, 1950, p. 98). Angel said that "…fate or Providence had thrown in his way a woman who possessed every qualification to be the helpmate of an agriculturist" (Hardy, 1950, p. 177). During the meeting of Angel with his parents, "especially as the conjunction of the pair must have arisen by an act of Providence" (Hardy, 1950, p. 178). "I don't quite feel easy", she said to herself. "All this good fortune may be scourged out of me afterwards by a lot of ill" (Hardy, 1950, p. 220). "She was conscious of the notion expressed by Friar Laurence: "These violent delights have violent ends" (Hardy, 1950, p. 229). "…she bent down upon the entrance to the vaults, and said – "Why am I on the wrong side of this door!'" (Hardy, 1950, p. 382). "Once victim, always victim – that's the law!" (Hardy, 1950, p. 349). "A certain d'Urberville of the six-

teenth or seventeenth century committed a dreadful crime in his family coach; and since that time members of the family see or hear the old coach whenever…" (Hardy, 1950, p. 229). "That members of my family see it or is it when we have committed a crime" (Hardy, 1950, p. 229). "My soul chooseth strangling and death rather than my life. I loathe it; I would not live always" (Hardy, 1950, p. 138). Quote by Robert Southey, "in love with her own ruin" (Hardy, 1950, p. 96); "If you would come, I could die in your arms" (Hardy, 1950, p. 387) and others.

The reminiscences of both types mentioned here literally permeate the structure of the novel "Tess of the D'Urbervilles", giving it a profound philosophical implication and emphasising the author's worldview. When creating a spiritual portrait of Angel Clare and Tess, reminiscences reproduce their inner wealth, religiosity and faith in their destiny.

The idea of the spiritual inheritance of generations, which is artistically and convincingly realised in T. Hardy's novel, becomes the basis for man's image in time and historical space. The completeness of the reproduction of life (past in retrospect and present) defined the artistic concept of personality (Angel, Tess) as a unique human individuality. This is especially noticeable when Angel's own words are organically intertwined with various overt and covert reminiscences that enhance the emotional expression of the full range of his feelings, experiences, and reflections on the meaning of human life.

In some cases, the writer assumes that the reader is familiar with the full text, from which he transfers to his novel only a few phrases. A large number of examples confirm quotations (of literary, biblical and folklore origin) that appear in places of greatest emotional tension, surrounded by lyrical prose.

Considering the literary and biblical reminiscences of T. Hardy, we find a certain relationship between his poetry and the poetry of folklore not only in external manifestations but also in forms of artistic generalisation of certain phenomena of life, in ideological and artistic principles, the use of some elements of folk figurative thinking.

Hidden folklore reminiscences are observed in the linguistic structure of T. Hardy's novel, indicating that the writer creatively comprehended folk poetry. It should be emphasised that reminiscences are often dialectically linked to the problem of tradition and innovation.

It is a well-known truth that the achievements of world literature can be truly national works of art. After all, universal feelings, thoughts, and moods always arise on a national basis, which gives them unique, historically specific features. Thus, reminiscences in the novel contribute to the characterisation of the atmosphere of the whole era, reveal the social and aesthetic functions, perform a plot-creating role, and deepen and expand the concept of "philosophy of fatalism".

Comprehensively reproducing the image of Tess in a patriarchal environment with its light and dark phenomena, T. Hardy focuses on her religiosity on her formation of worldviews. For example: "Like all village girls, she was well-grounded in the Holy Scriptures…" (Hardy, 1950, p. 105). "She duly went on with the Lord's Prayer, the children lisping it after her in a thin gnat-like wail, till, at the conclusion, raising their voices to clerk's pitch, they again piped into silence, Amen!" (Hardy, 1950, p. 108). "Till, recollecting the psalter that her eyes had so often wandered over of a Sunday morning before she had eaten of the tree of knowledge, she chanted: "O ye Sun and Moon ... O ye Stars ... ye Green Things upon the Earth ... ye Fowls of the Air ... Beasts and Cattle ... Children of Men ... bless ye the Lord, praise Him and magnify Him for ever!" (Hardy, 1950, p. 117). "She looked upon herself as a figure of Guilt intruding into the haunts of Innocence" (Hardy, 1950, p. 98) and others.

In the text of Panas Myrnyi's novel, in contrast to T. Hardy's text, we do not notice the process of forming Christy's worldview, but only the statement of generally accepted Christian canons: "Christya baptised herself. Thank God! Thank God! – she whispered" (Myrnyi, 1976,

p. 62); "Oh, my God…" – she whispered, running down the street!" (Myrnyi, 1976, p. 143); "God knows him: maybe the Lord has punished me with trouble and misfortune in order to reward me with happiness and peace now" (Myrnyi, 1976, p. 273); "Something secret and terrible made her heart beat so fast; some unknown feelings of an unknown disaster embraced her soul" (Myrnyi, 1976, p. 139); "Suddenly the church bell rang. Its thick noise sounded loud and loud… Christya rushed…" (Myrnyi, 1976, p. 121). The last sentence echoes religious motives and images from Chateaubriand's novel "Atala", which are rethought and acquire a new meaning. A similar episode with philosophical connotation is observed in the novel "Tess of the D'Urbervilles": "The church clock struck, when suddenly the student said that he must leave – he had been forgetting himself – he had to join his companions" (Hardy, 1950, p. 24).

We can agree with M. Urnov's statement that "many pages of Hardy's books are marked by an extremely strict flavour. We can notice the stamp of sorrow, brought to a state of hopelessness by gloomy social and philosophical thoughts, which is manifested in the plot structure, image structure, in metaphorical language when the real perspective begins to shift and life is under the power of the imminent destiny" (Urnov, 1982, p. 10). It is appropriate to recall I. Pilguk's thoughts, emphasising: "The problem of the tragedy of women has repeatedly been raised by prominent writers of world literature. Panas Myrnyi solves this problem in an original way on the basis of Ukrainian reality, imbued with great love for the disadvantaged, revealing conflicts caused by social and national circumstances… We can say without exaggeration that Panas Myrnyi introduced the original, exciting portrait of Christy Prytykivny…" (Pilhuk, 1967, p. 18).

In our opinion, everything that is reproduced in the analysed novels is experienced by the authors to the last line; these feelings break through the will and consciousness of the artists. Passionate sympathy for the heroines of T. Hardy and Panas Myrnyi gave rise to the lyrical colour of their narrative. Hardy and Myrnyi's lyricism peculiarity is that they did not distort the objective pictures of the reflected reality but only gave them a deep emotional colour, thus bringing the reflected reality closer to the reader, giving him the necessary warmth and intimacy.

The subjective emotions of T. Hardy and Panas Myrnyi never distort the objective pictures and do not weaken their objectivity. We can mention the prologue to "Loose" or the epilogue to the novel "Tess of the D'Urbervilles" to ensure that the objective narrative and its subjective colouration do not interfere. Both prose writers never substituted subjective emotions for what really happened. They only paint these objective events in emotional tones.

"An important feature of the creative development of the plot is that the connection, breadth and sequence of events are revealed gradually as if the artist was going to the unknown future", – noted E. Babaev (1981, p. 136). This is how the plot of the analysed novels develops, in which the conflict, according to M. Khrapchenko (1977), is the "structural basis" (p. 257). Here the important aspect of both novels is the components: why the heroines (Tess and Christya) leave their parents' house, what they lose and what they find in their wanderings. The final step of the plot structure and the original almost do not differ in solving the philosophical and ethical problem. The exposing pathos of the novels "Tess of the D'Urbervilles" and "Loose" is universal, permeating not only the "image of the world" but also directing its destructive effect on the individual (Prityka, Suprunenko, Dovbnya, Zagnibida, Kolisnyk, Christya, Tess, Alec). Dramatism, and the severity of the conflict of the heroines with society are inherent in both novels. However, the characteristic features of the poetics of Hardy's novel include "citation", wide multifunctional use of literary, biblical, philosophical reminiscences, and historical and religious comparisons. All this indicates certain heredity of thematics, and individual plot elements, associated with the historically determined and realised by the writer the need to select the time to

accumulate some essential features of personality formation. Therefore, with the obvious emotional and subjective colouration of the narrative, it is marked by intelligence as a stylistic feature. As for the artistic style of Panas Myrnyi, it should be emphasised that the expansion of the epic principle distinguishes his novel from many other social and psychological novels, in which a significant place in the composition are characteristics and descriptions of social groups, their lifestyles, conflicts and relationships. In each aspect of his multifaceted novel, Panas Myrnyi, creatively starting from one or another literary tradition, in his own way, renewed the established perception of the world, contributing to its critical rethinking.

The typological skill of T. Hardy and Panas Myrnyi is based on the unity of social and psychological analysis, on the mutual correlation of these aspects. The typical meaning of the images of Tess and Christy is also determined by their inner experiences and social existence. This peculiarity of Hardy and Myrnyi's method should be noted because neither J. London, H. Mann, nor G. Ibsen will adhere to this correlation: in J. London's typification, psychological tendencies prevail. In H. Mann – social tendencies prevail. In G. Ibsen – psychological. T. Hardy and Panas Myrnyi did not observe this unilateralism: they regarded the social man as a harmonious, internally correlated unity. Therefore, it is pretty natural that Tess and Khrystya reflect a tragic essence in their incompatibility with society. The critical pathos of the novels lies in the moral, ethical and philosophical problems raised in them.

Conclusion

Here it seems expedient to summarise our observations on the specifics of the stylistic narration of the novels of T. Hardy and Panas Myrnyi.

1. Theoretical and methodological concepts of this particular work were based on the scientific works by the national and foreign scientists studying the problems of comparative criticism: O. Veselovsky, D. Duryshyn, M. Zhirmun-

sky, M. Conrad, D. Nalivayko, L. Grytsyk, R. Grom'yak; and R. Grom'yak, R. Grom'yak; on the works by the authors and scientists studying the history of Ukrainian literature and the theory of literature (I. Franko, O. Biletsky, E. Kirilyuk, M. Syvachenko, V. Cherkaskiy, L. Ushkalov and others); and also on the works of the scientists from the foreign studios (L. Otis, D. Kinkaid, S. Nisimura, M. Higonet, L. Bushlooper and others).

Such research methods are defined by the specific task of our scientific work: historical and typological, historical and genetic, and historical and functional. The historical-typological method enables to compare literary facts and phenomena of similar nature in such different national kinds of literature as Ukrainian and English; the historical and genetic method is aimed at identifying the historical conditions that determined the appearance of the studied fiction literary works in a specific historical epoch; the historical and functional method is based on the possibility to study the functioning of Thomas Hardy's and Panas Mirny's novels in time and space concerning their cognitive, aesthetic and educational meaning.

Panas Myrnyi and T. Hardy used a rich arsenal of comparative poetics in their novels, modelling pictures of objective reality. Systematising the material, we can find a certain sequence of methods and techniques of portrait characterisation developed by Panas Myrnyi and T. Hardy and used by them constantly. The portrait for them is an important technique in the social and psychological characterisation of the characters. (T. Hardy uses anaphoric repetitions, unconnected constructions ("…real vitality, real warmth, real incarnation…"), and parallel constructions ("…cheeks perhaps as fair; brows as arched, a chin and throat almost as shapely…") to convey Tess's inner and external beauty. He also skillfully uses aposiopesis or break-in-the-narrative to enable the reader to draw his own conclusions, thus emphasising Tess's ideality. Panas Mirnyi is characterised by stylistic devices of lexical and syntactic levels. If we consider the lexical level,

the author introduces metaphors, personification, comparisons, and epithets. According to the syntactical level, these are concealment, parallel constructions, inversion, and exclamatory sentences). Both writers played a significant role in the renewal of contemporary Ukrainian and English literature with portrait painting.

2. The typological feature of the poetics of both novels is a broad appeal to internal monologues, which combine the reproduction of reality in the forms of life itself with conditional forms. It is not easy to comprehensively describe the functions of monologues in the novels of prose writers. Reproducing reality in all its complexity and diversity, writers also seek to show the fullness of the spiritual life of the characters, their experiences, feelings, and motives.

The Ukrainian peasant language is the main feature of Panas Mirny's characters. It is entirely true for the rural characters. Nobility in his novel, as a rule, is bilingual. In everyday life, in communication with the villagers – they use the Ukrainian language. In public, the official language is preserved: the Russian language (Loshakov's speeches).

The writer pays special attention to the vocabulary and phraseology in the typological aspect of the personages' characterisation. We do not find the "alien" words in the characters' speech that would correspond to their experience and environment. Even for the minor characters, the writer uses the appropriate lexical-phraseological vocabulary.

In this aspect, we can see a certain distinction in the novel by T. Hardy, who skillfully uses the syntactic means of intimation - the author's address to the character, or the character's address to the readers, the original syntactical building of the sentences, often speaking from the first person singular or plural, the use of exclamations, direct addresses and parenthesis in the text. The writer does not copy the language of the people; he adds to both the author's and the characters' language a distinctive artistic sound, which makes it poetic, emotional, and laconic.

Sometimes creating this or that subplot through the characters, creating a dynamic, dramatic dialogue, Thomas Hardy and Panas Mirny revealed the social basis of the interaction between the speakers, their true look at reality in accordance with the typical traits of the characters. But it is quite obvious that the writers avoided the neutral, indifferent speech of their personages. Whoever speaks, the reader immediately gets a clear idea of the character's social status.

In Panas Myrny's artistic language, we do not find even a hint of tendentious purification: the novelist gives preference to the conversational folk simplicity. The peculiarity of the personages' speech in the novels by T. Hardy is his focus on the unified literary language of that time. A great number of episodes reveal this structural regularity.

3. The historical and typological aspect of the novels by Thomas Hardy and Panas Myrny was investigated: the potential of their works for creating the spiritual foundations of the current Ukrainian and foreign cultures was accentuated. The social and psychological novels of the writers were examined in a literary context; the genesis of their artistic worldview, the issues of the social relevance, philosophy and intelligence were studied. In addition, we have studied the process of revealing the individual writing style as an uninterrupted process of artistic evolution and renewal.

We offered a new perspective on the understanding of artistic and stylistic specificity of the social and psychological novels by Thomas Hardy and Panas Mirny, which became possible due to the use of the national and foreign literary methods for studying the specificity of the national literature in the world context. We have expanded the modern methods of reading the national literary classics based on the world literary process. The theoretical aspect of the artistic values of both writers has been studied.

A large number of monologues in T. Hardy and Panas Myrnyi function in the form of a stream of consciousness and serve as a kind of way to capture the experiences, thoughts, emotional moods and associations of the main char-

acters. Reproducing the monologue of Khristy and Tess as a kind of stream of consciousness, the authors reveal all the complexity and contradictions of the thought processes of the human psyche, delving into the sphere of the subconscious. The flow of consciousness of Panas Myrnyi's heroine seems to split: the conscious and the subconscious are then combined into one whole, then occupy diametrically opposite positions.

4. In the three-level structure of the artistic form of novels (subject world, style, composition), the deepest source is not verbal allegory (metaphors, allegories, epithets, style, which in fact contribute to a deeper understanding of the concept of authors, manifest their values) and not composition, which is almost entirely subject to artists, "sharpens" their opinion. The objective world generates a different understanding of the text: the personages by which characters should be seen; the plot behind which there is a conflict; descriptions that grow into a symbol, etc. In creating the objective world, artists are completely dependent on reality. According to the signs of the narrative and compositional consistency and originality, T. Hardy's novel is characterised by theological determinism. In contrast, Panas Myrny's novel is characterised by anthropological-ethical determinism (this can be illustrated by the examples from the texts of both novels).

5. The author's individuality is most noticeable in the texts of these novels, both at the level of manifestation of the author's consciousness, its moral and ethical criteria, and the art form's level. That is how restraint is born in descriptions, subject details, or excessive metaphorization. Everything in the novels is individual. The author is felt in everything.

6. Both social and psychological novels have their own pace and rhythm (in the novel by T. Hardy is dominated by the romanticisation of the events and actions of the heroes, and in Panas Myrnyi's novel – realistic and ethnographic elements). Historical time is an integral component of this prose rhythm, which writers properly un-

derstand. The time category in both novels is connected with the essence of their work, philosophical views, and style structure.

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PROBLEMS OF STUDYING THE VERBAL SEMANTICS OF DIFFERENTIAL LANGUAGES IN THE CONDITIONS OF BILINGUALISM

Abstract

The article analyses the lexical-semantic group of verbs describing movement in modern Tatar and Russian languages. The relevance of this topic is determined by intercultural barriers in the study of verbs of motion in polylingualism. In the study, identities and differences in the verbs of movement in the Tatar and Russian languages were identified. The study found many similarities in the meaning and use of the verbs of movement in Russian and Tatar. The research results will be used in developing and improving the methodology for teaching Tatar and Russian languages in conditions of Tatar-Russian polylingualism. The authors propose to develop exercises and dictionaries aimed at mastering the most difficult to study verbs of motion from the semantics of close spheres.

Keywords: polylingualism, teaching language, Russian, Tatar, verbs of movement, the lexical-semantic group.

Introduction

This paper aims to study the process of pedagogical experience of polylingual schools, training of personnel and implementation of best practices. On this basis, new types of general education establishments have been established in the constituent entities of the Russian Federation: polylingual complexes whose activities are aimed at personal-oriented education and the development of a socially active and independent personality to develop students' intellectual, communicative abilities and critical competencies.

The issue of polyglotism in the context of glo-balisation and close intercultural communication is becoming particularly important (Isaikina, Nedogreeva, & Pokotilo, 2021; Balganova, 2021). Consequently, the role of polyglotism education in preserving and enhancing the national and cultural traditions of peoples living in the Russian Federation is very relevant.

As noted in the methodological literature, polylingual education is the unity of the interrelated processes of learning at least three languages at school and the organisation of a purposeful process of teaching and education, personal development and socialisation of schoolchildren. The introduction of several languages into world culture (Mashudi, Nurmansyah, Saen-

ko, Nurjamin, & Sharifullina, 2022; Shurygin & Krasnova, 2017). They serve as a means of acquiring expertise and learning from various countries and peoples' cultural and historical experiences.

Federal state educational standards for pre-school, primary general and basic general education provide an opportunity to receive education in native languages from among the languages of the peoples of the Russian Federation, study the state languages of the republics of the Russian Federation, native languages from among the languages of the peoples of the Russian Federation, including Russian as a native language.

Since 2021, the Ministry of Education of the Russian Federation has been working in the direction of a "Comparative analysis of practices for implementing a polylingual model of polylingual education" (using the example of such subjects as the Republic of Tatarstan, the Republic of Bashkortostan, Kabardino-Balkaria, the Republic of Sakha, North Ossetia-Alania, the Chechen Republic, Chuvashia, etc.). To date, some pedagogical experience has been accumulated in creating polylingual pre-school and general education institutions in the regions mentioned above of the Russian Federation: concepts of polylingual education have been developed and approved; their implementation is carried out following regulatory legal acts in the field of secondary general education; pilot polylingual complexes have been opened. The analysis of their activities shows that polylingual education is a particular model in the system of national general education, which requires changes in the goals, content, methods and technologies of teaching, in the organisation of educational activities of schoolchildren, in the system of monitoring and evaluating results (Otts et al., 2021; Panova, Tjumentseva, Koroleva, Ibragimova, & Samusenkov, 2021). As a positive example, we present the experience of the Republic of Tatarstan, where 2019 is implementing a unique project to create polylingual educational complexes, "Adymnar – the path to knowledge and consent", which aims to "create a model of the mod-

ern polylingual educational complex providing a competitive education in Russian, Tatar, English, education of the younger generation in the spirit of interethnic concord.

Some languages in the world are related to each other. The most common form of language connections or language contact is polylingualism. Polylingualism is the possession of two languages and regular switching from one to another, depending on the communication situation. In the Republic of Tatarstan live more than a hundred nationalities. Therefore, depending on the territory, there are different types of polylingualism. The Tatar and Russian languages are the state languages of the republic. "The State Program for the Preservation, Study and Development of the Languages of the Peoples of the Republic of Tatarstan" provides for the study of two official languages in different educational institutions in equal volumes.

The article analyses the lexical-semantic group of verbs describing movement in modern Tatar and Russian languages. The verbs of translational movement denote a directed movement that often is committed by a person and most often observed by him in the surrounding world (Barys-Hoo, 2006, p. 326).

Interest in the study of translational verbs of the motion of differently structured languages is explained by the fact that these verbs occupy an important place in the semantic side of the language. Comparative analysis will help students to understand the essence of the linguistic phenomena compared and will serve as a basis for constructing a lingua didactic theory.

The relevance of this topic is determined by intercultural barriers in the study of verbs describing movement in polylingualism, which arise from insufficient comparative analysis. The specificity of each language is quite evident in comparing the difference-structured languages (Pogosyan, 2021). The specificity of word formation is especially interesting. In the study of the word-formation, the characteristic that is the basis for the name of whole classes of words is determined, and the systemic connections and rela-

tions linking the entire structure of the language are more distinctly manifested.

The study aims to identify and systematically describe the lexicosemantic groups of translational movement verbs of the Tatar and Russian languages in a comparative aspect. Achieving this goal implies the solution to the following tasks:

1. to analyse the semantic connections of the verbs of the progressive movement of the Tatar and Russian languages;
2. to identify the equivalents of verbs in two languages and determine the similarities and differences in their semantics;
3. to analyse the word-forming features of the verbs of the movement of the Tatar and Russian languages.

Methods of Research

The following research methods were used in the article: the study and analysis of the literature, the descriptive method of comparing the lexical-semantic variant of the verbs in terms of the degree of semantic intimacy, and the method of predicting the accuracy of the translation of the lexical-semantic version of the verbs of translational motion from the Tatar language into Russian and from Russian into Tatar.

The study of lexico-semantic groups of verbs of motion in different-system languages has an essential theoretical and practical significance for semantic research, vocabulary, grammar, word formation and stylistics, as well as for the practice of lexicographic work and methods of teaching language in high school and school.

Theoretical Background

Many linguists researched the verbs of movement in various aspects based on many languages. However, in the early works of linguists on the verbs of translational motion, there were only separate statements that illustrated the species difference in the process of word formation. There has been a long debate over the definition

of common criteria for distinguishing verbs of translational motion among scientists. Some researchers believe that the main criterion for distinguishing them is the multiplicity and non-multiplicity of motion. Others believe that the basis is the direction of the movement. The third group considers that the main criterion is the abstractness or concreteness of the movement, indicated in the basis of the verb. Some researchers believe that the main criterion for isolation is the multiplicity and non-multiplicity of motion. The researches by Yusupov R. A., Barys-Hoo, V. S., and Aminova A. A. formed the theoretical basis of this study. The study material was monolingual and polylingual (Russian-Tatar and Tatar-Russian) dictionaries. An additional source was found in explanatory dictionaries of the Russian and Tatar languages.

The main feature of verbs of translational motion is the direction of movement, consisting of the following components: movement horizontally and vertically, upwards and downwards, inside and from inside to outside, with crossing the boundary of space and without crossing the border, from point and to point, etc. The verbs of translational motion are divided into two subgroups based on lexical and semantic features:

1. Verbs indicating the direction of movement: бару - to go, керү - to enter, күчү - to move, төшү - to go down.
2. Verbs denoting the mode of movement: атлау - to step, йөзү - swim, йөгерү - to run, агу - to flow, үрмәләү - to climb.

Verbs indicating the direction of motion include a group of verbs that fix the vector characteristics of the movement along the vertical:

a) up: күтәрелү - to rise, менү - to scramble, to climb, to go up;
b) down: төшү - to go down, to descend, егылу - to fall, иңү - to come down.

Verbs indicating the direction of motion include a group of verbs that fix the vector characteristics of the movement horizontally:

a) inward: керү - to enter;
b) from the inside: чыгу - to go out;
c) to the subject or object: якынаю - to ap-

proach, килү - to come;

d) from the subject or object: киту - to leave, ерагаю - to retire, чигену - to recede;

e) multidirectional movement: таралу - to diverge, чәчелү - to scatter (Gilazetdinova & Salahova, 2016, p. 48).

Verbs that denote modes of motion can acquire a directional attribute in a specific context in contrast to directional verbs. Its motion character is refined from the point of view of the environment, the mode, the tempo, and the imaginative characteristics. In the group of verbs that denote the medium of motion, the following types of verbs can be distinguished:

a) verbs with the meaning of motion over a solid surface: басу - to tread, атлау - to step, мүкәләү - crawl on all fours, тәгәрәү - to roll, үрмәләү - to crawl, шуу - skating, sledging, skiing;

b) verbs with the meaning of movement through the air: очу - to fly;

c) verbs with the meaning of motion in the liquid: йөзү - to swim, агу - to flow, to pour.

Verbs of intensive and slow motion are distinguished in a subgroup of verbs with a characteristic of the tempo of movement. The verbs of intensive motion include the following йөгеру, чабу - to run, to rush, to race, сызу - to run away, сыптыру - to slip away, томырылу - to run fast.

The verbs өстерәлү expresses the slow pace of motion - to drag, сөйрәлү - to trail, тәпиләү - to walk, чатанлау - to limp, тыйтаклау - to hobble, еру - to wade, көчкә йөрү - to move with difficulty (Salahova, 2015, p. 160).

As seen from the examples, the main feature of the verbs of motion is the direction of the movement, consisting of different components.

An indication of a subject moving between two points horizontally and vertically is obligatory for both languages. This is represented by antonymic means like керү - to move in, килеп керү - to enter, кайтып керү - to come back, барып керү - come in, чыгу - to go out, йөзеп чыгу - to cross, сикереп чыгу - jump over, киту - to leave, килү - to come etc.

In Russian, such verbs are formed by joining prefixes. One "meaning" can be conveyed by different levels of formal means in the language and compared to different-lingual languages. For example, the meaning of "movement around a point" in the Russian language is expressed by verbs with the prefix around: to go around, fly around, crawl, and in the Tatar language, the lexemes of әйләнү, урау или әйләнеп үтү, урап узу (Sagdieva, Husnutdinov, & Mirzagitov, 2019, p. 105).

There are no compound verbs in the Russian language, but in the Tatar language, these verbs are very common. As can be seen from the examples, compound verbs in the Tatar language consist of a combination of verbal participles on -n with some modifying verbs. Moreover, verbs of motion very often perform the role of modifying verbs. The following verbs possess such qualities: йөрү - to walk, керү - to enter, киту - to leave, килү - to come, төшу - to descend, узу - to pass.

There is a word-forming type of "gerundive + modifying the verb bar", which expresses:

1. the increase, the development of action, the intensification of action: яхшыланып - to improve;

2. the action developing in the direction of its end, the limit: бетеп бару - to end;

3. regularly occurring action: укып бару - read regularly;

4. sudden or impetuous action directed from the speaker or any starting point: китеп бару - to leave quickly;

5. the action proceeding in a specific direction: менеп бару - to rise (Tatar grammar, 1993, p. 639).

Verbs of movement in the Tatar language are used to describe the action. For example:

1. The following verbs of motion are most often used to convey the incompleteness and duration of action expressed by the main verb like килү, бару. Эш бетеп килә. - The work ends (comes to an end). Хәлләр яхшыра бара. - The condition improves (gradually).

2. The following verbs of movement and their

causative forms are more often used to convey the completeness and effectiveness of the action expressed by the main verb: чыгу, чыгару, җитү - to go out. Айдар йөреп чыкты. - Aidar went out.

3. An intensive manifestation of the action is most often conveyed by the verb of movement китү (to go): Күк ачылып китте. - The sky cleared up.

4. A large number of spatial verbs are used to transfer the direction of the action: керү, чыгу, менү, төшү, килү, китү (to go in, to go out, to rise, to go down, to come). Ул йөгереп чыкты. - He ran out. Син очып чыктың. - You flew out. Мин сикереп мендем. - I jumped. Айрат сикереп төште. - Airat jumped down.

5. The verbs of китү are used most often to express the one-time and fast completion of the action (to leave). Галия егылып китте. - Galiya fell. Самолет очып китте. - The plane left.

It is difficult for a Russian-speaking audience to understand such verbal constructions. Similar constructions can be free syntactic combinations. Also, it is often challenging to understand whether a given combination is a compound verb or a simple phrase of syntactic order when translating Tatar texts into Russian (Husnutdinov, Yusupova, & Shakurova, 2016, p. 48).

For example, сатып алып кайттым and барып кайттым are similar to compound verbs, but their content radically differs from the compound verb. Verbs in these combinations express two different actions, occurring in sequence or parallel. In addition, these combinations can be separated by a third independent word. For example, combination барып кайттым in the sentence Китап кибетенә барып кайттым can be divided by third word Китап кибетенә барып китаплар сатып алып кайттым. When I arrived at the bookstore, I bought books and returned.

The possibility of being separated by a third word shows that the verbs of these combinations are not characterised by lexical interdependence and interpenetration. These verbs are autono-

mous and express completely separate meanings. Therefore, in studying verbs of translational motion, it is necessary to pay attention to the following structural and semantic features:

a) Free combinations arise when the verbal participle expresses a circumstance, and the following verb is the main action.

b) Free combinations consist of gerunds expressing the circumstance and the verb expressing the main action after it.

c) Verbal participle and verb express actions that occur sequentially or in parallel.

Examples: шәһәргә барып кайттым. I went to town. Кибеткә кереп чыкты. I went to the store and went out. In the above examples, the combination of verbal participle and verb in a personal form resembles compound verbs in structure, but the contents radically differ. Such verbs express two different types of movement: бару "to go" - кайту "to come", "to return", керү "to go in" - чыгу "to go out" (Aminova, 1996, p. 8).

The compound verbs of motion express one new lexical meaning. Therefore, compound verbs in a sentence have one syntactic function as one of the sentence's members. Galiy asyhnyg menep kitte. - Galiya climbed the stage. In this sentence, a compound verb expresses one action. The verb is a predicate.

It is necessary to consider that different meaning verbs of movement in Russian can have the same forms. For example:

1. Хатын-кыз баскыч буйлап өченче катан әкрен генә төште. The woman slowly descended the stairs from the third floor.

2. Мин даруханәгәгә даруга барып кайттым. I went to the pharmacy for medicine.

In Russian, prefixes with a homonymous character form homonymous verbs of movement. In the first sentence, the verb "descended" means a downward movement, a vertical movement, and in the second sentence, it means moving horizontally.

Such property also has verbs of movement with prefixes "с, (со-), по-, за-, про-, из-(ис-)":

1. "с-,(со-)": a) move down: "сойти - сходить

по лестнице" (to go down the stairs); "слететь-слетать с крыши" (to fly off the roof) b) move back and forth (quickly, for a short while): "сходить в магазин" (to go to the store); "слетать в Ригу" (to fly to Riga).

2. "по-": a) the beginning of the movement, the purpose of the movement: "пойти к бабушке" (to go to the grandmother), "пойти в гости" (to go to visit) b) for a short time: "походить по магазинам" (to go shopping).

3. "за-": a) for a short time: "зайти /заходить в магазин" (to go in / enter the store) b) the goal: "зайти за хлебом" (to go to buy bread) c) the beginning of a multidirectional movement: "он встал и заходил по комнате" (he got up and paced the room).

4. "про-": a) through: "пройти/проходить лес" (pass the forest) b) past: "пройти/проходить мимо дома" (pass the house) c) from where to: "пройти из института в библиотеку" (to go from the institute to the library) d) time is fully occupied with the action: "весь день проходить по магазинам" (to go shopping for all day).

5. "из-(ис-)" a) the action with the end: "исходить весь город" (to proceed the whole city), "изъездить всю страну" (to travel the whole country) (Shvedova, 2007, p. 463).

Verbs of movement in the Tatar and Russian languages have a figurative semantic component, represented in the phraseological units.

Verbs of movement in phraseological units lose categorical and lexical, and phraseological units with verbs of motion designate an action, state or attitude. For example, "сойтисума"- to go crazy (Salahova & Sibgaeva, 2014, p. 326).

In the Tatar language, such phraseological units can include the following: "чыгырдан чыгу" - to get annoyed, "аңга килү" - to calm down.

At the same time, in the Tatar language, there are several phraseological units with a component of the movement, and these verbs preserve the categorically lexical "movement". For example, "күктән төшү" - to appear suddenly; "җиргәсеңгәндәй булу" - to disappear instant-

ly; "аякны санап атлау" - to go very slowly (Sibgaeva, Zamaletdinova, & Nurmuhametova, 2016, p. 116).

As seen from the examples, some verbs of motion have several meanings, some are idiomatic, and a literal translation of the components can easily translate others.

Results

The semantic structure of the motion verbs of the Tatar language coincides with the analogous structure of the motion verbs of Russian. The verbs of both languages develop portable meanings associated with a change in the subject of the action. It is explained by the similarity of the properties of these substances that the senses can perceive.

The categories of the method and direction of action in the Russian language can be combined in one lexeme. In the Tatar language, these categories are usually expressed by different analytical verbs or verbal combinations that reflect one denotation.

Thus, in the Tatar language, gerunds serve to create numerous analytical forms of the verb. The verbal participles with auxiliary verbs carry the basic meaning of the action. The most common form of gerunds in the Tatar language is formed by attaching the affix "-ып/-еп/-п" to the verb stem. This form participates in the formation of analytical verbs: "китеп бара, узып бара".

In teaching the Tatar language to Russian-speaking students, it becomes imperative to consider the national identity of the semantic structure of verbs. For example, in the speech of Russian-speaking students in the first years of their education in the Tatar language, transference has a significant place. The lexico-semantic transference in students' speech consists of transferring the meaning of the word identical in meaning to one language in another language. A Polylingual student or student uses a contextual rather than a basic dictionary correspondence to express a value. For example, a learner of the Tatar language

can say "кар бара" (it's snowing). It's right to say "кар ява" (Sibgaeva, Salakhova, & Kirillova, 2016, p. 120).

It should be noted that there is also a complex relationship between the verbs of these languages. For example, two Tatar verbs of movement correspond to one Russian verb: "бару, кайту - ходить" (to walk). Two Russian verbs correspond in the Tatar language to one Tatar verb: "идти и ехать - бару" (to go). In the explanatory dictionary of the Tatar language, 14 meanings of the verb "бару" and six meanings of the verb "кайту" are given (Explanatory Dictionary of the Tatar Language, 2015). In N. D. Shvedova dictionary, the verb "to walk" has seven shades of meanings (Shvedova, 2007, p. 463). Consequently, a person who learns the language must learn 27 meanings for only one pair of verbs. You should also pay attention to the semantics of the verbs "идти" (to go) and "ехать" (to ride). The verb "идти" (to go) means walking on foot. The verb "ехать" (to ride) means moving employing some kind of transport.

Conclusion

Verbs of translational motion are one of the critical lexical-semantic groups of verbs. As seen from the examples, in both languages, verbs of translational motion are very common in speech. Such verbs convey critical processes of reality. Verbs of translational motion are associated with the philosophical categories of time and space. It has specific structural-semantic, morphological-syntactic, and functional features.

The study found many similarities in the meaning and use of the verbs of movement in Russian and Tatar. The research results will be used in developing and improving the methodology for teaching Tatar and Russian languages in conditions of Tatar-Russian Polylingualism.

First, the elements of comparing the lexico-semantic groups of the Tatar and Russian verbs should be widely used when studying verbs.

Secondly, the Russian-speaking Tatar language learners should understand the differences

in similar words and meanings of contacting languages. They also need to know about equivalent and contextual correspondences. Another aspect of studying Tatar is the understanding that the specific derivative or transfer value of a polysemantic verb is revealed only in combination with certain words. Therefore, students must have the notion of similarities and differences in the compatibility of words in different languages.

Third, the teacher should determine the range of most relevant and complex verbs of correlated semantic spheres in advance. This action will help to achieve correct learning of the using norms in the context of semantically close verbs of native and second languages.

Recommendations

It is necessary to develop exercises aimed at mastering the most difficult to study verbs of motion from the semantics of close spheres. Perhaps, it would be better to create dictionaries of such a verb.

Acknowledgements

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PHILOSOPHICAL CONCEPTION OF STABLE VERSE FORMS (BASED ON YEGHISHE CHARENTS'S POETRY ANALYSIS)

Abstract

The article is dedicated to the analysis of stable verse forms in the poetry of great Armenian poet Yeghishe Charents (1897-1937), introducing the structural opportunities for the development of the theme and the idea with some philosophical logic. It has long been criticized that the structure of these verse forms has a clear logic, the roots of which come from ancient and medieval ritual art. Many of the stable forms of Roman poetry (sonnet, triolet, rondel, rondeau, etc.) arose from widespread national dance songs that were popular in medieval Europe, inheriting the lengthy stanza of three parts typical to them, which, in its turn, is associated with the triad often encountered in antique tragedies and odas (strophe, antistrophe and epode). Triolet, sonnet and rondeau resemble ancient superstrophe in their structure, showing the same logic of the development of the theme. Stable forms from Eastern poetry (ruba'i, ghazal, mukhammaz, etc.) also have sound principles of structure and rhyme, which contribute to the expression of their philosophical content. The poetry of Yeghishe Charents, rich in stable verse forms, provides a vast opportunity to demonstrate the philosophical conception of the connection between their form and content.

Keywords: Yeghishe Charents, sonnet, triolet, ghazal, ruba'i, distich, monostich, bait, rondeau, tanka, haiku.

Introduction

It is known that the stable verse forms developed over centuries have two main origins - Eastern and European, and are the result of two different worldviews and different philosophical concepts. Some of them (monostich, distich, etc.) existed in ancient poetry, and others were formed in medieval Europe (sonnet, triolet, rondeau, etc.) and Eastern countries (bait, ruba'i, ghazal, mukhammaz, etc.).

Having apparent structural features, they also have certain principles of content expression, which are characteristic only of the given forms. The part and the whole are in a dialectical connection in those types of verses, and it is not possible to understand and interpret one without the other. Speaking about the hermeneutic principles of the interpretation of an artistic work, the famous German philosopher Hans-Georg Gadamer (1988) wrote: "Thus, the process of understanding constantly passes from the whole to the part and back to the whole. The task is to expand the unity of the understood meaning in concentric circles. The correspondence of all particulars to the whole is the criterion of the correctness of understanding. The absence of such a correspondence means a misunderstanding" (p. 344).

The discoveries of the connection between artistic realities and philosophical concepts have always occupied artists and philosophers. Philosophical generalization in art, according to A. Zis (1987), is possible only at a specific structural level of the artistic image through historical and cultural analogies. In his opinion, the traditional oppositions of Hegel's dialectic to the musical

conflict of Beethoven's works can be considered as such (p. 64). These analogies also include stabilized forms of constructing a poem, which lead to the dynamic development of verse content and internal conflict.

Many critics have addressed this topic. The work of Johannes Becher (1965) under the title "Philosophy of the Sonnet, or a Little Instruction on the Sonnet" is noteworthy, in which the "philosophy" of the sonnet is clearly outlined in the context of the dialectical connection of its form and content. Becher (1965) specifically writes: "But what is the content of the form which is the specific form of the sonnet? In a sonnet, the content is the law of the movement of life (moreover, it manifests itself differently from the point of view of the content), consisting of position, opposition and denouement in conclusion, or from the thesis, antithesis and synthesis. Schematically, this can be defined as follows: the position, or thesis, develops in the first quatrain; it is answered in the second quatrain by the opposition or antithesis; the conclusion, or synthesis, develops in two tercets" (p. 191). Considering the sonnet as a dialectical type of poetry, Becher (1965) also considers sharp dramatism, expressed in contrasts and dynamic internal development, to be characteristic of it (p. 194). Moreover, while maintaining the integral structure of the sonnet, the poet forms a dialectical unity of thought and feeling: "The author of a sonnet is, first of all, a designer, and a creative verse construction can be a success if the poet has learned to feel while thinking and think while feeling" (Becher, 1965, p. 195).

From this perspective, Shakespeare's 35th sonnet, the theme of the betrayal of a close friend, was subjected to a peculiar consideration. In her article, J. Landy (2021) shows how this theme develops in different parts of the sonnet. On the first quatrain, a peaceful mood reigns, combined with beautiful images of nature: "Once we get to lines 5-9, suddenly the vocabulary becomes religious ("faults," "trespass," "corrupting," "amiss," "sins") and in 10-14 it is legalistic ("adverse party," "advocate," "lawful plea,"

"accessory," "thief," "robs"). Glowing moons and sweet-smelling roses are long gone; the betrayal was a crime, and maybe even a sin. For miscreants and felons, there is no forgiveness" (Landy, 2021, p. 225).

Several stable forms of Roman poetry (rondeau, rondel, triolet, etc.) are constructed by the triple repetition of certain lines or parts of a line. These originated from medieval dance songs characterized by their three-part structure. These dance songs, in their turn, are genealogically connected with the triad (strophe, antistrophe and epode) widely used in ancient tragedies and epics, where the antistrophe acted as a contrast to the strophe, and the epode was the summary and conclusion of the two.

The well-known Russian philologist M. Gasparov (1989) notes that the triolet, sonnet and rondeau (also a medieval ballad) with their three-part structure and repetitions resemble an ancient superstrophe, demonstrating a similar logic of theme development (p. 143). Examining the verse forms common in Russian poetry, A. Ostankovich and E. Shpak (2013) consider them to be so harmonious that they ensure the inner connection between the verse with philosophy and other areas of life (pp. 154-158).

Friedrich Schlegel (1983) compared philosophy to music in his "Fragments" - in both, the most important theme is constantly repeated, giving philosophy a musicality and philosophical content-to music (p. 308). In this very context, the philosophical conception of verse forms with repetitive lines appears. Not only the triolet, rondeau, rondel, and ballad, which are genealogically related to dance songs, but also the eastern ruba'i, ghazal, and mukhammaz are constructed by the logic of repeating lines or a part of them. These repetitions are based, on the one hand, on their ancient connection with music, on the other hand, on the logic of the development of the theme: each time the repeated line acquires new semantic shades and sounds in a new way and creates a logical connection between different parts of the verse. This is what V. Zhirmunsky (1975) calls the "circular structure" or "composi-

tional spiral" of the verse (pp. 515-516, 518-520).

The poetry of Yeghishe Charents is distinguished by an unprecedented wealth of verse forms and a variety of verse construction "tricks". In the history of Armenian literature, it is not easy to point to another poet with comprehensive coverage of metrical forms like Charents. Literary expert Davit Gasparyan (1979) writes: "The technical arsenal of Charents is inexhaustible and incredibly rich. It can be confidently said that only Charents used more metrical forms than the rest of the Armenian poets put together" (p. 225). In the poetry of Charents, stable verse forms occupy an unprecedentedly prominent place and are very diverse- they not only reveal new folds of his poetic interests but also draw the bridges that connect Charents, on the one hand, with Eastern, on the other hand, with European and Russian poetic traditions.

It is known that these forms were transferred to the Eastern Armenian reality mainly through Russian poetry-in the case of Charents, the influence of Russian symbolist and futurist poets is especially significant. On the other hand, in this respect, he was also the direct heir of Vahan Teryan, and the couplets were written under the direct influence of Goethe. To this should be added the experience of Tumanyan, many of whose quartets are real oriental ruba'is and served as a source of inspiration and imitation for Charents with their elaboration and perfection of form.

Why did Charents use diverse verse forms at different stages of his creative life? The point is that stable forms have their philosophical conception; they best embody the solid integrity of the poetic speech and draw a certain logic of the development of feeling and image, which cannot be accommodated within the framework of the usual verse structure.

Eastern Verse Forms

Charents' interest in stable forms of Eastern poetry - ghazal and ruba'i - appeared in the earliest period of his creative life - in the 10s. In one of his first collections, "Rainbow", the young poet included a whole series of small ghazals comprised of three stanzas under the general title "Ghazals", from which it becomes evident that Charents had already mastered the tricks of constructing this verse form at that time, skillfully applying internal rhyme and end-of-line repetitions (redifs).

"Tagharan" series, which came out at the beginning of the 20s, reveals Charents' strong inclination towards the forms, themes and methods of construction of the Eastern-bard (ashugh)poetry. In "Tagharan", Charents used several popular forms of Eastern-bard poetry: ruba'i, ghazal, mukhammaz, etc. However, in the later period, the poet referred to these forms, particularly the "Rubayat" (series of ruba'is) written in1926 reached a new qualitative level. The series comprised of 44 rubais has a pronounced philosophical content and is a unique summation of the writer's life experience. Let us focus on the structural analysis of the ruba'i, showing what role repeated rhymes and redif play in the lines – the logic of the unrhymed line and how it contributes to the development of the theme. By presenting the principles of ruba'i construction, we can also explain the "philosophy" of ghazal construction. As it is well known, at the end of the 1st, 2nd and 4th lines of a rubai, some word group is repeated, which summarizes the primary meaning of the verse-the triple repetition allows emphasizing further and fixing that meaning. The third, unrhymed line has the so-called "defeated expectancy" effect when the reader or listener expects the repetition of the exact phrase and rhyme but is unexpectedly presented with something else.

Roman Jakobson (1975), who introduced the concept of *defeated expectancy*, writes: "…both in terms of metrics and in terms of psychology, the feeling of reward for the unexpected, which arises in the reader based on "expectation"; the unexpected and the expected are inconceivable without each other" (p. 211). This "reward" is associated with the new meaning that the unrhymed line brings; it summarizes the seman-

tic density of the quatrain but at the same time somewhat breaks the monotony of repetitions in other lines. Here is an example of XIX ruba'i:

> One day you will close your eyes so that
> someone else will take your place.
> You will go, you will pass from the
> world so that someone else will be born
> in your place.
> "That's you, wise man, that's you, but
> you've already become someone else,
> He affirmed, denying you so that
> someone else would be born in your
> place.
>
> (Charents, 1964, p. 211)

In ruba'i, the fourth, the final line is also essential, as it closes the circle of the verse formed by rhymes. In one of his letters, Charents explains this phenomenon very accurately. "...the most important thing in ruba'is (from the point of view of the form) is that the rhymes, especially in the fourth, final line, should sound particularly accurate; otherwise, the rhyme is lost in the repetitions, and thus the quatrain makes an incomplete, vague impression" (Charents, 1967, p. 440).

According to many philologists, ghazal arose as a result of the expansion of ruba'i (ruba'i has the aaoa structure, whereas gazelle - aa oa oa oa...) and exhibits almost the same logic of development. There, odd lines of stanza have a critical role in the dynamic development of the verse theme- through them, it can be said, the poetic image and the lyrical experience are unfolded, and the pairs of lines are continuously drawn back to the same circle, with the same final rhyme and repetition of lines (redif). Charents' "Ghazal for my mother" (1920) best represents the logical structure of that verse form. The first stanza simply describes the poet's memories of his mother ("I remember your old face, my precious mother and very sweet"). In stanzas 2-4, the roles seem to change – here, the mother remembers her long-gone son ("You are sitting sadly and silently, remembering those old days"),

and in the 5th-6th stanzas, there appear primarily images of the departed son's struggles ("And you wonder if he has been tired or he has been cheated by love, and in whose laps has he made love?..."), and the last 7-8 stanzas go back to the image of a mother suffering for her son ("And then sour- bitter tears drop down your eyes one by one"). In all these stanzas, the weight of the development of the theme lies on the odd lines, and the even lines go back again and again to the image of the "sweet and precious" mother (Charents, 1962, p. 315).

Of the forms of Eastern poetry, E. Charents also used bait, a short two-line composition, often with repetitions at the end of the line-turning rhyme (Abeghyan, 1971, pp. 381-382). Baits are usually written in long lines so that any completed thought can be summarized in a small amount. Here is one of the baits of Charents dedicated to Firdawsi written in long 20-syllable lines (by the way, after the poem by Av. Isahakyan "Abu-Lala Maari" there appears no such length in Armenian poetry):

> Gilded many interests, your self-
> interested effort, Ferdowsi!
> But there was no profit to gild your
> helpless life, Ferdowsi!-
>
> (Charents, 1968, p., 425)

Among the Eastern verse forms, a particular reference should be made to Charent's tankas and haikus taken from Japanese poetry. He made some "edits" in the verse form of tanka. In particular, he changed the 5-7-5-7-7 stanzas to 5-7-7-5-7, and-as is commonly accepted. In the first three lines of tanka, some thought and mood unfold, and in the last two lines, one can feel a unique summary of that mood:

> The wind rose...
> The leaves are falling
> They fly to death...
> In this sad hour
> My heart is already filled with fear...
>
> (Charents, 1983, p. 232)

Haiku, which is an abbreviated version of tanka with lines of 5-7-5 syllables, also found a place in Charents' lastest poetry- as if the poet was trying to find the best way to express some compressed emotion in short lines and fewer words:

It's a blue ray
it's a blue ray...
Your smile, my love, is a blue ray...
(Charents, 1983, p. 234)

European Verse Forms

Charents' interest in European verse forms (sonnet and triolet) was formed in the 1920s. The first sonnets that reached us were written in 1920-21. In 1928, he wrote "Two sonnets in memory of Arpik", where he presents two poems that are thematically and ideologically related to each other and essentially form one whole.

"A Book of a Road" collection (1933), which is notable for its unprecedented variety of verse genres and forms, contains only one sonnet- the opening poem of the "Verse Art" section, entitled "Sonnet" ("With hard, hard fever I wrote my songs...") (Charents, 1968). This sonnet highly differs from the previous ones in its size and rhyming principles. It is evident that Charents had already reached a qualitatively new level in the field of sonnets. It is fascinating to observe the logic of the theme development, the internal organic connection and the contrast of the quatrains with the example of this sonnet. In the first quatrain, the thesis is put – the theme of the difficult path of the poet's creative life.

I wrote my songs with a hard, hellish
fever,
As a weary farmer, I carried my song
Through the paths of life, both dark and
hazy and torrid,
And fatigue has often deprived me of the
sun.-

In the second quatrain (antithesis), Charents talks about his great love for art despite many difficulties in life.

But I have always loved and my sunny
love
Toward my Art, it was mouldy and hot,
I always burned my heart like a price-
less resin,
So that the lights of our verse will re-
main bright.-

The last stanzas (synthesis) summarize the entire meaning of the verse – those who throw stones at the poet fan the fire of his spirit that burns against their darkness:

Oh, you-that are cruel and stupid, have
always stoned me.
You have never caused me sadness and
grief.
To your darkness - my spirit is forever
on fire.

And I can only sing to you
Piercing your darkness, black on your
raid,
That had my flashlight always burned
out –
(Charents, 1968, p. 399)

After "A Book of a Road", the period of Charents' more intense interest in the sonnet begins. During 1934-1936 he writes more sonnets than in the entire previous period of his creative life. This circumstance was undoubtedly related to the revival of his interests in classical art. A large number of sonnets, many with multiple versions, have been preserved in the unique pages of Charents' last years, in handwritten and draft manuscripts, which proves Charents' great interest in that verse genre. He called the series of sonnets dedicated to Grigor Narekatsi "A word from the heart to God" and "Tetraptykos" (a work of four parts), as it consists of four sonnets, which are connected by a common theme and a solid logic of its development. Charents, following the Great Narekatsi, addresses his lamentation to God. In the first sonnet, the particular reason for this lamentation is given (for him, the sad dawn has changed into a bloody sunset). In the second

sonnet, the poet reveals his own "sin" in all of this (being earthly, he believed only in the earth and matter). In the third sonnet, the lamentation becomes bitter, taking desperate tones (the poet was left helpless, his faith was lost, and the odas dedicated to the sunset turned into lamentation and crying). However, the fourth sonnet is full of faith that God is the most merciful:

> *But I know that you, with your creative breath,*
> *As the rain poured in the endless field,*
> *Not a single mosquito or sprout - will not be left thirsty...*
> (Charents, 1983, p. 198)

Here we see a double model of theme and mood development. On the one hand, each sonnet has its own internal development, which reaches its peak in the last sextet. On the other hand, we also see a clear development in the structure of the tetraptych, which reaches its logical conclusion in the last sonnet.

In the 20s, Charents also wrote triolets. They seemed to be dearer to him than the sonnet. The triolets of the "The Enamel Profile of Yours" (1920) series represent a new quality of poetic mastery. The triple-repeated line opens up new nuances of meaning every time and acquires an entirely new quality in the poem's context. Here is the last triolet of the series, where the image of the night gets a new meaning every time:

> *The starry night rings around me*
> *And illuminated memories dance around me -*
> *Tonight my heart remembered you again...*
> *The starry night rings around me.*
> *Oh, I don't care, that my song and my dizzy love?*
> *Your mockery and laughter will move*
> *The starry night rings around me*
> *And illuminated memories dance around me.*
> (Charents, 1962, p. 202)

At the beginning of the triolet, the starry night seems to represent a peaceful landscape, which, combined with the poet's memories in line 4, acquires alarming tones and, in the end, is saturated with dramatic breath.

In the last period of his career, Charents writes triolets also tautograms (artistic, mostly poetic text, all words of which begin with the same sound). The direct effect of a tautogram-triolet by a Russian poet V. Brusov is definitely observed in those triolets of Charents. It is obvious that the verse form of the triolet, with multiple repetitions of lines, is one of the best means of constructing a tautogram.

Rondeau also occupies a specific place in the poetry of Y. Charents. Two rondeaus dedicated to the Muse (1937) are very interesting here. The threefold repetition of the beginning of the first lines ("My love is clean", "My Stone Sister") each time brings with it new shades of meaning and mood.

Charents' experiments with forms inherited from ancient poetry were also attractive (they were mediated by the experience of Russian and European poets). We are talking about minor verse forms- a monostich (a single-line verse) and a distich (two-line verses), in which the poet needs excellent skills to include a lyrical summary of thought and the emotional experience. Here are two examples of monostich verses:

> *Ghars, and Maku, and the world - what was your land, poet...*
> (Charents, 1983, p. 214)

> *Love sings in your language - // and that language - the Delphian...*
> (Charents, 1968, p. 215)

The distichs included in the "A Book of a Road" collection also reveal interesting layers of poetic mastery. In ancient poetry, two-line unrhymed poems, the first line written in hexameter and the second line in pentameter, were called distichs. It is also often called *an elegiac*

distich because it contains philosophical thoughts and profound observations of vital issues. More than six hundred distichs of Goethe and Schiller are known in modern times, and Charents turned to that genre most likely under the influence of these very works. It is no coincidence that for his "Distichs" series, he chose a half-line from Goethe's distichs in German as an epigraph, which literally translates as follows: "Come forth, distichs, bold...", and the XXII distich is dedicated to the great Goethe himself:

> *With your genius, you rose above your*
> *century, life, and yourself.*
> *How did your soul not die in small and*
> *insignificant Weimar?*
>
> (Charents, 1968, p. 419)

These verse forms have a great potential to present any philosophical thought or thoughtful summary in one line (monostich) or two lines (distich), which Charents was undoubtedly able to use masterfully.

Conclusion

Summing up, it can be claimed that the stable verse forms, emerging in different pieces of national literature and different periods, summarize a particular philosophical concept in their structure. The origins of these forms are very different – there are forms inherited from ancient poetry (monostich, distich, etc.), verse forms that arose in Medieval Europe, especially in Italy and France (sonnet, triolet, ballad, rondeau, rondel, etc.), in the countries of the Near East (ruba'i, bait, ghazal, mukhammaz) or the ones that originated in the Far East (tanka, haiku). Each has certain principles of construction of poetic experience and mood, which are characteristic only of those forms and cannot be expressed within the framework of the usual verse structure.

In the poetry of Yeghishe Charents, these verse forms occupy a considerable place: their influence was often mediated by the experience of Russian, European and Armenian poets. Thro-

ugh each of these forms, Charents expresses a specific perspective of world perception, finding a clear concept of lyrical expression and realizing the possibilities of those verse types.

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SYNERGETIC CONCEPTS "CHAOS" AND "ORDER" IN MODERN ENGLISH VERBO-CREATING PROCESSES

Abstract

The article deals with the problem of relevancy of the central notions and principles of synergetics for studying word-formation processes in Modern English. It is proved that the complex, open, nonequilibrium, nonlinear language super-system in general and word-formation macro-system, in particular, develop due to the contradiction of the chaos processes and its stability. The trans-level nature of structural relationships of the English word-formation macro-system with other levels of the language super-system (especially lexical one) determines the dynamism of verbo-creative processes, mobility of its constituents, poly-functionality and "poly-combinability" of word-forming tools and mechanisms. Periodic modification of verbo-creation mechanisms, creation of new combinations of word-formation methods, enrichment of the stock of word-formation tools by functional transposition of intra-level and extra-level language units and current dissipation of functionally passive word-forming morphemes manifest chaotic processes in different parts of the modern English word-formation system which simultaneously is aimed to maintain its structural organisation.

Keywords: synergetics, verbal creation, word-formation, open system, non-linearity, dissipation, unequilibriumness, order, chaos, fluctuations, attractor.

Introduction

Synergetics, or the theory of self-organisation, is now one of the most popular and promising interdisciplinary approaches to scientific studies. It aims to "determine the internal isomorphy of the behaviour of complex systems" (Knyazeva, 2001, p. 103) to identify "unified, universal laws of evolution, common to animate and inanimate nature, human personality and society in general" (Semenets, 2004, p. 3).

The subject of analysis within the synergetic approach is "complex, open nonlinear super-systems that function via the interaction of their sub-systems and are in a state of greater or lesser equilibrium" (Selivanova, 2006, p. 538). A synergetic approach to the study of such super-systems involves a comprehensive study of the mechanisms that, on the one hand, regulate the dynamics and development of the complex system and, on the other - ensure its relative stability.

It is well-known that the language system is a classic example of a complex, open, nonlinear super-system capable of self-organisation and self-regulation. That is why applying this new research paradigm to study the problems of functioning and development of the language super-system has become an appropriate and very promising perspective. A synergetic approach to

studying linguistic phenomena allows defining the internal laws of self-development and self-regulation of the language super-system to see the feasibility of linguistic phenomena, which recently have been considered "non-systemic", marginal, creating conditions for predicting future development of this super-system.

Applying synergetic ideas in studying various lingual and linguo-relevant phenomena in the last quarter of the XX century, a new paradigm was formed and developed – Synergetic Linguistics (or Linguosynergetics). Nowadays, based on a synergetic scientific paradigm, research is carried out in such areas of linguistics as communication theory (Tarasova, 2000; Morozova, 2003), history of language (Dombrovan, 2014, 2015, 2018), cognitive linguistics (Prikhodko, 2015; Veremchuk & Yenikeyeva, 2020), text linguistics (Lotman, 1998; Semenets 2003, 2004), lexicology (Kiyko, 2014, 2016, Klymenko, 2007, 2014, 2018, 2022), discourse studies (Pikhtovnikova, 2000, 2005; Pryhodko 2003; Frolova 2005). Several scientific works were devoted to the problems of the relevance of synergetic ideas for the study of word-formation processes of modern English, determining the synergy of word-formation mechanisms (Yenikeyeva, 2006a, 2006b, 2006c, 2011, 2015; Yenikeyeva & Klymenko, 2021).

The relevance of further research in the field of linguosynergetics is therefore predetermined by its innovative nature, insufficient development of its individual tools, and the lack of a generally accepted holistic linguistic synergetic concept of the language system. The aim of the study presented in this article is to identify the role of synergetic mechanisms of order and chaos in self-regulation and self-development of word-formation as a macro-system that is part of the super-system of modern English. We argue that to achieve this goal, the following tasks should be outlined:

- to highlight a new view on the phenomena of chaos and chance offered by synergetics;
- to prove the synergy of the verbal-creation process;
- to confirm the relevance of the categories of order and chaos to explain the phenomenon of simultaneous stability and dynamism of the word-formation system;
- to identify the role of constructive chaos in the development of the word-forming macro-system and the evolution of the language super-system.

Analysis and Results

A language super-system is a complex object characterised by different constituents, which together make up its substance, as well as numerous internal and external connections that determine its architecture. Systematic, structural organisation of language makes it stable in terms of functioning and development, provides "continuity of language" on the path of its historical existence, and makes it more or less stable. The internal tendency to the relative stability of the system (in synergetics, it is defined as an attractor) ensures the preservation of language, its relative stability, continuity and sequence of its development.

However, a viable system cannot remain a stable, rigid organisation. In the process of language functioning within the language super-system, there occur various deviations (deviations from the norm) and fluctuations (randomness, signs of chaos), which increase and intensify, that cause changes in the system at the micro- and macro-levels. The struggle of two tendencies determines the development of language as an open, dynamic system: on the one hand, maintaining the stability of their condition, and on the other – responding adequately to the action of "entropic environmental factors" (Selivanova, 2006, p. 307). The self-organisation of the language super-system is manifested in its ability to stabilise the imperative parameters by the directed ordering of its structure and functions in order to resist the entropic (random, disordered) factors of the environment (primarily society)

(Selivanova, 2006, p. 307; Khrutskaya, 2006, p. 216). The transient language phenomena, the nuclear and periphery organisation of elements, and the variability of lingual units are the characteristic features of a dynamic system capable of self-regulation and self-organisation. Such dissipation ("the transition of ordered evolution into the energy of chaotic motion" (Khrutskaya, 2006, p. 216) in the process of self-organisation of the language system contributes to its transition to a qualitatively new level. The ways of system evolution are discrete, and the very systemic nature of language determines the "spectrum of its dynamics", which determines the ways of its development.

The openness of the language super-system is manifested in its ability to exchange energy, information and substance with the environment and "exchange processes occur not only across the boundaries of a self-organising system but also at every point of this system" (Knyazeva & Kurdyumov, 2002, p. 33). The self-regulation of the language super-system is manifested mainly in its ability, on the one hand, to enrich itself with new linguistic units that meet growing communicative demands and, on the other hand, to get rid of "superfluous", "unnecessary" language material that has not been used by native speakers for communication. Self-regulation can also be carried out by redistributing the material resources within the super-system itself.

Responding to external stimuli, the main of which is the communicative demands of native speakers, the language super-system mobilises all its resources to meet them. Due to the absence of the necessary language tools for successful communication, new linguistic units are formed, or existing ones are functionally or semantically modified. In terms of synergetics, the innovative phenomena of this kind are considered the deviations that can be intensified and lead to a restructuring of the language system in "its particular points". Social factors (extralingual factors) and non-realisation of all potential features of the language super-system (intralinguistic factor) motivate it to make changes either by borrowing

from other languages or by forming innovations from its own linguistic units, changes in exponents or content of language signs, modifications of their functions and purpose.

The language super-system consists of a certain number of interconnected macro- and micro-systems, which interact with each other to ensure its functioning. Language macro-systems (phonographic, morphemic, lexical-semantic, syntactic) differ in stability/instability, openness/closure, linearity/non-linearity, and, as a consequence, have different dynamics of change and development. Of all language macro-systems, the lexico-semantic one is directly related to the environment, open to the exchange of substance, information and energy, and, as a result, extremely mobile and dynamic. Scholars claim that "the lexical level of language accumulates and records the results of cognitive activity of speakers, and the concepts, developed in the practice of communication" (Grechko, 2003, p. 63). As a consequence, the lexical-semantic level is significantly different from all the other levels.

Thus, a characteristic feature of the lexical-semantic system is its mobility and openness because "new facts of reality, which appear in the human activity, new concepts formed on this basis, are directly reflected in the language vocabulary" (Grechko, 2003, p. 63). Nevertheless, for the materialisation of the acquired knowledge and the formation of concepts, it is necessary to mobilise the efforts of another system – word-forming. Enriching the vocabulary with the new units, which are the product of its activities, provides general dynamism and mobility to the lexical-semantic system. This, by the way, also expresses the openness of both systems.

In this regard, it should be emphasised that the word-formation is a real synergetic system, as it has a trans-level character. Using verbal-creative mechanisms, it can create qualitatively new words or formally or semantically modified variants of existing lingual signs based on constituents of different language levels (morphemes, lexemes, phrases, sentences). Being thus a complex, open, nonlinear system, the word-for-

mation of the English language allows observing the synergetic categories, such as order and chaos.

It should be underlined that synergetics offers a new perspective on the phenomena of chaos and chance. As the opposite of the established order, Chaos is recognised by synergetics as a constructive mechanism. In our opinion, the verbal-creative operations of an individual are a manifestation of the processes of constructive chaos in the system. The very result of the search for optimal methods and mechanisms of new lexical units' formation, the selection of the constitutive means necessary for the implementation of the verbo-creation, is often random. Word-formation offers various potential variants of the sign's exponent, which will serve to name a new object or phenomenon of reality, and only native speakers, visualising one of the innovations, can determine the most suitable variant.

The search for the best option continues in time. Sometimes native speakers use two (several) semiotic units at the same time to nominate one phenomenon, but, as a rule, as a result of the long-term competition of neologisms, only one lexical unit remains in literary language. Other lingual signs, having changed the semantics having undergone stylistic specialisation, may remain on the periphery of the language vocabulary or, gradually becoming obsolete, disappear altogether (Klymenko, 2014, 2018).

The attraction of synonyms around a certain concept is called poly-nomination (Zatsny & Pakhomova, 2001, p. 187). The concentration of neologisms around the basic centres of paradigm is due to the relevance of the phenomena and processes they denote. Many neologisms of modern English have been created around the concepts of the information revolution. Among the concepts that "attract" numerous synonyms are, for example, the following: "specialist in modern technology" – *cyberguru, cybernerd, geek, supernerd, techguru, technogeek, technoguru, technonerd, technosavant*; "a person who uses the Internet actively" – *cybercitizen, cybersurfer, e-surfer, netter, internaut, nethead,*

netsurfer; "a person who knows well the computer technology" – *computerate, computenent, computer-savvy, cybersavvy, techsavvy, technoliterate*.

Although the word-formation system of modern English has a wide variety of word-forming affixes, word-formation models, and mechanisms of verbal creation, lexical innovations sometimes occur in the word-formation process, the ways of formation of which contradict existing rules and regulations or constituent elements. Such "micro-chaos" is also constructive, as it can lead to the formation of new word-forming elements, word-forming models and tools. The formation of words by analogy with a particular word, increasing the number of lexical innovations created with an "atypical" word-forming element, so to say, "spreading" chaos in the environment, contributes to the visualisation of a new word-forming element and consolidation of a new word-forming model. The constructivism of chaos is that "chaotic processes at the microlevel, at the level of elements, seem to "breakthrough" the macro-level, to the level of the system, acquire significance for the system in general" (Knyazeva & Kurdyumov, 2002, pp. 26-27).

Due to the fact that modern English is experiencing the so-called "neological boom", in the process of word-formation, not only new lexical units but also new word-formation tools, new mechanisms of verbal creation are formed. There is a dialectical connection between the enrichment of the lexical language structure and the development of the word-forming system. On the one hand, with the development of word formation, vocabulary becomes more systematic and ordered (organised); on the other hand, the enrichment of vocabulary is accompanied by qualitative changes in the ways and means of lexical unit formation. Of course, atypical, chaotic processes associated with the violation of norms and order in word-formation are not always constructive, but they can potentially cause changes in the word-formation system.

The stability of any complex, open, nonlinear

system (the language) is relative because "the functioning of such a system is at the same time a continuous process of its change" (Grechko, 2003, p. 105). Society, where the speakers use the language, constantly feels the growing demand for linguistic expression of its diverse activities its achievements. These demands lead to the formation of new language elements, the formation of new rules for the language functioning, and new structural relations between the elements of the language system. Various deviations (fluctuations) at certain points of the system, provided the growth from microscopic to macroscopic, can result in a "violation of the overall growth rate of a complex structure necessary to maintain its integrity and sustainable development (Knyazeva & Kurdyumov, 2002, pp. 14-15). Thus, for a complex organisation, the idea of stability and planned and stable development is generally irrelevant. A complex organisation (structure) is most likely to be only "metastable" (Knyazeva & Kurdyumov, 2002, p. 13).

In general, chaos is constructive; as scientists claim, it is "necessary for the system to reach the attractor, the inherent trend of development, to initiate the process of self-completion" (Knyazeva & Kurdyumov, 1994, p. 112). The attractor in synergetics is understood as "a relatively stable state of the system, which seems to attract the whole set of trajectories of its development, regardless of the initial conditions" (Semenets, 2004, p. 20). The attractor reflects the whole range of ways of system development, creating a virtual image of its probable structure. In other words, the attractor is "a kind of plan of evolution, which is potential (not yet realised, moreover, obviously not everything in it will be realised), predetermined (predetermined by its characteristics of the environment, the degree of their non-linearity), ambiguous" (Knyazeva & Kurdyumov, 1994, p. 111).

In the process of verbal creation, such an attractor of "search" activity becomes the "invention" of the nominative unit, which would adequately reflect the phenomenon of reality and would be associated with the object of a nomina-

tion. The attractor determines the selection of speech material, its processing, and layout. As scientists claim, the course of creation processes "is determined by the interaction of intentionality and attractiveness of thinking, the resonant response of rhythms of consciousness and subconscious, verbal and nonverbal (Semenets, 2004, p. 21). Actually, the verbal-creative act is preceded by a preparatory stage, which can be characterised as a state of generative chaos, when the knowledge of the mechanisms and means of verbal creation is activated in the mind, and a constructive search begins. In the course of word-formation searches, there is an increase in energy, which, in the end, causes an emerging innovative explosion of verbal-creative thought.

It should be emphasised that for all the chaos of search, contingency, and the probability of results, nevertheless, verbal-creative human activity is a process controlled by the "author's" consciousness. Consciousness controls the sequence of the verbo-creative act, selects word-formation algorithms, and strives to prevent possible deviations from a given vector of verbal creation. Theoretically, due to the use of different word-forming tools, mechanisms, and combinations of elements, it is possible to create many "virtual" variants of the nominative unit. However, the author's consciousness, which controls the process of verbal creation, seeks to select one optimal variant. Consciousness not only determines the choice of word formation but also controls the course of its implementation. In creative verbal activity, a specific "automatic algorithm" is performed, which correlates with the existing language tradition. The work of the author's consciousness is aimed at maintaining the established mode of the verbo-creative act and preventing deviations from the specified algorithm.

A feature of highly organised systems, including language, is the combination of the principle of a high order of the deterministic type with the probabilistic (stochastic) principle of operation. A specific order and structure of the system, the determinism of functional manifestations ensure its stability and relative stability, continuity of

evolutionary processes, and stochastic deviations from a given algorithm can intensify and lead to the reorganisation of the entire system.

In the process of verbal creation, one can observe the interaction of the principles of determinism, probability and eventuality. Their connection and interaction ensure the harmonious existence and development of the whole system because certain aspects always remain predictable ("tradition") and, if we consider only them, the process will seem continuous and smooth, others – predictable with a certain degree of probability, others – completely unexpected" (Lotman, 2000, p. 352). The results of the study of word-formation ways and methods in modern English testify to the action of all three principles.

The majority of neologisms are created by traditional methods: compounding *(baby-bank, back-channel, buyback, cross-trading, flat-tax, guideshop, knowledge-worker, mouse-potato)*; affixation *(brokerdom (broker + -dom), celebrityhood (celebrity + -hood), weaponize (weapon + -ize), disengagement (dis- + engagement), unschool (un- + school))*; blending *(actor + activist > actorvist, advertisement + information > advermation, covid + exit > covexit, market + architecture > marketecture, Chinese + English > Chinglish, intelligent + dating > intellidating)*, abbreviation *(Extremely Important Person >EIP, financial independence, retire early > FIRE, high-definition television > HDTV, voice over Internet phone >VoIP, Black Lives Matter > BLM)*.

In modern English, a significant part of neologisms is also formed in non-traditional ways: by analogy with a particular word, with the participation of so-called "affixoids" – word-forming elements that are undergoing the stage of formation. As already mentioned, due to the intensification of verbo-creative processes in modern English ("neological boom"), there is not only the enrichment of the language vocabulary but also the formation of new word-formation tools and models. Thus, the formation of several lexical units by analogy with the "artificial" word,

the author's neologism of the writer George Orwell, *Newspeak*: *agentspeak, airlinespeak, artspeak, autospeak, bitespeak, bizspeak, blackspeak, computer-speak, cyberspeak, ecospeak, econospeak, Eurospeak, gayspeak, geekspeak, groupspeak, guruspeak, guyspeak, hackerspeak, marketing-speak, rapspeak, surfspeak, technospeak, TV-speak* – contributed to the "affixalization" of the element *-speak* (in the meaning of "the special language used in a particular subject area or business") and fixation in the minds of English speakers of the word-forming model $N + speak$. The high verbal creative activity of affixoids (*-abuse, -free, -friendly, -led, near-, once-, -something, -speak, -style, -watcher*) makes their "legalisation" and transition to the category of full-fledged affixes probable.

In addition to "traditional" and "probable" phenomena in the English language word-formation, there are "accidental" and "irregular" cases. Examples are the lexical units, created by abbreviations and numerical signs – homophones of words. In this way, some terms were created (*B2B = business-to-business, B2C = business-to-customer, C2C = customer-to-customer*, for example, *Some examples of types of business include B2C e-tailer, B2C service, C2C auction, B2C auction, and B2B purchasing* (Menascé & Almeida, 2000, p. 192)). In the language of informal computer communication, many "letter-and-digital" acronyms have been created, among them, for example: *Any1 < anyone, B4 < before, BBL8R < be back later, f2f< face-to-face, gr8 < great, 2L8 < too late, sk8 < skate*.

As already mentioned, in the verbo-creative activity, random factors play an essential role at all stages of the word-formation process: from the intention to "invent" a nominative unit to the practical realisation of the idea. Scientists emphasise that at the time of the verbal-creative "explosion", there are no mechanisms of causality or probability; the choice of the future is realised as a coincidence. As a result of the explosion, any element of the system or even an element of another system can become dominant. However, the next stage reveals the already pre-

dicted chain of events, and the consequences are significant and quite natural (Lotman, 2000, p. 679).

Despite the unlimited possibilities provided by a well-developed system of word-formation tools and mechanisms of verbal creation, native speakers sometimes use extraordinary ways of word-formation or borrow ready-made units from other languages (from foreign macro-systems). However, whatever the origin of a new lexical unit is, in order for it to take its rightful place in the language vocabulary, it must undergo a proper phonetic, semantic, grammatical, stylistic adaptation (a natural way of including a new token in the language vocabulary). If the innovation is created in "traditional" ways using standard word-formation tools, then its adaptation occurs automatically; if the way of token formation is "unconventional", or the word was borrowed from another language, its involvement in the language vocabulary requires additional adaptation efforts.

The dynamics of system development are interspersed with random, stochastic dissipative processes and periods of entering the attractor structure – the most stable state of the system. Continuity of language phenomena is clearly expressed in the nuclear-peripheral principle of the language system organisation. The word-forming system of the English language also has a so-called "zonal" organisation – a transparent core (traditional methods and verbal creation tools) and a blurred periphery (probable and accidental ways of verbal creation). Such an organisation corresponds to the "blurred sets", the peripheral elements of which may belong to neighbouring sets in several ways" (Semenets, 2004, p. 24).

The latter becomes evident if we consider the "probabilistic" ways of forming lexical units. For example, suppose the degree of abstract meaning and formal correlation with free tokens of new word-forming elements, which we call affixoids, cannot be considered full-fledged word-forming tools, then in word-forming activity and productivity. In that case, they are ahead of traditional

word-forming affixes, i. e. the new verbal creative elements and the corresponding models created with them are on the border of the core and periphery of the word-forming system.

Both the word-creating methods and mechanisms belonging to the core of the word-formation system and those that have not been involved in the creation of neologisms for a long time, but only reproduced as part of the registered units of the lexical language structure, take part in the processes of verbal creation. In recent decades, we can see an increase in creative verbal activity of some affixes that have long been on the periphery of the word-formation system (Klymenko, 2007). Thus, with "half-forgotten" suffixes *-dom* and *-hood,* such neologisms were created: *brokerdom, celebritydom, geekdom, gurudom, megastardom, moguldom, superstardom, thrillerdom, transgenderdom; celebrityhood, cronehood, mogulhood.* A significant number of neologisms are also formed with the new "affixoids", such as *bio-, eco-, -crat, cryo-, cyber-, docu-, -eraty, Euro-, -free, -friendly, -gate, giga- info-, mega-, nano-, near-, -nomics, -speak, techno-, tele-, -savvy, -style, -watcher, -zine.* The high verbal creative activity of new word-forming elements guarantees approval in the language of their affixal status, and their purposeful movement from the periphery to the core of the word-formation system.

The dynamics of the evolution of a complex, nonlinear systems reflect the struggle of two tendencies: "on the one hand – self-influence, self-strengthening (or slowing down) of processes due to positive (or negative) feedback aimed at building structure, self-regulation of the system. On the other hand – dissipative processes, the factor of "erosion" ("blurring"), energy dissipation as a manifestation of the general mechanisms of chaos" (Semenets, 2004, p. 21). Indicators of chaos at the micro-level can be the above-considered fluctuations.

A small fluctuation can serve as "the beginning of an evolution in a completely new direction, which will dramatically change the entire behaviour of the macroscopic system" (Prigo-

gine & Stengers, 1986, p. 56). In the case of intensification of fluctuations, there is a demand for development: either qualitative degeneration of the whole system via the formation of a new structure, a new differentiation of elements of the system or its complete destruction. If the fluctuations are insignificant, the system "returns to the previous equilibrium structure, returns to the previous attractor" (Knyazeva & Kurdyumov, 2002, p. 24).

A new direction in the development of the word-formation system of modern English, in our opinion, can be considered the formation of a new way of verbal creation – the formation of new tokens by composing "combining forms", for example, *Euro + crat* (Stein, 2002, p. 60). The mechanisms of formation of such tokens resemble compounding, but instead of the usual basis, auxiliary morphemes are used to say word-forming elements of a transitional nature ("affixoids"). In the process of word formation, one of the affixoids (the semantically significant one) becomes a basis, and the other (the one that clarifies and modifies the meaning of the basis) functions as a word-forming affix.

By "affixoido-compounding", as we propose to call this mechanism of verbo-creation, many lexical neologisms have been recently created: *auto + friendly = autofriendly, bio + friendly = bio-friendly, bio + nomics = bionomics, chrono + naut = chrononaut, cyber + erati = cyberati, cyber + naut = cybernaut, eco + friendly = eco-friendly, Euro + crat = Eurocrat, Euro + speak = Eurospeak, info + naut = infonaut, mega + zine = megazine, techno + crat = technocrat, techno + speak = techno-speak.* Thus, fluctuations at the level of elements – the formation of affixoids, their combination with each other and, consequently, the formation of a new way of verbo-creation – can lead to a restructuring of the structure of the whole word-formation system in case, of intensification of these processes.

The ability to evolve and improve is an integral feature of all living, functioning languages. The dynamics of the development of any language as a complex organisation are associated with "periodic alternation of processes of acceleration and deceleration, modes of structuring and erasing differences, partial disintegration of structures, with a periodic shift of focus from the centre to periphery and back" (Knyazeva & Kurdyumov, 2002, pp. 13-14). Thus, chaotic phenomena and processes in different parts of the word-formation system are an essential factor in its development since they cause the language self-organisation and steady movement from one attractor to another, i. e. its evolution.

Conclusion

The dynamics of word-formation in modern English are determined by the trans-level nature of its structural relationships with other levels of the language system (especially lexical), the dynamism of verbal-creative processes, mobility, poly-functionality and "poly-combinability" of word-forming tools and mechanisms. Periodic modification of core means and mechanisms of verbal creation at the expense of peripheral ones, creation of new combinations of word-formation methods, enrichment of the stock of word-formation tools by functional transposition of intra-level and extra-level language units, and simultaneous "dumping" of "obsolete", functionally passive lingual material to the peripheral zone – all these factors determine the synergetic character of the modern English word-formation system's evolution.

The synergetic approach to the study of the word-formation system, thus, opens up great opportunities for us to analyse those systemic and non-systemic processes and phenomena that have not been explained in terms of the traditional scientific paradigm. The experience of the synergetic format represented in the article allows declaring that the fundamental concepts of synergetics – "chaos" and "order" are relevant for studying modern English verbal creativity processes. The subject of further research may be to study the problem of synchronicity/asynchrony of macro-system development within the language super-system.

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PARADIGM OF THE COMPETENCE OF LINGUISTS IN THE EDUCATION SYSTEM IN THE CONTEXT OF UNDERSTANDING THE PHILOSOPHY OF LANGUAGE

Abstract

Linguists' understanding of the language lies mainly in the field of logical and philosophical research related to a deep, exclusively philosophical understanding of reality. The primary purpose of the study is to determine the main aspects of the professional competence of linguists in the context of understanding the philosophy of language through the prism of time and space. Philosophy of language for linguists gives a systematic understanding of language in connection with man and human society spiritual and practical activities of people; it helps to understand the nature and essence of language as a natural system of symbols associated with the real, practical consciousness and thinking of a person; helps to understand better the patterns of functioning and development of the language, as well as the methodological foundations that underlie modern linguistics; integrates theoretical knowledge in linguistics. The methodology includes a set of theoretical and general scientific research methods. As a result of the analysis, the critical elements of the essence of the professional competence of linguists are identified in the context of understanding the philosophy of language through the prism of time and space.

Keywords: philosophy, philosophy of language, linguists, philosophy of linguistics, language.

Introduction

Linguistics is one of those branches of human knowledge that reveal the closest ties with philosophy throughout their development. Philosophy brings under specific sciences, including linguistics, a reasonable worldview basis and contributes to the development of principles and methods of scientific analysis. The connection between linguistics and philosophy, however, is not one-sided. Theoretical linguistics contributes to the development of philosophy, especially in the

development of such problems as the relationship between language, consciousness and thinking, the relationship between categories of language and categories of thinking, the social role of language, the nature of a linguistic sign, the essence of linguistic meaning, and some others. The close connection with the philosophy of linguistics is primarily due to the very object of linguistic science. Philosophers have always been interested in the nature of language. In any philosophical system, in every philosophical direction and trend, there is necessarily a specific view of the language, and the question of the nature of language is one of the central ones. Philosophers' attention to language is understandable. Language is direct given of a person, one of the manifestations of his essence. The role of language in the formation, development, and functioning of human society is undoubted. Language is a means of implementing precisely human abstract, generalised thinking and the sound stage of human consciousness. Language plays a huge role in our life. It is inseparable from the procedures for obtaining knowledge and operations with acquired knowledge. Therefore it has a direct connection with the practical activities of people, including in the field of the latest information systems. In addition, thanks to language, a person is a person, different from animals. At all times, language has been a favourite subject for philosophising. Since antiquity, since the birth of the first philosophical doctrines, answers to sacramental questions concerning human language have been sought and offered by philosophers.

The classical university model of education involves the study of philosophy as a leading discipline that forms a holistic picture of the world in the future specialist, the ability to problematise, define, formulate, streamline, and consistently express one's thoughts. A direct consequence of this process is a drop in the quality and content of the professional competence of the future specialist. Mechanistic scientific knowledge, utilitarian in nature, unlike universal liberal classical education, cannot fulfil the ultimate

goal of higher education: the formation of students' ability to navigate scientific theories and moral and practical competence in applying knowledge. In scientific research, the fundamental principle of the existence of philosophy is the freedom to discuss scientific truths publicly. The essential attribute of this process is the freedom of the mind. In the system of scientific knowledge and, accordingly, the university as a community of scientists - guardians of various fields of science, the leading place should be occupied by philosophy.

The main purpose of the study is to determine the main aspects of the professional competence of linguists in the context of understanding the philosophy of language through the prism of time and space.

Methodology

Theoretical and methodological foundations of the study are determined by the philosophical approach and its initial conceptual foundations, which leads to the use of specific methodological guidelines to reveal the main aspects of the professional competence of linguists in the context of understanding the philosophy of language through the prism of time and space. The structural method made it possible to reveal the logic of the construction and functioning of formations, the essence of the professional competence of linguists in the context of understanding the philosophy of language through the prism of time and space. In turn, the phenomenological method gave grounds to describe and reveal the actual conditions of the professional competence of linguists in the context of understanding the philosophy of language through the prism of time and space.

Research Results

In the context of the modern era, the complication of the conditions of human existence is revealed in the sense that human life becomes more intense, intense, and dynamic. A special

place in it is occupied by the processes of communication, with which many problems of the life of modern society and the individual are closely connected. That is why modern philosophy has sharply increased the importance of the problems of consciousness, language, understanding of the text, and, finally, mutual human understanding. Accordingly, special attention is paid to such areas as the philosophy of language, hermeneutics, and phenomenology.

With the advent of the education system in Europe, philosophy acquired the status of the primary theoretical discipline, without mastering which it was considered impossible to receive higher education in general. Philosophy in the first European universities was a science, including rational philosophy (logic), moral philosophy (ethics, economics), and natural philosophy (physics, mathematics, metaphysics). Obtaining an M.D. or law degree meant obtaining a PhD.

The fundamental principle of the existence of philosophy is the freedom of public discussion of scientific truths. The essential attribute of this process is the freedom of the mind. In the system of scientific knowledge and, accordingly, the university as a community of scientists - guardians of various fields of science, the leading place should be occupied by philosophy. Kant saw the main task of philosophy in the public presentation and protection of the truth from its distortion for the sake of any pragmatic interests of domination. Based on the above, philosophy acts as the guardian of the mind and plays the role of an arbiter in the affairs of other sciences because only philosophy can judge autonomously, freely, guided by the principles of pure thinking based on the laws of reason.

The philosophy at the university should perform an integrating function: thanks to philosophy, future specialists should be able to learn to perceive the personal knowledge that separate sciences endow them with as a single interconnected whole. The ultimate goal of studying individual scientific disciplines should not be science but the formation of a person and the professional competence of a specialist. The way to

achieve an adequate worldview as a result of higher education does not lie from individual disciplines to a hypothetical whole, but from a holistic picture of the world, translated by pedagogical means into the language of the curriculum, to an individual image of the holistic world of each future specialist who receives a diploma of higher education.

The philosophy of linguistics is a theoretical construction that arises based on a synthesis of teachings about language, knowledge, and philosophy. In their unity and integrity, all these spheres of human intellectual activity are integral parts of the philosophy of linguistics. They constitute the "skeleton" of the philosophy of linguistics, its main "framework", the sides of which – the idea of language, knowledge, and philosophy - are considered as relatively independently existing "cuts". From this "frame" - the cornerstone - it is impossible to tear out and throw out not a single "cut" without distorting the essence of the very philosophy of linguistics. Nevertheless, to analyse individual, isolated aspects of the philosophy of linguistics, it is necessary to single out one or another of its "sections" and analyse each of them separately. Thus, in the name of the philosophy of linguistics, three categories are fixed in one whole: "language", "knowledge", and "philosophy". Therefore, in order to understand the nature of linguistics, one has to comprehend the essence of these categories in their unity and integrity. Specialists in linguistics do not always consider this issue; meanwhile, even a brief analysis shows that these categories are combined into unquestionable integrity in various completeness and sequence. As a result, phrases arise a) "language of knowledge" and "knowledge of the language"; b) "language of philosophy" and "philosophy of language"; c) "knowledge of philosophy" and "philosophy of knowledge" (Babelyuk, Koliasa, & Smaglii, 2021; Bronkhorst, 1995; Wittgenstein, 1973).

Philosophy of linguistics as a single and integral system of teachings of the language of knowledge cannot be based on contradictory interpretations of language and knowledge. The

philosophy of linguistics needs an integrative image of language and knowledge, which becomes the basis for synthesising various theoretical concepts that characterise their very essence in various ways. The philosophy of language was called upon to reveal the constitutive role of language in the structure of knowledge. However, it was impossible to build an integrative image of language and knowledge because the heterogeneity in interpreting their essence has gone very far. In addition, the philosophy of language was constituted based on various methodological means - from the use of the methods of the natural sciences to the methods put forward in the so-called "spiritual sciences". From the point of view of formal-logical principles, in the philosophy of language, much attention is paid to the study of the nature of language, its origin, structure, functions, etc. Under these conditions, the philosophy of language could not integrate with the various interpretations of language and knowledge. It was possible to resolve such a problem only within the boundaries of the philosophy of language-of-knowledge.

The methodological function of the philosophy of language is not the search for ready-made answers facing science but the provision of ready-made samples of forms, methods, and thinking methods that allow one to solve scientific problems independently. Philosophy forms such essential professional competencies as the ability to problematise (the ability to ask questions, consider paradoxes, alternatives, and contradictions); the ability to give a definition (to move from semantic to the conceptual analysis of concepts); the ability to formulate, organise, consistently express their thoughts. Consequently, philosophy plays a decisive role in the process of forming the professional competence of a specialist. The development of university education, its content, strategy, and specific methods indicate that the classical university model is being eroded under the pressure of technocratic thinking. The social demand for mass training of narrow specialists in the conditions of austerity results in the loss of traditional critical functions of

higher education and, above all, cultural studies. The process of specialisation, which is also affected by philosophy itself, does not contribute to the comprehensive, multifaceted formation of the professional competence of a future specialist. Today, philosophy has largely lost its influence on the development of higher education and its authority in the university environment and in general.

The formation of the professional competence of a linguist - the educational training of a specialist without appropriate spiritual weapons in a market-oriented society is false. This process is increasingly actualising the mission of the university in its classical sense: to selflessly serve the truth, increase scientific knowledge, affirm the spirit of freedom and free thinking, to realise the intellectual and spiritual development of man.

Human language has always been considered the language of words. The speakers directly perceive the word as a psycholinguistic reality for them. Other units (phonemes, morphemes, sentence models) become apparent only as a result of a detailed linguistic analysis. In addition, the word has always seemed to people a mysterious fact, the fundamental principle of an even more mysterious phenomenon - language. This view is historically motivated. Any name, in general, is closely connected with the naming of people. A person's name was never given out of connection with the family and social tradition. The name of a person - at least this kind of name undoubtedly points to something more general than this individual - to the genus and cultural tradition, to some hidden and even sacred meaning, which is beyond ordinary understanding. Something more general in a person's name than just a nominal sign was perceived as an idea that all bearers of a particular name are subject to, especially since the names of many peoples distinguished individuals and determined clans and families in many generations.

The philosophy of the word (name) in ancient times corresponded to the following idea of the world. The world is a collection of things placed

in empty space (a thing in philosophy is everything that is not a set or a sign of a set). Behind the thing lies the essence (substance). Essences (substances) exist primarily. They are timeless, non-random, and unconditional. A thing can consistently be named, given a specific name.

Nevertheless, does the name (word) refer only to the thing? Or is it also connected with the entities (substances) behind things? The past thinkers did not give an unambiguous answer to this question. The idea that each name reflects the nature of the designated thing is inextricably linked with it and that the essence of things is revealed in the names was defended by the ancient Greek philosopher Heraclitus (about 540 - about 480 BC) and ancient philosophers. The philosopher Democritus (about 460 - about 370 BC) opposed the natural connection between the word and the thing. He believed that words denote things according to the establishment of people and not according to the nature of the things themselves (Vashkevych, Krokhmal, Qi, Mordous, & Ratushna, 2021; Melikyan, 2016).

The whole philosophy of the name (name as a word, name and word) is imbued with the spirit of the symbol. This philosophical concept corresponds to such a trend in art and literature as symbolism ("poetry of the name"). Symbolist poets, for example, strove to go from the word to the object ("thing") and go even further in order to penetrate through the object to the essence. The "philosophers of the name" and the "poets of the name" were brought together by the following statement: the world consists of phenomena and entities; phenomena are available for observation, and entities are not available. Things are a hint at the essence, at the primary idea, a secret, esoteric connection with which both the "philosophers of the name" and the symbolist poets were looking for (Kryshtanovych, Chubinska, Gavrysh, Khltobina, & Shevchenko, 2021; Kutuza & Kravets, 2020).

Today, special attention is drawn to language's communicative (discursive) philosophy, which arose in the second half of the 20th century. As a practical communicative philosophy, it

has a "deep interest in the linguistic aspects of various types of communication (interpersonal, group, mass, etc.) in combination with the problems of ethics, theory of society, politics, economics". Such a characteristic of communicative philosophy testifies to the particular relevance of its ideas in today's society, which strives for understanding and reaching consensus. Knowledge of the essence of this concept and the ability to put into practice its foundations are essential for public people (Langer, 1957; Leech, 1981; Martin & Freedman, 2001).

The anthropocentric direction of the humanities, considering a person as an intersubjective creature, singled out such a concept as communication. It has its units and categories: discourse, speech genre, and speech act.

The philosophical evolution of the XX century demonstrates that faith in the power of science and technology is increasingly giving way to faith in the power of language. While the 20th century remains the era of the triumph of science and technology, there is a growing conviction in philosophy that scientific and technological progress gives rise to problems so specific and complex that they are fundamentally impossible to solve utilising scientific and technological progress alone. They require qualitatively new approaches and new views outside the scientific and technical way of thinking. The search for approaches that are adequate to the situation largely determines the motives of philosophers for turning to the analysis of language. Therefore, the philosophical comprehension of language is considered a relatively independent task and in a broad context, including within the framework of those phenomena that were previously considered very distant from linguistic problems (Oliinyk, Bigunova, & Selivanova, 2020; Ozumba, 2004; Kryshtanovych, Zyazyun, Vykhrushch, Huzii, & Kalinska, 2022).

At present, the philosophy of the individual's language remains one of the central among the various philosophical concepts of the language. Some Western philosophers and linguists declare the common language to be fiction and abstrac-

tion and consider only the individual's language to be the only actual reality. This erroneous approach to interpreting the essence of language corresponds to the general provisions of such a popular philosophical trend in the West as positivism.

Discussions

Discussing the results, it should be recalled that the philosophy of linguistics appears before us as a complex and multilevel theoretical construction. Its parts, connecting with each other, create a qualitatively new form of reality in the form of knowledge. The need to study each of these parts is due for many reasons. Furthermore, the importance of analysing the philosophical basis of knowledge in general and linguistics in particular. Unfortunately, in the philosophy of linguistics, it was precisely its philosophical aspect that turned out to be little studied.

Meanwhile, without a philosophical analysis of the language of knowledge based on logical and methodological principles, it is impossible to develop the knowledge about language into a single doctrine, which is formed both in the natural sciences and the humanities. The philosophical principles of linguistics, acting as foundations, form a philosophical component. It acts as a "frame" on which the empirical data of natural science knowledge and the accumulated materials of the humanities are strung.

The focus of the philosophy of linguistics is on the ways of synthesising various interpretations of language and knowledge based on data from the natural and human sciences. It becomes the sphere of philosophising about language and knowledge in the field of both natural and human sciences. It establishes the interconnection of its backbone category with all the language concepts, with the help of which it is interpreted. In the system-forming category of linguistics, the unification of all ideas about language that arise and exist both in the natural sciences and in the humanities is carried out. By

and large, the philosophy of linguistics is an ordered, generalised system of the language of knowledge (Kryshtanovych, Golub, Kozakov, Pakhomova, & Polovtsev, 2021; Kolkutina, Syniavska, Pohrebennyk, Kornisheva, & Iaremchuk, 2020; Clyne, 1994).

Philosophy as a backbone element of university education is an indispensable condition for forming the professional competence of a future linguist. The classical university model of education involves the study of philosophy as a leading discipline that forms a holistic picture of the world in the future specialist, the ability to problematise, define, formulate, streamline, and consistently express one's thoughts. Philosophy in a higher educational institution performs an integrating function: the competence of future specialists should be joined by the ability to perceive individual knowledge that individual sciences endow them with as a single interconnected whole. The ultimate goal of studying individual scientific disciplines should not be science but the formation of a person and professional competence.

Conclusion

As a result of the analysis, the critical elements of the essence of the professional competence of linguists are identified in the context of understanding the philosophy of language through the prism of time and space.

In the philosophy of linguistics, the analysis of the use of the conceptual and categorical apparatus of knowledge is understood as the identification of its semantic meaning. It refracts structuralism and the semiotic approach to concepts and categories as a system of signs. The subject of its attention is concepts and categories with their objectivity and unambiguity. Such a problem can be and is solved only in the philosophy of linguistics since it analyses the ways of forming knowledge. However, detailed and comprehensive development of methods for the formation and functioning of knowledge requires further study of the nature of the philosophy of

linguistics.

The system of formation of the professional competence of a linguist in the conditions of classical university education historically assumed a thorough study of philosophy. The professional competence of a specialist includes the ability to identify the most general patterns of the development of the world, expressed in principles, laws, categories, the study of the existing and the past, the possible and the future, which at the same time constitutes the scientific task of philosophy. A brief trace of the history of classical university education testifies to the process of gradually limiting the place of philosophy in the system of training specialists, which has a highly negative impact and will continue to affect the quality of higher education and the completeness of the competence of specialists.

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NIKOLAY GOGOL AND RAPHAEL PATKANYAN:
THE PHILOSOPHY OF HORROR

Abstract

The article is dedicated to the study of the artistic impact of the Russian writer Nikolay Gogol (1809-1852) on the creation of the Armenian author Raphael Patkanyan (1830-1892). The object of the research is the horror stories and their philosophy. From this perspective, Patkanyan appears as a student of the Gogol school of horrors by masterfully using the artistic technique of his teacher. The first parallel is the place and time of the action. Night becomes the time axis of the stories, and the plot turns around national holidays - Russian Navi day, Ivan Kupala, Christmas, Armenian Carnival, etc. Actions take place in a cursed or enchanted place (a scary house, an old church, hell, a mortuary, a cemetery, etc.), which allows the two realities to collide, as a result of which extramundane forces penetrate into our world. By taking the national folklore as a basis, both authors set the plot of mythical characters in motion portraying witches, demons, spirits, zombies and other terrible creatures as antagonists. The works of both authors are similar in terms of some functional motifs like the sale of the soul to the devil, metamorphoses, dance and laughter of death, implying specific rituals.

Keywords: Nikolay Gogol, Raphael Patkanyan, horror stories, philosophy of horror, literary connections, Russian literature, Armenian literature.

Introduction

The comparative examination of Armenian-Russian literature reveals various connections between literary characters, themes and plots. Russian authors have had a great influence on the thinking of Armenian writers: different artistic, social-philosophical directions, methods, and schools have penetrated into the Armenian reality through the prism of their works. Both during the rule of the Russian Empire and the Soviet years, Russian literature was a landmark for the development of Armenian literature. Armenian writers and thinkers were influenced by Russian cultural revolutions: they followed all the developments, theoretical, methodological, and ideological innovations and even got acquainted with world art mainly through the Russian language. From this perspective, the role of Nikolay Gogol is especially invaluable. His works "Dead Souls", "The Government Inspector", and "The Nose" and the worldview standpoint expressed

in them, as well as the way of perceiving and expressing reality, have found their traces in the works of Armenian creators, which has been the basis for various literary ties (Hovnan, 1952).

Gogol's work had an especially great influence on the literary thinking of the famous Armenian writer R. Patkanyan (1830-1892). In one of his travel notes referring to Russian literature, he states: "Who does not know that Russia's intellectual progress and backwardness strongly affects us, Armenians? Russian literature gives powerful blows not only to Armenian literature but also to its moral direction, perhaps more powerful than even to the Russian nation. We not only take into account the idea expressed in Russian magazines and newspapers, but we completely swallow it" (Patkanyan, 1968, p. 48).

In his letters addressed to his relatives and friends, the Armenian writer several times mentions Gogol's works and the latter's artistic method. For instance, in the letter addressed to his cousin K. Patkanyan, a famous orientalist of the time, Patkanyan (1970) emphasizes the need to write like Gogol in his style and method, even lowering his writing style in the context of that comparison (p. 423).

Gogol's narrative form and the perspective of life perception have found their unique expression in the structure of the Armenian author's literary work: Chichikov's type, for example, is the basis of the image system in a number of his works, and the whole plot is woven around him. The play "Pampulius", the story "Armenian Chichikov", and the novel "The Ambitious" are based on the Armenian version of the hero striving for power, acting in the Armenian environment and in a different time period (Makaryan & Soghoyan, 2016, pp. 105-111).

In terms of observation, the Gogol-Patkanian parallel, apart from this figurative connection, plays a key role in horror stories, too. In recent years scientific articles considering the problem from different points of view have been published: narrative (Ogurtsova, 2017), psychological (Dubrovitskii, 2017), lexical-semantic (Saltymakova, 2020), interdisciplinary (Bulavina,

2021) studies, etc. The horror stories of Patkanyan are almost unstudied, and the parallel of the two authors in this context is considered only in the Russian-language monograph by E. Aleksanyan (1977), which studies this issue superficially in the context of the general ties of Armenian-Russian literature without using research metalanguage (pp. 135-138).

The problem of our article is the study of the general connections of the philosophy of horror of the above-mentioned two authors and also the observation of the influence of Gogol's works on Patkanyan's literary creations. The main objective is to examine the concepts of horror and fear, to study the all-consuming terror generated from the suspense and uncertainty and also to examine the fear derived from concrete and known phenomena.

Elements of Carnivalization

The most devastating element of horror prevails in the works of the two writers who lived and worked in St. Petersburg. The fear of death, the feeling of its omnipotence, domination and inevitability occupy a central place in the structure of their works which are the reflection of their real fears and feelings, so the parallel between the two writers starts right in the field of reality, i.e., from the peculiar horror of death and burial. Let us recall, for instance, Gogol's fear of being buried alive and the fearsome description of his own body after death in the famous "Testament": "Shame on someone who is attracted by some attention to a rotting finger that is no longer mine: he will bow to the worms that gnaw it" (Gogol, 1952, p. 219).

Patkanyan also experienced a similar fear of death and human corpses. From 1852 to 1854, the Armenian writer studied at the medical faculty of the Imperial Moscow University, but during the course of anatomy, the corpses from the mortuary frightened the young man of writing abilities, and he dropped out of school (Saghyan, 1980, p. 71).

Gogol's prose was a literary ideal and artistic

perfection for Patkanian. He tried to follow the footsteps of Gogol, to project the approaches put forward by the great Russian writer onto Armenian reality and create an Armenian type of Russian horror story giving it a national character.

The horror stories of both authors are based on folklore, in which folk beliefs are embodied. After the failed publication of "Hanz Kühelgarten", Gogol turned his attention to national literature (Stepanov, 1955, pp. 46-47): he writes letters to his mother and family with a request to send materials about their national life, faith and fairy tales, which he later uses as the basis for horror stories published in the book "Evenings on a Farm near Dikanka" (Mashinskii, 1951, p. 50). This folklore subtext of the works subsequently becomes the key to his success.

Patkanyan's horror literature also has a folklore basis. Most of these stories are written in the dialect of New Nakhichevan. They were written by the author at the suggestion of his cousin K. Patkanyan, who was considering the mentioned dialect in his study of the Armenian dialects. As a source, he needed materials written in a dialect, and the orientalist professor asked his cousin to collect local beliefs, fairy tales and sagas to create small works based on them (Saghyan, 1980, p. 247). The author liked this method, and in the future, he nourished his works with folklore.

The first commonality of the creative thinking of the two authors is the preservation of heredity: the national thinking, the cyclical linearity of family ties, and the transition from father to son, which proves the veracity of the presented cases. Gogol's story "The Evening on the Eve of Ivan Kupala", for example, is told by Foma Grigorievich who constantly mentions that these events are real, witnessed by his grandfather's aunt, grandfather, father, and even he himself remembers some strange events. Those means of generational transmission of history create a unique connection between the reader and the characters of the narrator, and the narrated material is presented as a fact that has been seen for the narrator's "trusted people". The problem of location is also emphasized: "This terrible story did not take place in a distant world, but in this very place where our village stands" (Gogol, 1940, p. 151). In this way, the problem of inheritance of witnesses is added to the function of soil memory.

Like Gogol, Patkanyan (1966b) raises the same question in his short story "How Do You Understand It?" (pp. 195-199). The heir of the heroes who years ago took part in supernatural events tells about those things as the memories of horrific events that have been passed down from generation to generation. In this case, they again get a real colouring, and the eyewitness's function is emphasized. The events also take place on the same spatial segment, that is, in the church of the city of New Nakhichevan.

Spatial-temporal units are central in the structure of horror stories by both writers. Gogol weaves his works with carnival elements (Mann, 1988, pp. 5-55), paying special attention to the functions of place and time in their unique philosophy. In terms of time, events take place during national or church holidays, which gives a magical significance to the events, allowing the devils to crawl into the human world (Fair, Ivan Kupala holiday, the night before Christmas, wedding).

For his horror works, Patkanyan also chooses the same structure linking the plots of the stories "Khortlakh" and "New House, Old House" with the Armenian Shrovetide (Barekendan) and "Revenge of the Dead " with the Russian Memorial Day (Navi Day). Armenian Shrovetide is a carnival holiday (Simyan, 2019, 2020) when people dance in masks and play different games. This holiday is also important in the context of relations with the deceased: the doors of the underworld are opened, and the dead come to receive their share of the sacrifice (Simonyan-Melikyan, 2007, p. 100). The Russian Memorial Day (Navi Day) has a gloomier subcontext: on that day, the souls of the other world get the opportunity to penetrate into the human world and take revenge on the living.

Accordingly, the spatial dimension of the work also acquires key importance: the happy carnival place in the works of both authors is

transformed into a gloomy or enchanted place: in Gogol's works, it is the forest ("Evening on the Eve of Ivan Kupala"), ("The Missing Letter"), a terrible house ("May Night, or a Drowned Woman"), an old castle ("Terrible Revenge"), an old church ("Viy") and etc., in the works of Patkanyan it is hell ("Demon Mrus" (1858)), mortuary ("Vengeance of the Deceased Woman" (1864)), the grave of Judas ("Bitten by a Serpent" (1888)), non-residential house ("Khortlakh" (1889)), a cemetery ("New House, Old House" (1888)), a destroyed house ("Emerald" (1874)) and others.

Alongside the accentuated symbolism of the holidays and in parallel with these mysterious spatial places, the two writers use the motif of the night as well. "Gogol is the Poet of the Night" (Zolotusskii, 1984, p. 119), and Patkanyan takes the same road. The events of almost all the horror stories of the Armenian author take place at night, and in the works "Hidden Corners of our Place" (1882), "Vengeance of the Deceased Woman", and "Khortlakh" "guests from the underworld" come at midnight, just after twelve o'clock: "The clock struck twelve o'clock at midnight, and their voice mingled with the sad ringing of the dead, intensifying the horror in my heart" (Patkanyan, 1974, p. 289), "The clock struck twelve o'clock at night, and the last blow had not yet been lost in the air when suddenly a young man entered, and I did not understand how he managed to open three locked doors, and even my yard dog did not bark (Patkanyan, 1966a, p. 211), "One night at about twelve o'clock" (Patkanyan, 1966b, p. 344).

The night gives a unique mystery to the works, and the darkness multiplies the horror of the characters from the uncertainty, which causes a feeling of fear in the reader. The night first awakens a metaphysical fear that has no clear, objective cause: first, it engulfs the hero and then the reader as well. The function of the night is slowly transformed into fear-anxiety, which through the ratio of darkness, sound and silence and the functions of smells begins to become concrete and take on a certain form. While de-

scribing Gogol's main artistic method, Ovsjaniko-Kulikovskii (1907) singles out mystery, simulation and mystification (pp. 56-57), which are best embodied in the artistic system of the night. In the context of the darkness that covers and hides everything, when nothing is visible, the human senses become more sensitive: they perceive all the details that are almost imperceptible in the light. Sounds and smells are perceived more sharply, and the sight in the dark can catch any slight movement or spark of light. Gogol uses this technique of sharpening the senses, which later is also used by his gifted student Patkanyan.

In Gogol's story "May Night, or the Drowned Woman", for example, the darkness is accompanied by silence, and only from time to time the sounds of birds are heard: "Everything is quiet; in the deep thicket of the forest, only the peals of the nightingale were heard" (Gogol, 1940, p. 174). Along with the voices, aromas intensify: "The smell of blossoming apple trees and night flowers poured over the whole earth" (Gogol, 1940, p. 174). And in that darkness of the night, an unusual scene appears before his eyes: the house abandoned in the morning has changed its usual appearance: "Instead of gloomy shutters cheerful glass windows and doors looked out. Through the clean glass flickered gilding" (Gogol, 1940, p. 174). From that house of unusual appearance, suddenly an inhuman voice is heard, and the drowned woman appears.

In Patkanyan's story "Khortlakh", the hero also wanders in complete darkness: absolute silence reigns when suddenly a terrifying voice is heard from afar: "From afar, an incomprehensible voice was heard, either an owl, or a dog's howl, or the plaintive voice of a man lying under a robber's knife... The city was like a dead one" (Patkanyan, 1966b, pp. 344-345). In a terrifying environment, in the windows of an uninhabited house, light is suddenly seen. The house, which usually looks abandoned, was inhabited at night: "There is a light burning in the windows of the house ... the light was not from a lamp or a table lamp, it was something else ... like the white col-

our of a thin slick on the eye of a blind person under the light" (Patkanyan, 1966, p. 345). Suddenly an inhuman voice is heard from that terrifying house, which gives his name: "It was not a human's voice, it sounded like it was from the phone or duduk" (Patkanyan, 1966b, p. 345).

The dream is also connected with the symbolism of the night. The dream, in general, has an important meaning in horror literature. It allows to represent the existence of the other world, where the imaginary and real worlds intersect, and the new reality creates a new philosophy of horror with its different rules and patterns. Solutions to various problems, issues and revelation of secrets are done through a dream. In the above-mentioned two works, for instance, the heroes meet the souls of the drowned women and deceased "zombie" in the closed structure of a dream. When they meet, everything seems real to them, but then they wake up lying on the ground. In the morning, the symbolism of the horrible house changes again, and before their eyes, the abandoned and uninhabited house rises.

The fears of the night vanish with the rays of the sun, and people begin to associate them with dreams. Being unable to escape from the terrible reality and perceive it logically, a person attributes it to a dream and tries to convince himself that what he saw was fictitious, an unreal dream, an ordinary deception. This self-deception allows a person for a moment to escape from that terror and turn the chaos of his mind back into the orderly system of the cosmos. The last chance to escape from the terrible and unpleasant reality is to perceive it as a dream, which gives birth to hope in the hero's heart that the horrors he saw and the fears he experienced are not real. However, in the morning, there are some prompts and signs that prove the reality of the dream. In the already mentioned story "May Night or the Drowned Woman" by Gogol, for example, the hero finds a strange letter in the morning, and in "Viy", Khoma Brut sees in the mirror that his hair has turned grey from fear during the night. In Patkanyan's "Khortlakh" and "New House, Old House", after awakening, the meeting with

the spirits is presented as a dream; it is not understood whether what has been seen was real or a dream, and in the story "Revenge of the Dead" the hero finds a trace of a zombie bite on his cheek.

As it was emphasized, dreams are also a way to reveal a terrible secret or to solve problems (prophetic dreams). In "A Terrible Place", for example, the secret of the wizard is revealed through Katerina's dream: in the dream, the girl's soul leaves the body and meets her wizard father. We observe a similar situation in the works of Patkanyan – "How do you understand this?" and "Bitten by a Serpent". In the first case, the Mother of God appears in a dream and, with a "terrifying voice", reveals the secret of the icon. In the second case, Satan appears in a dream promising to heal the child if he sells his soul to him.

Incarnations of Evil

The Gogol-Patkanyan parallel can also be traced in with the similarity of motives.

As we pointed out at the beginning of the article, the works of both authors are based on folklore, and they both use motifs typical of folk tales. In the context of Gogol's creativity, for instance, there are motifs of the devil expelled from hell, the metamorphosis of a wizard, the abduction of stars and the moon, a drowned mermaid, the sale of the soul to the devil and so on (Gippius, 1924, pp. 35-36). In the context of his horror stories, the author assigns a primary role to folklore creatures from the other world: devil, witches and wizards; wood creatures; drowned women; dead rising out of the grave; spirits; viy. Patkanyan, too, in the pictorial system of his works, portrays as anti-heroes the negative characters of Armenian folklore. In his short story "The Brewer Galust" (1875), he mentions a number of mythical creatures that live in darkness and terrify people: Khoncholoz, that hides in the dark corners of the house, Tune Ter (literal translation: the owner of the house) - a brownie in the form of a belly, a genie living in

abandoned houses, Pogho, scaring children, zombie Khortlakh, who came out of the grave, Eghiat, living in the pantry, Tsovi Mar (literal translation: Mother of the Sea), living in water and killing male representatives, beautiful and ambitious fairies of Mesman Agheki (literal translation: better than us), fluffy and silent creature Mrmras, Tsantr (literal translation: Heavy), that sits on a person in a dream and forbids waking up, Tsutsunk (literal translation: Indicating) remindful of hidden sins, Chakatin gir grogner (literal translation: Writers of words on the forehead), determining the fate of a person, and demons. In the given work, the creatures are only mentioned, they are not represented in the field of action, and the author talks about them in detail only in the notes (Patkanyan, 1966b). In addition to these creatures, the Spirit of Masis (a positive image) appears in Patkanyan's horror stories - a mythical hero - the saviour of Mount Ararat, as well as the devil, spirits and human corpses (zombies).

Philosopher Eugene Thacker (2011), studying the logic of incommensurability between life and living, writes: "Let us consider a hagiography of life in the relation between theology and horror: the living dead, the undead, the demon, and the phantasm. In each case, there is an exemplary figure, an allegorical mode, a mode of manifestation, and a metaphysical principle that is the link between philosophy and horror" (p. 172). Zombie, for instance, in the context of life after death, stands for *living dead*, the vampire is *undead* or *immortal*, the demon is an *amalgam* (partially material, partially immaterial), and the ghost is a *phantasm* (the domain of spirit, soul, or, in its secular sense, of memory) (Thacker, 2011, pp. 172-174).

The devil who escaped from hell, or Satan, is one of the key evils of Gogol's horror. If in the works "Sorochinsky Fair" and "The Night Before Christmas" it has a humorous description, in the story "The Evening on the Eve of Ivan Kupala", the relatively carefree villain turns into a terrible Basovryuk: "None other than Satan in human form" (Gogol, 1940, p 151).

In the context of Patkanyan's work, Satan and the devil have no satirical description. In the poem "Demon Mrus", based on a national legend, the demons Belphegor, Anamelek and Mrus gather in the main hall of Hell and begin to discuss ways of turning Armenians away from Christianity and national thinking. In the story "Bitten by a Serpent", in a dream, there appears "an old man with long nails, a dry body and a very black face, from whose eyes fire pours" (Patkanyan, 1966b, p. 316): he is also depicted as "a naked woman, or a man with a bag of gold" (Patkanyan, 1966b, p. 320).

At the end of Gogol's work, "Viy", along with a mythical creature with long eyelids, various spirits come from the other world, who, because of not hearing the rooster, remain forever locked in the walls of the church. Human souls are also embodied in Patkanyan's story "New House, Old House". The hero meets the spirit of one of the dead rich men near the desecrated grave and travels with him through time. The hero describes the spirit with three features: it has no shadow, a small image of the interlocutor is not reflected in its eyes, and next to him, the sense of time disappears: "There were no days, years, months, weeks, minutes: there was only the opening and closing of the eyes" (Patkanyan, 1966b, p. 316).

The spirit in the works of Gogol and Patkanyan appears as an incorporeal entity, the otherworldly image of the soul of the deceased. In the works of both authors, however, there are embodied bodies of the dead that return to the world with their earthly bodies. Those bodies endured all the torments of death and were transformed. In the context of Gogol's work, such entities are the drowned women. Those women and girls who commit suicide do not find a place for themselves in the afterlife, are not accepted in either heaven or hell and continue to live in the waters in which they have drowned.

There are also images of corpses coming out of graves in the story "Terrible Revenge". Human bodies under a cruel curse come out from the underground, and their physical torment is

obvious: "The third cross shook, the third dead man rose. It seemed that only the bones rose high above the ground. Beard to the very heels; fingers with long claws dug into the ground. Terribly, he stretched his hands up as if he wanted to get the moon and screamed as if someone began to saw his yellow bones..." (Gogol, 1940, p. 248).

After the curse is fulfilled, those corpses come out of the graves again and begin to bite the body of the most sinful corpse. "And all the dead jumped into the abyss, picked up the dead man and plunged their teeth into him" (Gogol, 1940, p. 278).

Patkanyan also creates a similar image of a corpse coming out of the grave by using Armenian legends about Khortlaks and Gornapshtik as the basis for the story "Khortlakh". According to Armenian beliefs, these are the transformed creatures of sinners who come out of the graves with torn bodies or disguise themselves as some kind of animal to intimidate people passing by the cemeteries (Galstyan, 2012).

According to Patkanian, Khortlakh is a formerly rich man who escaped from hell on the night of Shrovetide: "He was naked from head to toe, so weak and dry that it seemed as if one bone was kissing another. I don't know if the colour of the body was green, I don't know if it was yellow or purple, but that's the colour of meat eaten by worms seven or eight days ago" (Patkanyan, 1966b, p. 346).

In this work, the corpse that has risen from the grave is also attacked by other dead and hellish creatures that bite its body and take it to hell: "They all piled on the dead man, began to bite, scratch, lick, pierce the skin and chew meat... They took him, lifted him into the air and disappeared..." (Patkanyan, 1966b, p. 349).

If in "Khortlakh" creatures are depicted emerging from the grave, then in "Vengeance of the Deceased", the author presents the unburied bodies as antagonists. In "Navi Day", the hero accidentally ends up in a medical morgue and at 12 o'clock sees dismembered corpses, which, as

part of the holiday's ritual, come to life and try to harm those who have disfigured them.

In the morgue, the medical student sees the body of a newly brought young girl: "The young girl had the magical beauty that tuberculosis usually imparts to its victim. I admired her image and could not take my eyes off her face" (Patkanyan, 1974, p. 289).

With such unearthly beauty is endowed the corpse of the heroine of Gogol's "Viya": "She lay as if alive. A beautiful forehead, soft as snow, like silver, seemed to be thinking; eyebrows-night in the midst of a sunny day, thin, even, proudly raised above-closed eyes, and eyelashes, fallen arrows on cheeks, blazing with the heat of secret desires" (Gogol, 1937, p. 199).

Both characters, along with beauty, hide the features of a predator and an attacker, and at this point, Gogol's influence on the thinking of the still young writer Patkanyan is unequivocal. "The girl plunged her knife-sharp teeth into my body, and then began to suck my blood with such force that I thought she wanted to suck my life…" (Patkanyan, 1974, p. 293). "...She was all blue, and her eyes burned like coal. She grabbed the child, bit her throat and began to drink blood from it" (Gogol, 1937, p. 204).

In the works of Patkanyan and Gogol, the encounter with those evils awakens existential terror in the heart of the hero. The fear of the extinction of one's own existence is paralleled by the sense of meaninglessness of life and the world. Evil forces penetrating into human life from another cosmic dimension absorb all good and positive emotions, leaving behind a cold sense of meaninglessness and emptiness. And at this point, the fear of death is born, that is, the fear of the uncertain, senseless and obdurate new universe that has given birth to these evils that invaded our world.

These various evils, which are based on national folklore, stand out in the context of the works of both authors with a very similar generality of imagery - with a mysterious depiction of the eyes.

The function of the eye and vision is central to Gogol's magic (Yermakov, 1923, pp. 48-50), and Patkanyan also uses this technique of characterization. Let us bring some examples:

- Gogol - "Eyes like an ox" (Basovryuk) (1940, p. 278), "Look how I look with my eyes! Then he brought fiery eyes on me" (Wizard) (1940, p. 253), "Eyes burned like coal" (Witch) (1937, p. 204) etc.
- Patkanyan - "Fire poured out of the eyes" (Satan) (1966b, p. 316), "The eyes were closed, but under the eyelids pupils were visible that looked directly at me, piercing my heart like an awl. This is something terrifying" (Khortlakh), (1966b, p. 346) etc.

Functional Motifs

In addition to the similarities between the folkloric characters of the evils, Gogol's and Patkanyan's horror stories also have similarities in their functional motives.

The first parallel is the ritual, which is also associated with carnival thinking. In the works of both authors, there is a motif of selling the soul to the devil, the realization of which implies a certain ritual chain. In the story "Evening on the Eve of Ivan Kupala", for instance, in order to sell your soul and get paid, you need to kill an innocent child, which is accompanied by a dance of "ugly monsters" and their "devilish laughter".

In Patkanyan's story "Bitten by a Serpent", in order to sell the soul, one must sacrifice thirteen times to the grave of Judas and lubricate the human wound with the blood of an animal by mixing two types of blood, after which evil will settle in the soul of a person, and while he lives on this earth will give him all the treasures of the world. In this case, Patkanyan changes the sacrament of the Holy Sacrifice in Jerusalem by choosing a place which is not the tomb of Christ or any saint but the traitor apostle's grave. Instead of the symbolic sacred number 7, the satanic 13 is used.

The Christian ritual undergoes certain chang-

es in the story "How do you understand this?" To save the life of their only brother, four sisters kneel around the bed of a dying sick man and, by rotating forty circles, ask God to take the life of one of them and save their brother. With each circle, the brother's strength is restored, while the sisters' strength fades away. Within six months, the brother is healed, while all the sisters die.

In the works touching upon horror, life and death are intertwined, woven into a common circle. "Death in the popular mind is conceived not as a final disappearance, but as a new birth, transformation/resurrection, transition to another sphere of existence, as part of life" (Goldenberg, 2007, p. 11). The burial rite is the transformation of a person's earthly life into the afterlife, a ritual by which the deceased passes on to the new form of his existence. And for that transition, there are certain important functions- the dance of death, the laughter of death. In the story "Evening on the Eve of Ivan Kupala", as it was already emphasized, the monsters danced around and laughed with devilish laughter. The dance of death and the demonic laughter of the dying become a kind of ritual means for crossing the two worlds, which acquire a terrifying significance in the horror stories of Gogol and Patkanian. Let us consider, for instance, the dance of the transformation of a wizard at a wedding ("Terrible Revenge"), a unique union of the dance of murder and wedding, that is, sadness and joy ("Evening on the Eve of Ivan Kupala") or the dance of madness by Khoma Brut before the third night ("Viy"). In the context of Patkanyan's work, a zombie that escaped from the grave claps and laughed while remembering the scene of its burial ("Khortlakh"), and the torn corpse from the morgue with a devilish smile is preparing its revenge ("Revenge of the Deceased"): here you can also hear the sounds of the dance of the dead: "There was a muffled whisper in the hall as if the corpses of the dead had gathered together, singing verses and dancing terribly" (Patkanyan, 1974, p. 290).

The dance of death is, in fact, a ritual function

that ensures the transition from life to death, and its disruption can leave the transformation incomplete. The drowned woman in Gogol's work, for example, cannot calmly move on to the next stage of her existence and swim freely in the water while the witch-stepmother lives and hides: the water draws her in.

In Patkanian's "Vengeance of the Dead", the natural connection between life and death is also broken. People dismembered the corpse of the old man and defiled his natural physique, which made his natural dance impossible on Navi day, and the transition from this world to another became unreal. Patkanyan presents the torn human body with naturalistic details: "He wanted to raise his head, but he couldn't, because the skin was torn off his head, he wanted to move his arms and legs, but still he couldn't, because they were cut off, cut and torn to pieces... His bloodied, protruding brain slowly spilt out onto board like a wet rag" (Patkanyan, 1974, p. 290).

Like a drowned woman, the mutilated body of the old man also wants to take revenge on those who violated his natural transformation and repeats the following words several times with a devilish smile: "Today is the day of the dead, this is the day when the dead wake up and take revenge on people" (Patkanyan, 1974, p. 291).

The next common functional motif of Armenian and Russian writers' horror creations is the metamorphosis. Gogol's works are characterized by reversible transformations when creatures voluntarily take on different images and then return to their original form (Goldenberg, 2007, p. 84). In the works "The Evening on the Eve of Ivan Kupala" and "May Night or the Drowned Woman", for example, witches are transformed into a dog and a cat. In "Terrible Revenge", the wizard takes the form of Katerina's father and a simple Cossack, and in the story "Viy", the beauty transforms into an old and ugly old woman.

In Patkanyan's works, in order to deceive and destroy the Armenians, the devil takes the appearance of the greatest traitors and enemies from the history of Armenia, like Vasak, Pap, Meruzhan, Hazkert ("Demon Mrus"), while the kind

spirit of Masis turns into an old clergyman to test the rich Armenians ("Hidden hiding places of our place").

Thus, H. Lovecraft (2013) mentions: "Because we remember the pain and the menace of death more vividly than pleasure, and because our feelings toward the beneficent aspects of the unknown have from the first been captured and formalised by conventional religious rituals, it has fallen to the lot of the darker and more maleficent side of cosmic mystery to figure chiefly in our popular supernatural folklore" (p. 3).

While speaking about the structure of Gogol's work, the literary critic V. Pereverzev (1982) sees two opposite elements in the structure of "Evenings": "on the one hand, an ordinary, vibrant life, on the other, a different life, full of fear and danger" (pp. 46-47). In Gogol's horror stories, these two veins are combined and intertwined in a common element. The elements of fear and horror are intertwined in the cheerful and happy images of life. The devils come out of hell, the witches fly, and the dead rise from their graves. These demonic natures, however, are not unusual for Gogol's heroes: the existence of evil is normal for them (Boiko, 2005, p. 303). On the contrary, in the context of Patkanyan's fictitious reality, the existence of underground forces is irregular. People are afraid of facing different creatures and phenomena: the reality-imagination relationship is unusual for the characters of the Armenian author, and in order to explain the existence of evils, the writer connects them with the Armenian reality, patriotism, by giving a moral subcontext.[1]

As the philosopher N. Carrol (2004) states: "Horrific imagery can be, and has been, used in the service of politically progressive themes within given social contexts" (p. 194). In the works of Patkanyan, horror is associated with the context of patriotism and love for Armenia and

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[1] The only exception to this is the writer's first story "The Revenge of the Dead" the spatial background of which is not the Armenian environment New Nakhichevan, but St. Petersburg. Here the influence of Gogol's work is most vividly seen.

Armenians.

Speaking about the horror and anxiety for the Armenians' loss of identity, the philosopher S. Zakaryan (2022) notes: "The anxiety for the loss of national identity arises when the nation finds itself in situations of physical destruction and assimilation, threatening the existence of homeland and statehood, sovereignty or independence, national culture - language, religion, creed, traditions and way of life. Naturally, the fears for the loss of identity are more specific to a small number of nations that, due to circumstances, were constantly in the borderline situation of existence and extinction and under the threat of assimilation or destruction and were forced to make additional efforts to preserve their image. Those dangerous situations alternately or at the same time have always accompanied the Armenians, turning their history into a history of struggles, rebellions, self-defensive battles for survival, mythical and "irrational" ("moral") victories, persecutions and escapes, pogroms, emigrations and territorial losses, a history of those who renounced and preserved their identity" (p. 5).

The heroes of "Khortlakh" and "New House, Old House", for example, are subjected to these inhuman tortures because they were rich, did not help their affined and didn't try to get Armenians out of a difficult situation. The zombie, who has returned from the other world for a few hours, even as a last wish, asks the hero, whom he encounters, to tell his descendants to give the money he left to the Armenian orphans, otherwise they will suffer in hell after death. In the story "Bitten by a Serpent", a man who has sold his soul to the devil, having acquired demonic power, begins to harm his people, and in the work "Hidden Corners of Our Place", the Spirit of Ararat tries to find ten generous rich Armenians who will help to save the Armenians but fails.

Conclusion

Summing up, we can assume that the motives of horror in Patkanyan's work were written under the influence of Gogol's works. The Armenian author uses the literary devices, technique and structure of the philosophy of horror of the Russian writer, presenting, however, the images of the Armenian reality. His horror takes on national characteristics, linking semantically to national existentialism, the problem of existence or extinction. If Gogol's horror has purely artistic features, then Patkanyan bases it on the philosophical questions of national consciousness, patriotism, protection of Armenians and service to the nation, viewing the idea of homeland as the core of his literature. Like Gogol, he connects the spatial dimension of his works with the place of horror, and the time of action chooses the night before some mysterious holiday, thereby bringing the boundaries between reality and imagination as close as possible. This carnival-temporal environment allows the creatures of the other world to penetrate into the world of people and sow horrors. The demons, devils, zombies and various evil creatures depicted by Patkanyan are the characters of Armenian folklore: in his stories, he realizes the Armenian world and puts the heroes-antagonists from national horror stories in the centre of his works. The works of the two authors are also similar in the abundance of functional motifs. Referring to national rituals, they create various rites and recurring motifs manifested in different existential dimensions - the sale of the soul to the devil, the ritual of death and burial, etc. Being a follower of the Gogol school and creating according to his logic of horror, Patkanyan not only copies the great Russian writer but ultimately creates original and unique works. This circumstance once more speaks about the uniqueness of the perception of the existential philosophy of the Armenian writer.

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SPEECH AGGRESSION IN CORPORATE COMMUNICATION: THE GENDER ASPECT IN THE PHILOSOPHY OF CULTURE

Abstract

The article sheds light on the means of verbal aggression expression as used in the speech of female and male native speakers of English in corporate communication within the gender framework in the philosophy of culture. The means of expression are analysed using the transcripts of talks and business meetings to single out their common use patterns. Research methodology is premised on the philosophical approach to culture, statistical data analysis, methods of continuous sampling, definitional analysis, textual analysis, component analysis and complex analysis of vocabulary units, as well as lexical and stylistic analysis. Upon examining the peculiarities of speech aggression, the authors address gender differences in speech act production. The study demonstrates the significance of the gender factor in implementing verbal behaviour strategies in cases of verbal aggression within corporate communication while also revealing some significant differences in male and female speech aggression in corporate communication (negative connotations in women's and men's speech).

Keywords: philosophy of culture, speech aggression, philosophy of gender studies, women's speech, men's speech, gender factor, communicative linguistics, lexis, corporate communication.

Introduction

Problem Statement

At present, a critical methodological problem in modern science is the reflection of goals and motives of human gender activity in the socio-cultural sphere and the study of gender concepts and principles. The philosophy of gender studies produces an ever-expanding methodological knowledge. Its true meaning and purpose reveal a connection with the common interests of gender societies.

Acquiring cultural influence, the philosophy of gender studies should turn the knowledge of worldview into a valuable approach and make it exoteric. In this regard, the philosophy of gender studies within the philosophical framework of culture is an emerging humanitarian discipline that has been formed in recent decades and requires a verified conceptual apparatus.

In the social and human sciences, the very concepts of gender studies and the philosophy of gender studies are currently being clarified. Gender studies concern genders and social gender existence, including the evolution of their social statuses. The philosophy of gender studies can be defined as rational critical thinking about a person's path as a subject of gender and the nature of gender in the universe, as well as comprehension of truth. This is free creative thinking, tapping into the essence of phenomena, which considers gender knowledge infinite.

The need for a clearer understanding of speech strategies in the corporate communication field is growing in the context of global economic and humanitarian interaction between countries. In international teams of large business corporations, the language of communication is English as a lingua franca.

Thus, the attempt to consider the speech behaviour of British and American participants in cross-cultural communication is essential, particularly nowadays when the fusion of people, languages and cultures has reached an unprecedented level and is bringing the problem of encouraging tolerance to various cultures to the foreground. As speech behaviour is primarily dialogue-based, dialogue forms demonstrate the social nature of the language since "language is being interpreted as an integral socio-cultural entity reflecting the features of a certain ethnic group as a carrier of a specific culture and outlining this culture as a distinctive heritage different from other civilisations" (Malyuga, Krouglov, & Tomalin, 2018, p. 567). Social etiquette contains inherent social language information. Speech aggression has become part and parcel of modern times, actively making its way into politics and easily fitting into interpersonal relations, with speakers demonstrating their disrespect towards each other and trying to impress and entertain the viewers (Khlopotunov, 2019).

Corporate communication is interpreted as activities related to the management and organisation of all internal and external communications and aimed at creating a favourable image of a company. In fact, corporate communication is any type of communication emanating from a corporate organisation and addressed to its employees and partners to maintain a reputation and a company brand.

At the same time, in the speech interaction process, male and female communicants can demonstrate different strategies for expressing their emotional states. The gender factor in corporate communication has been studied for a long time, but so far, no studies have been conducted on the correlation of gender characteristics in speech aggression manifestations. A more comprehensive understanding of the forms, strategies, and ways of verbal aggression manifestation in corporate communication, as studied from the gender point of view, helps develop new methods for levelling many conflict situations between male and female employees in corporate communication.

The importance of the correct company image, obviously, correlates with the need to use appropriate speech strategies in corporate communication. In this sense, the employees' interaction, which allows for gender and speech aggression, often becomes a reliable aid, avoiding the use of words and expressions that may be perceived as offensive or, as McGee (2019) calls them, "potentially face-threatening speech acts which can have quite a serious impact on social relationships" (p. 76). In other words, speech aggression in the women's and men's speech in corporate entities is a paramount goal for the companies' leadership towards improving corporate communication.

From the perspectives of philosophy and gender studies, corporate culture emerges in the context of a historically developed worldview of the genders. Of course, the theoretical and ideological components should be considered in the scientific measurement of gender culture. Worldview is an essential component of the philosophical exploration of the world.

Speech behaviour expresses the dominants of the worldview. The philosophy and methodology of gender studies allow considering the ideological aspect of the goals and motives of human gender activity in the socio-cultural sphere using the example of verbal aggression. In corporate communication, gender is problematised to indicate the direction of the search for answers to emerging questions (this is the ideological beginning of the philosophy of gender studies). Gender problems are of the general type as they concern all living people and affect aspects of gender throughout their lives.

The worldview has been diversely present in the philosophy of gender studies in the past and

present. The philosophy of gender studies addresses the essence of the gender aspects as the worldview. A system of views on the world and man's place in it inevitably includes gender questions. At the same time, speech behaviour undoubtedly differs between the genders. While politeness, as a social framework for corporate culture, is almost always the same (a set of patterns, politeness formulas and rules of speech etiquette), then gender differences are most clearly expressed in verbal aggression acts, which are often impulsive and variable from a linguistic point of view.

Moreover, the main speech aggression characteristic is the discrediting of the communicant in the eyes of others. Available research has been able to identify several basic interpretations of speech aggression as a concept:

1. threatening or ill-wishing directed at a specific person or group of people (active direct speech aggression) (Malyuga, Maksimova, & Ivanova, 2019, p. 310);

2. imposing on others a negative opinion about someone or something (active indirect speech aggression) (Rugen, 2019, p. 15);

3. verbal expression of negative feelings, emotions, and intentions in an unacceptable form in a specific interaction setting (Orlova, Radyuk, Oreshko, & Ivanova, 2019, p. 809);

4. a negative or critical attitude of the speaker towards the addressee expressed through linguistic means (Malyuga, Maksimova, & Ivanova, 2019, p. 311).

Studies also distinguish two main speech aggression forms, the classification criterion of which is the speech intensity exposure: open (explicit) form (includes insults and threats) and latent (implicit) form (hint, reproach, hidden sarcasm). At the same time, both forms of verbal aggression are aimed at evoking negative feelings and emotions towards the object with the help of intentionally chosen linguistic means (Beger, 2018, p. 502). Among these means are an insult, a threat, a gross demand, a gross rejection, a hostile remark, censure (reproach, accusation), mockery (irony, sarcasm), and a complaint

(Schmidt & Rennhak, 2020, p. 119).

Despite the variety of interpretations of speech aggression as a concept and the detailed classification, the significance of the gender factor in the ways and forms of speech aggression manifests itself in corporate communication has not yet been clarified in the scientific literature.

Goal, Objectives, and Hypothesis of the Study

The article covers aggression from the perspective of communicative linguistics, based on gender peculiarities of its expression. Speech aggression is included in the research of theoretical communication and speech interaction problems.

The research goal is to study the philosophical foundations of gender culture using the example of male and female speech activity. It is helpful to consider the gender aspects of the worldview in the study of narrowly specialised issues – namely, aggressive verbal behaviour in a corporate environment. That said, from the viewpoint of gender studies and the philosophy of culture, the corporate environment is an external field for individuals in which they project their speech behaviour based on gender differences. Where it is necessary to develop mechanisms for the implementation of gender equality for the representatives of genders, members of their families, and gender societies, it is necessary to study positive social experiences and negative practices, including examples of verbal aggression of men and women.

The research objectives can be formulated as follows: (1) to reveal the primary means of verbal aggression manifestations in the speech of English-speaking women and men in corporate communication; (2) to indicate the level of emotional intensity in the expression of speech aggression in the female and male speech in the process of corporate communication; and (3) to analyse the means of speech aggression employed by men and women in the process of corporate communication in terms of the frequency of their use.

The research hypothesis posits that male par-

ticipants in corporate communication prefer an open form of speech aggression with low emotional intensity, while female communicants prefer a covert form of speech aggression with high emotional intensity.

Theoretical Background

The historiography of the research problem is quite extensive, with the ideological theme of the philosophy of gender studies reflected in the works that analyse the key concepts and institutions of the socio-cultural development of a society (Matherne, 2021). Turning to the gender worldview aspects, we should also mention studies on the cognitive and emotional-volitional components of gender behaviour. This preeminently concerns women's and men's status in the family, society, at work, and a cognitive component of gender cognition.

Innis (2016) posits that gender knowledge reflects the cognitive and intellectual side of the worldview through gender. The very concept of gender has historically become the unit of measurement in the knowledge of gender reality: for example, gender equality, women's issues, men's issues, women's movements, etc. Social activity contributes to the development of gender concepts. Moreover, gender-based apprehension of cognition is verbal behaviour for the purposes of this study.

A prominent place among the studies belongs to gender judgments and inferences. For example, gender judgment is construed as a thought that either affirms or denies a gendered subject, gender phenomenon or gender process (Kemling, 2020; Crane, 2021; Vlasova & Makieshyna, 2018) and is expressed in the form of a proposal. As a thought that affirms or denies the existence of a connection between objects of gender reality, gender judgment can be true or false (untrue).

Gender judgments are important material for the intellectual activity of a gendered subject. A gender inference is reasoning in which a new gender judgment is derived from one or more gender judgments. Such an algorithm is also in-

herent in speech behaviour with a gender basis.

In particular, the classical communicative approach to the study of speech aggression is presented in the works by supporters of Lakoff's (1975) speech acts theory, whose research is mainly devoted to the lexical and stylistic analysis of speech aggression (see Orlova, Radyuk, Oreshko, & Ivanova, 2019; Potapchuk, 2016). Some aspects of speech aggression are considered within the framework of the corporate communication theory (see Oviedo, 2019). The specificity of speech aggression within the framework of corporate communication is considered in sufficient detail by Likhacheva, Zavorueva and Gerasimova (2017) and Larionova (2020).

In modern foreign historiography, a few studies are concerned with certain aspects of the methodology for analysing speech aggression in a corporate environment (see D'Iribarne, Chevrier, Henry, Segal, & Tréguer-Felten, 2020; Goodman & Hirsch, 2020). Empirical studies deserve special attention because they consider the methods of neurolinguistics to identify speech aggression in its active and passive forms. For example, Jaafar and Lachiri (2020) and Lefter and Jonker (2017) conducted experimental research on the problem of identifying speech aggression features in corporate communication.

From the point of view of conducting an empirical study, the works by Bonacchi (2020) and Beger (2018) are also fascinating because the authors consider the emotional, connotative, and stylistic classification of speech aggression acts. From a methodological point of view, the study by Rugen (2019), devoted to identifying speech aggression and passive acts, is also very valuable.

Nevertheless, neither Russian nor foreign historiography has yet provided a scientific description of the linguistic processes of speech aggression in corporate communication. Our study has partly filled this gap. The scientific novelty of our research is that the study focuses on the linguistic processes of speech aggression in corporate communication, the gender features of the manifestation of which require a scientific de-

scription.

Material and Methods

Study Material

The study analyses transcripts of business talks as research material. The material was also selected from transcripts of business meetings and conference calls recorded in five major British and American companies: Apple (https://www.apple.com), BP Plc (https://www.bp.com), and British Airways (https://www.britishairways.com), Brown-Forman Corporation (https://www.brown-forman.com), and Lloyds Banking Group (https://www.lloydsbankinggroup.com). The 10 transcripts of the negotiations were analysed from the business archives of each company. The general sample of the study thus comprised 50 transcripts of negotiation recordings, which served as the basis for identifying the main gender characteristics of the speech aggression used by men and women working in these companies.

Methodology and Methods

The methodological basis of the research relies on a systematic approach. It includes a group of general scientific methods (analysis, synthesis, deduction, induction), as well as a group of special methods: a content analysis of scientific literature on the research topic and statistical data analysis.

For the empirical part of the study, a complex methodology was used, including methods of continuous sampling, definitional analysis, textual analysis, component analysis and complex analysis of vocabulary units, as well as lexical and stylistic analysis, which are used to identify and point out gender-specific interaction aspects in British and American corporate communication.

During the empirical study, the following criteria were analysed, reflecting the influence of the gender factor on the specifics of the speech aggression manifestation in corporate communication: (1) the primary means of expressing verbal aggression in the speech of women and men in corporate communication; (2) emotional intensity of speech aggression in the speech of women and men participating in the corporate communication process; and (3) the means of speech aggression employed by men and women in the process of corporate communication in terms of the frequency of their use.

For each criterion, all the forms of speech aggression identified in the transcripts of company negotiations were analysed according to the gender of the subject of speech influence. All results of the empirical part of the study were analysed using the Neural Designer, a software tool for advanced analytics that included the inventory for descriptive, diagnostic, predictive and prescriptive analytics.

Results

Having analysed the speech aggression singularities, we identified gender-related differences in corporate communication.

The analysis of the primary means of verbal aggression manifestations in recorded talks involving women and men gave the following results from 50 recordings of negotiations in % ratio (Fig. 1):
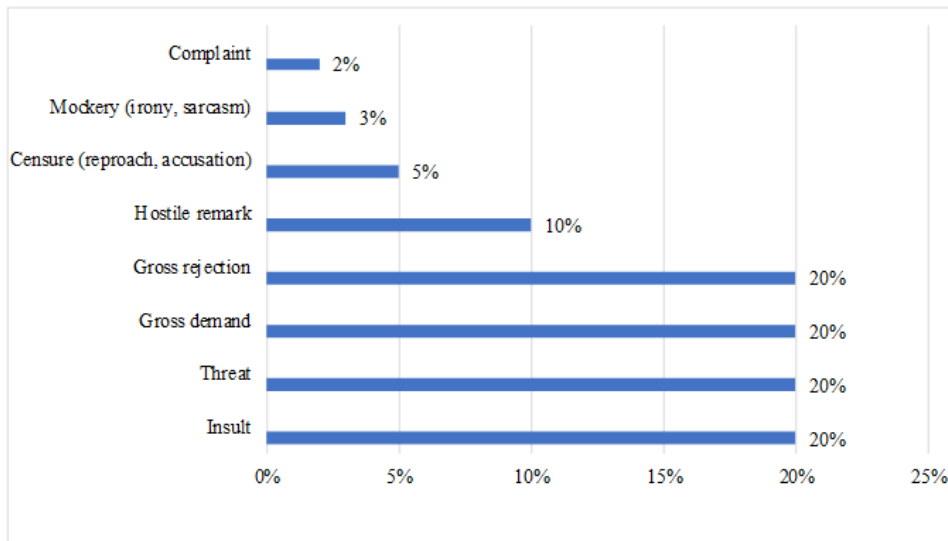
Figure 1. The Ratio of the Means of Speech Aggression among the Male Part of the Teams in the Five Surveyed Companies.

The data in Fig.1 show that men often use verbal means of expressing aggression as insults, threats, gross demands, gross rejections, and offensive remarks. Least of all, men use such means as reproach, irony, sarcasm, and complaints to express verbal aggression.
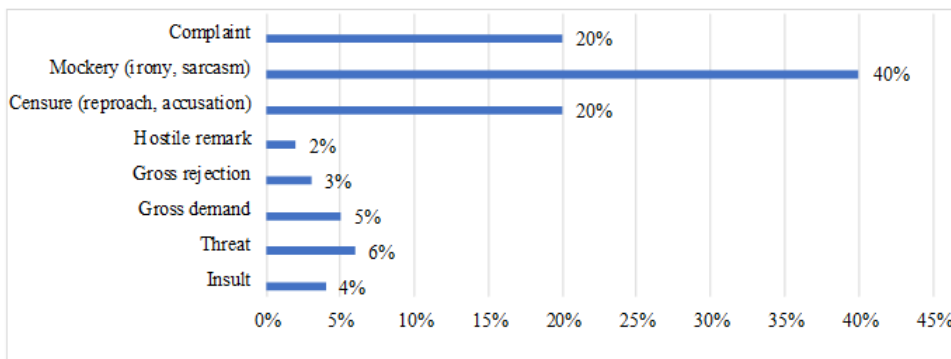
Figure 2. The Ratio of the Means of Speech Aggression Among the Female Part of the Teams in the Five Surveyed Companies.

The opposite situation has been revealed for the female portion of the participants in corporate communication in five surveyed companies (Fig. 2). The data in (Fig. 2) show that women rarely use such verbal means of expressing aggression as insults, threats, gross demands, gross rejections, and offensive remarks. Women often use such means as reproach, irony, sarcasm, and complaint to express verbal aggression. Based on the data obtained from the analysis of the means of speech aggression among men and women, we analysed the forms of speech aggression manifestation (Fig. 3).
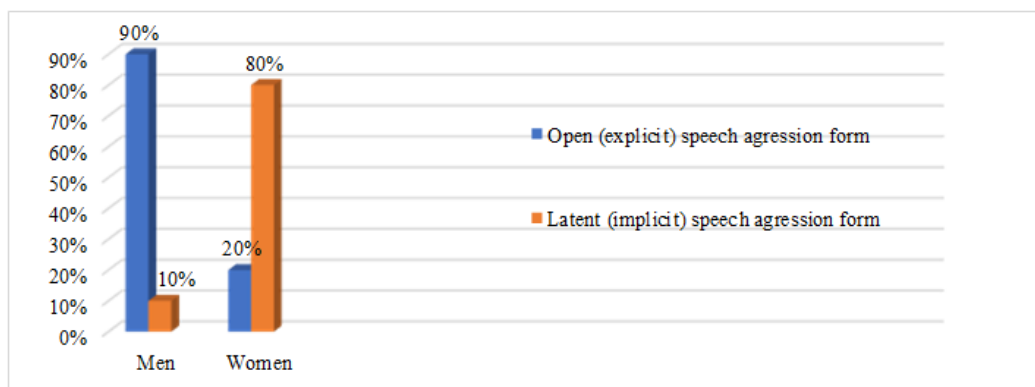
Figure 3. Dominant Forms of Speech Aggression for Women and Men in the Five Surveyed Companies.

The data in Figure 3 show that the main form of speech aggression used by men is the open, explicit form, while for women, it is more typical to use the latent (passive, implicit) form of speech aggression in corporate communication in the five surveyed companies.

To clarify the results obtained, as well as look into the influence of the gender factor on the speech aggression manifestation, we also analysed the emotional intensity of speech activity on a 10-point scale, where 1-3 points represent a low level of emotional intensity in a statement;

4-6 points – an average level of emotional intensity in a statement; 7-10 points – a high level of emotional intensity in a statement. The emotional intensity in statements was assessed based on the following criteria: (1) increased tone of voice, loud speech, (2) loud laughter, and (3) speech intensity. This method of assessing the emotional intensity of a statement was proposed by Jomah (2020) and applied here to identify the emotional characteristics of speech aggression in men and women in the five surveyed companies (Fig. 4).
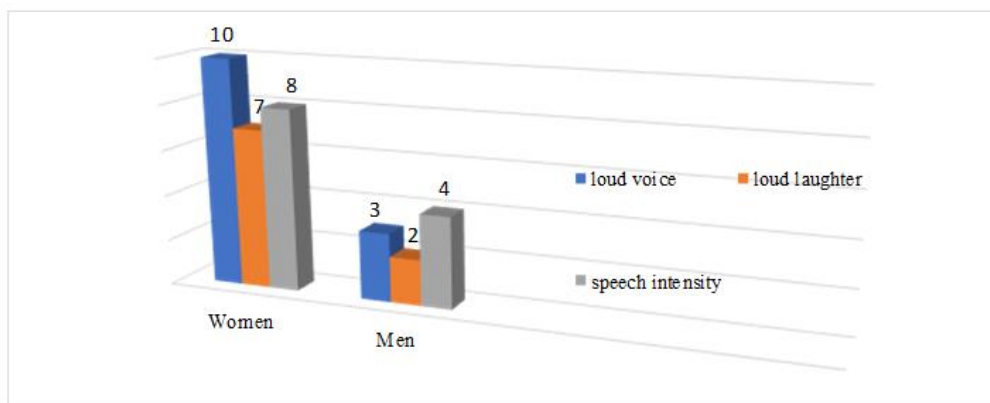
Figure 4. Emotional Intensity of Speech Aggression in Men and Women in the Five Surveyed Companies.

The data obtained confirm that men are less emotional in the speech aggression manifestation, although they prefer to use its open form. At the same time, women, who use passive speech aggression forms, express their aggressive strate-

gic communication more emotionally.

The analysis revealed a considerable difference in the use of aggressive speech between male and female communicants. The male and female speech in corporate communication dif-

fers primarily in terms of communication behaviour strategy. Women are involved in less productive social activities; hence their behaviour is aimed at interpersonal interaction. Women's speech is also characterised by increased emotiveness and speech intensity. Men strive to control and compete; hence they interrupt others more often and seek to control the dialogue. With male communicants, sentences usually are shorter.

The speech aggression analysis in female speech revealed frequent use of units expressing an assessment of an object to which the utterance is directed. The words most often used indicate an intellectual shortcoming of the addressee or express the assessment of their behaviour: jerk, fool, dupe, etc. For example, to skillfully regulate the social behaviour of interlocutors, one should, first and foremost, consider the principle of unique cooperation, that is, speech-based communication corresponding to the conversation objectives.

Apart from that, as evidenced in the analysis, the speech behaviour is interlocutory in essence. It is the dialogue forms that vividly demonstrate the social nature of the language. The choice of the most suitable expression of speech etiquette is what comprises the rules of entering into communication. Let us consider an example of a situation where one should establish contact with a person from another social setting. From the perspective of sociolinguistics, speech often realises the social oppositions of "familiar vs unfamiliar", "female vs male", and "boss vs subordinate".

Almost every negotiation transcript contains sarcasm, irony, or reproach with negative connotations. An indicator of this in the speech of women is the tag question. For instance, in the transcripts of negotiations of the five surveyed companies, the following female remarks are most often encountered, which may be attributed to acts of passive speech aggression.

1. "You have already reached a preliminary agreement without our participation, haven't you?"
2. "You really could sell these shares to us, not our competitors, couldn't you?"
3. "You are a man, so you are always right, aren't you?"
4. "We have discussed this issue twice this week, haven't we?"
5. "This decision is not the smartest, is it?"
6. "You did not think about it too often, did you?"
7. "You cannot afford to sell shares, can you?"
8. "Your department staff is not too hardworking, is it?"
9. "You cannot admit you are wrong, can you?"
10. "You always find the hardest way, don't you?"

Notably, passive speech aggression forms are most often encountered with female communicants within corporate communication. Not allowing themselves to insult their negotiating partners directly, women most often use stylistic devices such as a hint, a veiled reproach, covert ridicule, and sarcasm. Men in their strategies more openly express verbal aggression, as evidenced by analysing negotiation transcripts in the five surveyed companies.

In the men's speech portraits, there is an inverse ratio of tag questions with such negative connotations as mockery, irony, sarcasm, disregard, reproach, imitation, and contempt. Men practically do not use these means; however, several examples were identified based on negotiation transcripts of the five surveyed companies. For example, the transcripts of the negotiations recorded the following questions posed by men to their negotiating partners:

1. "You are not competent in this matter, are you?"
2. "You are personally interested in selling shares, aren't you?"
3. "You react too slowly, don't you?";
4. "You think the Earth is still flat, don't you?"
5. "You're really too smart, aren't you?";
6. "Without you, we would not have resolved this issue, would we?"
7. "You always teach us what to do, don't you?"
8. "You always don't think about the conse-

quences, do you?"

9. "You're used to insulting people, aren't you?"

10. "You don't like people who can object to you, do you?"

Based on the analysis of the transcripts of the talks in the five surveyed companies, the following preliminary conclusions may be drawn: (1) the speech strategies of the participants in corporate communication constantly contain a gender factor, which determines the specifics of the speech aggression forms in communicative corporate behaviour; (2) females in large American and British companies participating in corporate negotiations use veiled ridicules, reproaches, sarcasm and irony more frequently compared to males; (3) the leading indicator of the speech aggression manifestation in corporate behaviour is the tag question; (4) the female half of the team in companies is characterised by a strategy of passive (hidden) speech aggression, while the male half is characterised by open strategies of speech aggression manifestation, which indicates a more straightforward and succinct verbal expression of the thinking characteristics for the male employees of companies.

The analysis of speech aggression in female speech revealed that the emotional and assessment lexis is less common in speech, with the vocabulary being primarily neutral. It was observed that aggression in female speech often manifests itself in exclamations and the use of lexical units of a low style. This also has something to do with the increased emotional intensity that is typical of women.

Thus, the results of our study allow us to draw the following conclusions:

1. for male participants in corporate communication, speech aggression is a means of overcoming feelings of inferiority, achieving a sense of superiority through self-affirmation at the expense of their partner;

2. for women participating in corporate communication, speech aggression is a means of manipulation, dominance, and protection of their inner space.

The analysis of speech aggression in male speech showed that men interrupt much more often in the dialogue than women. This is conditioned by an instinctive desire to possess dominance and control, in this case – over the dialogue subject.

Nevertheless, partial use of shortened phonetic versions of words and swearwords is another peculiarity of men's speech when expressing aggression. This tendency is conditioned by the male desire to assert themselves and show their importance. Using this way of speech aggression as an insult implies lowering the opponent's social status.

Discussion

The study revealed that the term "aggression" does not lend itself to an unequivocal definition. The difficulty with a clear-cut definition is the absence of an integral form of behaviour reflecting the speaker's motive. This term is used to describe various actions. These manifestations of speech acts are not homogenous in terms of motivation, situations of its manifestation, and the forms and results of their expression.

The problem of speech aggression has been studied by many scholars (Lefter & Jonker, 2017; Malyuga, Maksimova, & Ivanova, 2019; Jaafar & Lachiri, 2020); hence there exists a multitude of various definitions and classifications describing the major types of the speech aggression act. In studies in this direction, the views expressed by Komalova (2016) prevail. Schmidt and Rennhak (2020) agree with theses about the role of gender in corporate communication (p. 22). At the same time, Jomah (2020), in his research, indicates that the gender factor is constantly present in corporate communication (p. 9). Our research has confirmed this conclusion. At the same time, we absolutely agree with Bowen (2019), who draws attention to the complexity and multifactorial nature of the corporate communication process (p. 401).

Study results are also consistent with the conclusions proposed by Goodman and Hirsch

(2020), who emphasise speech etiquette features in corporate communication. Regarding gender differences in corporate communication and the manifestation of forms of speech aggression, Rugen (2019) agrees with our hypotheses statement. Nevertheless, the point of view expressed by Lefter and Jonker (2017) is that to clarify the criteria for choosing specific strategies of speech aggression in corporate communication, it is necessary to consider not only gender but also linguocultural factors. We can agree with this tenet and propose a new direction for researching the problem: the linguocultural analysis of the choice of speech strategies for verbal aggression.

As the study deals with the use of verbal aggression means in the speech of English-speaking men and women, speech aggression is a form of behaviour and is included in the sphere of study of theoretical problems related to communication and speech interaction. This premise is shared by Shahul (2020) and Goodman and Hirsch (2020).

Moreover, Beger (2018) expresses that British speech etiquette is characterised by a more substantial restraining role concerning female speech than male speech compared to American corporate speech etiquette (p. 508). In our opinion, this hypothesis requires additional verification by conducting a separate empirical study. Nevertheless, in the American variant of English, the professional and corporate jargon are increasingly common, primarily typical of men representing certain professions. American English is the language of large-scale multinational companies (Malyuga & Orlova, 2017).

At the same time, study results confirm the opinion shared by most scholars suggesting that speech aggression manifests itself in a disguised way in corporate communication (Malyuga & Tomalin, 2014). From our research standpoint, it is necessary to pay attention to research conducted by Likhacheva, Zavorueva, & Gerasimova (2017), where the authors point to specific means of levelling speech aggression as recommendations for effective corporate communication.

The scientific discussion on the problem has shown that types of speech aggression may be classified based on various grounds, including the gender criterion, which reveals the peculiarities of choosing a speech aggression strategy by men and women in the process of corporate communication (Alkhammash & Al-Nofaie, 2020). In most classifications, the central criterion is the form of speech aggression expression. Our study proposed a different methodology for assessing speech aggression, considering the gender factor. As a result of the study, it was possible to prove the hypothesis that men use an open speech aggression strategy in an explicit form, and women use a passive (hidden) form of speech aggression in an implicit form. In general, in discussing the problem of speech aggression, in our opinion, one cannot ignore the gender factor, which obviously impacts the choice of speech aggression strategies among women and men participating in corporate communication.

Conclusion

Having analysed the use of verbal aggression means in the speech of English-speaking men and women, as encountered in the transcripts of recorded negotiations, we can identify their fundamental regularities and singularities. We arrived at the conclusion that the differences in speech and expressive means used undoubtedly exist. Preconditioned factors mark the lexis of female and male speech – women are engaged in less productive activity in society and have a subordinate, rather than a dominant, position. Consequently, women's speech is more polite, contains fewer assaults and manifestations of threat, and has more verbs and qualitative adjectives when expressing an act of aggression. It is characterised by increased emotionality and intensity.

Despite the predominance of positive connotations in women's speech, there were cases with negative connotations: sarcasm, irony, and reproach, which indicates a negative characteristic of a particular speech portrait. For female speech behaviour, latent (passive) forms of manifesta-

tion of speech aggression are more characteristic, such as veiled reproach, sarcasm, and mockery of the interlocutor, which are generally kept within the framework of corporate speech etiquette. There were also cases of negative connotations that contained elements of the phatic function.

Men, by contrast, interrupt others more often and seek to control the subject of the dialogue. Apart from that, male sentences, as a rule, are shorter than female ones. Nouns and adjectives are encountered more frequently in male speech. A high probability of offending others also marks it. Men use negative connotations in speech (ridicule, irony, sarcasm, neglect, reproach, imitation, contempt) in their pure form without elements of a phatic function. Also, men are characterised by more straightforward statements addressed to the interlocutor using tag questions within the open (active) speech aggression strategy framework.

The analysis method proposed in the article makes it possible to reveal the essence of verbal aggression as a gender concept that arises in the process of gender speech behaviour within the corporate environment.

The study is useful for gender philosophy in that we proved, based on empirical data, the dependence of forms of verbal aggression on gender, which allows extrapolating the methodology for the analysis of other concepts to the philosophy of gender studies.

The speech behaviour of men and women within corporate communication is woven into a chain of determining factors used in their entirety. Such speech behaviour reveals variation – both stratificational (the social structure of society) and situational (concerning a speech act). In most of the analysed cases of speech aggression based on transcripts of negotiations between American and British companies, women tend to resort to latent forms of speech aggression, and men – tend to open ones. Thus, in the process of corporate communication, one should use stylistically neutral communication means to neutralise the already heightened conflict speech interaction or to prevent the emergence of a conflict situation among the company's employees. Nevertheless, the data obtained in the course of our study cannot claim to be universal truth and need additional verification; hence a comparative linguocultural analysis of American and British variants of the English language used in corporate communication seems to be a promising direction for further research of acts of speech aggression, in order to identify not only gender but also linguocultural features of speech strategies of corporate communication in speech aggression manifestations.

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CAMUS' UNDERSTANDING OF THE PARADOXICALLY MULTIDIMENSIONAL HUMAN BEING

Abstract

The article analyses important issues of philosophical anthropology from a socio-philosophical viewpoint. By defining a human being in different stages of the development of philosophical thought, one or another of his genus's essential characteristics are distinguished. Modern philosophy documents that human beings are paradoxical, contradictory beings and subject to complicated definitions. This analysis is based on the different approaches of well-known researchers, leaning on the human paradox and trying to rationalise it as much as possible. The article combines the main approaches that provide an opportunity to justify humans' philosophical essence and nature comprehensively.

Keywords: self-overcoming, self-recognition, the meaning of life, paradox, dual nature, human being, truth, despair, multidimensionality, anthropological.

Introduction

The concept of "human" is a complex, multi-content, multi-layered phenomenon, and there are no unified approaches to its formalisation. In the professional literature, this problem is analysed in the context of philosophical, anthropological, sociological, economic, ethical and other worldview approaches. Within the framework of the general patterns of the development of modern civilisation, such transformations are taking place and are questioning the existence of the meaning of human life, freedom and responsibility. The trends of modern all-societal development prove that the primary dimension of the modern human being is paradox or multidimensionality.

Despite this observation, the famous anthropologist M. Scheler (1988) within the framework of the work "Human Position in the Universe" (p. 35). Almost all times have a pronounced anthropological orientation, but now is truly a time of an "anthropological renaissance". The famous anthropologists Lebedev and Lazarev, within the framework of their famous "Multidimensional Human: Ontological and Methodological Research" research work, it is rightly noted that the multidimensional nature of an individual cannot be presented by only one dimension of existence, for example, social, and multidimensionality is defined as the totality of all existing social relations (economic, political, legal, ideological, etc.) (Lebedev & Lazarev, 2010, pp. 28-29). In developing this point, they essentially oppose the Marxist understanding of human being interpretation, where a human was considered one-dimensional: one-dimensional individual, one-dimensional thinking, and one-dimensional society (Marcuse, 1964, p. 15). In contrast to the "lawn" nature of human beings, analysts argue that human nature is not only multidimensional but also multi-level. According to analysts, the multidimensionality of a person can be justified by at least three methodological principles:

- Interval (contextualization),
- Conceptual development,

- Conceptual consolidation.

Thus, thanks to this methodology, it is possible to complete and summarise the value present in various interpretations of human beings and nature.

The multidimensionality of human beings is manifested in that, on the one hand, as Protagoras observes, the human being is the measure of all things (Diogenes, 1986, p. 348). On the other hand, humans are interpreted as homo sapiens, homo politicus, homo economicus, homo Ludens, etc. By the way, among all these possible homos, homo philosophicus is perhaps the most complete and comprehensive (Shakaryan, 2005, p. 124).

The paradox is that the massive material growth and diversity in modern society is accompanied by the relativism of values, which contributes to the growth of social and moral-psychological dissatisfaction of the modern individual. The paradox of modern civilisational progress is expressed in the fact that along with the growth of real opportunities, there is not an increase in satisfaction but a decrease. The disproportionately high growth of ambitions accompanies the growth of real opportunities. There is a discrepancy between a human's ideas and reality, as a result of which the individual finds it challenging to adapt to radical changes, one of the influencing factors of which is the freedom he gained. The latter arises out of domestic, professional, socio-cultural and other duties and needs guidance, while the modern human being, who has reached the status of homo Ludens, categorically rejects any prospect of socialisation of "idleness".

In order to describe the modern human, Camus predicts what future historians will say of us. "A single sentence will suffice for modern man: he fornicated and read the papers. After that vigorous definition, the subject will be, if I may say so, exhausted" (Camus, 1956, p. 6). Homo Ludens challenges all previous social, moral, and political institutions, and as a result, this political life is dramatised (Huizinga, 1949, p. 56). The

contradiction, the antinomy of modern processes, is determined by the latter creating a unified civil space in society (common fashion, taste, style, etc.), while the real multidimensionality of people continues to be preserved, which proves that historical monism is violated and modern social developments are summed up in pluralist history (Barseghyan, 2022b, p. 61).

Modern socio-political changes leave fatal destruction behind them on an incredible scale. As a result, modern human beings have become sceptic because they see the shadow sides of the changes. On the one hand, human is considered ideal because they made all the classifications, and on the other hand, the consumer attitude of the individual is increasing, bringing with them universal problems.

Social systems have specific development patterns, so it is natural at all times for a human to follow specific moral values, norms, and rules. However, deviations from the intended path almost always happen, disrupting the social environment, and hindering their effective operation, development and reproduction.

According to Camus, the two world wars questioned the existence of the rational-moral human. In this context, representatives of philosophical anthropology define humans as moral beings (homo moralis) (Abrahamyan, 1995, p. 118). Meanwhile, societal developments prove that humanity is not only not moral being by nature but maintains moral consistency only in certain situations. In the post-war period, the shadow sides of civilisation become evident. Furthermore, a deviation from the moral assumption of society is observed, the logical consequences of which are social syndromes or "accidents" (Stepanyan, Manukyan, Tevosyan, & Iliushina, 2022, p. 117).

The problem of humans is justified based on three main paradigmatic developments. The first, chronologically, includes the new times, considered a triumphant stage of human progress.

The second period is marked on the one hand by the spread of progress, and on the other hand,

the existential crisis becomes systemic. A human is defined as a rational being, while the antilogical manifestations of modern humans become apparent, expanding the arsenal of mass extermination.

Finally, the third stage describes a person living in the post-war period who silently screams about its meaninglessness in the search for the meaning of life. As Camus (1955) notices: "We get into the habit of living before acquiring the habit of thinking" (p. 7). Regardless of the pessimistic or realistic understanding of the meaning of life, it is evident that humans are creatures of habit and routine, but at the same time, as long as they live and create, their existence will have an effect.

<div align="center">Before the Truth, Above Despair</div>

This research chronologically covers the post-war period, which is extremely epoch-making and controversial. In almost all philosophical ages, sages have faced the problem of human nature. It is difficult to give a clear and precise definition of human, but according to the Camusian interpretation, human is the force that ultimately counterbalances both the tyrants and the gods. For the post-war human, truth loses its meaning, but it is indisputable that human truth must be preserved because human values are born out of despair (Camus, 1995, p. 32). However, Camus speaks of the depreciation of human values, which seems to be primitive pessimism.

Meanwhile, in the post-war period, every nation in the process of revaluation seeks to comprehend the meaning of human life as a finite being. Camus' eschatology leaves no room for optimism and hope; it turns a person into "an aimless plant", but unlike an ordinary mortal who is constantly looking for culprits for the obstacles encountered on the way to self-recognition and self-overcoming, he describes the state of mind of his heroes, using nature as a mediator. Even the name of Meursault, the hero of the novel "The Stranger", translated from French, means sea and sun (mer-sol), which means hu-

man achieves self-recognition thanks to nature. There are necessary and sufficient prerequisites for despair, while there are also qualitative turns every moment, finally making it possible to fall in love with life. From time to time, to more clearly and accurately describe a person's state of mind, we rely on the canonical epistemic positions of the philosophy of science (Barseghyan, 2022a, p. 113). If we try to physically interpret the truth from the lips of Camus' characters, we can assure that there are pulling and pushing forces in reality.

A similar position is expressed by one of the modern Greek theorists, who focuses on Camus' philosophy of the absurd, asserting that human beings live life with no meaning, sense or purpose. "At the same time, Religion and Science battle each other in providing explanations, and they confute each other. Religion proposes explanations, and Science disqualifies them. On the other hand, Science cannot answer the deepest human questions that involve the purpose of human existence. It can only answer why there is life, but not what is the meaning of it" (Karavournioti, 2020, p. 6).

On the contrary, the presence of God provides a future perspective of the afterlife, which in a sense is comforting. Camus (1955) explains it by saying: "The absurd is essentially a divorce. It lies in neither of the elements compared; it is born of their confrontation" (p. 21).

For example, love, hope, and faith are full of attractive energy. There are two strands to the philosophy of existentialism in the 20th century: the religious and the atheistic. A.Camus is the prominent representative of the latter, but he does not consider himself an existentialist. However, both his philosophical and artistic works have a profound existentialist connotation. In the novel "The Outsider", Meursault refuses to meet the confessor frequently, insisting that he does not believe in God and does not want to reevaluate his ideas about God because, in his opinion, the matter has no importance (Camus, 2012, p. 65). Thus, through introspection and self-awareness, he speaks of the dual nature of the

human being. The duality of humans is most evident in the following dialogue from Camus' The Plague, when Dr Rieux, speaking to Tarrou, puts his professional duty above the behaviour of a pseudo-Christian. "I have seen too much of hospitals to relish any idea of collective punishment. But, as you know, Christians sometimes say that sort of thing without really thinking it. They are better than they seem" (Camus, 2021, p. 61).

Camus, staying true to his linguistic style in the novel "The Outsider", justifies the professional commitment of the prosecutor with the logical consistency of speech. "He concluded by saying that his duty was painful but that he would carry it out resolutely. He stated that I had no place in a society whose most fundamental rules I ignored and that I could not appeal to the same human heart whose elementary response I knew nothing of"(Camus, 2012, p. 102). The responsibility of realising the collective debt does not leave the Dr Rieux in any situation too: "if he believed in an all-powerful God, he would cease curing the sick and leave that to Him. Nevertheless, no one in the world believed in a God of that sort, not even Paneloux, who believed that he believed in such a God. Moreover, this was proved that no one ever threw himself on Providence completely. In this respect, Rieux believed he was moving through the right path, fighting against creation as he found it" (Camus, 2021, p. 62).

A human with two faces cannot love another without loving himself. Camus argues for the duality and paradox of humans almost in all his novels, the epitome of intellectual decorum. "However that may be, after prolonged research on myself, I brought out the fundamental duplicity of the human being. Then I realised, as a result of delving into my memory, that modesty helped me to shine, humility to conquer, and virtue to oppress. I used to wage war by peaceful means and eventually used to achieve, through disinterested means, everything I desired. Nevertheless, the reason for my disinterestedness was even more discreet: I longed to be forgotten in order to

be able to complain to myself. Once my solitude was thoroughly proved, I could surrender to the charms of virile self-pity" (Camus, 1956, p. 27).

First, philosophy is decoded in style: unique linguistic and stylistic solutions distinguish each philosopher. Camus is no exception to this. As was mentioned, Camus is a representative of intellectual decorum style. In both of his works, "The Outsider" and "The Fall", he delves into seemingly insignificant details, which, as we will see later, are necessary for a complete description of the psychological portrait of his characters.

For instance, Meursault sitting in the convict's chair, notices: "The only thing is, he did not say anything about the funeral, and I thought that that was a glaring omission in his summation. However, all the long speeches and the interminable days and hours people had spent talking about my soul left me with the impression of a colorless swirling river making me dizzy." (Camus, 1995, p. 104), which proves that Camus' literary-artistic style is not a set of meaningless long sentences, but the sentences are meant to reveal the paradoxical nature of a person lost at the crossroads of civilisations.

In another novel, "The Plague", when the doctor Rieux did everything for the journalist to reach his love when the gates of the city opened, and he could go, the journalist refused, insisting that he could not be happy in isolation, he could not build his happiness in a treacherous and toxic society (Camus, 2021, p. 111). Almost all anthropological analysis ends with the fact that human is mortal, and only in borderline situations does it become clear whether human remains true to themselves or not.

Such borderline situations have the ability to repeat themselves over and over again, for example, covid-19, during which people realise the meaning of Camus' "Plague" written 100 years before (Tuffuor & Payne, 2017, p. 402). Before the plague, patients looked up to Dr Rieux as a saviour. Furthermore, while escorting him down the corridor, he squeezed his arm as a gesture of gratitude. It was flattering, but as the pandemic turned out to be, it was dangerous flattery. Dur-

ing the height of the epidemic, on the contrary, he presented himself, accompanied by soldiers, as empty as these unfortunate patients and as deserving of the shivers of pity (Camus, 2021, p. 93). Imbued with infinite humanism, Dr Rieux, fulfilling his professional duty, takes an anthropological turn towards justice. He sees things as they are, that is, with hateful and shameful justice.

Death sharpens our emotions and, at the same time, awakens a great sense of responsibility. Realising that a person is mortal, people endlessly delay living. "Letters to a German friend" generalise not only the paradoxical positions of the two thinkers but also the independent philosophers pondering the meaning of life, death and immortality, trying to outline the ways out for a person in an existential impasse. Overcoming pessimism, we conclude that the human world does have meaning. Moreover, it is impermissible to define good and evil at will.

At the same time, it must be assumed that the absence of all human and divine morality will bring with it values that rule the animal world: violence and deception. A person must establish justice to face eternal injustice, to create happiness, as a protest against the world of misfortunes (Camus, 1995, p. 29). Humans are always looking for happiness outside of themself, whether after them or inside them, while with the accelerating pace of time, people are unable to give in to self-recognition. The positive meaning of the pandemic was also that there was a global discharge and humans found time to look inside themself.

Existential Crisis and the Ways to Overcome It

Thus, it can be concluded that despair should not be turned into insanity; instead of destroying human creations, it is necessary to preserve and pass them on to generations. Rejecting the universal despair and despondency of an afflicted world, people must rediscover their solidarity and overcome a passive attitude of fighting

against an unjust fate. Equally intelligent, the two thinkers who are representatives of different nations learned different moral lessons from the same principles. Nevertheless, one common thing is to find ways to overcome the existential crisis; for example, it means not to distort the person and to give him all the possibilities of justice that only humans can understand. That considers treating a human only as an aim but never as a means (Apresyan, 2019, p. 115).

Choosing justice is to be true to the world and yourself. Perhaps the human world does not make sense globally, in which justice also has no place, but it is evident that the truth exists, and our task is to find necessary and sufficient arguments for fighting against fate. A human has no other arguments than his being, and it is the human being who needs to be saved if we want to clarify our ideas about the meaning of life. This is possible if we give humans all the opportunities for justice, which only he is capable of perceiving.

Another way to overcome the existential crisis is to discover new opportunities and prospects for human self-realisation. How much can each finite existence self-realise in a limited period while not violating the ideal of versatile and harmonious human development?

Conclusion

Thus, the article's analyses allow us to conclude that the nature of a person is multidimensional, multi-level and multi-structural. Conflicting processes characterise the modern civilised reality. On the one hand, due to the development of economic, political and socio-cultural spheres, the emergence of new types of communication and the expansion of social ties, the social world becomes more complete, unified and homogeneous as a result of which modern challenges also become universal, on the other hand, the decentralisation tendencies of individual and national life, the possibilities of self-sufficient existence and mosaicism of subcultural "worlds" strengthen the processes of confusion and separation of

individual societies. However, the whole development process of civilisation is paradoxical precisely because, as a rule, the principle of the inconsistency of social ideals and their results works. In addition to goals and ideals of obvious social importance, there may also be latent, implicit goals, the analysis of which inconsistency is not only of great cognitive importance but also causes paradoxes that make the social environment alternative.

In order to be oriented in modern society, it is necessary to be able to face possible challenges, which are both materialistic and spiritualistic. Modern human-made civilisation, which has given a paradoxical nature to the autonomous-sovereign essence of a person, is one of the fundamental challenges of our world. It is necessary to keep up with the changes of the digital age, which have made the acquisition, processing, storage and transfer of knowledge and information more accessible. However, as stated by A. Camus, art, literature, and philosophy are like a drug that develops in an individual an intellectual addiction, and modern "spiritual" values play the role of a pain reliever.

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US PRESIDENTS' POLITICAL SPEECHES AS A MEANS OF MANIPULATION IN 21st CENTURY SOCIETY

Abstract

This article comprehensively analyses the potential for politicians' speeches to influence the public, taking into account the main linguistic and pragmatic factors: political, social, and cultural context, the communication occasion, the personality of the politician, and the structural features of the text that determine the psycholinguistic effectiveness of the speech. The purpose of the research is to study the functional and pragmatic opportunities of well-known US presidents' public speeches as a political tool and as part of a political strategy. It is a socio- and psycholinguistic study; its goal is not only to demonstrate the features of different types of communication strategies and tactics but also to explain how this variety arises, how society contributes to it and what complicates the emergence of productive social communications.

Political speeches use both purely lingual and extra-lingual means that determine the conceptual content and ways of verbalising meanings, explicable through specific strategies and tactics. The communication situation includes a chronotope and a format for political public speech The personality of the politician, his or her image and status, social and political experience, and degree of eloquence - all play an important role in the preparation and implementation of the speech.

Keywords: political discourse, political communication, public speech, communicative strategies and tactics, political decision-making characteristics, democratisation.

Introduction

The attention of psychologists, sociologists, philosophers, and other representatives of the humanities, in various aspects of social communications, reflects modern trends in social cognition, that is, understanding the variety of human life and the diversity of its interpersonal interac-

tions. The interdisciplinary nature of the subject under consideration - social communications - means that when it comes to understanding and explaining the effects of social communications, it is necessary to consider those fields of study that focus on verbal interactions, which have a vivid implementation, for instance, in political discourse and political communication.

Political communication is an integral part of social life, and political discourse has the potential to programme people's consciousness and behaviour. This article's goal is to analyse the functional, communicative, and pragmatic capabilities of speech tactics and strategies used in the political public speeches of famous US presidents (G. Bush, B. Obama, D. Trump, J. Biden) for manipulative purposes.

The study has a socio- and psycholinguistic nature and is intended not only to demonstrate the characteristics of different types of communication strategies and tactics but also to explain how such diversity arises; which factors contribute to it in society; and which complicate the emergence of productive social communications. In this regard, speeches of presidents as social leaders are of particular interest. Comparative analysis also includes politicians' personal aspects; their abilities to use linguistic units as tools for people's consciousness manipulation are singled out as a predictor of successful collaboration with society.

Literature Review and Research Methods

Modern scientific discourse on communication problems contains a large number of works that consider communication from different perspectives. Consistent development of theories of interpersonal, cultural, social, political, and mass communication can be found in the works of well-known foreign authors (Shannon, 1948; McLuhan & Fiore, 1967; Lasswell, 2006; Powell & Cowart, 2016); the works of scientists who made it possible to substantiate the emergence of communicative studies also deserve special at-

tention (Konetskaia, 1997; Pocheptsov, 1999). Leading Ukrainian scientists analysed different social components of communication problems (Kurasova, 2005; Motrenko, 2005; Lytvynova, 2008; Sosnin, Mykhnenko, & Lytvynova, 2011; Khabermas, 2002). In psycholinguistics, communication is considered, on the one hand, as a process of information exchange with the help of a common system of symbols and language signs (Oleshkov, 2006), and, on the other hand, as an ability of a person to change another's way of thinkin (Parygin, 1999).

The process of transmitting information to society (verbal, nonverbal, emotional, cognitive) is carried out using a certain sign system (language, speech, facial expressions, gestures, etc.) through public speech. Psychology of communication, and philosophy of language are considered to be scientific paradigms, the goal of which is to identify the conditions for effective persuasive communication and development of social consciousness, including the aspects of its manipulation (Andreieva, 2000; Holovatyi, 2006; Chernova & Slotina, 2012; Khmiliar, 2017). In linguistics, public speech studies are based on the achievements of scholars in the field of discourse analysis (Seriot, 1999; Sheigal, 2000; Bielova, 2004; Karasik, 2010), pragmalinguistics (Shevchenko & Morozova, 2005; Bezuhla, 2007; Susov, 2009; Frolova, 2009; Batsevych, 2010), theories of speech activity (Leontiev, 2003; Rizun, Nepyivoda, & Kornieiev, 2005), and psycholinguistics (Gorelov & Sedov, 2004; Zasiekina 2008).

Comprehensive analysis of public speech within the political discourse in our case involves the integrated application of scientific research methods, in particular:

1. sampling method – to form the empirical material;
2. descriptive method – to generalise and interpret the speech material;
3. methods of analysis and synthesis – to systematise and organise the research material;
4. method of content analysis – to determine speech tactics and strategies;

5. method of comparative analysis – to analyse common and distinctive features of speech tactics used by different USA presidents in chronologically different political periods.

Discussion and Results

No human activity can be realised without communication. In a broad sense, this means the exchange of information between individuals through a common system of symbols. This process can be mutual (information exchange) or single-vector (influence, the act of sending/transferring information). Analysing the characteristics of different types of social interaction, H. Lasswell argues that communication, in contrast to a conversation, is a single-vector impact aimed at obtaining a specific effect, and it is delivered by knowing the audience to which this impact is directed (Lasswell, 2006). In political communication, the addressee of speech activity is in many cases a person, not as an individual but as a representative of a certain stratum of the population, so it is important to choose such communication methods as will focus the addressee's attention on the message and at the same time correlate with his/her worldview. Considering such dependence, J. Charteris-Black calls language the source of politics' life force: the development of language does not depend on politics, but politics cannot progress without it. And the better the communication skills of politicians, the better they can use their skills to convince the public of their statements' truth (Charteris-Black, 2011).

In defining political communication, L. Powell and J. Cowart (2016) emphasise that politicians use communication not to convey information but to hide or distort it. D. Derhach and L. Shevchenko describe this concept in a broader sense, taking into account the primary goal of politics – influence. They believe that political communication aims to motivate citizens to act, make decisions, and maintain a certain position in the case of multiple views in the country (Shevchenko & Derhach, 2014). Thus, the pur-

pose of a political text is to influence the political situation by promoting specific ideas, emotional influence on the citizens of the country, encouraging them to take political action. Politicians use speeches as an essential tool to realise their purpose.

"A *speech* is a public performance on any occasion or the text of such a public performance" (Shevchenko & Derhach, 2014, p. 17). *Public speech* means an oral monologue of one person in front of a group of people, characterised by having a format with structural, communicative, and meaningful unity based on the aim of influencing the audience (Blokh & Freidina, 2011).

Political speech, according to L. Matsko, is "a prepared speech on acute political issues, which contains assessments of different modalities, justifications, facts, plans, and prospects for future political transformations" (Matsko, 2003, p. 201).

With the help of clearly defined, persistent and sustained actions, certain speech strategies and tactics create an opportunity to predict social events and activities that stabilise interpersonal relations in a society and generally control them. Politicians use all possible speech tactics and strategies to maintain control over a rapidly developing society. It is because, at this stage of historical development, influencing people and convincing them of the correctness of the chosen decision is not an easy task. Politics covers more and more spheres of people's life and the chosen methods of influence vary depending on the state of society.

Communicative strategies and tactics are considered to be a relatively new object of linguistic research compared to language, text, and even discourse, so at the current stage of scientific development, there are no unique and generally accepted definitions for explaining, distinguishing, and classifying the above-mentioned concepts. Some Ukrainian scholars (Zirka, 2005; Dmytruk, 2005, etc.) equate the terms *strategy* and *tactic*. Researchers who have a different point of view (Byalkivska, 2015, etc.) focus their research on determining the difference between

these words and tend to believe that a communication strategy is a set of measures that is necessary for the achievement of a goal and delivering a specific perlocutionary effect.

Any speech strategy aims to adjust the recipient's world model. The speaker introduces his/her interpretations of reality into the conversation to make them familiar through a series of sentences, reactions, and counterarguments. In most cases, there are several ways to achieve the intended objective. And this, in turn, compels us to make a choice that relates not only to the semantic content but also to the pragmatic, stylistic, and rhetorical aspects of speech activity (Kovalenko, 2019).

The implementation of speech strategy allows the use of various methods, which can be combined depending on the situation. So, if the *speech strategy* is understood as a set of speech actions aimed at solving a general communicative task for the speaker, then the *speech tactic* should be considered as one or more actions that contribute to the implementation of the strategy.

In political discourse, language acts as a mediator between politics and society, conveying the explicit meaning of the message. However, many scholars believe that it is the "hidden" meaning of speech that matters. Hence, we can formulate the function of political discourse, which distinguishes it from the general linguistic context and is most important, that is the function of persuasion (Medvid, 2012). Of course, from the semiotics point of view, any text is characterised by an impact on the recipient, but in political discourse, this is the main communicative goal of the text, and linguistic means are selected to embody a particular goal of influence and manipulation. Such an approach to the analysis of political discourse is one of the most interesting interpretations of the Sepir-Wharf hypothesis of linguistic relativity (Sepir, 1993).

The presidential terms of George W. Bush (2001-2008), Barack Obama (2009-2016), Donald Trump (2017-2020), and Joe Biden (since 2021) coincided with a historically significant period. At the turn of the 20-21 centuries, in an

era of democratisation, globalisation, and decolonisation, society is ready to express and demonstrate its disagreement at any moment. Therefore, governing society using modern speech strategies and tactics becomes especially relevant. Speeches do not consist of strict statements anymore. The presidents address the moral and national values of citizens more frequently. The *strategy of speech manipulation* has become a principal one at the moment, but the ways of its implementation by the mentioned presidents differ, which is the object of our study. The use of additional speech strategies and tactics depends on the individual personality characteristics of a particular president, and his socio-political positions, based on the socio-political events of a specific period to which he belongs.

In the speeches by all the Presidents, the mainstream strategy of manipulating society is implemented with the help of *appealing to universal values strategy*. For example, the first inaugural speech by George W. Bush (2001-2008) was based on a value-oriented strategy: "*America, at its best, matches a commitment to principle with a concern for civility; America, at its best, is also courageous; America, at its best, is compassionate; America, at its best, is a place where personal responsibility is valued and expected*" (Bush, 2001b). In this way, he tried to increase the morale of citizens. The use of anaphora serves as a marker that shows to what exactly the audience should pay attention. In the same speech, he touches upon the importance of freedom for American citizens, appealing to their emotions and patriotism: "*Through much of the last century, America's faith in freedom and democracy was a rock in a raging sea. Now it is a seed upon the wind, taking root in many nations*" (Bush, 2002). The use of metaphors makes the language brighter and attracts the audience's attention through associative thinking, and contextual antonymy enhances the emotionality of expression, which implements the tactic of creating the audience's commitment to the speaker.

Equality and freedom have always been-

among the most important values for Americans, and the fact that this is said by a representative of an ethnic minority who has reached unprecedented heights convinces the people that all this is real and encourages support. The *appeal to the moral values* of the people is a mark of the era of democratisation, the birthplace of which is considered to be the United States, as we can observe in the speeches of President Obama (2009-2016): "*The time has come to carry forward that precious gift, that noble idea passed on from generation to generation: the God-given promise that all are equal, all are free, and all deserve a chance to pursue their full measure of happiness*" (Obama, 2009a).

Appealing to universal values is also found in Donald Trump's (2017-2020) speeches, but the function of this strategy is of implicit character, for justifying his actions after the events on January 6, 2021, the scale of his manipulation of public opinion crossed all permissible boundaries - the storming of the Capitol and attendant violence not only made it impossible to certify the results of the vote, but also threatened people's lives. Immediately afterward, he resorted to the strategy of appealing to universal values, thus again diverting attention from himself and concentrating it on the struggle against a common "enemy": "*Defeating this pandemic and rebuilding the greatest economy on earth will require all of us working together. It will require a renewed emphasis on the civic values of patriotism, faith, charity, community, and family*" (Trump, 2021a). Trump's address to the participants in the assault clearly shows the use of manipulative strategy, including the *tactic of substituting targets*. He explicitly uses *appeal to universal values* (peace, tranquility): "*It was a landslide election, and everyone knows it, especially the other side, but you have to go home now. We have to have peace*" (Trump, 2021b). At first glance, the antithesis used in the speech is intended to reassure the protesters, and the epiphora (*We have to have peace*) expresses Trump's desire for peace and de-escalation of the election conflict. In fact, there has been an appeal to self-

esteem, which is one of the critical issues for US citizens. The former President called on protesters to sacrifice their dignity, thereby inciting their aggression. The stylistic device used only reinforced this effect, as the modality of the phrase does not imply a change of perspective on the conflict.

Joe Biden (since 2021) always supported democracy throughout his time in power, regardless of his positions. *Appealing to universal values* is one of the leading motives of his inaugural speech. The best example of its application is a reference to the American Anthem because it is the most comprehensive source of the nation's values: "It's a story that might sound something like a song that means a lot to me. It's called "American Anthem"; "*Let us add our own work and prayers to the unfolding story of our nation*" (Biden, 2021c) – Biden's repetition of the first stanza of the anthem creates a kind of anepiphora, thus drawing the audience's attention to his next words.

He often appeals to *universal moral values* using a spectre of tactics typical only for Biden. Standing for uniting the nation, Biden uses *the tactic of reference to authority*: "*Watching the scenes from the Capitol, I was reminded as I prepared other speeches in the past, I was reminded of the words of Abraham Lincoln in his Annual Message to Congress, whose work has today been interrupted by chaos*" (Biden, 2021e). In this case, it is important to identify the figure whose words the addressee will quote because the tactics may simply be ineffective. In this particular example, the figure of Lincoln, the national hero of the United States, who is associated with equality and justice, is an ideal choice. Biden appeals to Lincoln's path to salvation and how different he was from what was happening in the Capitol.

Addressing religious beliefs popular within American society, he uses tactics to emphasise the significance and truth of the idea: "*Many centuries ago, Saint Augustine, a saint of my church, wrote that a people was a multitude defined by the common objects of their love. What*

are the common objects we love that defines us as Americans?" (Biden, 2020b). The epanaphore used by the President focuses the listeners' attention on the repeated phrase and makes them think about it.

The peculiarities of implementing the mainstream strategy of society manipulation appear through *speech tactics* – common and different – used by presidents in their speeches. To the *common* ones we refer, for example, the tactics of agitation, self-presentation, condemnation and discreditation, concealing and goal substitution, contrast analysis and argumentation, warning and intimidation (especially typical for the pre-election period).

G. Bush, again and again, uses the *tactic of goal substitution*, providing the policy of war: *"Acting against the danger will also contribute greatly to the long-term safety and stability of our world"* (Bush, 2003). *Agitation* for military action is disguised as a call for peace. He uses the *tactic of contrastive analysis* to show that there is a reason for the military to be based there, and thus manipulate public opinion: *"The current Iraqi regime has shown the power of tyranny to spread discord and violence in the Middle East. A liberated Iraq can show the power of freedom to transform that vital region, by bringing hope and progress into the lives of millions"* (Bush, 2003).

Despite his portrayal as the President of the new era, Barack Obama does not forget to pursue pro-government goals through the *tactic of self-presentation*, which is why Obama begins his speech on ending the war in Iraq with the words: *"As a candidate for President, I pledged to bring the war in Iraq to a responsible end – for the sake of our national security and to strengthen American leadership around the world. ... Last year, I announced the end of our combat mission in Iraq. And to date, we've removed more than 100,000 troops"* (Obama, 2009b). He points out that he kept his promises. The *tactic of contrast analysis* was also used for this purpose: *"So today, I can report that, as promised, the rest of our troops in Iraq will come*

home by the end of the year. After nearly nine years, America's war in Iraq will be over" (Obama, 2009b).

The President mostly uses *the strategy of argumentation* (very often along with the *tactic of goal substitution*). Obama emphasises the population's poor health insurance to convince people of the need for reform: *"There are now more than 30 million American citizens who cannot get coverage. In just a two–year period, one in every three Americans goes without health care coverage at some point. And every day, 14,000 Americans lose their coverage"* (Obama, 2009c). But time markers make it easier to imagine the scale of the President's work. During Obama's term, he often did not keep his promises within the time limit that he had appointed himself. A key component of Obama's policy was health care reform: many of the President's optimistic promises have remained only promises.

To confirm the success of a chosen course, Donald Trump (2016-2020) applies *the tactic of exaggeration*: *"If we hadn't reversed the failed economic policies of the previous administration, the world would not now be witnessing this great economic success"* (Trump, 2020) and *self-presentation tactic:* *"At the center of this movement is a crucial conviction: that a nation exists to serve its citizens; ...I will fight for you with every breath in my body - and I will never, ever let you down". "From the instant I took office, I moved rapidly to revive the U.S. economy - slashing a record number of job-killing regulations, enacting historic and record-setting tax cuts, and fighting for fair and reciprocal trade agreements"* (Trump, 2020). However, he does not mention the details of how the presidential administration managed to achieve such rates of economic development and changes in domestic policy, i.e. it is possible to trace the *tactic of information concealing*.

Every President uses the tactic of condemnation, but D. Trump's speeches are characterised by straightforwardness and certain aggression. This comprehensively characterises his image as a politician and also allows us to track and pre-

dict the specifics of the implementation of the political course he has chosen. Even his inaugural speech is based on the *condemnation tactic* - the President openly discredits the previous government to emphasise the importance of changing the government and the correctness of the people's decision: "*We are transferring power from Washington, D.C. and giving it back to you, the American People. For too long, a small group in our nation's Capital has reaped the rewards of government while the people have borne the cost*" (Trump, 2020a). The tactic of contrast analysis is used for the same purpose: "*Washington flourished - but the people did not share in its wealth. Politicians prospered - but the jobs left, and the factories closed. The establishment protected itself, but not the citizens of our country*" (Trump, 2017).

Joe Biden uses the *presentation tactic* to show America in a better light: "*So with your help, the United States will again, lead, not just by the example of our power, but the power of our example*" (Biden, 2021a). Through a play on words, Biden emphasises that the US policy will not focus on aggression, intimidation and persecution but on the multi-vector development of society, attracting attention to his policy, to his personality as a politician (an implicit form of self-presentation). "*We shine the light of Liberty on oppressed people. We offered safe havens for those fleeing violence or persecution, and our example pushed other nations to open their doors as well*" (Biden, 2021a), this example demonstrates the tactics of emphasizing the importance of the President's ideas.

Biden, with his characteristic tact and caution, uses the *tactic of condemnation*: "*Though many of these values have come under intense pressure in recent years, even pushed to the brink in the last few weeks, the American people are going to emerge from this moment stronger, more determined and better equipped to unite the world in fighting to defend democracy because we have fought for it ourselves*" (Biden, 2021e). He condemns the policy of the previous government, which turned America - a bulwark of equality and democracy - into a state that was forced to fight for this very democracy. But at the same time, through the tactic of describing prospects, the President expresses his faith in the American people and his intention to ensure the country's prosperity.

Regarding different political views and goals, and socio-political situations in the country, the *speech tactics* of presidents may *differ*.

For example, the presidential period of G. Bush coincides with the war in Iraq, which influenced greatly on the US policy. The terrorist attack became a starting point for changes in G. Bush's speech structuring: there is extensive use of *confrontational and manipulative strategies* and tactics. In his address to the nation on September 19, 2001, he said: "*The pictures of airplanes flying into buildings, fires burning, huge collapsing structures have filled us with disbelief, terrible sadness, and quiet, unyielding anger*" (Bush, 2001a). The President uses the tactic of description, but the chosen vocabulary and ascending gradation make it clear that the main purpose was to create an image of an enemy. He goes on to say in an informative tone: "*America was targeted for attack because we're the brightest beacon for freedom*" (Bush, 2001a). In this case, there is a manipulative tactic of goal substitution. It was impossible to determine the real reasons for the attack in such a short time, but the people demanded answers, so the President again emphasised the value of freedom.

During the period of the United States' intensification of military activity, the use of confrontational strategies in Bush's speeches increased, and the President uses *aggressive tactics*. For example, in a speech on the future of Iraq, he says: "*In Iraq, a dictator is building and hiding weapons that could enable him to dominate the Middle East and intimidate the civilized world*" (Bush, 2001a). In this case, he used the *tactic of intimidation*. Nowadays, we know that there was no reliable confirmation of the President's words at that time, so we may say that he used the manipulative *tactic of distorting information*. President Bush also uses a *warning tactic*: "*If we have

to act, we will act to restrain the violent and defend the cause of peace" (Bush, 2005). The usage of a conditional mood construction conveys his readiness for action. He understands that the international community does not support his military initiative in Iraq, so Bush uses more *aggressive tactics* to convince people that he is right: *"Thousands of dangerous killers, schooled in the methods of murder, often supported by outlaw regimes, are now spread throughout the world like ticking time bombs, set to go off without warning"* (Bush, 2005). The *intimidation tactic* had to instill fear into people and force them to support his point of view. The use of comparison already makes the statement emotional, but the association with the bomb in the fight against terror really terrifies: *"My hope is that all nations will heed our call, and eliminate the terrorist parasites who threaten their countries and our own"* (Bush, 2005). This example illustrates the call for *action tactic*. The use of diseuphemism conveys Bush's contempt for terrorists who cannot confront the power of the United States.

The *tactic of demonstrating shared concerns and an emotional connection* with the voters is typical for Obama, and it is manifested in the famous speech "Address on Signing Health Care Reform Bill into Law". Obama identifies with the people, using the tactic of inclusivity: *"We are a nation that faces its challenges and accepts its responsibilities. We are a nation that does what is hard. What is necessary. What is right. Here, in this country, we shape our destiny. That is what we do. That is who we are"* (Obama, 2010). At the same time, his words have a different meaning: the President says that he has common concerns with the people; he has also faced difficulties and problems, but, despite everything, he had implemented the planned bill. That is, Obama uses the *tactic of goal substitution* to explain the postponement of his promises: the use of parallelism underlines the President's conviction that all his actions are worthwhile. At the same time, let us note the use of "demonstration", instead of "common concerns" in the Pres-

ident's speech. In this case, with the help of opinion polls, economic and social statistics, the "core values" of the electorate are studied, i.e. what makes voters most worried and anxious. Based on specific political, economic, and social problems that had been identified, Obama developed his programme making promises to voters which in many cases were not fulfilled. But because these promises are usually shrouded in such a vivid and seemingly convincing pragmalinguistic cover, they inspire hope and contribute to the psychological manipulation of voters.

In the previous historical period, presidents were quite careful about making promises, but in Obama's speeches, on the contrary, they are quite common. Even in his inaugural speech, we hear: *"Today I say to you that the challenges we face are real. They are serious and they are many. They will not be met easily or in a short span of time. But know this America: They will be met"* (Obama, 2009a). The use of the appeal to the listeners creates the illusion of dialogue, which increases the addressee's interest in the speaker. Sometimes the *tactic of promise* in Obama's speeches borders on the *tactic of warning*: *"Where the answer is yes, we intend to move forward. Where the answer is no, programs will end"* (Obama, 2009a). The President talks about the work of the previous government's programmes, and, on the one hand, promises to solve the problems that may arise, and on the other hand, warns the authorities about their fate in the absence of results. The direct tactic of warning also can be found in his speeches. For example, he addresses those who plan to wreak havoc in the country harshly, but at the same time with restraint: *"And for those who seek to advance their goals by inducing terror and slaughtering innocents, we say to you now that our spirit is stronger and cannot be broken – you cannot outlast us, and we will defeat you"* (Obama, 2009a).

The key feature of Trump's speeches is the presence of an image of the enemy. Especially in foreign affairs, he relies on the *tactic of creating an image of the enemy*, for example, China,

which is the cross-cutting theme of most of his speeches. This tactic, depending on the context, is supported by the *tactics of accusation and reproach*: "*For decades, China has taken advantage of the United States; … China's massive theft of America's job*" (Trump, 2017). In this way, the President explains the sanctions and restrictions on economic and political activities with China, appealing to national values and the dignity of US citizens. Thus, combining different tactics, he skilfully manipulates the flow of information received by the addressee.

During the pre-election campaign 2020 (D. Trump-J. Biden) the pandemic situation led to the *'enemy image creation' tactic* being used for the health sector: "*It's a China. You know, they call it COVID. They call it all different names. It's the China virus. China, maybe the China plague*" (Trump, 2020a). Repetitions not only attract the attention of the recipients but also make Trump's statement more emotional, and the comparison of the virus with the plague creates a negative connotation of a completely different, more significant scale.

Another example is Trump's denial of the legitimacy of the 2020 presidential election. The ex-president's position and careless statements about innovations in the voting system (transmission of votes by mail) were the reason for protests from his supporters. In Trump's speech during the rally on January 6, 2021, we can trace the multilevel nature of the speech techniques. He uses *conflicting tactics of accusation, delegitimisation, and discredit*: "*They rigged it like they've never rigged an election before*"; "*…All of us here today do not want to see our election victory stolen by emboldened radical left Democrats, which is what they're doing and stolen by the fake news media*"; "*I was told by the real pollsters, we do have real pollsters. They know that we were going to do well, and we were going to win*"; "*They've used the pandemic as a way of defrauding the people in a proper election*" (Trump, 2021b). The examples show the implication of subjective opinion through "objective facts", because the data given by Trump are not confirmed, and the "sociological polls" (*real pollsters*) indicated by him are impersonal; Trump conveys dissatisfaction and frustration with the "inaction" of citizens, their unwillingness to establish the presidency of the truth (*proper election*) - and, as a consequence, calls them to action.

In his speech on US foreign policy, the newly elected President firmly adheres to the policy of unity, extending it to cooperation with other states and international organisations. Biden's attitude to *cooperation* is completely different from his predecessors. This creates a contrast for the international community, which should be assured that a similar course will apply to other socio-political aspects of the president's activities. Diplomatic cooperation and restoring international relations are the main aims of Joe Biden's foreign policy. That is why commenting on any interstate activity (especially with countries-competitors or -aggressors) should be careful and comprehensive: "*Leading with diplomacy means standing shoulder to shoulder with our allies and key partners once again. By leading with diplomacy, we must also mean engaging our adversaries and our competitors diplomatically, where it's in our interest and advance the security of the American people*" (Biden, 2021f).

As the President's goal is to de-escalate tension among the population, he calls for unity. On January 6, 2021, Joe Biden delivered a speech addressing public order violators. He uses opposing *tactics of distancing and amalgamation simultaneously*: "*The scenes of chaos at the Capitol do not reflect a true America, do not represent who we are*" (Biden, 2021e). He separates the protesters from the general population of the country, turning them into a category of strangers. But, using the first person plural (*we are*) expresses his positioning of himself as part of the American community, as a supporter of its values. This approach evokes in the minds of citizens a desire for unity, to belong to a larger group, which is quite logical because any human is a social being who finds it challenging to overcome non-recognition, loneliness, and exile.

The *tactic of generalisations* is intended to convince citizens that they have made the right choice, that mutual understanding and support from the government is indeed expected for all segments of the population without exception: *"I will be a President for all Americans. I will fight as hard for those who did not support me as for those who did"* (Biden, 2021a). It is crucial to formulate every sentence correctly and carefully select vocabulary for it, because pathos and excessive emotionality can turn statements into empty promises and cause negative reactions in listeners.

All speech tactics used by this or that president are combined into a characteristic substrategy of speech manipulation that is unique to him:

- George Bush has chosen the *strategy of confrontation* attributable to both his political views and the situation in the country and abroad.
- Barack Obama's speeches tend to apply the speech *cooperative strategy*. Even when using the tactic of reproach, condemnation, or warning, he maintained a typical restrained tone, which positively characterised his personal qualities.
- Donald Trump's speeches are characterised by *conflict-generating strategy*, which he uses to implement his political course. If his predecessors were temperate in expressing aggression or threats, Trump considers conflict to be the key factor in achieving the goal. This approach characterises the ex-President more as a successful businessman with an iron grip (who he is) than as a politician who promotes the interests of his party and people.
- Biden's choice of *maintaining contact strategy* and the prevalence of appropriate cooperative tactics in combination with individual manipulative ones were equally influenced by several factors: first, the escalation of conflicts and contradictions within the country; second, the need to restore US international relations; third, the very image of Joe Biden as a centrist

Democrat, a politician with many years of experience, whose hard work and conscientious approach led him to the presidency of the United States.

Conclusion

The phenomenon of politics, in general, provides a comprehensive approach to solving any issue. Thus, we can speak not only about the historical conditionality of the choice of specific speech strategies and tactics, as a tribute to the rules and generally accepted norms of the time, but also about their direct dependence on the specific socio-political situation of the country and the attitude of the international community to it. Therefore, considering the dynamics of speech strategies and tactics in the speeches of USA Presidents in the early 21st century, we conclude that the pragmalinguistic characteristics of a political speech are significantly influenced by social features of a particular historical and political period, as well as by the individual and political values and ideologies of the speaker – the President. The process of communication involves the use of a large number of speech tactics while the choice of means, channels, and styles of communication depends on the personal characteristics of the subjects of communication, in our case - the Presidents.

The variety of speech strategies and tactics of social communication, in particular those implemented through speeches of politicians/Presidents, confirms their role and importance in establishing a psychological and political atmosphere in society and its social support, in developing and creating stable and positive interpersonal relations and interactions as the basis for the collaboration of society and the leader.

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PROVOCATION AS A TOOL OF LANGUAGE INFLUENCE

Abstract

The article aims to study provocation as a particular type of interpersonal communication and a provocateur's action who intends to obtain (provoke) necessary verbal reaction from the recipient by employing language influence. The provocateur is considered an active speaker whose main task is to plan the communicative process, choose appropriate strategies and tactics, and verbal and nonverbal markers of their realisation to implement effective communication. Provocation can be realised in terms of both communicative conflict and cooperation. Conflict situations involve communicative disharmony, pressure on the recipient, provocateur's dominance, violating cooperative principles and maxims of communication and politeness principles, and non-cooperative strategies. In contrast, cooperative situations can be regarded as those where communicative balance is maintained, cooperative and politeness principles are followed, and cooperative strategies are applied. Provocation can be effective in both cooperative and non-cooperative implementation

Keywords: provocation, language influence, provocateur, recipient, communicative situation, conflict, cooperation, strategies, tactics.

Introduction

A feature of modern linguistics is the transition from studying language as a closed semiotic system to studying language as a mental communicative process. The change of the scientific paradigm has led to the need to study the laws of human communication, as well as issues concerning language philosophy, the peculiarities of language use in various communicative situations, pragmatic aspects, styles of interaction, etc. Obviously, communication is an integral part of social life. Communication is a special type of human activity and cognitive, and labour activities carried out according to specific laws, established forms, and models. The connections between thinking and speaking are embodied primarily in the generation and perception of speech processes, which, in turn, occur according to specific mental and communicative laws and rules. Communication is a complex system in wherein a person behaves and communicates differently in different situations and under certain circumstances, which is characterised by a multi-

faceted communicative process and, thus, determines various types of communication. When speaking, an interlocutor can convey certain information, persuade somebody, express positive or negative feelings, stimulate others to do something, influence their emotional state, etc.

Interpersonal communication is a motivational process caused by interlocutors' needs, interests, intentions, and goals. During communicative interaction, the speaker tries to influence the listener to achieve the desired result. Result-based communication is always associated with language influence, which is considered in terms of its purposefulness, motivation, and planned effectiveness.

The problem of the language influence on a person to obtain information is related to the phenomenon of provocation. Initially, provocation is regarded as an act or a statement that incites a particular reaction and response, instilling feelings of anger or irritation. Therefore, provocation has two significant features: it is a premeditated, deliberate, and conscious action, and it brings some negative aftereffects to the provoked one, indicating the provocation's manipulative nature. In linguistics, provocation, which is the *object* of the study, is considered a type of intercourse intended for receiving the needed information, i.e., the communicative act of the speaker aimed at provoking the verbal response of the listener in order to gain some information (Semeniuk & Parashchuk, 2009, p. 43). In other words, we can relate it to inquiry or pumping. The provoking person is called a provocateur; the one who is provoked is called a recipient. In this paper, provocation is studied as a special type of interpersonal communication, the purpose of which is to achieve the desired verbal reaction by the provocateur. The *subject* of the study is language influence and strategic planning as provocateur's tools to achieve the communicative goal, i.e., get the necessary information from the recipient. In order to make the communicative interaction successful, the provocateur tries to influence the recipient and change his/her intentions or behaviour in the planned direction. Provocative com-

munication aims to obtain the desired information, so successful strategic planning of speech activity, i.e., appropriate choice of communicative strategies and tactics, taking into account the recipient factor and the type of communicative situation, provides effective communication. The study's relevance is determined by the increased attention of modern linguistics to language influence and the effectiveness of communication, as well as the fact that a comprehensive study of provocation as a tool of speech influence has not been conducted.

Language Influence and Strategic Planning

The influence of language has been attracting scientific interest since ancient times when rhetoric studied the methods of practical eloquence and the technique of arguing. In antiquity, rhetoric was the art of oral public speaking, which explored the patterns of generation, transmission, and perception of language. The basis of such influence was the rules of logical reasoning and belief. In the Middle Ages, rhetoric practically disappeared as science and was revived in the twentieth century on a new psychological basis as a "science of effective communication" (Sternin, 2001, p. 55). Now researchers are primarily interested in psychological and emotional methods of persuasion as well as means of conveying them in language, which, in fact, is connected with globalisation, expanding spheres of human communication, growing interest in studying the communicative process, analysing the behaviour of communicators in different types of discourse, finding ways to improve the effectiveness of communication, etc. Modern linguistics has many approaches to studying language influence, which often complement each other (R. Blakar (1987), O. Gavrilova (2015), O. Denysiuk (2003), E. Dotsenko (1997), V. Karasik (2004), D. Carnegie (1936), V. Kozlova (2014), V. Krasnykh (2001), O. Leontiev (2003), V. Maltseva (2007), A. Negryshev (2009), J. Sternin (2001), R. Chaldini (2010), V. Sheinov (2003), E. Sho-

strom (1992) etc).

It is scientifically substantiated that communicators try to achieve non-communicative goals in any act of interaction. R. Blakar (1987) argued that it is impossible to speak "neutrally" because even informal conversation involves the "use of power", i.e. the impact on the perception and structuring of the world by another person (p. 89). J. Sternin (2001) defines language influence as "the influence of a person on another person or a group of people with verbal and non-verbal means that accompany language to achieve the goal of the speaker" (p. 51). According to the linguist (Sternin, 2001), language influence can be implemented by:

1. argumentation, i.e. giving proofs that confirm the correctness of a statement. Argumentation is a logical way of language influence;

2. persuasion (by convincing, the speaker gives the interlocutor confidence that the truth is proven; persuasion uses both logic and emotional pressure);

3. suasion (mainly emotional motivation of the listener to abandon his views and accept the views of the speaker; suasion is always very emotional, intense, person-oriented, usually based on repetition of a request or an offer);

4. pleading (highly emotional request);

5. suggestion (based on intense psychological and emotional pressure as well as the authority of the speaker);

6. order (motivating a person to perform a specific communicative action without any explanation due to dependence on official or social status);

7. request (encouraging the listener to do something in the interests of the speaker, guided by a good attitude towards him/her);

8. coercion (based on forcing a person to do something against will, usually in the form of extreme pressure or threats). The effectiveness of language influence depends on the speaker's ability to choose suitable means of influence and the ability to successfully combine them depending on the type of interlocutor and the communicative situation.

Obviously, provocation is used to influence people because a person (who may or may not be aware of this) is "made", sometimes against will and desire, to report certain information. Provocation is a refined force because a person usually does not assume that he/she will be provoked to an action that is not in his/her favour. However, the provocation does not always have a negative concept.

To some extent, the effectiveness of communication depends on the communicative position of the provocateur, i.e. the degree of influence and the speaker's authority concerning the recipient (Sternin, 2001, p. 52). The communicative position of the provocateur can alter in different communication situations and within the same communicative situation. A credible provocateur can achieve the goal much faster since a recipient will fully trust him/her, which can motivate the recipient to say more than planned. A positive emotional background is of particular importance for the results of provocative communication. An essential concept for any type of communication, especially for the cooperative implementation of provocation, is communicative comfort, which involves a sense of security, trust between communicators, positive cooperation, and the desire to continue the conversation.

It is essential to mention that provocation is highly related to manipulation, a type of language influence which is carried out by using specific language resources in order to covertly influence the cognitive activity and behaviour of the recipient in the interests of the manipulator (Skovorodnikov & Kopnina, 2012, p. 36). Manipulative influence focuses on two characteristic features. First of all, the latent nature of the manipulator's influence on the recipient, "it is the hidden nature (i.e. hidden fact of influence and its purpose) that makes manipulation powerful" (Bityanova, 2001, p. 75). Another essential characteristic is the use of deceptive techniques and methods of influence, various types of distortion of reality (Dobrovich, 2000; Dotsenko, 1997), which motivate the recipient to such actions and messages that harm his/her communicative inter-

ests, which he/she would not have done if he/she had not been misled. Deception is a critical element in the case of manipulation. In this regard, manipulation is considered a unilateral influence of the subject of manipulation on its object, the desire of the manipulator to obtain a unilateral benefit, a "unilateral advantage" (Tarasova, 1993). Manipulation is an unequal interaction in which the manipulator is more active. He/she ignores the recipient's intentions and tries to impose specific ideas, verbal actions, and forms of behaviour that do not coincide with his/her existing desires and intentions. We correlate provocation with manipulation because, with the help of language, the provocateur tries to consciously influence the recipient in order to stimulate him/her to provide information, perform certain communicative actions, and change his/her behaviour, i.e. to act in the interests of the provocateur, unconsciously and contrary to the recipient's own intentions. Provocation acquires all the signs mentioned above of manipulative influence: it has a hidden nature, is sometimes realised with the help of tricks and deception, the provocateur considers the interlocutor as an object of achieving a communicative goal, ignores his/her intentions and views, tries to control the behaviour, thoughts and emotions of the recipient. Manipulation and provocation are also united by the fact that as a result of interpersonal interaction, only the subject of communication, i.e. the manipulator or provocateur, benefits; the object of manipulation (the recipient) retains the illusion of independence in decision-making and actions. The difference between provocation and manipulation is that the manipulator exerts his language influence implicitly. At the same time, the provocateur can carry it out both implicitly and explicitly and using different methods, both cooperative and non-cooperative depending on the strategic plan pursued by the provocateur.

Language influence, nonetheless, is a bilateral process because, in the process of communication, both the provocateur and the recipient can interact with each other, regulate the course of communication, and change each other's views.

Provocation, along with manipulation, at first glance, can be attributed to a unilateral process because language influence is associated primarily with the speaker's intentions. As a performer of the influence, the provocateur regulates the communicative activity of the interlocutor and tries to influence the recipient so that he/she provides him with the desired information, i.e. to give a particular verbal reaction. With the help of language, the provocateur influences decision-making and the world perception of the partner. Thus, the study of provocation as a category of language influence is usually carried out from the position of one of the communicators - the performer of the influence, i.e. provocateur.

In contrast, the object of influence (the recipient) is only the communicative partner who participates in the interaction. However, while conversing, the position of the participants can be corrected; the recipient, therefore, also takes on an active role and, together with the provocateur, acts as a vocal performer of communication. The recipient can recognise the provocation and may not let the provocateur implement the influence; in this case, the provocation can end up with a breakdown and a failure. Moreover, the recipient is capable of causing unplanned action in response and provoking the provocateur, thus changing roles with him/her.

Communication is an orderly phenomenon based on planning communicative actions and choosing the optimal way to achieve the goal. Like any type of communication, Provocative communication has some particular purpose since communication is a purposeful and intentional activity. Hardly can we find a speaker who remains indifferent to the result of his/her communicative acts. Plans and intentions are mental actions that we develop rationally to fulfil our desires or beliefs. The planning process is critical to our functioning as rational individuals and social beings because it projects our attitudes and beliefs into time and social space, allowing them to affect our actions beyond the present, enabling us to coordinate our actions with others (Bratman, 1987). The communicative intention is a

preverbal aim of the provocateur that determines the communicative strategy (Selivanova, 2006, p. 184). The effectiveness of provocative communication is interpreted through such terms as accomplishing a goal and realising an intention. When reporting something, the provocateur, first of all, thinks about the effectiveness of the message. However, at the same time, he/she considers different approaches, which correspond to a specific communicative situation to a greater or lesser extent. This makes it possible to consider language communication in terms of general strategy (in terms of purpose) and specific tactics (in terms of achievement). For the provocation to be adequate, it must be well planned. In order to realise the communicative goal and intention, the provocateur should formulate a communicative strategy and realise it by employing communicative tactics, in connection with which the speaker chooses the means of communication (verbal and non-verbal) that best meet the existing goal (Makarov, 2003, p. 193). As intentions are fulfilled, the provocateur proceeds gradually towards the eventual fulfilment of his/her aim.

Initially, strategy and tactics concerned military matters. So, strategy is the art or science of the planning and conduct of a war, while tactics are the art and science of the detailed direction and control of movement or manoeuvre of forces in the battle to achieve an aim or task. "Strategy" is a term in such widespread use that, in many cases, it has come to mean little more than "deciding," "planning ahead," or merely "doing something". Properly understood. However, strategy is a collection of ideas, preferences and methods explaining an activity and giving it purpose by connecting it to the desired effect or a stated goal.

The terms "strategy" and "tactics" are also used in linguistics. According to O. Issers (2008), language communication is a strategic process, the basis for choosing optimal language resources. The strategy of language behaviour covers the entire sphere of communication construction when the goal is to achieve specific results (p. 10). A communicative strategy is a high-level plan to achieve one or more communicative goals. Strategy becomes ever necessary when it is known or suspected that there are insufficient resources to achieve these goals. The strategy defines how the speaker will achieve the objectives that he/she has identified, whereas the communicative tactics involve the complex steps for realising this plan. According to T. A. van Dijk (1989), there are several ways to achieve a goal, and strategies are regarded as "the choice" which allows a speaker to achieve this goal (p. 272). If the strategy is considered global, then tactics is local. Thus, the communicative strategy combines the planning process of communication, which is necessary for achieving the perlocutionary effect, i.e. the realisation of the provocateur's communicative aim. So, the provocateur tries to arrange his/her message or dialogue with the recipient to reach the necessary result. Therefore, influence is fundamental in the pursuit of strategic goals.

For the provocateur, strategic and tactical planning is an utterly conscious task. The more precise strategy the provocateur chooses, the more successful and effective the influence and the result of the provocative communication appear. Appropriate strategy leads to the provocateur's realisation of communicative aim. Any strategy is connected with planning the communicative process and considering the personal features of the interlocutor, i.e. his/her psychological "diagnosis" and specific circumstances and conditions of the communicative situation.

Thus, provocation is a tool of language influence that involves a specific sequence of communicative actions organised under the predicted result of communication that affects the recipient. The provocateur sets a specific goal, tries to analyse the situation comprehensively, plans the interaction, predicts possible results and controls the communication process.

Cooperative and Non-Cooperative Provocation

Effective communicators have little trouble

building trust and establishing rapport with their communicative partners. Every individual communicative situation appears differently productive for each participant, and it is not equally profitable for all of them. Depending on the intentions and communicative aims that the interlocutors pursue, linguists distinguish between illocutionary and interactive communication efficiency (Yashenkova, 2010, p. 134). Illocutionary effectiveness involves the agreement between illocutionary force and perlocutionary effect (Austin, 1975; Searle, 1969), but the communication efficiency and the result can be reached either in a cooperative or non-cooperative way. Interactive effectiveness implies cooperation, mutual understanding, and communicative harmony as the indicators of successful interaction. In the situations of provocative communication, the provocateur fails to cooperate as he/she disregards the recipient's intentions, purposes and interests. Moreover, in most cases, the provocateur violates the cooperative principles and Grice's maxims (Grice, 1975) (i.e. the maxims of quality, quantity, relation and manner), which, in fact, enable effective communication. Nevertheless, this does not prevent him from achieving the perlocutionary effect and realising the communicative aim.

So, provocation can be considered from two points of view. On the one hand, it can be characterised as an action related to conflict and aimed at intentional provocation, incitement, confrontation, attack, deception, aggression, etc. This type of provocation is a non-cooperative way of verbal influence on the communication partner, which causes him/her harm and negative consequences. On the other hand, provocation can be considered stimulation and motivation for communicative actions. Then, it is deprived of harmful components and catalyses the development of cooperative communication. Achieving the communicative goal determines the orientation of provocative communication on conflict or cooperation. According to N. Formanovskaia (2002), "in cooperative communication, the communicators' assessments, attitudes, and in-

tentions are not contradictory, so the texts are built in the tone of agreement. In conflict communication, assessments of the situation, positions, intentions are in contradiction, so the texts are built in the tone of disagreement, conflict" (p. 18). A. Ishmuratov distinguishes between three types of communication: cooperation, rivalry and conflict/confrontation. He presents confrontation as an "ill" type of communication, and cooperation and rivalry - as a "healthy" communication (Ishmuratov, 1996, p. 180).

Within provocation situations, there is a need to establish cooperative interpersonal interaction to achieve a communicative goal. The optimal way of communication is called effective, harmonious, cooperative, and aimed at reaching consensus. Cooperative communication is associated with following certain rules of communication, which are based on the Principle of Cooperation introduced by linguist Paul Grice (1975) in his pragmatic theory, i.e. "Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (p. 45) and the corresponding maxims of communication, called the Gricean maxims of quantity, quality, relation, and manner, as well as the Principle of Politeness, comprising Tact Maxim, Generosity Maxim, Approbation Maxim, Modesty Maxim, Agreement Maxim and Sympathy Maxim, claimed by Geoffrey Leech (1983). Adherence to the Principles of Politeness and Cooperation creates an atmosphere of positive interpersonal interaction and provides a charitable background for implementing communicative strategies and tactics.

The principles of Cooperation and Politeness are certainly not the only guarantee of cooperative communication. The concept of cooperation is often associated with the concept of efficiency (Shiriaiev, 1996; Sternin, 2001), which means "the optimal way to achieve the target communicative goals" (Shiriaiev, 1996, p. 14). Thus, communication can be considered cooperative if its purpose corresponds to its result.

An equally important characteristic of coop

erative communication is the balance of relations between interlocutors. In order to achieve the communicative goal, it is necessary to have contact with the recipient, a favourable microclimate, because the atmosphere of mutual understanding has a positive effect on the course of communication. The provocateur needs to demonstrate the special, trusting status of interpersonal relationships, not forgetting about his/her communicative intentions and interests. In the framework of cooperative, communicative interaction, the primary intention of the provocateur is to achieve a communicative goal through cooperation, taking into account the interests of the interlocutor. Thus, in such situations, the provocateur realises their own intentions and maintains a normal interpersonal relationship with his/her communicative partner. We consider the emotional state and mood of the participants of the communicative process to be of primary and decisive importance for cooperative, communicative situations of provocation concerning other components of effective communication. Since language is a reflection of a person's inner state at a particular moment, the emotional state determines what and how the communicator will converse and perceive. In this regard, it can be argued that the emotional state is an essential factor influencing the success or failure of communication in general (Bartashova & Polyakova, 2009, p. 12). If the provocateur creates a positive emotional environment for the recipient, then, accordingly, the recipient will have more accessible and faster contact and interact with the provocateur.

The ability to successfully build a communicative process while maintaining harmonious interaction is integral to the provocateur's communicative competence. The cooperative, communicative situation within provocation is characterised by symmetrical relations between communicators, partnership, the balance of communicative statuses, efficiency and best value of communication, politeness on the part of the provocateur, and application of cooperative communication strategies. The provocateur treats the

recipient as an equal participant in communication, which should be considered. Such relations, although equal, are cautious, based on the agreement of interests and intentions, because the provocateur first seeks to realise his/her communicative plan and this type of communicative behaviour helps on the whole. Cooperation entails achieving agreement and balance, resulting in increased efficiency and, consequently, the success of provocative communication. All of this affects the final result of communicative interaction and contributes to the successful achievement of the provocateur's communicative goal.

The following example illustrates the implementation of provocation in a cooperative, communicative situation:

[In the canteen] SHELDON: It's good, isn't it? See, this is fortuitous, finding you here. We need to talk, and you've been avoiding. Avoidance isn't good for anyone, Violet. VIOLET: I'm not avoiding you, Sheldon. I've been very busy, and I have a patient waiting. (Violet is starting to leave, but she notices Cooper). Hey, Cooper, you going back up? COOPER: Oh, good, you guys are talking. At least someone's talking. SHELDON: In fact we're not talking. VIOLET: We're talking, Sheldon. I love talking to you. I love spending time with you. I'm just... SHELDON: Busy. I know. COOPER (noticing kids playing): Cute kids. Over there, Sheldon. (Cooper winks at Violet) SHELDON: Ah. COOPER: Don't you think? SHELDON: I guess. In small doses. I'm not really a kid person. They don't seem to like me. COOPER: So you don't have kids of your own? SHELDON: No. God, no. Thankfully. COOPER: You must see them in your practice. I bet you're great with them. SHELDON: You know what I find? I'm okay with kids. In short bursts. Beyond that... Well, it's not a problem, is it? (Violet smiles) (Rhimes, 2008, Season 2, Episode 14).

The above-given conversation involves two speakers, Sheldon and Violet, who are a couple. Having learned the day before that she is pregnant, Violet reacts ambiguously to this, and she does not know how her boyfriend Sheldon will

perceive such news, so she simply avoids him. Cooper joins the conversation and, in fact, acts as a provocateur in this conversation. He is a close friend of the girl and knows she is pregnant. The provocateur (Cooper) chooses a hint strategy to carry out the provocation, i.e. to tactfully discover Sheldon's attitude towards children because Sheldon does not suppose that his girlfriend is pregnant. This communicative strategy clearly corresponds to the current situation, as some children were playing nearby. The provocateur took advantage of the situational context and proved an observant and intelligent communicator. The chosen hint strategy is implemented in the following speech tactics:

- attracting attention tactics (emphasis). The provocateur tries to draw the recipient's attention to the children playing nearby (*Cute kids. Over there, Sheldon*). This tactic turned out to be the key in this communicative situation. The provocateur achieves the communicative goal because the recipient immediately provides information about his attitude to children. Later in the conversation, the provocateur develops the given topic;

- interrogative tactics. With this, the provocateur tries to learn more (*So you don't have kids of your own?*). The provocation is realised in a cooperative way with a statement (*Cute kids. Over there, Sheldon*), which implicitly encourages the recipient to respond verbally (*I guess. In small doses. I'm not really a kid person. They don't seem to like me. I'm okay with kids. In short bursts*). Due to the neutral statement, the provocateur received the necessary information, adhering to polite communication.

In this case, the hint remained unrecognised to the recipient because he merely answered the question without presuming the hidden intention of the provocateur. Only the provocateur himself (Cooper) and the third participant in the dialogue (Violet) interpreted the hint of the provocateur, which is evident from non-verbal indicators, and this is what, in fact, the provocateur tried to

achieve. Non-verbal means are necessary for the implementation of the communicative strategy of the hint and play a supporting role. Nonverbal means of provocation expression are fulfilled in a kinesthetic way, including a meaningful look, eye contact and wink. A mark of a successful provocation is Violet's non-verbal smile, which is a gesture of approval because the communicative goal was achieved, i.e. the recipient provided the necessary information.

Since the provocation is carried out cooperatively, and the provocateur follows the principles of Politeness and Cooperation and adheres to communicative balance, the recipient smoothly comes into contact and provides the information the provocateur expects from him. This played a crucial role because, in this informal conversation, the recipient feels safe and willing to provide information without thinking about how to answer questions in order not to say too much or somehow hurt himself.

The provocateur demonstrates a cooperative type of communicative personality, as he treats the recipient positively and shows interest, friendliness, and a partnership communication style. Since the interlocutors are friends, the discourse occurs in conditions of social equality. Moreover, the provocateur appears to be a flexible communicator, as he managed to focus on a communicative situation and use the conditions and circumstances to his advantage. The recipient, in turn, also appears as a harmonious linguistic personality. Without communicative dominance on the part of the provocateur, the recipient does not feel the need to hide information; however, he is provoked without realising it due to insufficient ability to analyse the interlocutor's verbal behaviour. Thus, the provocateur's strategic plan proved to be successful and effective.

So, the hinting strategy, the purpose of which is to obtain the necessary information from the recipient, is implemented with a positive attitude and cooperative influence. The provocateur adheres to the communicative rules and tolerantly stimulates the speech activity of the recipient,

who, without feeling any inconvenience, willingly provides information and gets provoked.

However, the effectiveness of provocation can be achieved through communicative cooperation and contradictions, as uncooperative communicative behaviour of the provocateur or recipient may lead to communicative conflict. A. Zdravomyslov (1996) defines conflict as a vital element of human interaction in society. "This is a form of relations between potential or actual subjects of social interaction, whose motivation is based on conflicts in values, interests and needs" (Zdravomyslov, 1996, p. 96). This interpretation classifies conflict as an integral part of human existence. L. Chaika (2009) claims that the nature of verbal conflict is determined by non-verbal phenomena – information, situation, and activities of communicators (p. 133), so in conflict situations of provocative communication, there are not only differences in the communicative intentions of the provocateur and the recipient, but also inequality of communicative roles and social statuses. Conflict is also defined as "a normal manifestation of social ties and relationships between people, a way of interaction in the clash of incompatible views, positions and interests, confrontation of interconnected two or more parties who care about their own interests" (Vorozheikin, 2004, p. 36). Thus, the main feature of the conflict is the presence of opposing views, ideas, motives and interests.

The driving force of provocation is the motive and purpose according to which the provocateur plans his communicative actions in the way to achieve success and efficiency of speech activity, and depending on the intentions, the provocateur chooses an effective way. The provocateur's goal is to develop communication in the desired direction, so conflict situations of provocative speech are based on the principle of non-cooperation, there is a violation of the communication balance, disregard for the principles of Cooperation and Politeness, as well as application of confrontational communication strategies, negative attitude between communicators, differences in communicative competence, the experience of

interpersonal communication, etc. In such cases, provocative speech acquires special features: it is based on insidiousness, the desire to outwit the partner, personally control the situation, influence the emotions and verbal response of the recipient, etc.

The following example illustrates the implementation of provocation in a non-cooperative communicative situation:

MRS. FELDER: Marla came up to us in the lobby. She said, "I hope you experience the great joy I have," and then she left. It was bizarre. MR. FELDER: You work with the police, right? I mean, didn't they tell you this already? KAL: Yeah, but I wanted to hear this from you two. Mrs. Felder, do you have any idea why she would approach you like that? MRS. FELDER: No. KAL: Not true. MR. FELDER: We're gonna be late for the airport. KAL: Here. (Kal grabs the package, which Mrs Felder is holding). MRS. FELDER: (pulling the package back) No, I'll hold that. KAL: No, I'll get it. I'll get it. You know, you're never gonna get that through customs. MRS. FELDER: Why not? KAL: Because I'm gonna call them. I'm gonna tell them you got a suspicious package. That's the kind of pain in the ass I can be if I don't get the truth. MR. FELDER: Look, it was just a hunch. There's a fertility treatment centre here that matches egg donors with couples. We're from Canada, and it's illegal to purchase eggs there. MRS. FELDER: The donors stay anonymous, but they can choose to whom they want to donate. These are our frozen embryos. KAL: So you thought that Marla Seeger was your egg donor. MR. FELDER: Yeah, for a moment. But then we realised that it couldn't be her. She was nothing like the person the broker described to us (Baum, 2009, Season 2, Episode 3).

The above-given example illustrates a blackmail conversation between Kel (provocateur) and the Felders (recipients). Kel investigates the case of the American tourist Marla, who disappeared in Mexico. In order to find out information about her, the provocateur turned to Mr and Mrs Felder, whom Marla met on the eve of

her alleged disappearance. At the beginning of the conversation, one of the recipients tries to avoid contact and does not want to share information because he has his own reasons to do so. The couple came to Mexico to find a donor for fertilisation, and did not want to disclose this information, so they used a strategy of sabotage, which meets their pragmatic goal and is implemented in the following tactics:

- tactics of evading the answer (*You work with the police, right? I mean, didn't they tell you this already?* The recipient refers to other sources of information (the police) to avoid having to provide information);
- distancing tactics *(We're gonna be late for the airport)* to distance from the conversation.

Realising that the recipient is hiding specific facts, the provocateur, as a shrewd communicator applies a threat strategy, which is gradually embodied in the tactics of warning *(You know, you're never gonna get that through customs, I'm gonna tell them you got a suspicious package. That's the kind of pain in the ass I can be if I don't get the truth)*, which stimulates the verbal reaction of the recipient. The intentions of the provocateur, realised in the strategy of threat, do not coincide with the recipient's intentions, which is a sign of conflict in interpersonal interaction.

The strategy chosen by the provocateur is combined with proxemic nonverbal means to achieve effective language influence. The course of communication largely depends on the unique space between the interlocutors. The provocateur deliberately violates the distance and tries to take away the personal thing of the recipient (container with embryos), which is essential to him. The effective combination of verbal and nonverbal means plays a vital role in the interaction and has a positive effect on its outcome, as the recipient provides the desired information, which further helps in the search for the missing woman: *There's a fertility treatment centre here that matches egg donors with couples. We're from Canada, and it's illegal to buy eggs there. The donors stay anonymous, but they can choose to whom they want to donate. These are our frozen embryos.*

During the communication, the provocateur ignores the principles of Politeness and Cooperation, which is inherent in a non-cooperative threat strategy. However, these deviations from the communicative rules do not prevent but, on the contrary, help the provocateur to achieve the desired communicative result – to get the necessary information. The provocateur acts as a conflict communicative personality because he does not consider his interlocutors' intentions. He is leading in the interaction process by employing language and non-language codes. The provocateur demonstrates an unfriendly attitude and a desire to subdue the interlocutor, putting the recipient in a hopeless situation. Regarding social roles, the provocateur occupies a higher position because the social role and status of the interrogator impact the development of the communicative situation, which gives certain advantages over the interlocutor. In particular, the provocateur has preliminary information about the conversation between the missing woman and has the opportunity to plan his speech activities, so the threat strategy he chose is one of his intentions, which proved to be effective.

The recipient also behaves as a conflict communicator, does not want to provide information, but cannot resist the provocateur and, due to a lack of communicative competence and the circumstances, gets provoked in the result. The strategic plan of the provocateur turned out to be more thoughtful, more robust, and more effective, as it ensured the optimal realisation of the communicative intentions of the provocateur.

Therefore, the conflict strategy is designed to implement the strategic intention, despite the violation of communicative balance and principles of communication. The higher social status of the provocateur provides the necessary level of influence to achieve the perlocutionary effect. Such verbal behaviour contradicts the cooperative interpersonal interaction, but the confrontational

actions and techniques of the provocateur do not prevent him from achieving the communicative goal.

Conclusion

Provocation as a specific type of communication is designed to obtain relevant information, i.e. when the provocateur converses not to convey specific information but rather to obtain it from the recipient. The basis of provocation is manipulative influence. In the communication process, the provocateur tries to influence the recipient, his/her opinion, and verbal behaviour to achieve the desired verbal reaction and information, though the real goal of the provocateur remains hidden from the recipient. The communicative interaction can be effective in case of precise planning of verbal actions by the provocateur, i.e., appropriate choice of strategies and tactics of communication as the optimum realisation of the provocateur's intentions in achieving a specific communicative aim. In addition, the successful course of provocative communication depends upon verbal and nonverbal means of effective implementation of the strategies and tactics, types of communicative personalities of both the provocateur and the recipient, their communication style and individual verbal traits and behaviour, prediction of the conflict causes and communicative failures, which can be an obstacle to the harmonisation of interaction.

Pursuing the communicative aim, the provocateur, as a skilful manipulator, can apply both cooperative and conflict strategies. When reporting something, the provocateur first thinks about the effectiveness of his message and, at the same time, takes into account different approaches that more or less correspond to the specific situation of communication. In some circumstances, the provocateur may realise his communicative intentions and plans, maintaining communicative balance. In other situations, the provocateur achieves them by violating the rules of interpersonal communication. Although, it is essential to mention that provocation can be effective in both contexts.

Conflict situations of provocative communication imply the use of appropriate confrontational speech strategies, disharmony of communication, lack of communicative balance, violation of the principles of Cooperation and Politeness, open domination over the communicative partner, and hostile manner of communication, which causes caution and apprehension on the part of the recipient. Nevertheless, the conflict can be regarded as rational and purposeful action since, due to the ability to consider and assess the situation, a provocateur plans his/her actions, conducts self-control, and monitors the verbal behaviour of the recipient. Therefore, conflict becomes a means of achieving the provocateur's goal.

In cooperative situations, the provocateur, as a rule, achieves a communicative goal while maintaining a balance of interpersonal relationships. Effective provocation is provided by the following factors: friendly interpersonal relations, following the principles of Politeness and Cooperation, partnership style of communication, favourable microclimate, the atmosphere of mutual understanding, and the optimal choice of cooperative strategies and tactics. However, it should be noted that cooperation on the part of the provocateur is at some point feigned, as his/her communicative intentions are a priority, and cooperative style contributes to the effectiveness of their implementation and the achievement of the communicative aim.

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PROMISE: SEMANTIC, COMMUNICATIVE AND TEMPORAL ASPECTS

Abstract

The article touches upon different aspects of promise – as a speech act, as a means of communication. The theme of promise is analysed in its relation to various areas of philosophical studies: the problem of the subject's identity, the problem of society as a system of interpersonal interactions, the problem of performative utterances and etc. The methodological basis includes primarily the speech act theory developed by J. Austin and J. Searle's speech-act theory, genetically related to it. Interpretation of promise in its ontological aspect is considered mainly by comparing the views of F. Nietzsche, J. Derrida and P. Ricoeur.

Keywords: performative, perlocution, communication, iteration, presence.

Introduction

Although understanding the word "promise" can hardly cause difficulty in the framework of ordinary language practice, its strict meaning and most adequate linguistic formulation have been and remain the cause of heated discussions within the framework of the philosophy of language and beyond.

We will begin our study by defining the approximate external semantic boundaries of the concept of "promise", considering, for example, how it differs (and whether or not it differs at all) from semantically close to its "intention", "obligation", a mere notification about future action ("I will come" and "I promise I will come"), etc. Further, we will try to analyse promise as a type of social connection created by it, that is, the communicative aspect of promise. Finally, we will take a look at a promise from the point of view of its temporal organisation – to what extent it corresponds to different ideas about the impermanence and constancy of the world.

A starting point and, at the same time, a solid foundation for all reflections on the classification of speech acts (which "promise" in the context of speech practice undoubtedly is) can be the work by J. Austin (1962) "How to Do Things with Words". The basic principle of Austin's theory is the division of speech acts into performatives (mandatory linguistic elements of various actions) and constative (descriptions of one or another state of affairs). Being an element of action, a performative is evaluated by action criteria; that is, it can be either successful or unsuccessful. Being a description, a constative may be true or

false. With this division, a statement with the verb "promise" can be performative if the verb is used in the first person and the present tense: "I promise".

Theoretical Framework Promise in the Framework of the Speech Acts Theory

Austin (1962, pp. 9, 32) attributed the "awe-inspiring" performative "I promise" to the so-called "explicit performatives", that is, performatives containing a highly significant and unambiguous expression, which distinguishes them from both implicit (not clearly defined) and primary performatives (or performatives in their simplest grammatical form, for example, "I will come" instead of "I promise to come"). Austin (1962, p. 69) explains the difference between the latter and promise as follows: the phrase "I will come" can be interpreted as "I promise to come" (explicit) and as "I am going to come" (message of intention).

Further, in his classification of performative acts, Austin (1962, p. 156) attributes promise to the so-called commissive, that is, statements, the main feature of which is the commitment of the speaker to a certain course of action. Austin attributed to this class a considerably large group of performative verbs, some of which can be attributed to "intentions" (plan, intend, purpose, etc.) and some to "obligations" (vow, swear, contract, guarantee, engage, dedicate myself to, etc.). Austin's theory, while not defining a certain performative utterance, allowed, nevertheless, to delineate its semantic boundaries by incorporating it into narrowing semantic classes of performatives. Thus, promise in Austin's theory is characterised as a statement-action (performative), having a clear and unambiguous nature (explicit performative), and connecting the speaker with a certain line of conduct (commissive).

The class of commissives, including a promise, is distinguished in the classification of speech acts by J. Searle (1976) as well. However, Searle excludes from this group the verbs of intent and obligation, which were "close relatives" of promise in Austin's model. At the same time, in Searle's interpretation, the promise becomes closer to request, which he includes in the group of "directives" suggested by him.

The class of commissives, including a promise, also remains in the taxonomy of speech acts developed by K. Bach and R. M. Harnish (1979). However, according to it, promises are in the greatest semantic proximity to "offers". Promises are acts of obligating oneself, while offers are proposals to obligate oneself (Bach & Harnish, 1979). Both of these speech acts constitute, according to Bach and Harnish, the class of commissives. At the same time, a promise is a kind of generalising concept in relation to several speech acts, such as "contracting" and "betting". In addition, in the Bach-Harnish classification, there are several "hybrid acts", such as swearing, guaranteeing, inviting, etc., which are also related to promises (Bach & Harnish, 1979, p. 41).

Some works that do not suggest their own classification of speech acts contain, nevertheless, a number of clarifications regarding promise concerning its relationship with semantically close speech acts, that is, having a classification character. Thus, from the point of view of A. Melden (1956), promises should be distinguished from concluding contracts and other similar actions of social cooperation since the latter imply mutual obligations. He also believes that promise should be distinguished from obligation as such, since otherwise, "the statement 'I am obligated because I promised' becomes tautological" (Melden, 1956, p. 51). P. Árdal (1968) has a similar point of view. In his opinion, "Austin is wrong to tie promising more closely to obligation than to the expression of intention" (Árdal, 1968, p. 231). In confirmation of his thought, Árdal (1968, p. 227) compares the statement "I promised, but I am not obliged to", in which there is no logical contradiction, with the statement "I promised, but I do not intend to", where it is undoubtedly present. This relation of promise to statements of intent is also characterised by a certain duality. Promise definitely implies a certain intention of the speaker, but this intention

cannot be declared in it (Árdal, 1968, p. 227). This was noted by Austin; the primary performative "I will come" can be interpreted both as an explicit ("I promise to come") and an implicit ("I intend to come"). Since the second statement characterises one's intention at the moment and does not refer to a future event, Searle (1989) justifiably derives such statements from a number of performatives, relating them to descriptions of a certain state of affairs.

However, the relation of primary and explicit performatives (presented by Austin as concretisation and, in a certain sense, amplification of the first by the second) is interpreted by some authors in a different, to a certain extent, even opposite sense: as the bringing into the primary performative of additional reflective meaning "I promise", possessing the meaning of self-reference ("I promise" is considered in this case as an auto characteristic of a speech act) (Johansson, 2003; Corredor, 2009).

Finally, in some works, it is suggested to consider promise as a type of speech act of perlocution (to which Austin referred actions under a general attribute "to try," that is, situations of persuasion, threat, etc.). A number of authors believe that even though characterising promise as an illocution (Austin's term for verbal actions (gift, commitment, etc.)), Austin sometimes gave it a perlocutionary meaning (Barker, 1972; Munro, 2013).

Now, what can be said about promise on the basis of a brief review of the various classifications of speech acts that contain it? The fact that it does not fully correspond to the conclusion of contracts (which are too formal and imply bilateral obligations) and obligations as such (which are often impersonal in nature and usually are not voluntary). Vows and oaths seem too similar to promises, but in them, the "promise aspect" is mixed with something different. It is often not so much a matter of an action that has a specific addressee but rather obtaining a new social status. The promise and proposal are not completely identical. In the latter, the "temporary gap" that is usually present in a promise is less noticeable.

Promise definitely has a "perlocutionary force", that is, the force of influence on the situation and particularly on the recipient of the promise. However, it also has a "reflexive force" determining the speaker themselves. Here, we should perhaps return to the general classification of speech acts, for example, Austin's classification, in order to emphasise a circumstance that seems to have not received much attention. With the exception of promise, almost all speech acts are either defined by social conditions (for verdicts, orders, naming, etc., an appropriate status is required) or appeal to external reality ("I state that my opinion corresponds to reality", "I admire what is worth admiration", etc.). In all these cases, the "self" of the speaker seems to merge with something greater and, in a certain sense, is diminished, while in promise, it is, in a certain sense, stated. A promise is primarily characterised by the property of being "non-transferable" to another person, which some authors consider the main property of performatives: "the performative utterances are non-transferable, and the constatives are transferable" (Jacobsen, 1971, p. 359). However, if so, then what exactly gives promise to such a property? To answer this question, one needs to look at a promise from the point of view of its communicative function.

Promise as Communication

In his classification of possible "failures" in carrying out a performative act, Austin (1962, p. 22) mentions the type of failures arising from "incomprehension", illustrating it again by the example of promise: "It is obviously necessary that to have promised I must normally (A) have been heard by someone, perhaps the promisee; (B) have been understood by him as promising". However, he does not dwell on this in any detail, considering the performance act, first of all, from the point of view of its source (sincerity and authority of the speaker), as well as the observance of the relevant conventional procedures. Searle, who took Austin's classification of mistakes and failures of performative action as a basis, turned

it into a list of conditions and rules of a successful speech act, paying much more attention to the comprehension of words and intentions of the speaker (in his example it is also someone making a promise). The first condition of a "successful promise", according to Searle (1969, p. 57), is the condition of a "normal input and output", combining both of the above-mentioned cases of Austin's classification since by input and output, Searle understands a combination of intelligible speech and comprehension. Searle (1969) formulates nine conditions of a successful promise, of which the final two (the eighth and the ninth), summarising all the previous ones, determine the conditions for understanding a promise on the part of the recipient. Note that here the listener's correct interpretation of the speaker's intentions is considered rather than the meaning of spoken words. They are supposed to understand what a promise is and to know the language sufficiently (Searle, 1969, p. 60).

Obviously, the recipient of a promise in Searle's understanding is also its interpreter, which significantly increases his communicative meaning. As K. Bach and R. Harnish (1992) noted, the explicit form of promise described in the "conditions" given by Searle actually likens a successful promise to successful communication. From their own point of view, a performative is a form of indirect speech when one communicative intention is identified by the audience through another (Bach & Harnish, 1979, p. 103).

Searle's understanding of promise as a unidirectional action is also criticised by D. Barker (1972, p. 23), who believes that the fundamental and, at the same time, historically primary form of promise does not have a categorical form ("I promise to do it for you") but a hypothetical one ("if you do this for me I will do that for you"). The hypothetical form of promise is considered by Barker to be the most common and natural as it creates conditions for the fulfilment of the promise, causing in the promise the expectation of reciprocal service. From Barker's point of view, "categorical promising is odd because, in such promising situations, there is no point in

eliciting trust in the promise" (Barker, 1972, p. 27). In this regard, it is closer to a gift. If one understands promise based on its categorical form, as Barker believes, it remains unclear why the failure to fulfil a promise is evil, while the hypothetical interpretation of promise explains the evil of non-fulfilment by the deceived trust.

The expectations initiated by promise underlie the legal interpretation of promise by S. Stoljar (1988), who emphasises that the one making a promise does not just do what allows "to open the eyes of expectations, as a Shakespeare play puts it" (p. 193), but does it intentionally, that is, the recipient's response is included in the intention of the one who promises (p. 203). At the same time, as Stoljar (1988, p. 194) says, "promises and expectations are logically distinct": expectations can be caused merely by words of intent and, on the other hand, "empty promises" do not necessarily raise any expectations. Stoljar (1988) determines several rules for "serious" promises and promises that have legally binding force: the promise must match the capabilities of the promise maker; the failure to fulfil a promise, which did not directly depend on the personal forces of the promise maker still implies their responsibility (failure to fulfil a contract by the employees, etc.); the promise should relate to the future but not a distant one; the promise is to be desirable for the recipient. Stoljar (1988) attributes particular importance to the latter, which is also shared by Searle, because due to it, "a promise is thus significantly more than a communication of an intended act; only if the act is wanted can it give rise to the kind of expectations a promissory intention is meant to create" (p. 198).

Trust for the future declared by promise is considered by many authors as the main function of promise in social life: "The practice of promising is necessary in social life, in order that we may take it on trust that people's future behaviour will be of a certain sort" (Árdal, 1968, p. 236). However, as Árdal notes, consistency can also come from the recipient (and in fact, this is probably more often the case), when, for ex-

ample, before leaving for France, one tells a friend: "I will bring you a bottle of liquor", without considering this a promise and forgetting their words. However, on his return, when the friend asks, "Where is my bottle of liquor?" he "retroactively" turns the promise maker's words into a promise (Árdal, 1968, p. 233). However, when the initiative to fulfil a promise comes from the promise maker, the promise to a larger extent preserves the nature of communicative interaction than, for example, an order, the unidirectional nature of which is much more pronounced (on this basis, in J. Habermas's typology of communicative acts, an order is related to "weak" communicative acts and promise is related to the "strong" ones) (Niersen, 2018). It is precise because of its bi-directionality, "bipartite nature" (Stoljar, 1988, p. 202) that promise, from the point of view of many authors, is at the bottom of sociality itself since "it is difficult to imagine a so-called 'pre-promising' (or a 'non-promising') society" (Stoljar, 1988, p. 204).

Promise and Time

Does the recipient of a promise really just pick up the intention that comes from who gives that promise? Is there no such thing as forced promises? Would such promises not be way more one-sided than orders? Where will their performative power be directed, and will they retain their ethical meaning? Austin casually mentions the case of such promise without going into its detailed consideration: "Little Willie's anxious parent will say 'Of course, he promises, don't you, Willie?' giving him a nudge, and little Willie just doesn't vouchsafe. The point here is that he must do the promising himself by saying 'I promise', and his parent is going too fast in saying he promises" (Austin, 1970, p. 242). Certainly, in this situation, the child is not able to refuse the promise, and therefore, he does not have to promise. At the same time, almost for everyone, this is the primary experience of the promise and the words of Nietzsche, uttered, however, somewhat differently, are quite appro-

priate for his illustration. Nietzsche (1887, p. 49) speaks of the youth of mankind and not of man: "In this society, promises will be made; in this society, the object is to provide the promiser with a memory; in this society, so may we suspect, there will be full scope for hardness, cruelty, and pain". Nietzsche's interpretation of a person as "a great promise" (Nietzsche, 1887, p. 78; Nurgali, Assanov, Shashkina, Zhumabekov, & Kultursynova, 2018, p. 100) should obviously be interpreted in the sense of a "great obligation", and then the adjective "promising" can show its threatening side to a person who is referred to in this way.

Now, does one have to keep their promises? Nietzsche's answer is quite categorical: "No, there exist[s] no law, no obligation, of this kind; we have to become traitors, be unfaithful, again and again[,] abandon our ideals" (Nietzsche, 1996, p. 199). However, why is a promise – even being forced and responding to a certain kind of violence – so bad? Because Nietzsche (1966) answers, it cannot be fulfilled: the future will inevitably change everything – the recipient of the promise, the promise maker and what was promised – the sameness of the present and the future affirmed by the promise maker will not bring them anything except suffering and guilt. Therefore, one has to ask themselves "…whether these pains are necessarily attendant on a change in our convictions, or whether they do not proceed from an erroneous evaluation and point of view. …man of convictions is not the man of scientific thought; he stands before us in the age of theoretical innocence and is a child, however, grown up he may be in other respects" (Nietzsche, 1996, p. 199).

Nietzsche's idea that promise inevitably ends up in the gap that separates the present, and the future brings one to the problem that can be called "promise and time". As will be shown below, Nietzsche's idea of a time gap, creating the impossibility of a promise, is precisely the thought that is at the forefront of criticism of Austin's performative theory by Jacques Derrida.

Derrida (1988b, p. 13) writes that Austin's

concept of performative acts is "relatively new" because it connects the success of such acts not to the transfer of meaning ("the performative does not have its referent") but with what Derrida (1988b, p. 13) calls "communicating a force through the impetus [impulsion] of a mark". Such interpretation, which implies the presence of participants in performative communication, as well as their involvement in the situation of a communicative act (sincerity, the seriousness of intentions, understanding of what is happening), constantly presents Austin with the problem of distinguishing authentic performative communications from the imaginary ones. This task, according to Derrida (1988b), is deliberately unsolvable since there are not and cannot be any strict criteria for distinguishing sincerity from insincerity, seriousness from unfoundedness, understanding from misunderstanding, etc. The reason for this is "a rupture in presence" contained in any communication (Derrida, 1988b, p. 8), which makes communication participants opaque to each other. The most obvious example of such a gap is a letter in its everyday sense, a letter from someone to someone. As a means of communication, a letter, says Derrida (1988b), has two different and even opposite features: 1) it is preserved, even despite the death of the sender and the addressee, it remains as a letter, that is, it continues to be readable; 2) it gets separated from its context, in particular from the intentions of the writer, who literally "disappears" during the writing of the letter. This self-disappearance of the author is not just the vagueness of his intentions for the addressee or a random reader but also the obscurity of the intentions even for the author themselves at a subsequent time point; that is, it is not so much a communicative gap but rather a time one.

Nevertheless, Derrida (1988a) insists that a letter continues to remain structurally readable, reproducing certain rules or codes, that is, being, in the broad sense of the word, a quotation. Derrida (1988a) calls this feature of the persistence of the message contained in a letter its "iterability". Responding to the criticism by Searle

(1977, p. 201), who thought that Derrida had "a simple confusion of iterability with permanence", Derrida (1988a, p. 119) says that iteration is not just repeatability but "alterability of this same".

Both features of a letter – iterability and discontinuity (which are essentially the same, since the first one means the possibility for the message to exist outside of any context, and the second one means the possibility of separation from the initial context) – are also applicable, according to Derrida's logic, to the practice of conversational speech, making it fundamentally "grammatical". In response to Searle's criticism (according to which Derrida has in mind some "inner" intention of the author, whereas their letter or verbal message express their (author's) intentions, "The sentences are, so to speak, fungible intentions" (Searle, 1977, p. 202) and can be understood by anyone who knows the language used by the sender) Derrida makes a "promise" (sincerely or ironically) to be "serious" in his analysis of Searle's arguments and at the end of his long text, in which he repeatedly encourages himself "to be serious", he sums up: "I promised (very) sincerely to be serious. Have I kept my promise?... I do not know if l was supposed to" (Derrida, 1988a, p. 107).

Similarly, with the help of the performative "promise", Derrida (1988a) illustrates the gap between a message and its recipient, playing with a sign of promise as a source of good for the recipient. Suppose Derrida writes, "I promise to criticise each thesis of my opponent" (that is, Searle). According to Searle's "Speech Acts", this will not be a promise but a threat. But what if the opponent (subconsciously) wants to be criticised? "There would thus be two speech acts in a single utterance. How is this possible?" (Derrida, 1988a, p. 74).

Subsequently, Derrida (1988a) reinforced the thesis of the combination of promise and threat, making the future a source of this compound. The future, in fact, is where promises and expectations associated with it are directed. Derrida (1999, pp. 250-251) writes that there is a para-

doxical experience of the performative of the promise (but also of the threat at the heart of the promise) that organises every speech act, every other performative, and even every preverbal experience of the relation to the other; and, on the other hand, at the point of intersection with this threatening promise, the horizon of awaiting [attente] that informs our relationship to time - to the event, to that which happens [ce qui arrive], to the one who arrives [l'arrivant], and to the other.

In other words, Derrida, like Nietzsche earlier, associates the possibility of cancelling a promise or its distortion with the invasion of event time into the identity of "now" and "later" declared by promise. It is unforeseen events that force one to abandon themselves and give the same message the power to break with the context that generated it. It is exactly what forces one to abandon their old selves and gives the message identical "in itself" the force of a gap with the context from which it originated.

The controversy of Searle and Derrida concerning Austin's theory became a very frequent subject of discussion among authors dealing with the problem of performatives. Some accepted Derrida's arguments (Williams, 2014), while others took a rather neutral position, agreeing with Searle that Derrida dogmatised Austin's theory (Alfino, 1991) according to his goals. They also wrote that the controversy between the two philosophers was far from being a model of academic correctness (Alfino, 1991). What is important is that by bringing together promise with its opposite, threat, Derrida clearly demonstrated that inherent in the promise was a "shadow of negativity", as Ricoeur (2005, p. 10) called it.

Is promise able to oppose anything to this unpredictable eventfulness? Neither Nietzsche nor Derrida answer this question negatively – they both say "maybe". Paul Ricoeur (2005, p. 130), in his urge "to celebrate the greatness of promises," gives this "maybe" some weighting, but he puts promise on par with memory, testimony, and forgiveness, and only then – with communi-

cation or performativeness as such. In a "vector" sense, promise and memory are counter-directed, but in the sense of relation to something different in time, they are rather similar. Memory is not an area of one's "self" where the past is stored – it will be more accurate to say that it is one's ability to remain faithful to the past. This ability is always faced with its own negativity, with two partly opposing types of it – the threat of oblivion and the threat of traumatic memories.

Conclusion

One's self-identity, says Ricoeur (2005), is formed precisely through confrontation and, at the same time, includes the negativity of memory and promise. Promise, according to Ricoeur (2005, p. 110), is a kind of memory directed to the future: if "with memory, the principal emphasis falls on sameness … in promising, the prevalence of ipseity is so great that the promise can easily be referred to as the paradigm case of ipseity". Testimony, Ricoeur (2005) continues, also acts as a guarantor of self-identity. It is a socially-oriented analogue of promise: a witness speaks in front of others as a kind of representative of some event in the past, and, at the same time, "the witness is then the one who promises to testify again" (Ricoeur, 2005, p. 131). Similarly, a pardon is a directed to the future promise not to remember, "freeing from bonds", as Ricoeur says, "the retort to the irreversibility" (Ricoeur, 2005, p. 132), which "allows human action to 'continue'" (Ricoeur, 2005, p. 131).

What unites memory, testimony and forgiveness, the elements of the semantic series, in which Ricoeur places promise as well? They are not so many actions (behavioural or speech) but rather positions, lines of coordinates that define a position in an ontological and, at the same time, axiological universe. Perhaps, this is that context, which, while avoiding definitions and classifications, entrusts the concept of promise, elusive for theoretical thinking, with semantic meaningfulness.

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VARIOUS LANGUAGE-PHILOSOPHY APPROACHES TO THE CATEGORIZATION OF THE PROFESSIONAL OIL LANGUAGE IN ENGLISH AND RUSSIAN

Abstract

Out of relatively isolated current discourses served by particular and professional languages, the paper considers features of the uncodified unit components of the oil business language. The material of the study is the uncodified vocabulary and phraseology of Russian and American English, indicating persons, objects, and actions of the oil business: 317 and 360 units correspondingly. The study of the mentioned units' structure -their core and periphery - is most effectively executed by applying component analysis. The aim is to consider different types of classification of professional oil non-codified units, analyze their semantic derivation, establish the nature of paradigmatic subsystem relations, and explain the mechanism of generating jargonisms and euphemisation. Communicative and pragmatic characteristics of a professional unit prescribe their adequate choice and restrictions on their use in certain areas and situations of communication. It is concluded that the national specificity and originality of thesaurus units' semantics of professional oil sublanguage are the result of the linguistic factor itself.

Keywords: professional language, oil business language, jargonism, quasi-jargonism, dejargonism, interjargonism.

Introduction

If previously, language was studied as a monument of the epoch, direction or artistic creation of individuals, i. e. as something external to a person, in modern linguistics, it has become an integral part of a human being. Language penetrates all components of human life and can reflect people's emotional and physical state, the degree of their education and experience, and their interrelations and functions in society.

Due to globalization and internationalization, which contribute to the overall development of international multicultural professional contacts in the XXI century, the study of various aspects of intercultural professional communication is becoming increasingly relevant. One of the most critical aspects of the study of intercultural professional communication is the study of the dependence of its effectiveness on the degree of subjects' mastery of communicative competence, which is successful, provided the communicators have sufficient language competence. Professional speech is often studied from the viewpoint of the professionally marked vocabulary defined as sub-languages of a particular knowledge area. Professional speech in a communicative aspect is a particular perspective discourse, which is distinct from the institutional discourse model (e.g. pedagogical, medical, diplomatic, etc.) and from

the business discourse model (Samigullina & Samigullina, 2018b)

The thesaurus of the professional oil sublanguage (POS) is part of the lexical system of the language and is distinguished by the clarity of the internal structure and certainty of the boundaries connected with the semantic features of its lexical units. The choice of this particular sublanguage makes it possible to reveal the specificity of the manifestation of extralinguistic and linguistic factors proper in the process of thesaurus formation. Moreover, the presence of similar thematic fields and groups in the Russian and English languages provides a basis for their comparison and identification of the specifics of the Russian and English language pictures of the world. The research subject presupposes a comparison of thematic and semantic characteristics of the units of the considered thesauruses of the Russian and English variants of the POS.

Terminology as Part of the Professional Language and the Lexical System of the Language

In modern society, there are relatively isolated discourses served by particular and professional languages (Surnina, 2002; Gorokhova, 2019). In special languages, they use terms officially accepted and fixed by the corresponding dictionaries; professional languages represent words and expressions accepted in the given professional environment and often borrowed from the national language and given a new meaning. An example of a professional language is the oil business language (Yunusova, 2015; Kukasova, 2018; Doroshenko, 2004).

Although scientific research has primarily focused on medical and technical professional languages (Jabbour-Lagocki, 1992; González Pueyo & Val, 1996; Dahm, 2011; Gallo, 2016; Coxhead & Demecheleer, 2018), the units used in the oil and gas industry have also acted as the research material for several scholars. The subject matter of current studies is mainly connected with terminology: terminology as the set of con-

cepts and terms in a specific subject field (Schmitz, 2006), types of electronic terminology resources (Rogers, 2006), and theories of terminology (Castellví, 2003). The problem of terminology for specific problem areas and issues, specifically the case of oil terminology in Norwegian, is comprehensively addressed by Ø. Andersen and J. Myking (2018). Using a novel technique of topic modelling S. Jaworska and A. Nanda (2018) examine thematic patterns and their changes over time in a large corpus of corporate social responsibility reports produced in the oil sector. F. Nooralahzadeh, L. Øvrelid and J. T. Lønning (2018) aim to evaluate domain-specific embedding models induced from textual resources in the Oil and Gas domain.

To distinguish two areas within the core of the professional-communicative system – the area of codified units (terms) and the area of non-codified units (jargonisms/industry words/professional words) – it is proposed to use the following names: "terminological system" – to denote the area of codified units (terms and nomens) and "uncodified variant of professional sublanguage" – to designate the field of non-codified units represented by slang words and jargon.

Professional Oil Sublanguage as Part of the Lexical System of the Language

The definition of "professional speech", with seeming simplicity has numerous interpretations. N. K. Garbovsky (1988) refers to it as any communication between specialists on professional topics, regardless of whether it proceeds in written or oral form, in a formal or informal setting. In some studies, professional speech is withdrawn from the framework of a literary language and interpreted as one of the varieties of linguistic functioning of relatively weakly expressed variable connotations.

It is noteworthy that, in the Russian language, the units used in professional speech are commonly known as "professionalisms". They come into being in the everyday discourse of people engaged in this or that profession and form a

specific language system. There are professional naming units for some objects and notions, whereas there are none for others. Professionalism is a word typical of a certain professional group or the vocabulary characteristic of speaking people pertaining to one and the same profession. Jargon is a slang word or expression common for separate social groups. It is artificially created with the purpose of linguistic isolation. Jargon words often have a decreased stylistic nuance and contradict generally accepted canons of the literary language. Professionalisms and jargon words, unlike terms, can be emotionally coloured, and it is possible to substitute them with some terms to make them more convenient and transparent in use (Dvorak, 2018).

The oil business is related to human fields that unite several professions; consequently, we can speak about the "macro-professional field" of the oil sublanguage and the "mini-language" of a focused specialist, for example, the drill runner (terms of V. S. Yelistratov (2002)).

The thesaurus of the POS is part of the lexical system of the language and is distinguished by the clarity of the internal structure and certainty of the boundaries connected with the semantic features of its lexical units. The choice of this particular sublanguage aims to reveal the specifics of the manifestation of extralinguistic and linguistic factors proper in the process of thesaurus formation within the professional Oil Sublanguage.

Materials and Methods

The research material is uncodified vocabulary and phraseology of the Russian language and American English, denoting persons, objects, and actions of the oil business – 677 units in total: 317 in Russian and 360 in English. The collection of the material used by professionals in an informal setting was carried out using lexical (14 dictionaries and vocabularies) and journalistic sources (Webster's Unabridged Dictionary of the English Language, 2001; Buckley, n.d.; Bulatov, 2004; Khartukov, 2004; Skrynnik,

2004; Belousov, 2005; Drill Site Terminology and Jargon, 2005; Oil Field Glossary, 2005; Wilkinson, 2006; Bahadori, Nwaoha, & Clark, 2014; Jargon Buster, 2019; The Oilfield Glossary: Where the Oil Field Meets the Dictionary, n.d., etc.). Another source – works of fiction – includes more than 200 titles. Questionnaires of informants – oil specialists, served as the most valuable practical data collected at oil fields in Western Siberia and Urals-Povolzhye (wells in Aznakaevo, Asrakhan', Bugulma, Elabuga, Leninogorsk, Noyabr'sk, Surgut, etc.). The total amount of illustrative material is 17.5 printer's sheets.

The theoretical significance of this paper is to describe the theoretical foundations of a manifold comparative study of uncodified units of thesauruses of Russian and English variants of one professional sublanguage, based on which other layers of the vocabulary of non-closely related languages can be compared. Comparison of selected fragments of the linguistic picture of the world on the material of Russian and English vocabulary helps not only to concretize ideas about the national and cultural specifics of professional language and speech but also helps to identify common semantic patterns of the studied units and the concepts they express in the compared languages.

To achieve this goal, it was decided to solve the following tasks:

1. to establish the composition and structure of the thesauruses of the Russian and English variants of the POS;
2. to identify the specifics of the methods of professional nomination in the considered subsystems of the Russian and English languages;
3. to identify the representation and boundaries of the thematic groups in the composition of the considered variants of professional sublanguage;
4. to determine the universal and idioethnic in the structure of thesauruses in Russian and English variants of the sublanguage, in its fields, micro-fields and individual units;

5. to establish possible reasons for the similarities and differences in the composition and structure of the thesauruses of both variants of the POS;

6. to provide principles for the lexicographic fixation and description of units within the Russian and English variants of the POS.

To determine the componential content of the units considered in work, we applied component analysis, the theory of which is based on field theory and the lexico-semantic language system. Lexico-semantic fields, being a complex paradigmatic structure, are the central structural units of the language. In the structure of any linguistic field, the core and the periphery are distinguished. The core members most fully designate the generic concept, while the peripheral members represent more particular, specific concepts. The more semantic features are contained in the meaning of a word, the farther away they are from the core. The core concentrates the primary information about the field as a whole. The total value of the field is expressed by the dominant, which is the carrier of the semantic feature that forms the entire field. The meanings of all the other elements containing differentiating semantic features are revealed through the dominant.

Results

The inventory of a professional petroleum sublanguage can be described as a field in terms of the core and periphery. The basis of the division is the functional-semantic attribute: the core of the professional oil language consists of units that have a thematic correlation with production processes, the main objects in the borehole, and also function in all oil communities regardless of their location and are understood by all carriers of the POS. As a rule, these are units built according to patterns of a nationwide language.

The periphery of the lexical terminology inventory of a POS is made up of units that are functionally related: a) to one or several separate companies; b) to a specific region, base or drilling site; c) obsolete and occasional units. The-

matically, in some cases, the units of the periphery of the POS may remain correlated with objects of the oil industry and, in others – lose this connection. For instance, kerosinka *Academy of Oil and Gas after Gubkin in Moscow* ● *"Strictly and particularly speaking, in the world-famous "Kerosinka" it seems there is a specialized "oil and gas translation" subbranch or department"*; kirechin (*kerosene*) *fuel that is obtained by the distillation of petroleum or the cracking of heavy petroleum products*; ambar/priyamok *a pit in the ground for storing drilling mud and flushing fluid*; balok/bendezhka *a drilling cabin of a rig master and shift workers*; floorman (hand)/roughneck *worker on the rig*; to flow *to produce oil (about the well)*; to flow by heads, to gush *to spout, to flow*.

Thematic Classification of Non-Codified Units

The Russian variety of the oil uncodified sublanguage nominates the real world's objects, properties, and processes. The groups "Artifacts, used in professional activities" and "Human activity" are at the centre of the nomination. The most relevant for professional oil workers are the nominations of "artefacts used in professional activities" – 39.8%, "human activity" – units, which is 30.8% of the total number of considered units in the Russian variant of the POS.

A quantitative analysis of units of the English variant of the oil uncodified sublanguage showed that objects, properties, and processes of the real world underwent language objectification. In the centre of the nomination are the following groups: "Activity" and "Status of a person". The most relevant for American professionals in the oil industry is "human activity" nominations – 76 units (63.5%). High productivity demonstrates the thematic group "Status of a person" (35.6%).

Table 1 presents a comparative analysis of functional and stylistic parameters in the structure of the meaning of the units of a thematic macrogroup "Activity". Interestingly, in most cases (22 of 32), Russian jargonisms used in a

low communication register are translated into English using terms. Given the quantitative correspondence of the considered subsystems in both sublanguages, it can be concluded that the symmetry of the field composition, as well as interlanguage quantitative symmetry of groups and subgroups, coexists with asymmetry in the structure of the meaning of the similar language units and groups and subgroups of the languages.

Table 1.

Comparative Thematic Classification of Non-Codified Units of Russian and English
Variants of a Professional oil Non-Codified Sublanguage

Man				Artefact	
Russian		English		Russian	English
50.2%		88.6%		39.8%	11.4%
Status of a person (19.4%)	Activity (30.8%)	Status of a person (35.6%)	Activity (53.0%)	Artefacts used in professional activity	Artefacts used in professional activity

Semantic Derivation in a Professional Oil Sublanguage

Professional names of the oil sublanguage carry the features of concrete and imaginative thinking based on the external similarity of objects.

Human thinking is anthropocentric. The most effective is the comparison with an insight visualized object. Thus, the main component of the figurative nomination model is the choice of the sphere of object identification, determined by the social experience of the nominee.

At the basis of the overwhelming majority of the considered units is a specific image. For example, podsvechnik *(lit. candlestick) – a device for fixing pipes when descending into a well*; svecha *(lit. candle) – tube*; kust *(lit. bush) is a combination (existence) in one place of more than 2 production wells from which oil is extracted* ●*"Svodochku pishem? Na 5 kustu perevypadeniye kozla" – "Chto znachit perevypadeniye?"* In English: bleeder – *a valve to reduce the pressure of a liquid or gas;* lazy board *wooden stand (when lowering pipes into a well or installing pipelines)*; monkey (-) board *upper platform of the derrick where the derrick man works*; children *(sarc.), LA, Tx the nickname of unskilled workers (in the oilfield).*

Metaphorical transference of the name from one object to another based on associative simi-

larity (shape, colour, place, behaviour or sound) is very productive.

The most typical direction of metaphorical transfer from a non-person to a person is realized in two main ways:

1. "subject" → "man": bashmak *(jest.) (lit. shoe) tractor driver*; pomazok *(lit. shaving brush) assistant driller of the 3rd rank*; nochnik *(lit. night-light) operator working on the night shift*; "subject" → "somatics of a person" truba *(lit. pipe) neck;*
2. "animal" → "man": wild cat *(fig.) exploratory well (on a scantily explored area)*; hogshead *fig. drilling fluids engineer*; stud duck *prof. the most reputable watchman, usually the drill master*; cleaning pig *prof. a tool for cleaning the wellbore*; utility pig *prof. junk catcher-fishing tool, bailing tube, pistons for pumping out wells*; smart pig *prof. self-folding support*; rock hound/stone squirrel *prof. geologist.*

In all cases, there is a decrease in the status of the person. When naming a person as a certain animal (cat, hog, duck, pig, squirrel) or object (bashmak, pomazok) together with a decrease in status and creating a bright visual image, as a rule, there is a shift in the brightest semes in the donor's meaning to the nuclear position in the structure of metaphors: mobility, thinness, large size, etc.

The model of transfer from "person" to "non-

person", "animate" to "inanimate object" (personification) retains its productivity in both variants of the sublanguage in:

1. verbal word formation: glotat' *to accept, to absorb, to absorb water, cement, mortar. The well is* swallowing, *i.e. absorbs drilling mud*; to blind *to close the pipeline at the rig to prevent flow*; to eat into the rock face *to start drilling; to bite into the bittom hole, key seat*;

2. substantive word formation: "person – non-person": koldun *(lit. sorcerer) 1. chart recording; 2. forklift;* konduktor *(lit. conductor) prof. pipe guide column, which serves to preserve the wellbore when a rock falls, to preserve layers containing fresh water;* papka *(lit. father) prof. pin-pipe end;* mamka *(lit. mother) prof. coupling end;* odinochka *(lit. loner) prof. drill pipe, length from 8 to 12m;* uspokoitel' *(lit. damper), the element of the winch of the drilling rig for calming the pulley rope during winding and unwinding on the drum of the lifting shaft;* dresser *(lit. valet); prof. 1. a worker for refilling bits; 2. a device for refuelling drills; a refuelling machine;* jobber *(n) lit. person working by the piece; prof. a company independently carrying out transportation of a product;* "human somatics – non-human": palets *(lit. finger) protection pipe, behind which there is a comb with a drill pipe installed on it;* face *(n) 1. bottom hole; 2. chamfer; butt; face surface.*

When using the model "person" → "person", a derogatory effect arises due to the accumulation in the structure of the meaning of semes that are not characteristic of the object of nomination: kosari *(jest.) idlers*; dresser *valet; 1. worker refuelling chisels; 2. drill sharpener; 3. rig builder, rigger;* pebble pimp *lit. labourer on the rocks; prof. (iron.) geologist;* head knocker *the chief show off; prof. (jest.) the most reputable watchman, usually the drill master;* mud man *fig. driller;* roustabout *American worker (on the pier, steamboat, ranch) fig. unskilled worker (in the oilfield).* ●*"After floorman or roughneck, the next job would be a mud man. He follows the orders of the mud engineer in preparing the*

drilling mud – *that's a fluid mixture which is used to equalize the pressure when you're drilling a well so that it doesn't collapse"* (Sandmel, n.d.). ●*"On the bottom of the ladder, you have what you call a roustabout, who runs around 'and does everything that nobody else wants to do. He's a 'grunt'. He unloads and stacks pip pipe, mops, cleans, paints, that kind of thing".* ●*" Crawford Vincent of Lake Charles, a former guitarist with the Cajun Swing band, the Hackberry Ramblers, worked as a roustabout in the 1940-s, and describes it succinctly as "you do what you're told, and plus!"* (Sandmel, n.d.)

The "object" → "object" model is objectified in the following variants:

1. "primitive artifact" → "complex artifact": bukhanka *UAZ 452, a vehicle for transporting people, cargo;* bashmak *1. a device used for running the casing; 2. part of the controlled, or passive, (spring) clamping device of the downhole tool;* grebenka *(lit. brush) device on the beds of the derrick man for the installation of drill pipes;* kvadrat *(lit. square) lead pipe;* karman *(lit. pocket) 1. sump; 2. open interval; 3. well section drilled with a bit of smaller diameter to accumulate sediment, drill cuttings;* kozyrek *(lit. visor) a device designed to move drill and casing pipes, pipe drills and other devices;* polati *(lit. plank-bed) the place where the derrick man works;* rubashka *(lit. shirt) 1. casing filled with oil in which the electric drill motor is placed; 2. mud pump liner;* skrebok *(lit. scraper) casing mountings designed to destroy and remove the mudcake from the borehole wall to ensure a more intimate contact of the cement stone with various rocks; designed to remove paraffin from the production column.* In English: oil patch *prof. 1. territory of oil production; 2. oil industry;* farm *prof. a platform where several oil cisterns connected to a common pipeline and interconnected are installed.*

2. "artifact" → "artifact": boyler *(lit. boiler) 1. heating apparatus for water; 2. water tank truck;* girlyanda *(lit. garland) several interconnected adapters, centralizers, calibrators;*

koromyslo *(lit. shoulder-yoke) rocker part of the lever mechanism on the winch*; chaynik *(lit. kettle) helmet for drilling*; ambar *(lit. barn) deepening in the ground for storing drilling mud and flushing fluid*; doghouse *prof. a cabin for the drilling master and shift workers;*

3. "complex artifact" → "primitive artifact": torpeda *(lit. torpedo) emergency geophysical instrument*;

4. "animal" → "artifact"; "animal somatics" → "artifact": pauk *(lit. spider) 1. a tool for gripping, clamping objects on the bottom (cutters and other metal objects); 2. a type of emergency tool; 3. a type of safety device for the transportation of goods*; gusak *(lit. gander) connection between the swivel and mud hose*; lapa *(lit. paw) part of the drilling bit;* buryonka *(lit. milk cow) oil well.* In English: crow *prof. pipeline clamp*; mud hog *prof. plastic clay disintegrator*; sand hog *prof. 1. sand trap (in casing or tubing string); 2. sand pump*; dog leg *1. curvature (well bore, trench); 2. sharp bend (of the pipe); 3. double sharp bend (of sheet)*; fish *1. an item left in the well; part of the tool left in the well; drilling tool that fell into the well); 2. marine geophysical sensor*; wild(-)cat *prof. probe well; exploration well (on underexplored areas).*
   ● *"Clearly an increasing number of wildcats indicates that oil is getting harder to find, especially if you're coming up dry"* (Wolfdrop);

5. "plant" → "artifact": kust *(lit. bush) a set (presence) in one place of more than two production wells, from which oil is extracted*; Christmas tree *(lit. fir tree) wellhead.*

Metonymic transfer is less common. The material of both languages enabled us to reveal several models, but their activity is small.

"Part" – "whole":

"part of the document" – "document": poteri *(lit. losses) a document prepared by geologists of the workshop and approved in the development department of the Territorial Oil Production Project; contains information about the decrease in well productivity*; zapuski-ostanovki *(lit. starts-stops) daily summary formed at the Oil and Gas Production Department and sent to the District Engineering and Technical Service, containing information on the movement of the stock of wells: start-ups, stops, conclusions on the mode, shifts, causes of downtime.*

"somatics" → "person": roughneck *LA unskilled worker (in the oilfield)*; hand *(in oil industry) worker.*

Complex types of word formation can combine double motivation and use semantic and morphological methods. The word vyshkar' meaning *rig builder* is formed using two methods: metaphorical and suffixal manner of derivation. Complex ways are also revealed in units: khrapok *(lit. snoring) (jest.), a pipe provided with a tip with small openings through which the pump sucks liquid* < snoring (metaphorisation) + suffixation; general *general'nyy direktor (general manager, CEO)* < apocope + homonymy; konservy *(lit. canned food) is a conservation fund of wells, in which there are flooded and non-flushed wells, but, as a rule, many wells awaiting repair (well production maintenance or major workover)* < apocope + homonymy; FORM, an acronym for Fault Occurrence and Repair Model < apocope.

Table 2.

Semantic Derivation in Russian and English Versions of
the Professional Oil Non-Codified Sublanguage

Model	Model Version	Russian Language	English Language
A. metaphoric models	object → person	productive[1]	productive
non-person → person	animal → person	productive	productive

[1] The average level of productivity was set at the rank indicator II (from 20 to 50 applications); low level of productivity was established at the rank indicator I (from 1 to 19 applications); a high level of productivity was established at the rank indicator III (more than 50 applications).

	plant → person	underproductive	underproductive
person → non-person	person → artefact	highly productive	productive
	human somatics → object	underproductive	not identified
	person of a particular profession → oilman	underproductive	underproductive
	communication → professional action	underproductive	underproductive
non-person → non-person	primitive device/object → complex device/object	highly productive	highly productive
	complex device/large-sized object → primitive device/small-sized object	productive	productive
	object → object (without identified hierarchical relations)	underproductive	underproductive
	animal → artefact	highly productive	highly productive
	animal somatics → artefact	not identified	underproductive
B. metonymic model	whole → part	productive	productive
	material → place	not identified	underproductive
	material →object	underproductive	not identified
	place of work/accommodation → staff	productive	productive
	accessories/clothing/document → person	productive	productive

The thematic classification of the units of the considered variants of the professional sublanguage makes it possible to systematically reflect the naturally existing connections of the sublanguage units, which have become a fact of Russian and English, to establish the features and nature of paradigmatic relations within the subsystem.

Discussions

One of the most critical aspects of the study of intercultural professional communication is the study of the structural and semantic characteristics of its language component. Scientists agree that "intercultural professional communication is effective if its subjects possess three components of communicative competence: cognitive, linguistic, and interactive or discursive" (Petrenko, 2002, p. 21), i.e. both (1) professional language and (2) the picture of the world belonging to a different nation are significant. At the same time, the latter acquires special significance since the architectonics of professional concepts may have national differences; therefore, "that part of the picture of the world that is associated with the national and cultural characteristics and linguocultural experience of other

people remains inaccessible for the subject of professional communication" (Petrenko, 2002, p. 23).

The spectrum of typical situations and communicative roles in the considered field of activity is broad. Therefore the inventory of units serving this area is extensive. Among the professional variants of the language spoken by one of the existing micro-communities, we can distinguish the professional sublanguage of the oil and gas industry. It is a language with three properties: firstly, it is understandable to all members of the oil and gas industry; secondly, it can verbalize subtle semantic nuances; thirdly, it can maintain the professional and social differentiation of the language, which ensures orderliness and organization of communication (Samigullina & Samigullina, 2018a).

In general, "we can talk about both the dialectal varieties of the professional language and the professional varieties of the dialect" (Yelistratov, 2002, p. 473). The oil business is related to human fields that unite several professions, so we can talk about the "macro-professional field" of the oil sublanguage and the "mini-language" of a narrow professional, for example, the master of drilling (the terms of V. S. Yelistratov (2002)). It is obvious that the units of "mini-languages" in-

side the "macro-professional field" are interconnected, and the same unit, belonging to several languages at the same time, is either an interterm (if this unit is codified) or interjargonism (if the unit is not codified).

Types of Professional Language Units

Thus, all units of a professional language, depending on their relationship to codification, can be divided into (1) codified (terms and nomens) and (2) non-codified (slang words and jargonisms). In this case, codification is understood as "comprehension and detection of the norm" (Yartseva, 1990, p. 391). The concept of a language norm is a complex and multifaceted category; it has its specifics at different levels of the language system. Nevertheless, characterizing one or another aspect of the language norm, all linguists note that the norm results from the selection of language means by members of a given group of native speakers in the course of speech activity. The definition of the language norm, proposed by B. N. Golovin (1988), reflects the structural and functional aspects of this language category: "A norm is a historically accepted (preferred) choice in a given language community of one of the functional paradigmatic and syntagmatic variants of a linguistic sign" (p. 15). As we can see, this definition considers that the choice of a language sign when expanding speech is carried out along two axes: the choice of a member of a particular paradigm (paradigmatic variant) and also considering the contextual environment (syntagmatic variant). B. N. Golovin points out another important aspect of the norm: it is created thanks to the constant need for a better mutual understanding. "It is this need that motivates people to prefer certain options and discard others" (Golovin, 1988, p. 21). Thus, the norm is understood as a property of a functioning language system created by a group of people using a given language to achieve a better mutual understanding.

An analysis of the thesauruses of the Russian and English variants of the POS based on a single metalanguage in non-closely related languages allows us to establish the general and idioethnic in the world language picture. The practical novelty of the research lies in the lexicographic description of the thesauruses of the Russian and English variants of the professional oil sublanguage.

The oil industry as an "industry engaged in the extraction of oil and associated gas" (Prokhorov, 1981, p. 894) has as its denotata the activities of the oil complex (geological exploration, well drilling, production, transportation, oil refining). The community of experts of the oil complex unites a large number of social groups (the management of the oil complex and the management of individual companies, engineers and workers) and professional teams (geologists, laboratory workers, workers in boreholes and pipelines, etc.). In everyday speech communication in the oil industry, the real differentiation of micro-groups and all sorts of social micro-groups is reflected.

When discussing production problems in an unofficial or loosely formal setting, professional words occupy a significant part of the vocabulary of modern oil industry workers. One of the definitions of jargonism was given by N. K. Garbovsky (1988), who believes that there are two classes of professionally-marked units of the lexical and phraseological level, namely, special professional terminology and non-codified units of language that arise and function mainly in the colloquial speech of specialists on professional topics in informal communication. These latter units are called jargonisms.

Uspenskiy L. V. (1936) refers to jargonisms all that for this special language is vernacular, that less stable and more lively part of its vocabulary, which exists exclusively in the conditions of oral speech of professionals.

Norms of a Professional Oil Sublanguage

The norm of the first level of POS, Russian and English oil terminology is hierarchically

(based on genus-species relations) and thematically (based on correlation with professionally significant objects of reality) an organized system of language signs.

The system of norms of the second level, the uncodified part of the Russian variant of POS, contains nominative and communicative units, classified as 1) jargon or slang (if the classification is based on the criterion of the level of stylistic substandard); 2) jargonisms, quasi-jargonisms and dejargonisms (when classified according to the denotative component); 3) jargonisms and interjargonisms (when classified according to the functional feature).

Jargonisms are units of the second level of the professional sublanguage, functioning in a low register of institutional discourse as a substitution of terms, for example, beremennaya truba *(lit. pregnant pipe) injection valve;* yolka *(lit. fir-tree) wellhead fittings on the well;* rozhdestvenskaya yolka *(lit. Christmas tree) an elaborate arrangement of pipes, valves, etc., as for controlling the flow of oil or gas;* to blind *to close the pipeline to the rig to prevent flow.*

Dejargonisms are lexical units of the second level of professional sublanguage, the meaning of which does not have parallels in the term sphere of the relevant type of activity: kosari *(lit. haymakers) (jest.) idlers;* turbobur *(lit. turbodrill) (jest.) male sexual organ;* reserve salute *(lit. reserve fireworks), (fig.) shrugging one's shoulders;* bubba *the strongest driller in the brigade.* As a rule, dejargonisms are used only in an appropriate professional environment and do not go beyond the informal communication of people in a given profession.

The continuity of the professional language continuum is ensured by a group of units, quasi-jargonisms, occupying an intermediate position between jargonisms and dejargonisms. These are units that have no parallels in the term system, but their denotative meaning is correlated with professional actions and objects. For example, "Closeology" *Tx refers to the art of drilling as close as legally possible to another company's well, in hopes of pumping from the same pool of*

oil. *If a pipe connection loosens just a bit, ensuring that it can be eventually taken off, someone may comment, "if they wink, they'll screw"* (Sandmel, n.d.).

A large group of interjargonisms, units used in several professional languages, has also been revealed. Interjargonisms are: slesarka *storage room for spare parts and items;* kosa *(lit. braid) 1. cable. 2. part of wireline above geophysical instruments;* lipa *(lit. a false story) (jest.) work failure report;* tyul'ku vparit' *(jest.) to prepare a work failure report;* children *(derisive) LA, Tx the nickname of unskilled workers (in the oilfield);* Daddy *immediate superior;* out of commission *out of order; unusable.*

Thus, in the professional oil uncodified sublanguage composition, we distinguish the following groups of units: *jargonisms, interjargonisms, quasi-jargonisms* and *dejargonisms.*

Functions of a Professional Oil Sublanguage

The discourse of a professional community functions as a normalizer of professional and social values, thus impacting the community and society as a whole (Mihailova & Solnyshkina, 2017). POS performs functions that can be compared in scale with "the functions of several sublanguages and jargons at the same time" (Rebrina & Generalova, 2019). The sublanguage in question is a professional-communicative system, a set of lower-level sublanguages used in the professional language community and concerning functional complementarity. Each of the sublanguages has its functions without intersecting the functions of other sublanguages. POS serves communication during the implementation of mining, exploration and repair work while providing a link *drilling↔drilling and drilling↔drilling* base. The high level of modern means of communication ensures the continuity of communication of shift teams with the base and other teams. However, the oil sublanguage functions both in a temporarily closed community (during periods of long shifts in remote areas)

and in a relatively open community (working in the immediate vicinity of the base, training, etc.). It reflected both the forced isolation of its carriers during long watches and the needs of the carriers not only to facilitate communication inside and outside the micro-community but also to complicate the penetration of the "uninitiated" from the outside.

As already noted, depending on their attitude to codification, all units of a professional language can be divided into 1) codified (terms and nomens); 2) uncodified (jargon and slang). The former includes, for example, drilling *(term.) the process of constructing a mine opening (a shothole, a borehole, less often a hole, a shaft), preferably of a circular cross-section in the earth's crust to study the geological structure, prospecting works, exploration, mining, engineering – geological surveys, etc.*; drilling assessment *drilling assessment wells*; beam *(term.) movable steel bar of the pump*; cap *(term.) stratum of alluvial unbound rocks*. The second group is represented by substitutions of terms used in a low register of communication: glotat' *(lit. to swallow), to ingest, to absorb, to absorb water, cement, mortar*; gorizontalka *(smth horizontal) horizontal well, barrel length with angles greater than 70*; to bleed *1. to release liquid or gas slowly; 2. to reduce pressure*; hole *well; borehole; to junk a hole to eliminate the well*.

The derivational base of the units in question is represented, first of all, by units of the national language: baraban *(lit. drum) winch shaft; bashmak (lit. shoe) device used for lowering the casing*; golovka *(lit. head) equipment for cementing casing*; joint *(prof.) single pipe, tube, single stand;* junk *(prof. metal debris (at the bottom of a well)*; hole *prof. well, borehole*; brine *(prof.) water containing a high concentration of salt, etc.*

The units of the oil sublanguage are usually used in oral communication between communicants: 1) on the same level of the hierarchy; 2) connected through informal relationships. For example, "bubba" *(n) the strongest driller in the brigade ● "There's always a 'bubba' on a rig.*

We couldn't get a plug off a pipe once, so we walked over to driller and asked for his "bubba". The driller knew right away that we needed one of the strongest and hard workers on his crew. He called a guy to come up, and this 'bubba' had the plug off in about three minutes." Sandmel B. Oilfield Lore.

There are numerous terms on board a drilling rig that allude to animals: dog's house *driller's shed cabin*, a monkey board *the derrick man's platform located on the derrick and mounted over the aperture in the hull of a drillship known as the moonpool*, a mousehole *an opening in the drill floor where a joint of pipe is temporarily stored until added to the drillstring*, muleshoe *orienting sleeve*, spider *a cross*, rabbit – *a pipe cleaner*, ram *a part of the blowout preventer*, ringworm *in ringworm corrosion*.

Features of a Professional Oil Vocabulary

Professional oil vocabulary of uncodified vocabulary, created based on thematic, etymological and functional principles, aims at fixing one-word and verbose units of the uncodified component of the POS for their subsequent multidimensional linguistic analysis. When a unit is included in the Dictionary, three parameters are prioritized – "oil" etymology, the nomination of an object belonging to the petroleum industry or landscape, and functioning in a POS.

The macrostructure of the Dictionary includes the following elements:
1. lemma, marked with accent marks/signs;
2. etymological information;
3. grammatical characteristics;
4. functional and stylistic parameters;
5. interpretation of meaning;
6. set expressions;
7. illustration of functioning;
8. certification of the material (Morozova, Yakhina & Pestova, 2020).

The study is a development of a professional non-codified sublanguage, the typology of which is carried out on the basis of language units of the

second level norm of a professional substandard. The basis of a professional oil-producing society is a practical activity carried out with the help of certain tools based on legislatively approved acts. The professional team has a relationship with the authorities, served by the normative, literary component of the relevant professional sublanguage (the first level norm); therefore, the characteristic of the form of existence of the language includes the parameters of the language norm of the first and second levels (Solnyshkina & Gafiyatova, 2014).

A specific kind of language, which we define as an oil sublanguage, corresponds to the oil business as a specific area of human activity. The oil sublanguage, one of the options for implementing a common language used by a limited group of speakers in terms of both official and unofficial communication, provides communication for people working in the oil industry.

Conclusion

The research of the problem showed asymmetry of categorization of objects and subjects of the oil business in the compared languages: the Russian variant of the professional oil non-codified sublanguage demonstrates a higher grading of categorizations when nominating artefacts. In contrast, the English version of the considered sublanguage has a higher density of nomination of production processes. The symmetry of the inventory of nuclear concepts implemented in the Russian and English variants of the professional oil uncodified sublanguage is determined by the uniformity of activities, the environment, the cyclical nature of employment, the presence of danger and dependence on natural phenomena.

The national specificity and originality of the semantics of the thesaurus units of the POS's Russian and English versions result from an extralinguistic and linguistic factor. The extralinguistic factor largely contributed to the appearance of differences, while the linguistic factor itself acted towards creating similarities in the

composition, structure and semantics of the subsystems under consideration.

The symmetry and asymmetry of the compared lexical units can best be represented in a comprehensive comparative professional dictionary containing a comprehensive interpretation of the lexical-semantic variants of the headword, grammatical, functional and stylistic information and illustrations of the functioning of the unit in professional speech.

The permeability of the lexical subsystems of the language predetermines the migration of professional vocabulary, responsive to pragmatic variation, from a social-group dialect to a social-group dialect, from a professional language to a national one. Jargonisms act as markers of the tone of the speech act, informal, spontaneous relations between communicants. Professional oil language stands out among the professional variants of the language spoken by one of the existing micro-communities. It is a language with three properties: firstly, it is understandable to all representatives of the oil industry; secondly, it can verbalize subtle semantic nuances; thirdly, it can maintain the professional and social differentiation of the language, which ensures orderliness and organization of communication.

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THE ROLE OF PERSONALITY TYPE AND SELF-DETERMINATION OF STUDENTS MAJORING IN NON-PHILOLOGICAL SPECIALITIES WHILE BUILDING ENGLISH FOR PROFESSIONAL PURPOSES COMPETENCE

Abstract

The purpose of the present research was to prove the assumption that considering students' personality type and self-determination, including motivation about their profession choice, has a direct positive effect on building their English for professional purposes competence. Considering obtained theoretical and empirical data, we can state that personality type and self-determination are interrelated with developing English for professional purposes competence of students majoring in non-philological specialities, namely in Sciences. To collect the data, we employed theoretical analysis and conducted two questionnaire polls to define the significant personality types of students and their motivation for their occupational choice. English for professional purposes competence is an integral characteristic of occupational and personal qualities of future specialists majoring in non-philological specialities. Acquisition of linguistic, specialised and cultural knowledge and building abilities and skills in speaking, writing, listening, and reading involve many psychophysiological mechanisms. Some conscious acts alter into a series of automatic, unconscious operations in language learning. Thus, building English for professional purposes competence involves focusing on activities consistent in the gradual accomplishment of different tasks, concentrating on structured performance according to the instructions, performing a series of automatic, unconscious operations and building associative links. In this way, constructing cognitive maps will bring fruitful results.

Keywords: English for professional purposes competence, personality type, self-determination, motivation, profession choice.

Introduction

Nowadays, higher education is to perform some social functions of utmost importance, namely providing purposeful personality development and building specific skills and competencies. Personality type, self-determination (namely occupational one) and motivation are

considered to be the significant factors that influence the process of building English for professional purposes competence (EPP competence) in prospective specialists majoring in non-philological specialities.

The article aims to prove the assumption that considering students' personality type and their motivation for their professional choice while building their EPP competence has a direct positive effect on this process.

The surveys and testing also detect the personality types of prospective specialists and their dominant and optional interests and thinking. Such a system to identify professional aptitude was used to allow for the conditions of future professional activity.

Holland's typological theory of occupational choice (1997) serves as a paragon of psychological theories of vocational self-determination. This theory's central assertion states that personality type determines the occupational choice. J. Holland defines personality as a cluster of personal attributes which may be used to measure the person and claims that personal behaviour is stipulated by the interaction of personality and environmental context (Afolabi, 1996). Holland's theory assumes that job satisfaction, level of achievements and stability depend on compatibility between personality type and type of environment. Personality type is treated as a product of the interaction of cultural and individual factors, social environment, and heredity. Thereby J. Holland (1997) outlines the main types of personality and appropriate occupational paths for each of them:

- realistic type: honest, open, persevering, practical, thrifty, even-tempered, respecting material values. His/her main life values are authority, status, and material welfare. The distinguishing features of occupational choice are "structured performance" according to others' instructions that require agility, concreteness and acceptance of systematic manipulation. The individuals who belong to this type attempt to avoid activities involving so-

cial contacts. Most professions are in agriculture (agronomist, farmer, gardener) and engineering;

- exploring (intellectual) type: analytical, intellectual, introverted. The individuals who belong to this type are: cautious, critical, rational, precise, independent, unpretentious, focused on one's activity, and consistent in the gradual accomplishment of specific processes. Their primary life value is science. They opt for research professions that deal with the systematic examination; creative research of biological, physical and cultural phenomena with follow-up and control over them. These persons avoid entrepreneurial activities;

- social type: corresponds to the professions in the field of pedagogy, practical psychology, and social service;

- artistic type: prefer free and creative kinds of activities such as music, arts, and literature. They try to avoid systematic and precise activities as well as business and office jobs;

- entrepreneurial type: choose activities which imply authority, status, and power and also allow them to manipulate others. They are prone to start any kind of entrepreneurship, avoid monotonous work, be it mental or manual one;

- conventional type: would instead be engaged in well-structured activities; they do not strive for leadership and avoid creative assignments that entail creativity. The professions that comply with this type are careers in the economy (accounting, banking) and programming.

The theory of self-determination asserts that individuals demonstrate proactive or passive social behaviour according to the social conditions in which they are involved (Migliorini, Cardinali, & Rania, 2019). Self-determination of a future specialist is a systemically formative factor that allows us to analyse him as the complete personality that evolves during the educational process and considerably affects how he establishes himself as a highly qualified professional. Students' sphere of needs and motivation, aspiration for the

future and level of awareness belong to the distinctive aspects of self-determination (Pavlutenkov, 2008). Occupational choice is one of the crucial motivational impact factors that influence the effectiveness of building foreign language professional competence, for this factor is a dominant one in exposing students' attitudes to the educational activity.

One of the challenges higher education institutions face nowadays is providing meaningful opportunities for developing employability skills while academic study (Webster-Deakin, 2019). Often referred to as "soft skills", employability skills include communication, teamwork, problem-solving, professional ethics, initiative, planning, organising skills, decision-making, and self-management skills (Rao, 2015). According to the forecasts and as we can presume, by 2030, soft-skill-intensive occupations will have accounted for 2/3 of all jobs and jobs involving soft skills will grow much faster than other jobs. Most of the listed above skills focus on communication while performing professional roles and functions, and building them is tightly connected with building target competence, namely EPP competence in the process of studying at the university. Obtaining Bachelor's or Master's degree by students majoring in non-philological specialities in Ukrainian higher educational institutions involves learning such a compulsory discipline as Foreign Language for Professional Purposes. The main purpose of this discipline is to build EPP competence.

The educational process orientation has shifted from input, namely the amount of time needed for classroom and individual work, place, teaching-learning methods, and content of study, to learning outcomes: knowledge, abilities, skills, and competencies (Luka, 2014). In the last 40 years, the language learning process has suffered a significant shift from being teacher-led with a focus on grammar and vocabulary to a more student-centred approach with a strong emphasis on communicative competence (Cunico, 2019) that has been considered one of the critical components of professional competence and, respec-

tively, EPP competence. More than 40 years ago, Canale and Swain (1980) suggested their communicative teaching/learning model focusing on knowledge and skills necessary for communication. Then it was developed by Bachman and Palmer (1982), who stressed that the teaching/learning process considers lexis, morphology, syntax, and text organisation cohesion. Later on, the model was modified by Tarone and Yule (1989) with the shift to building language skills, namely to formation and understanding of lexis, phonology, the syntax of the language and speech skills: using the language appropriately in the socio-cultural context and applying appropriate communication strategies in typical and problem communication situations. To prepare students for effective communication in an international professional environment, teachers of foreign languages for professional purposes should concentrate on the acquisition of the linguistic and non-language elements of professionally-oriented communication in a foreign language as well as on developing open, conscious, and adaptable communicative behaviour (Hajdu & Domonyi, 2019).

Nowadays, most scientists agree that the importance of English as a means of communication is measured by the indicator of how many people speak it and what it is used for (Musikhin, 2016). As English is lingua franca and is traditionally used for communication among non-native speakers in different fields, students who learn English for Professional Purposes should be aware of the peculiarities of communicative behaviour of speakers from cultures outside the Anglo-Saxon world. Without background information, one may misunderstand them or may totally not understand them. The students should be aware that the British tend to speak in a straightforward, direct way to avoid misunderstandings and uncertainties. They give information in an explicit, detailed and, at the same time, accurate way. To correctly understand British speakers, students need to know that politeness is a crucial concept in the British language and culture, and this leads to the refined manner

of utterances, often in the form of euphemisms or understatements. Students should examine different areas of the Anglo-Saxon world and focus on differences in speaking and writing. This aspect requires careful analysis and interpretation. Due to cultural differences, intonation and mimicry gain particular importance in the process of professionally-oriented communication. Students should know that the English for Professional Purposes they study conveys meaning through codes and context and thus understand how precise the process of giving information is. The essential point for a good understanding of professionally oriented speaking and writing is to consider the degree the speakers are straightforward, and the listeners have to guess or deduce some information. In employment situations, serious misunderstandings or even conflicts may arise when employees are unaware of certain statements or phrases' secondary or hidden meanings (Hajdu & Domonyi, 2019). Thus, prospective specialists should gain specific knowledge and skills that as significant components belong to the structure of EPP competence to perform professional roles and functions in the international professional team.

The notion "English for Professional Purposes" is a branch of the notion of "English for Specific Purposes" (ESP) that appeared in the early seventies of the 20th century. T. Hutchinson and A. Waters (1987) define English for Specific Purposes as based on learners' needs approach to language learning. T. Dudley-Evans and M. J. St. John (1998) employ a range of characteristics, namely absolute (ESP meets specific needs of the learners; ESP makes use of the methodology and activities of the discipline it serves; ESP is centred on the language appropriate to these activities with the focus on grammar, lexis, register, study skills, discourse and genre) and variable ones (ESP may be related to / designed for specific disciplines; in specific teaching situations ESP may use different methodology from that of General English; ESP is likely to be designed for adult learners mostly at a tertiary level institution

or in a professional work situation, sometimes at secondary school level; ESP is mostly designed for students with intermediate or advanced language level; most ESP courses assume basic knowledge of the language system) to define ESP.

Consequently, English for Professional Purposes relates to language for specific job-related purposes. Language competence needed by professionals in sciences should be related to their professional field, "allowing learners to perform a full-fledged communication in the typical situations of their professional activity" (Musikhin, 2016). EPP competence as an integral characteristic of occupational and personal qualities of future specialists should be multifunctional, systematic, flexible and mobile. It broadens specialists' minds and allows them current conditions of integration into European and world academic and scientific environments to perform professional activities more efficiently.

Based on the analysis of the works of T. Hutchinson and A. Waters (1987), O. Bihych, N. Borysko, H. Boretska (2013), E. Jendrych (2013), O. Tarnopolsky, V. Momot, S. Kozhushko (2008), English for Professional Purposes competence of prospective specialists of sciences is defined as a complex formation, essential characteristics of occupational and personal qualities which imply an ability to demonstrate highly qualified communicative capacity in foreign language professionally-oriented communication and exhibits in effective use of linguistic knowledge, lexical, grammatical and phonetic abilities and skills. It is measured by a full-fledged implementation of science's meta-language functions.

Considering dominant personal traits of sciences specialists and professional specifics, it has been discovered that EPP competence includes the following components (Konnova, 2003; Antonenko, 2009):

• practical component: speech, specialised learning, cognitive abilities and skills; behavioural responses in the situations of profes-

sionally-oriented communication in English in a particular professional and cultural environment; mastering of means and productive ways of professionally-oriented communication in a foreign language in order to solve professional assignments; mastering of the methods to enhance the level of acquisition of EPP competence; and experience of speech activity;

- cognitive and informational component: a system of integrated linguistic knowledge; specialised knowledge; cultural knowledge;

knowledge of the methods to develop individual EPP competence; development of cognitive activity; development of logical, divergent, associative thinking; and development of intersystem/intersubject associations;

- creative component: creative attitude towards the object of activity and creative potential;
- emotional and valued component: personal goal sets, motivation, focus on effectiveness of the communicative activity, and practical usage of communicative strategies (Fig. 1).
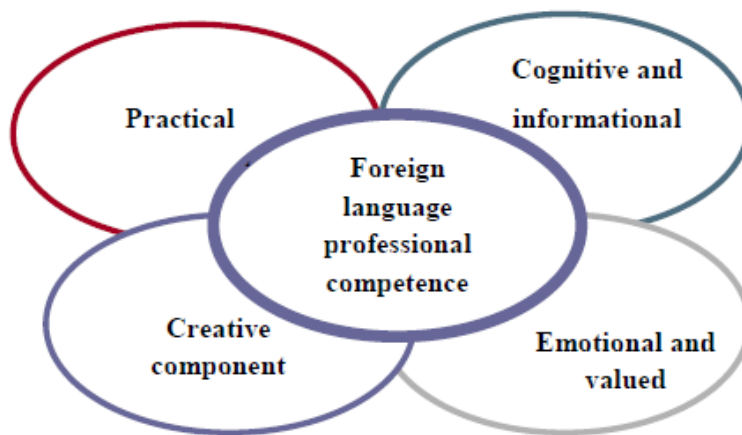

Figure 1. The Components of English for Professional Purposes Competence.

The components of EPP competence, namely practical, cognitive and informational components, creative, emotional and valued ones, are integrated into all stages of the competence building, starting from presenting new material, moving to exercising to build the system of knowledge, skills and abilities and ending with activities through which students show highly qualified communicative interaction (Mykytenko, 2011). The integrated knowledge system that represents the cognitive and informational components is embodied in practical components such as skills of communicative behaviour (Kushnir, 2008).

The operating system of the analytical apparatus of prospective sciences specialists is related to their personality type and is instrumental in

building EPP competence while solving professional assignments employing professional communication in English. Thus, together with motivation, it is especially vital for the problem of building EPP competence (Konnova, 2003).

Materials and Methods

This study's execution was approached by applying the following theoretical and empirical scientific methods: theoretical analysis of scientific sources while conducting a literature review; education process monitoring, observation, two questionnaire polls, classification, comparison and generalisation were employed to obtain results and make conclusions.

Results

Research has been conducted to define personality types among the students of Sciences at the Ivan Franko National University of Lviv in order to find out whether personality type, compliance of personality type with chosen professions, satisfaction of occupational choice, and motivation caused by profession choice are all the factors which influence the effectiveness of building EPP competence in prospective specialists of Sciences. The respondents were informed about the research and gave verbal consent to participate.

The research engaged 258 students in their first through fourth years at three Science faculties (geography, geology, chemistry, physics) of the abovementioned higher educational institution (Fig. 2).
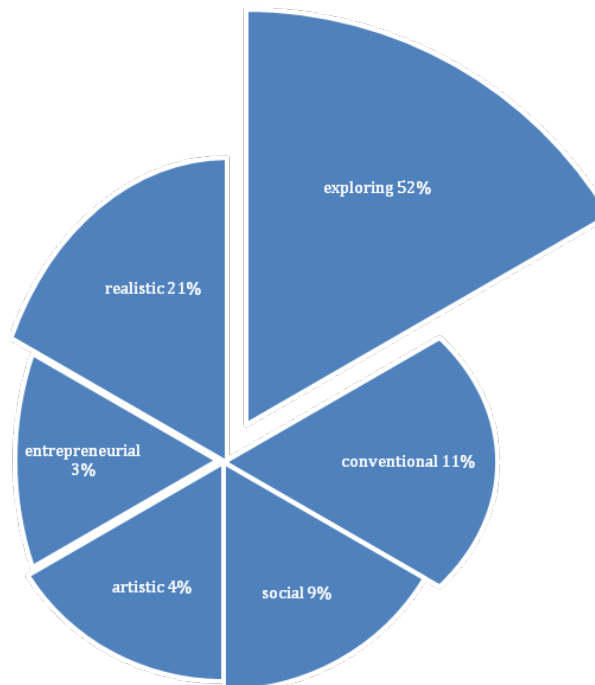

Figure 2. Breakdown of Students of Sciences According to Their Personality Types.

According to the occupational choice questionnaire findings, compiled by J. Holland (1997), 52% of the respondents belong to an exploring type of personality and professions in sciences comply with their psychological traits. 21% of the respondents represent a realistic type, and their occupational choice (some professions of sciences) is also compatible with their psychological personality qualities. Some sciences professions reflect a conventional personality type, accounting for 11% of respondents. 9% of respondents displayed signs that are typical of a social type, 4% belonged to an artistic type, and 3% belonged to an entrepreneurial type. According to Holland's theory, the characteristics of social, artistic, and entrepreneurial personality types do not conform to the directions of occupational choice of the students surveyed.

To define the level of motivation of students' occupational choice to major in Sciences, a questionnaire poll was conducted among 150 first-year students of the Ivan Franko National University of Lviv in the first class of the compulsory discipline English for Professional Purposes. Hence, a questionnaire concerning awareness of occupation choice, impact factors, interest in

their specialities, and volition to work in the chosen field of professional activity was carried out, as mentioned above, among first-year students. Qualitative and quantitative evaluation of the obtained data has been performed; the findings showed that while choosing a future profession, students are guided by the following motives: aspiration to obtain higher education, parents' influence, family values, friends' advice, and school teachers' council. Thus, the level of satisfaction with profession choice among the students of Sciences at the moment of entrance to higher educational institutions is considered to be low (Table 1).

Table 1.

The Data About Motivation of Occupational Choice Among the Students of Sciences

Indicators of motivation of occupational choice		*Percentage of students' count in decreasing order (%)*
Motives of profession choice	aspiration to obtain higher education	*28%*
	parents' influence	*23%*
	family traditions	*15%*
	friends' advice and school teachers' council	*14%*
	school vocational counselling	*12%*
	prestige of profession	*7%*
	material motives	*1%*
Satisfaction with occupational choice	high	*10%*
	medium	*27%*
	low	*23%*
	undefined	*28%*
	absent	*12%*
Plans for further professional activity	work by speciality	*45%*
	do not plan to work by speciality	*32%*
	will obtain another education	*14%*
	others	*9%*

Among applicants to Ukrainian higher educational institutions, we can deduce that the prestige of Sciences professions occupies a low place in the rating of profession choice motives. Although the personality types of the questioned students mostly comply with their occupational choice, the level of profession choice satisfaction is low, and it can be seen that half of the respondents expressed a desire to work by speciality in the future.

Job specification should be viewed in a functional aspect, i.e. while professionals complete their professional missions. Thus, the language learning approach and language learning method should be based on the activities that are relevant and typical to the profession in an international context (Musikhin, 2016). In order to follow this recommendation, it is essential to transform the content of language learning as it has to become more practically oriented and more applied to professional and cultural contexts (Luka, 2014).

The crucial aspect of the organisation of educational activity is focusing on student development as a high-priority task. In this vein, compatibility of personality type with the chosen profession, satisfaction with occupational choice, and motivation immediately affect student's achievement and development of professional and critical competencies. The significant role belongs to EPP competence.

Building speaking, writing, auditing, and reading skills entails an array of psychophysiological mechanisms. As a rule, while reading, a student belonging to an exploring type identifies what he hears, pronounces, or writes (any lexical unit); therefore, he must comprehend its factual content. Having adopted Luria's study (2002) to the obtained results of the survey of students of Sciences breakdown according to their personality types (among students majoring in sciences prevail individuals belonging to exploring and realistic types), we can ascertain that, at the elementary level of language learning, i.e. while teaching pronunciation, it is necessary to shift the learner's attention from the content of utterance onto its sounding. Thus, the analysis of sounding breaks into some individual acts. In the early stages of writing skills acquisition and analysis of the sound, its correspondence to a specific letter and writing of this letter are separate operations (Luria, 2002).

Gradual, systematic development of the above skills leads to building students' EPP competence step by step. Hence, the learners majoring in Sciences and belonging to exploring realistic and conventional personality types should focus on separate processes; then, the skills become automatic and turn into complex operations. Students' attention is riveted on more complex coherent acts at the consequent stages of English as Foreign Language learning.

Let us illustrate this process as it happens while teaching writing:

1. detecting sequential sounds that compose a word, clarification of phonemes, sound analysis and differentiation of consonant blending, correspondence of sounds to letters, graphic signs of sounds in writing;
2. automating skills to correspond phonemes to their graphical representation, i.e. a student stops focusing on the analysis of correspondence of sounds to letters, writing of letters;
3. concentrating on more difficult complex assignments such as writing words and phrases, analysing their meanings, grammatical structures, and rendering of thoughts.

Separate elementary acts of writing unify, transforming into a more complex activity – written communication. Thus, in the process of language learning, some conscious acts alter into a series of automatic, unconscious operations. Some psychological processes merge while doing writing activities, so it is difficult to distinguish them during pedagogical experiments (Luria, 2002).

The observation of the elementary stage of teaching students majoring in Sciences English as Foreign Language reveals that while writing down new words, the students pronounce them (mentally, in a whisper, or under their breath). Half of the questioned students who belong to exploring realistic and conventional personality types and begin learning a foreign language continue pronouncing new words mentally while putting them down. They often utter new words, pronouncing certain letters of the foreign language alphabet employing their native language's phonemes, which sound similar. Consequently, we raise a question: what role does articulation play in building receptive (reading, listening) and productive (speaking and writing) skills?

A simple experiment was conducted with a group of students of the Geography Faculty (18 persons, speciality "Physical Geography") who study English at the elementary level. The students were offered to utter the words and phrases in a whisper during dictation. The results of the dictation indicate the successful accomplishment of the assignment. Eight students coped with the set assignment and received an "Excellent" mark. Seven students failed to handle the assignment partially and received "Good". Three students only managed the assignment in part and received "Satisfactory". The following experiment stage implied a dictation, but the students were forbidden to utter the words and phrases during dictation. In order to deter from articulating, they were offered to open their mouths wide. This time students' performance decreased. The works of four students were scored as "Excellent", and five students received

"Good". The works of seven students were evaluated as "Satisfactory", and two works - as "Unsatisfactory".

The experiment results profusely illustrate the considerable slump in the successful accomplishment of the assignment. Why does utterance improve writing at the early stages of language learning in students belonging to realistic and conventional personality types? It allows them to retain the appropriate succession of sounds to be put down, whereas learners do not get enough grasp of an internal image of a lexical unit. Besides, teaching English to the students of the Geography Faculty at the elementary level shows that the students with minor articulation defects often make mistakes in writing. Apparently, indistinct utterance complicates the sound analysis of words and phrases, hindering their transfer in writing (Luria, 2002).

The analysis of the cutting-edge research taking place in the field through the search for new information, compiling specialised glossaries of terms and key phrases (Musikhin, 2016) using visualisation, e.g. semantic graphs or intellectual maps, as well as doing students' own experiments and projects with further oral presentations of the received results have proved to be effective, especially with the students belonging to the exploring type of personality.

Discussion

A. Luria (2002) emphasises that psychological mechanisms engaged in learning foreign languages will be somehow different, for phonetic and graphic characteristics of the structure of each language differ considerably. The neurologists consider awareness, acceptance, and retention of the set assignment necessary conditions for successful foreign language teaching performance. Thus, the level of development of speech abilities and skills of prospective specialists of Sciences is thought to be one of the main evaluation benchmarks of acquiring foreign language professional competence.

Traditional teaching in higher educational institutions is oriented toward developing formally logical thinking of students. Such an approach leads to stereotyped conclusions and inhibition of students' initiative and creativity. The logical thinking process presumes an in-depth analysis of ideas, thoughts, and problems. Nevertheless, we consider the ability to make a multi-faceted analysis of the problem, especially by students belonging to exploring and realistic personality types, to be last but not least. The ability to think divergently is associated with many cognitive processes. Both verbal and visual divergent thinking involves the ability to find many different and new responses or solutions to open-ended problems (Palmiero, Nori, Piccardi, & D`Amico, 2020). Development of divergent or so-called image-bearing thinking provides for comprehensive analysis of situations or data, exteriorisation, i.e. transition from "internal" to "external", from thought to image, action with mental and volitional efforts involved, and emotional assessment of the situation.

The role of divergent thinking in the process of EPP competence building consists in (Korobova, 2000):

- analysis of vision structure, selection of intrinsic features, instant synthesis of the whole image;
- the commitment to the process;
- image detection;
- establishment of adequate, meaningful ties, associations between objects and developing images.

Imagination is a significant factor in developing students majoring in Sciences in both divergent and associative thinking. It stimulates mentioned types of thinking due to unconventional bonding of usual things through producing associations. The levels of mental activity depend on the combination of associations as natural links between two or several psychological processes (senses, feelings, imagination, thoughts, and images) (Masol, 2009). The following combinations exist: local, partially systemic, internally

systemic, intersystemic, and interobjective. Inter-systemic and intersubject kinds of association combinations are notable for the high level of mental activity of a student.

Most prospective specialists of Sciences, belonging to exploring and realistic types of personality, demonstrate an ability to link different phenomena and perceive them as the whole mentally. Following an active study of Sciences and interaction with the environment, "images-visions" are formed ("cognitive mappings"). The process of perceptual logical thinking centres on certain features of objective reality, but the bond of these elements transforms into an image-bearing sense (Masol, 2009).

Building associations is considered effective in acquiring specific knowledge as structural parts of EPP competence, namely professional lexis, as it influences students' short-term and long-term memory activity. As a rule, 80% of the memorised information gets lost shortly. The function of long-term memory is maintained by abilities and skills (Pavlutenkov, 2008), using which students can successfully retrieve core knowledge concepts from long-term memory. Methods of instruction play a significant role in this process (Chinaka, 2021). Therefore, building associative links and constructing cognitive maps will be beneficial in this process. Thus, the level of development of speech abilities and skills of prospective specialists of Sciences is thought to be one of the main evaluation benchmarks of acquisition of EPP competence.

The neurologists and specialists in Applied Linguistics consider awareness (observation of language variation and change, affected by users' language everyday experience; "understanding of language variation as a means of creating social difference" (Kristiansen, 2017)), retention (the ability of a student to remember what has been learned over time and it is influenced by instructional approaches (Lysne & Miller, 2017)) and technology acceptance (implementation of devices into foreign language learning (Arning & Zeifle, 2007) to be a necessary condition of successful performance of the set assignment in

English as Foreign Language teaching and learning. The language learning process should also focus on enhancing students' comprehensive awareness, enabling them to communicate successfully with colleagues from other countries (Musikhin, 2016).

Limitations

Students' attitudes to defining their personality type and motivation about their profession choice were positive. However, this study was limited only to the respondents from Ivan Franko National University of Lviv in Ukraine. Further and larger-scale research may be necessary before any generalisations are made. We plan to continue our research and conduct the same questionnaire poll about profession choice among the same students as they become graduates of Baccalaureate before passing the final exams to compare the obtained results and see whether their motivation about their profession choice has grown.

Conclusion

The research proved that the successful acquisition of EPP competence is accompanied by understanding and involving the analysed personality type and self-determination theories. Considering the basics of the theories, teachers of English for Professional Purposes should stage by stage build in their students' examined knowledge and skills constituting EPP competence, providing students with the range of adequate learning activities and materials and thus motivating them to demonstrate proactive communicative behaviour in modelled real-life social and professional situations. Thus, we can state that students' personality type, self-determination, and motivation about the occupational choice are the factors that directly affect the process of building their EPP competence. The research of personality types among the students of sciences (258 respondents) revealed that 51% of the respondents belong to an exploring type;

21% of the respondents represent a realistic type; 11% of the respondents refer to a conventional type, 9% respondents displayed the signs of a social type. They conform to the directions of occupational choice of the students surveyed. Therefore, building EPP competence of the students of Sciences envisages focusing on activities consistent in the gradual accomplishment of different tasks, concentrating on structured performance according to the instructions, performing a series of automatic, unconscious operations, involvement of divergent thinking and building associative links. Thereafter, constructing cognitive maps will bring fruitful results while building EPP competence in students majoring in Sciences. The data of the questionnaire polls conducted among 150 first-year students majoring in Sciences showed that satisfaction with occupational choice is low, undefined or totally absent, and only less than a half of respondents (45%) expressed their willingness to work in the field of the chosen speciality in the future.

In contrast, 32% did not plan to work by speciality chosen. We also assume that learning English for Professional Purposes is aimed at building students' EPP competence considering their personality type. Choosing appropriate methods will boost students' motivation about their profession choice and the effectiveness of the whole learning process. A high level of EPP competence in prospective Sciences specialists in future will allow them to realise their professional and creative potential fully.

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ENGLISH BIBLICISMS IN COLLOQUIAL SPEECH AND A LITERARY TEXT: LOOKING FOR THE RIGHT INTERPRETATION

Abstract

In several cases, the function of colloquial speech, English biblicism, does not cause common associations with their former meanings or the original context in the speaker's mind. The absence of corresponding marks in phraseological dictionaries confirms the fact that biblicisms, possessing a particular source, lose their connection with it. This research aims to trace the original and transformed semantic content of English phraseological units of biblical origin and provide the correct interpretation of the semantic peculiarities of biblical citation both in colloquial speech and literary text. To achieve this goal, it is necessary to identify a number of specific tasks: to define the universal features of biblicism; classify English biblicisms according to their origin and structure; study the semantics of phraseological units of biblical origin and establish the relationship between the original meaning of English biblicism and their transformed meaning in colloquial speech and literary text; to explore semantic and stylistic peculiarities of English biblicism and to identify the main thematic groups of the units under analysis in colloquial speech and literary text.

Keywords: Bible, biblicism, colloquial speech, semantic transformations, literary text.

Introduction

Based on the object of the research, one should consider the notion of "biblicism" and dwell on the problem of the Bible's influence on the fund of nominative expressive units of the English language, as well as the role of the Bible as one of the powerful sources of expressive means in colloquial speech and literary text.

In this research, biblicism is understood as in-dividual words of modern languages directly borrowed from the Bible or subjected to the semantic influence of biblical texts and set phrases, expressions, and idioms, dating back to the Scripture texts.

Biblicisms of the English language represented both by separate words and phraseological units are always of great interest to researchers. However, stylistic peculiarities of their usage in different functional styles, namely in colloquial

speech and literary text, from a functional perspective were considered only sporadically.

Biblical phraseological units represent an important and interesting layer of phraseology in many languages, which has significant differences from phraseology, dating back, for example, to Greek and Roman mythology, literary or historical allusions. Units of this kind are borrowed mainly from literature, while biblicisms were not borrowed by one language from another. They result from a selection from one common for many languages source – the Bible.

The characteristic features of biblicism include the reflection on their semantics, moral and ethical norms, rules of conduct established in the Bible, as well as positive from the point of view of the Bible, qualities and character traits of a person. Besides the connection with the concept of sin, the reflection of people's inappropriate behaviour and negative qualities are also of primary importance.

Literature Review

There are many scientific studies on the problem of distinguishing the status of biblical studies. The Bible undoubtedly stands at the origins of European culture, forming a "spiritual code that unites the peoples of Christian cultures" (Lilich, Mokienko, & Stepanova, 1993, p. 51) and influences the development of relevant linguistic cultures.

Within the framework of literary studies, *biblicism* is viewed as a reference to the Bible (allusion, quotation or reminiscence) (Volkov, 2001; Kovaliv, 2007). In the broad linguistic sense, biblicisms are viewed as words or word combinations that might be derived from the Bible or have prominent associations with the Bible (Shevelov, 1993; Akhmanova, 1969). In the narrow sense, it is a phraseological unit – with the respective prototype found either in the Bible or Apocrypha (Zorivchak, 2005; Mokienko, 2013; Chlebda, 2005; Vereshchagin, 1993). The research studies the Biblical idiom that is viewed as a connotonym, i.e. a proper noun that has de-

veloped a secondary connotation or a set expression – phraseological unit, proverb, saying or maxim – deriving from the Bible, Apocrypha or Divine Liturgy. A distinctive feature of Biblical idioms is their functioning in non-Biblical contexts in literary, colloquial and dialectal speech.

The Bible has been available to ordinary readers in English-speaking countries for a long time. However, it has been admitted that elementary knowledge of the Bible has declined among young English speakers in recent years since public schools no longer teach religion (Alter & Kermode, 1987).

In literary works of modern English writers' biblicisms receive a complex rethinking and transformation, which lead to the acquisition by the latter of deep symbolic meaning and their transformation into the brightest poetic symbols. The active use of biblicisms in literary works and colloquial speech testifies to the continuity of cultural traditions and the fact that religion continues to play an essential role in the worldview of Christian peoples.

Methods

In this research, the attempt is made to trace peculiarities of usage of English biblicism in colloquial speech and literary text. For this purpose, the observation method and the informant method were used. The observation method confirmed the assumption that phraseological units under consideration are of high frequency both in colloquial speech and modern literary text.

In the further development of the problem, the informant method was used to identify the facts of the use of these units in everyday speech and possible options for their use in other functional styles. Using this method, sociolinguistic observations were made to answer the following questions: is the fact of using phraseological units of biblical origin in speech directly dependent on the age, social status, education of the speaker and his attitude to religion.

The semantic analysis method of English biblicisms made it possible to highlight the differ-

ence in their numerous semantic transformations, rethinking of their general meanings, and define changes in the connotative meanings of such phraseological units.

The method of functional differentiation turned out to help classify English biblicisms based on their connection with the primary source, thus highlighting primary and secondary phraseological units of biblical origin.

Data Collection Procedure

In modern linguistics, there is still no consensus about the linguistic status of a phraseological unit. Therefore, there is no unity of views among different scholars. For example, in the "The Dictionary of Linguistic Terms", we find the following definition: "a phraseological unit is a lexically indivisible, stable in composition and structure, a holistic word combination, reproduced in the form of a finished speech unit. From a semantic point of view, they differ, exploring such terms as phraseological adhesions, phraseological unity, phraseological combinations" (Rosenthal & Telnikova, 1985, pp. 377-378).

Mendelson (2001) understands the following by the notion of phraseological units: "a phraseological unit is a stable lexical and semantic unity, which outwardly resembles a phrase or a sentence, that has reproducibility, a holistic, usually figurative meaning and, as a rule, performs a stylistic evaluative function" (p. 25).

From the above definitions, it is clear that different scholars understand the meanings of phraseological units differently. Some linguists prioritize the lexical indivisibility of phraseological units. Shansky (1985) states that the reproducibility of phraseological units plays a central role. In this work, we will start from the definition given by Shansky since, in our opinion, it reveals the essential features of phraseological units as ready-made, reproducible constituent units, the degree of semantic integrity and lexical indivisibility of which can be different.

Based on the availability of a well-known source, biblicisms are often classified as so-

called "phraseological units". They are words that have become widespread and are distinguished by significant expression; stable phrases, similar to proverbs and sayings, but originating from a specific literary or historical source" (Admony, 1988, p. 212).

Biblical phraseological units received several specific features from their source, the presence of a broad and complexly organized associative field. It is a collection of different associations that arise in the reader or listener in connection with a given biblicism.

Biblical associative fields are capable of having not only *biblicisms proper* (language units taken directly from the Bible) but also *"near-biblical"* units (taken indirectly, through works of art, religion, and folklore). Arising at a particular stage, biblical association during further narration can be designated verbally; that is, one biblical phraseological unit seems to continue the other: their fields, correspondingly, create a common thematic field and thereby ensure the coherence of any literary text at the semantic level.

The function of a reminder turned us to the literary term "allusion", considered a stylistic device that evokes memories of another work of literature when reading a concrete literary text. Here, allusion is a form of realization of special literary ties, and from this point of view, it is close to borrowing, imitation, parody, and stylization. At the same time, however, it is necessary to distinguish phraseological units of biblical origin from allusions.

In our opinion, the names of historical and mythological events and realities and personal names of historical, mythological and literary characters cannot be considered phraseological units because any phraseological unit is a genetically phraseological combination, that is, a set of no less than, two components. For the language mentioned above phenomena, the broader term "textual allusions" is more suitable for our minds.

Textual allusions are conscious or unconscious, accurate or transformed quotations or other

kinds of references to more or less known previously produced texts as part of a later text. Textual allusions can be quotations of different linguistic statuses from text fragments to individual phrases, phraseological units, singled words with specific semantic shadowing, including individual neologisms, names of characters, titles of works, names of their authors, particular connotations of words and expressions, direct or indirect reminders of situations. There may or may not be a different degree of accuracy in textual allusions, a reference to the source (Suprun, 1995).

Thus, we can conclude that biblical phraseological units are initially textual allusions from the text of the Bible and one-word textual allusions. Nevertheless, the linguistic properties of phraseological units show only stable combinations of several words, which is this study's object.

Findings

The Bible (Greek – Biblia – plural from biblion "book of books") is a collection of works of different times, languages, and symbols that arose in the 8th century BC – 2nd century AD. The name Bible is understood as the written revelation of God to people. The Bible is divided into two large parts. The first part includes books that were compiled before the birth of Christ. Their totality is called the Old Testament. The second part covers books written after the Nativity of Christ – this is the New Testament. The Old Testament consists of the works of ancient Hebrew literature of the 12th and 2nd centuries BC, written in Hebrew and partly in Aramaic.

The New Testament consists of the works of early Christian literature of the second half of the 1st century and early 2nd AD, written mainly in Greek.

Like other languages of Christian nations, Modern English has been dramatically influenced by the language of the Bible. "Much has been said and written about the tremendous influence the Bible's translations have had on the

English language. For centuries the Bible has been the most widely read and quoted book in England. That is why not only single words but the entire idiomatic expression, often literal translations of Hebrew and Greek idioms, entered the English language from the pages of the Bible. The number of biblical phrases and expressions included in the English language is so great that it would be a very difficult task to collect and list them" (Smith, 1998, pp. 110-111).

Some English words, which were either directly borrowed from the Bible or were subjected to the semantic influence of biblical texts, also have a biblical origin. Among the biblical words, two categories can be distinguished. One is made up of familiar notions: *icon, amen, the devil.* Another layer is formed by an extensive group of proper male and female names currently included in the central nucleus of modern Christian canonical anthroponymy: *John, Paul, Matthew, Peter, Mary, and Anna.* However, as mentioned above, these lexical units refer to textual allusions and are not the object of this study.

Biblical phraseological units often differ in many respects from their biblical prototypes. In a number of cases, this is because the biblical prototype was rethought over time, and the order of words could be changed, or archaic forms of words could be discarded. For example, the phrase *to kill the fatted calf* in the prodigal son's parable is literally used to "slay the fatted calf." Later, this expression acquired a new meaning to treat a guest with the best at home. In the expression *whatever a man sows, that shall he reap* the archaic form of the verb *to sow* (cf. *whatever a man soweth that shall he reap*) is present. There are cases when a biblical phrase is used in a positive sense, but in the modern English language, it is rethought and transformed into a phraseological unit with a negative meaning, for example:

Not to let one's left hand know what one's right hand does – the left hand does not know what the right hand is doing (modern version).

When thou doest alms, let not thy left hand know what thy right hand doeth - "When thou doest alms, let not thy left hand know what the

right hand does" (biblical prototype).

Interestingly, some biblical phraseological units do not go back to a biblical quotation but to a biblical story. So we find biblical images and concepts in such phraseological units as *a forbidden fruit, Job's comforter, Judas' kiss, a prodigal son*, and *dead letter*.

Discussion

Phraseologists who adhere to a "broad" view of phraseology usually divide biblical phraseological units into semantic groups according to their specific characteristics. The most common is the classification of biblicisms according to the degree of their semantic fusion of the components of phraseological units. Among biblical phraseological units, we can find the following types of biblical phraseological units, namely:

1. *phraseological adhesions,* which are absolutely indivisible, indecomposable stable combinations, the general meaning of which does not depend on the meaning of the words that make them up: *sounding brass, the salt of the earth, a voice in the wilderness, whited sepulchres, etc.*

2. phraseological unities that are *stable combinations* of words in which, in the presence of figurative meaning, signs of semantic separation of components are preserved: *bury one's talents in the earth, barren fig tree, the lady of Babylon, to bear one's cross, a lost sheep, shake the dust off feet, to wash one's hands, massacre of the innocents, etc.*;

3. *mixed phraseological combinations*, including words with free and phraseologically related meanings: *outer darkness, to contribute one's mite, to separate the sheep from the goats, daily bread, cornerstone, stumbling stone, deadly sin, etc.*

4. phraseological phrases or *phraseological expressions* that are stable in their composition and use, which entirely consist of words with a free nominative meaning and semantically segments, later entered the vocabulary stock and became a phraseological saying: *all they*

that take the sword shall perish with the sword, whoever shall offend one of these little ones, let this cup pass from me, to reap where one has not sown, What good can come out of Nazareth? etc.

As we have mentioned above, a great number of phraseological phrases, different in meaning and structure, go back to the Bible. Among them, two groups, which are functionally and stylistically different, can be distinguished in terms of lexical composition and grammar. They are *colloquial,* stylistically neutral and *bookish,* archaic, of rare use.

The first group comprises phraseological units that do not contain traces of outdated grammatical patterns: *to cast a stone, the root of evil, the salt of the earth, not to move a finger (not to stir a finger)*, etc. The second group consists of phraseological phrases, which contain either a verbal or a grammatical construction in the form of archaic words, morphological forms or proper biblical names: *let this cup pass from me, Job the long-suffering Job, byword, render unto Caesar the things that are Caesar's, a voice in the wilderness, judge not, that ye be not judged.*

It is worth mentioning that each language has a peculiar relationship between phraseology and the text of the Bible. In the work of Gak (1997), "The Features of Biblical Phraseological Units", the relationship between phraseological units and the text of the Bible is considered. As a result, the researcher identifies several oppositions.

In terms of correlation with the text of the Bible, biblicisms are divided into two groups: *quotation (contextual)* and *situational*. In the first case, a phraseological unit represents an element of the text, sometimes slightly modified; for example, the expression "*stumbling block*" occurs twice in the Bible. In the second case, there is no expression in the appropriate form in the Bible, but it represents a specific situation, the description of which in the Holy Scriptures may even take several chapters. The expression "*Noah's Ark*" does not appear in the Old Testament; it summarizes the situation described in the sixth and seventh chapters.

The inclusion of biblicism (including those dating back to the Bible) in a literary text, as a rule, is associated with different semantic or structural changes or, in other words, transformations. Among structural transformations of biblical phraseological units traced in a literary text discourse, we distinguish:

a) contextual expansion of the boundaries of biblicism;

b) replacement of one or two components of a phraseological unit with general linguistic or contextual synonyms;

c) replacement of a phraseological unit component, complicated by the expansion of its composition;

d) expanding the lexical and syntactic combinability of stable combinations and phraseologically related words;

e) replacement of a component of a stable combination, leading to changes in its meaning.

Among semantic transformations within biblicisms functioning in the literary discourse, we point out the following:

a) the literal use of combinations that are perceived as biblical phraseological units out of context;

b) a collision in one context of phraseologically related and free combinations;

c) the use of "fragments" of biblical phraseological units in the literary discourse: the introduction into the text, not the whole phraseological unit, but only some of its components.

However, a much more considerable number of the analyzed language units are biblicisms that appear in a sentence as one of its members, which entirely depends on their relevance to a particular part of speech, that is, on the lexical and grammatical meaning. From the point of view of equivalence of one or another part of speech, biblicisms can be divided into the following lexico-grammatical groups:

a) verbal: *to cast a stone, to contribute one's mite, to bear one's cross, to cast pearls before swine, to build one's house on sand, to separate the sheep from the goats, to serve Mammon, etc.*

b) substantive: *they which do hunger and thirst, Alpha and Omega, lady of Babylon, prodigal son, the powers that be, cornerstone, stumbling stone, Judah's kiss, servant of two masters, deadly sin, outer darkness, a lost sheep, etc.*

c) adverbial*: by divine mercy, in flesh and blood, with one's full heart, without respect of persons, etc..*

d) adjective: *not of this world, poor in spirit, sealed with seven seals, etc.*

e) interjection: *let this cup pass from me!; Crucify him!; for Christ's sake.*

It can be noted that most biblicisms belong to the first three presented above lexico-grammatical groups. This fact confirms the general trend since verbal, adverbial and substantive groups are the most productive and structurally more or less the same type in the phraseological system as a whole.

To illustrate biblicisms functioning in the literary text, the works of English writers of the first half of the 20th century (Cronin, Maugham, Galsworthy, Wodehouse) were analyzed. Using the continuous sampling method from 17 sources, 81 examples of biblical phraseological units were pointed out. After analyzing these phraseological units, we obtained the following results:

1) from the point of view of grammar, they represent the main parts of speech.

  a) substantive phraseological units:
    daily bread – a piece of bread, try to survive.
    The salt of the earth – a very good and honest person or group of people.

  b) verbal: *to separate the sheep from the goats – to separate the harmful from the useful, the bad from the good.*

  c) adverbial: *out of him root and branch* – thoroughly, radically, radically completely, completely.

  d) adjective: *safe and sound* – safe and sound, alive and well.

2) from the stylistic point of view, among these biblicisms we distinguish the following stylis-

tically coloured lexical groups:

a) colloquial, stylistically neutral: hands – "*clean hands*", spotless reputation, honesty.

golden rule – a wise rule that always helps everyone.

b) bookish, rare use:

The handwriting/writing on the wall – an ominous omen.

3) In terms of correlation with the text of the Bible, these examples include:

a) cited: *where one has not sown* – to reap where you did not sow; reap where one has not sown.

b) situational: *forbidden fruit* – an immoral or illegal pleasure

In literary texts of modern English authors, all the types of biblicisms identified are widely represented according to the stylistic, semantic and structural features.

As biblicisms are widely used in modern literary texts, they are firmly entrenched in the minds of modern people. This fact allows us to assume that they are widely used in everyday speech, the colloquial speech of the British. It was found that a native speaker usually uses at least ten biblical expressions during the day. Of course, among the entire volume of biblical phraseological units (404 units of English were identified), there are units used most often by representatives of all population segments and biblicisms used quite rarely. It is worth mentioning that educated and well-read people usually use biblicisms. Such language units mainly belong to the bookish or the official (official) functional styles.

In the process of applying the informant method, native speakers were asked to comment on the collected biblicisms according to the following parameters: whether a unit is familiar, whether its etymological basis is known; whether this unit is used in colloquial speech; whether it is used in everyday conversations or in conversations on religious topics only; give an example of a linguistic situation in which this unit can be used.

During the analysis of the materials received, the following facts were revealed. A certain group of biblicisms is widely used by native speakers, regardless of their religious awareness. However, people who have no idea about biblical texts cannot always explain the etymological basis of a particular biblical expression. As the experiment showed, the British and Americans are more knowledgeable in this area. This can be explained by the fact that religion in England and America has a wide sphere of influence. Interestingly, the level of religious awareness among English and American schoolchildren and students is roughly the same as that of adults. In English colloquial speech, such biblicisms that fully retained their original form and meaning were found. The number of such units, and especially those that have an archaic form, is small. In the speech of the British and Americans, such units are practically absent. However, the following examples can be cited: "*to build something on the sand*" – to create something fragile, short-lived in speech can be used when talking about plans that are not destined to come true or about a business doomed to failure in advance.

There are a large number of examples when biblicisms are used in colloquial speech in a modified form. The meaning of the phraseological unit, its emotional colouring, as well as the external form (lexical and grammatical) can be changed. Cases of the individual use of phraseological units in colloquial speech and the main types of individual author's transformations of biblicisms were identified by Melerovich and Mokienko (2001). Among them, they distinguished: 1) semantic and 2) structural transformations. Since biblical phraseological units are normatively included in the structure of phraseology of the English language, such a division, in our opinion, is also true for biblicisms.

Semantic transformations. Transformations of this type include semantic and stylistic transformations that do not affect the lexical and grammatical structure of phraseological units. The main types of semantic transformations are acquisitions of an additional semantic connotation

by a phraseological unit. Various shades of meaning often arise with the individual author's use of phraseological units.

So, for example, in the phraseology of the English language according to the Bible (*King James Bible*, 1769/2017), the myth of Gog and Magog is reflected. The Old Testament speaks of Gog, the king of the land of Magog, who, according to the prophecy, was to invade Israel and the judgment of God over Gog, all of whose army would be destroyed with him (*King James Bible*, 1769/2017, Ezekiel 38:1-6). In the Apocalypse, these two names symbolize the pagan nations, which at the end of time, will oppose Christ on the side of Satan (*King James Bible*, 1769/2017, Ezekiel 38-39). The original meaning of the English phraseological unit Gog and Magog is "something terrible, foreshadowing great wars and disasters". However, the further evolution of the expression is associated with the English legend about two giants – the surviving descendants of Gog and Magog, who were brought to London in chains and put on guard at the royal palace.

The rethinking of a phraseological unit. Reconsideration is understood as a radical transformation of the "semantic core" (the terms of Melerovich & Mokienko, 2001), a complete change of its semantic content. Among the phraseological units of the English language, we find the following examples: *to cast a stone at somebody* – "*to cast a stone*" in the Bible is used in the literal meaning – "to throw a stone" and goes back to the legend of how the scribes and Pharisees, tempting Jesus, brought to him a woman convicted of adultery, and He said them: "*He that is without sin among you, let him throw the first stone at her.*" In Judea, there was an execution – stoning. Then, as a result of rethinking, the expression takes on the meaning of "condemn someone".

Change in the connotative meaning of phraseological units. Connotation is viewed as an emotive, evaluative, expressive and stylistic change of the meaning components. Quite often, in works of fiction, the initial emotional component of the meaning of a phraseological unit changes.

let not thy left hand know what one right hand doeth – "*let your left hand not know what your right hand is doing.*" The Bible uses this phrase in a positive sense. In modern language, it is rethought with a negative assessment:

"*You are so careless, even your right hand does not seem to know what the left hand does.*" *You are so absent-minded, even your right hand does not seem to know what the left is doing*!

Structural and semantic transformations. The second group of transformations includes structural-semantic transformations, which, according to our observations, are somewhat more common among biblical phraseological units than semantic transformations. They represent semantic transformations associated with lexical or grammatical form changes of phraseological units.

Melerovich and Mokienko (2001) distinguish between two main types of structural-semantic transformations: 1) transformations that do not lead to violation of the identity of phraseological units; 2) transformations resulting in occasional (individual author's) phraseological units or words.

As a result of structural and semantic transformations of the first type, various instances of individual use of phraseological units are created, concretizing and developing semantic content, enhancing expressiveness, and modifying the emotive and evaluative plan within the identity of phraseological units. The first-type transformations include 1. change (expansion and reduction) of the component composition of a phraseological unit; 2. replacement of a phraseological unit component; 3. changes in the arrangement of the components; 4. the transition of affirmative forms to negative ones and vice versa; 5. complete deformation.

As a result of replacing a phraseological unit component, occasional biblical expressions are formed. This group includes most of the individual author's phraseological units. In most cases, speakers form a new unit based on an existing

one and put a slightly different, new meaning into it in the particular biblical phraseological unit.

The expression *a sealed book – "a book with seven seals"* originally had a literal meaning. This refers to the official publication "The Book of Common Prayer", published in 1662 with the large state seal. This book was ordered to be kept in cathedrals, and any version of it was called *A Sealed Book*. Later, in the style of fiction, this expression acquired the meaning of "something incomprehensible, inaccessible to understanding":

At present, in spoken language, this expression has acquired another meaning "it's all over, everything is decided, this is not a subject for discussion".

Let's take the following situation as an example: a girl and a young man broke up. To all the young man's requests to meet again and discuss everything again, the girl replies: *"We've got nothing to speak about. It's a sealed book for me".* (We have nothing more to talk about. It's all over.) (Mendelson, 2001).

During the study, a certain group of biblical phraseological units was identified that are used in speech only by people related to religion or in conversations on religious topics. First of all, this can be explained by the fact that among similar phraseological units, there are often those in which vocabulary based on knowledge of certain biblical characters and images are subject to rethinking.

Thanks to the Bible, many phraseological expressions in the English language can be considered metaphorical symbols. It is reasonable to assume that these expressions are used by those who have an idea of the prototypes of these expressions and, therefore, understand their meaning. Such phraseological units should include, for example, such biblicisms as David and Jonathan in the meaning "inseparable friends". To grasp the meaning of this expression, one should know the biblical legend about two inseparable friends, David and Jonathan, who more than once saved each other life. Another example – as poor as

Job – is based on the legend of the old man Job, from whom God took away all his wealth and his family and friends as a test.

Such phraseological units are not widely used in English literary speech. However, the analysis of the collected material shows that biblicisms, which arose on the basis of those biblical legends that are familiar to most people, are found in everyday speech much more often. It should be noted that knowledge of certain parables and legends does not always lead to knowledge of the Bible itself. Many biblical stories are reflected in literature, paintings and sculptures. A large number of them became known through the cinema.

Based on the observations, the most famous biblical stories and, accordingly, associated with them phraseological units are Egyptian captivity and a journey in the desert: *Egyptian execution, Egyptian slavery, 10 Egyptian executions, Egyptian darkness; heavenly manna*; life and death of Jesus Christ *to bear one's cross – carry your cross, crown of thorns, drink the cup of suffering to the bottom*; the life of the apostles *doubting Thomas, sell for thirty pieces of silver*, Judas – the *kiss of Judas*, etc.

A number of biblicisms were also identified that do not contain common vocabulary, but are used by native speakers only in conversations on religious topics. These units include phraseological units *to bear one's cross*, despite the fact that in a literary speech, this unit is used quite freely in situations that have nothing to do with religion and has a rethought meaning "to endure trials to the end, to submit to fate."

In addition, this group also includes *deep calling to deep, to entrain an angel unawares* – to accept a famous person without knowing who he is, *faith without work is dead*. These expressions are not used in everyday speech. However, those native speakers who are versed in religion and religious rituals can explain that the expression *dust and ashes* is used in the prayer at a burial and *to cast in one's lot with someone* – to link their fate with someone and *what God had put together no man shall put asunder* – at the wedding (Mendelson, 2001).

The cases of the occasional use of biblical phraseological units and individual authors' expressions formed on their basis are innumerable in everyday speech. A thorough study of the formation methods of such units and their semantic transformations can become the subject of a separate scientific study.

Conclusion

The substantive basis of religion consists of vital for a man and society in general meanings, which are the key notions of society. Written works based on "sacred knowledge" are gradually becoming the semantic core of derived texts and "meanings", filling certain gaps in culture. As for the Bible, in the Christian world, the formation of cultural concepts is carried out mainly at the level of the "original" text of Scripture, i.e. with a minimal element of reinterpretation. Translations of the Bible and liturgy in different languages contributed to the assertion of the authority of Scripture on the one hand, and its large-scale embodiment in the context of national languages, on the other, led to the intensive development of new languages - allegorical, abstract-philosophical, expressive-metaphorical in literature, science, politics, and even advertising. The study is based on the thesis that any text consists of lower-level language units - words, phrases, sentences - which, when used properly, can enhance the "cultural signal". Such are phraseologized units, a stable metaphor, a certain word-symbol, endowed with powerful cumulative potential, is a concise formulation of ideas that appear in human consciousness in the form of certain cultural concepts. The notion of "biblicism" was adopted as such a connotative unit. In the study, biblicism is interpreted from the standpoint of combining three semiotic systems: language, which gives this unit form; religion, which fills it with "cherished meanings", and national culture, which brings specifically biblical meanings and is understood as a stable linguistic sign reproduced in speech, which has a consistent meaning that arose based on the text

of the Bible. While functioning in a language, biblicisms can change their semantics and grammatical form. Like other phraseological units, phraseological units of biblical origin can be classified according to their semantic and structural features. Stylistic differentiation makes it possible to classify biblicisms on the basis of their connection with the primary source, thus highlighting primary and secondary phraseological units of biblical origin. The first one directly reflects the biblical text, while the second one is related to it only indirectly. In different languages, biblical phraseology is represented by unequal phraseological units. However, even parallel phraseological units of biblical origin differ in semantic characteristics and/ or their grammatical structure. This is due to both linguistic (different linguistic structures) and extralinguistic (interfaith and intercultural differences) reasons. Bbiblicisms are not specific to any functional style or sphere of public life. Their use is not limited to the framework of fiction, and they are actively used in colloquial speech, which allows them to preserve their novelty and not go into the passive vocabulary of the English language.

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PHILOSOPHICAL AND ETHICAL PROBLEMS OF THE CATEGORY "LIFE" IN MICHAEL KOZORIS'S NOVELLA "CHORNOHORA SPEAKS"

Abstract

The article reveals the content of the philosophical and ethical category of "life" in the example of Mykhailo Kozoris's novella "Chornohora Speaks". Comprehending the categories of "life" and "death", the writer in work by depicting the fate of the heroes proves that each of them understands the meaning of his existence in his own way. The heroes of the novella adhere to their own concept of life and strive to achieve world harmony, but the author takes the position that humans are doomed because he cannot predict the course of his existence. The writer reveals to the reader the unique world of Hutsul life, different from the realities of civilized society, but deduces the thesis that despite the unity with the natural world, the heroes do not achieve natural harmony.

Keywords: category, philosophy of existence, life, Hutsul region, harmony.

Every person's daily life is full of various situations that involve understanding the problems of his life. Dynamic processes taking place in society force the individual to respond to them, so he is in a constant state of finding a solution to a situation. The life category of the search for truth and the realization of own human needs is the sphere of his existence. Human realizes their own existence by understanding such essential categories as "life" and "death". In the philosophical sense, these are the most profound categories, reflecting what a person learns about the world.

Many world artists of the word turned to the interpretation of these categories. Almost every work of art of any era contains philosophical reflections of the hero or author on the meaning of human existence. Each historical epoch has made its own adjustments to the interpretation, but the fact of the most significant interest in the artistic environment in these important philosophical categories remains true.

In Ukrainian literature, the content of the philosophical categories of "life" and "death" was studied in the works of H. Skovoroda, T. Shevchenko, I. Franko, P. Kulish, M. Kotsiubynskyi and others. M. Kozoris raises the philosophical problems of human existence in his works of art, particularly in the novel "Chornohora Speaks".

The creative activity of the writer and his philosophical and literary views became the subject of research by scientists J. Kubas, I. Tkachuk, Y. Zeta, L. Pidhainyi, O. Rublev, P. Arsenych, G. Rys, F. Pohrebennyk, I. Prykhodko, M. Khorob, N. Osmak, S. Barabash. However, the content of the philosophical and ethical category of "life" in the example of his work has not been thoroughly studied.

The story "Chornohora Speaks" by M. Kozoris is a qualitatively new stage in his creative biography, the development of individual style. The main problem of the work is based on the search for the meaning of life, and its place in the world, in which the features of existentialism and expressionism, modernist trends, popular in the first half of the twentieth century. The origins of this problem are connected with the philosophical and literary tradition. One of the current problems of humankind, its philosophical component, is revealed in the thoughts of A. Schopenhauer, meaning that a person can think all his life that he decides and chooses fate himself. However, in fact, the actions of people are driven by someone else's will: "Personality is never free, although it is a manifestation of free will because it is an already determined manifestation of the free wish of this will" (Schopenhauer, 1992, p. 289). Furthermore, S. Kierkegaard emphasized the absurdity of life, human doom, and the constant fear accompanying him. This absurdity, in his opinion, cannot be understood by the mind: "I may comprehend the truth, but I am still far from knowing the soul's bliss. What should I do? They will say: "Get down to business. Which one? What should I do? Maybe I will warn humanity of my sorrow, trying to present new evidence of the sad insignificance of human life?"

(Kierkegaard, 1994, p. 16). M. Kozoris tried to embody these deeply philosophical truths of human existence in the images of the fates of the heroes of "Chornohora Speaks", depicting the influence of historical circumstances on human existence.

Ordinary Hutsuls become the main characters of the work. They live by the laws of nature and consider themselves her children, but this happens until the mountain land becomes the property of visiting lords, and the relict forest is destroyed and becomes a means of enrichment of dealers, the railway laid by entrepreneurs through rural lands destroys the Hutsul ecosystem. Moreover, the natives themselves become secondary inhabitants. The story "Chornohora Speaks" presents the Hutsuls following the romantic tradition of Yu. Fedkovych is a "people of hot temper", but over time, even they are forced to give in to the influence of civilization. The world becomes absurd for them, they look for new meaning in life, are forced to adapt to reality, and do not find a place for themselves in their homeland, so they are forced to leave it.

The philosophical category of "life" is understood in the novel from the standpoint of the author's nostalgia for the lost "Hutsul Atlantis" (Hans Sbiden), his native land. The work is imbued with the sympathy of M. Kozoris for Verkhovyna and its inhabitants.

The author perceives life in the Hutsul region by showing the fates of its inhabitants. The author emphasizes that often the problems that arise in the early twentieth century are not only the fault of people who come to the Hutsul region but seek to bring their rhythm of life into the slow flow of life in the Carpathians. First of all, according to the artist, the natives become guilty, and the reasons for their guilt can be different. By depicting the relations of Hutsuls with their native land in "Chornohora Speaks", the author, on the one hand, seeks to psychologically motivate the actions and behaviour of the characters with a specific outlook on life, and on the other - urges them to change attitudes from the consumer to spiritual unity. Depicting the principles of

Hutsul life, the author aimed to reveal the features of their philosophical vision of the world and proved that, to some extent, they could present all the characteristic principles of national existence.

Accordingly, the inner plot of the story develops simultaneously with the plot event. This approach allowed the prose writer to characterize the moral aspects of human existence. The inner world of the characters is vital for the plot of the story, hence the use of plot elements that move the action in a specific direction - contrasting details, editing short stories, chronotope of the road and psychologization of plot twists and turns, an unexpected transformation of one event into another with opposite content. Affects the ideological and aesthetic load of the work.

At the same time, the writer-philosopher emphasizes the importance of each character for understanding the meaning of life in general. The heroes of the work are versatile personalities with various character traits, both positive and negative. The work's characters do not always understand the depth of their actions and consequences, but the writer emphasizes that each of them has a choice in life. For example, the author introduces one of the main characters Mykola Zelenchuk to the reader at the moment of marriage, the happiest stage in the life of the heroes. However, the image of a Hutsul wedding strikes with its pessimistic character. Negative traits, laziness, selfishness, indifference to the bride and passion for alcohol are reflected succinctly: "a drunken smile plays on a red face, and Lenin's pride sways on a curled moustache", he did not sing, and "squeaked in a drunken voice all over his mouth, like a rooster, with squinted eyes" (Kozoris, 2013, p. 206). This family took physical violence for granted: "What do you say, Parasco? / – What can I say? – Nothing… I came to you, uncle. She swallowed the words, restrained them, and locked them in her high, trembling chest. / – How are you, Parasco?... Has your husband already beaten? / – Not yet. / – Did he do harm? / – Did…" (Kozoris, 2013, p. 215).

The reader learns about Mykola's parents'

social status and attitude from the messages: his father is ill, "he korpav (worked. – *Author*) all his life", and he managed to allocate land for Mykola to support his own family. However, valuing himself, the character did not appreciate other people's work, including his parents. The hero gradually becomes a person who becomes alien not only to society but also primarily to the natural environment of the Hutsul region: "Mykola was walking home on slopes like a mountain stream. …There was a beauty in the yard – a spotted mountain night, like a Hutsul girl on holiday. / And Mykola struggled with snags like an angry bear, waved a sharp bartka (small axe – *Author*), caught his hands on the prickly branches and scratched up. / It seemed that he was ready to climb to the highest peak, to expose his chest, wide as a slab, and to call to battle all the lisovyk, scheznyk, and that violent Polonyn wind, which in the mountains bends the katrafii (hard mountain tree – *Author*), as stems, and in the bottoms turns over with the roots of old beeches and spruces" (Kozoris, 2013, p. 218).

Over time, the hero changes when he feels the need for his work. He becomes responsible, organized, and able to lead the team and work for the result: "Mykola is thinking about all the little things, a whole rush of energy is awakening in him. He entered the ordinary Hutsul life, the movement he had known for a long time, giving him the will and strength. He forgot about the inn, about vodka, gets up first, and goes to bed last…" (Kozoris, 2013, p. 257).

The writer portrays a character with a knack and desire for change, despite the respective low benchmarks in life. At the same time, as a neorealist, he emphasizes that the social factor influences result in life when despite personal desires, the hero does not become a model master – other people with different life principles intervene, and they are more cunning. Mykola could not solve the set tasks because he was uneducated, and therefore, he did not understand enough about commerce. That is why Dzindzel, taking advantage of Mykola's inability to keep accounts, conducts his "gesheft" (speculative trade

operation – *Author*). Therefore, the hero once again loses the meaning of life, finally changing in a negative direction. He chooses the principle of life "to beat the weak" to appear strong and perceives life as distorted through a position of moral and mental dissatisfaction, the main reason for which lies in the low level of material security.

As children of nature pity the weaker, Hutsuls sympathize with Mykola in his inability to improve his fate: "And I say my own: … sorry guy. Because he is already as if the climb under him broke off, and he flies… If he grabs a branch or a root, who knows, maybe he will still be saved… Nevertheless, it is challenging for our Hutsul to change his mind because it is as fast as this stream, which flies headlong from the mountain" (Kozoris, 2013, p. 278). In these philosophical considerations, the hot Hutsul character that controls the protagonist's actions is subtly noticed. According to the author's concept, he cannot emerge from life's vicissitudes and make informed decisions, much less understand his own mistakes. The writer uses oneiric motives and allusions to characterize and explain the character's actions. Depicting the character, he captures at the same time the fact that Mykola is doing an evil deed for his native land. The main hero is involved in the destruction of the original life of the Hutsul region and, therefore, cannot be reborn into a thoroughly dignified personality. He becomes an uncontrollable force, unable to assess his actions adequately; life for him becomes only a way of living the days left to him in this world.

The conceptual sphere of "life" is also filled with ethical features in work when the author raises the ecology of nature and the ecology of the character's soul to the same level. Using the technique of sleep, the author appeals to the consciousness of the hero in the words of the deceased father so that in the last rush before the impossibility to return to everyday life to condemn the conscience of the hero: "Because if you want Verkhovyna to love you and feed you, then you have to respect her. In addition, if you

are going to cut the butyn (forest area – *Author*), it is as if you cut off your mother's breast…" (Kozoris, 2013, p. 359).

Symbolic is the comparison of the hero with the eagle, and the author emphasizes the falsity of the chosen path. The golden eagle "sits on the highest spruce and rolls his eyes at the whole top and thinks that it is all his, instead of looking at what is going on around him. Then the shooter came up and – boo! Furthermore, from the spruce to the ground, he beats the moss with bloody wings and opens his beak, wanting to bite that hand. And that shooter is no longer afraid of that beak because you will not bite, oh, sarako (poor man – *Author*), you will not bite" (Kozoris, 2013, p. 359).

Mykola realizes that the dream has prophetic intentions, and the eagle is his position on life values. Having got into the net to an even bigger swindler Vladzo, the character understands his inability to "bite", but the author gives the hero a chance in the spirit of his "hot temper": being impressed by sleep and recent events in an unconscious rush he wants to bring home his offenders. Reflecting on the choice of leaving them alive or throwing them into the abyss, the hero "morally awakens" his whole journey as a driver in the mountains is accompanied by his father's instruction "you will not bite" as evidence of his inability to change the course of life. The course of Mykola's thoughts shows an inner dualism – on the one hand, the hero wishes death for the offenders, and on the other hand, he has suicidal intentions (he has no "mercy" for the life of the offenders or his own). The hero remains far from humanistic ideas. The culmination appears logical in the story: the murder of Dzindzel and Vladzo, as well as "gifted" by the higher forces of life to Mykola: "I understood that everything is over, that another minute and everything will end… As the horses jumped into the abyss, behind them leaned a cart, instinct or some internal protest forced Nicholas to jump out of the cart. I heard only a severe pain in my knees, then a short, terrible crack… and everything calmed down" (Kozoris, 2013, p. 366).

The drama of the situation is sharpened – the writer deliberately "saves" the hero from death to show the further development of the character and changes in the character's attitude to life. The reader is faced with the full range of emotions of the character, his dichotomy in choosing a new way of life, when, it would seem, everything is destroyed materially, including personal life. A conflict begins in Mykola's soul when the result of his future fate should be one of two decisions: he will confess to the murder, or he will choose the path of a migrant worker – he will cross the border and flee to Moldova. The character's second desire wins. The author portrays a hero who has never been able to confess to the crime. Although he killed even greater offenders in the Hutsul region, he appears in his work as a criminal. His own sins cannot cover the deaths of the great criminals. He is a stranger to the Hutsul region because he violated the laws of life. Fleeing from himself, he involuntarily faced the fate of the "eternal sinner" Marc Cursed.

The author often includes in the plot outline the reaction of personified images, including mountains, which come to life under his pen, become the main characters, sometimes judges of the heroes, when ordinary human judgment is unable to make the right decision about the heroes. Thus, Mount Pip Ivan, evaluating the actions of Nicholas, points out the erroneousness of the chosen path, condemns for crimes and at the same time, regrets his lost life. The author emphasized the main idea of the work in the words of the personified spirit of the mountains: only in the native land a person finds meaning in life, it is filled with inner meaning, and isolation from the family does not bring moral and mental peace, cannot satisfy both material and spiritual needs. Despite the desire to start life from scratch, the spirit of the mountains confirms the truth that it is impossible to build a new life on the death of others.

The author personifies the images, reproducing the state of nature, full of audio and video effects. In the perspective of the landscape, the drawing depicts nature, which is a particular hero

of the work, full of symbolism. Chornohora is witnessing internal changes – outwardly, the natural world is clean and inviolable, and the mountains have become old.

All events in the work take place in the bosom of nature, among the mountains. The family life of the Hutsuls and their interpersonal relations are an instant phenomenon in time for the eternal Chornohora. However, it is essential – even the fleeting life of Hutsul society under certain circumstances, reflected in work, can significantly affect its fate. Chornohora meets the heroes, sympathizes with them at the beginning of the work, and protects them at the end of the work – thus, we have the effect of plot framing.

M. Kozoris raised in work an urgent problem of the Hutsul region – the destruction of relict and beech forests, which significantly affects the fate of its natives. In the work, the author captures the fact of Chornohora's hibernation, and then she does not see the destruction of the mountains; there is an environmental tragedy.

The writer emphasizes that local Hutsuls, such as Mykola, are also to blame for nature's destruction, corresponding to the scale of this environmental catastrophe. Chornohora is depicted as a mad creature in pain when it learns of the death of the forest, and it refrains from the sounds of death with a refrain and apocalyptically predicts the terrible fate not only of the Hutsul region but also of its short-sighted inhabitants.

Mykola does not feel a spiritual connection with his native land in his work. In search of a better life, he forgets about everything; the course of his life, as in a movie, unfolds before the eyes of Chornohora. At the end of the work, she witnesses the choice of Nikolai's fate. Her reflections – a polylogist with mountains – prophetically determine the future thorny path of the Hutsul region.

It is striking in the work that the author naturally reveals the crucial problem – the lack of proper appreciation of family relationships, the origins of which go back to the family upbringing of children. The author does not show bright, pure ideal relationships in married life, and no

character has family happiness.

The writer depicts the family life of Hutsuls, who are not burdened by family relations. Numerous betrayals, and changes of partners, regardless of age, are perceived among Hutsuls as a special mountain hedonism or temperament. They treat such betrayals calmly, even joking about those who sometimes betray. The balanced Hutsul Lesio has his own thoughts on the consequences of such love, but he also believes that domestic violence is a sign of harmony and a manifestation of sincere love.

Almost all the characters commit physical violence against women in the work. They motivate this conduct by the woman's nature, the need for "education", and sometimes a spontaneous expression of their own emotions. At the same time, Hutsuls do not condemn "Swedish" families, perceiving them as salvation from loneliness and a way of bodily gratification.

An interesting episode in the work is when Hutsul young men had to choose a bride. The most desirable girl was considered to be the one who was physically more robust and intelligent, could repel weak suitors, and after her love to leave a physical "memo". Thus, Mykola recalls the origin of the scar on his face in the story of the courtship of Yavdokha, when she was still a girl and allowed herself to "joke" about young men, as a result of which they were maimed. Yavdokha lowered large dogs on the boys when they tried to court her at night. Unlike his crippled mate, Mykola managed to get to Yavdokha's house, thus "winning" her love.

However, from the standpoint of mountain etiquette, the author presented all these immoral pictures of rural life as natural events, as the peasants reacted to them. He repeatedly emphasizes that such "freedom of communication" does not apply to members of another social status. Paraska, constantly physically crippled by her husband, begins to meet Vladzo, who "elegantly" courted her.

The villagers, despite the mystery, learn about the meetings. The village's voice and attitude to adultery with a Pole are reproduced in the epi-sode of the meeting of father Lesio with the old Hutsul Lezhbita. This aged woman is depicted rather repulsively, reminiscent of a village gossip girl, not an experienced wise Hutsul. With the portrait of the heroine, the author conveys her inner emptiness. She "tastes" Paraska's sin. The reaction to Paraska's father's story testifies to the importance of the village's general opinion for each member of society.

However, the village remains indifferent when everything ends in tragedy, including the death of his daughter. The author emphasizes this with separate remarks about the characters, authentic wailing, without specifying the girl's cause of death, especially without specifying the name of her killer. The duality of the attitude of the villagers to the events during Paraska's burial is expressed, on the one hand, by the bitter statement in the conversations about the lack of punishment of the murderer from the Lesio family, the so-called "Hutsul vendetta", and on the other hand, the peasants, as witnesses of the rich funeral rites, envy the wealth of the old Hutsul.

Paraska longed for family happiness. As a bright and kind soul, she expected the best from marriage – family peace and comfort. However, the author notes that her dreams do not come true because she already feels that life with such a man would be unhappy at the wedding. Without an example of perfect family life, in search of unrealized female happiness, Paraska falls in love with Vladzo. For her, he is the ideal of true love. In her opinion, his gentle attitude towards her manifests his inner "I", that he is a good and sensitive man. However, in a fit of emotion, she did not feel that this man was ugly because of his insincerity, cunning, and insidiousness. The writer, introducing her lover, reports numerous other girls who "got into the net" to him. Unlike others, Paraska was attracted by her inaccessibility and pride. The author recreationally recreated the flow of the feelings of Paraska, who wants to reveal herself as a woman, and her husband cannot understand her.

In the tradition of depicting Hutsul love, the writer depicts the Hutsul's acquaintance with a

Pole. The spruce forest is full of breaths of new life and erotic desire to find a couple. That is why Paraska felt herself, going down to the village, a part of this incredible action, natural unity. The author depicts the unity of women with nature; the movements of the heroine are full of erotic desire. The nature of the mountains evoked romantic feelings, and a chance to meet near a mountain river changed her life.

Life acquires new colours and sensations for the heroine; she feels like a child of the natural environment. The writer qualitatively and artistically perceptively recreated the unity of nature and the human soul. The relationship of the two heroes in the bosom of nature results from the influence of the energy of the mountain region on the flow of inner human feelings.

Paraska and Vladzo have different life priorities, which is why their relationship was doomed to a tragic end. The woman was oppressed: he openly expressed a desire to "take possession" of her. The author's word is filled with a penetrating description of the hero's low essence: "It was clear to him that Paraska did not want to move from the position of a mistress to the role of a village prostitute. It was unpleasant for Vlad. He did not love her... He dealt with more than one woman, treated it as a sport, and had heartfelt feelings far from him. He had the ambition of a male, the ambition of Don Juan, the lord's pride that did not allow any ordinary woman not to want him or resist him" (Kozoris, 2013, pp. 263-164). Realizing that in front of him is a self-sufficient woman, he seeks in any way to make this woman his mistress. With cunning and insidiousness, he manages to persuade the woman to betray Mykola: "The most important thing was that she already felt like a mother, and she did not know who the father of her child was. Uncertainty and fear that her child might be born with a stain as a bastard, and the belief that in the future she still could not avoid human tongues and resentment, even when it is a child of Nicholas – all this tormented her day and night..." (Kozoris, 2013, p. 262).

Noble's intentions to save his own family's peace lead to tragedy in Paraska's life. The woman feels sorry for the man who got into the net of Vladzo and Dzindzel. In order to save her family, she secretly goes to ask Vladzo to have mercy and not to take away the land. In the episode of the meeting of former lovers, the author reveals the true essence of each of the characters. Paraska was worried that "Vladzo would not ask her about Stefanko, would not ask such a question, which she drives away from herself from the moment she heard a new life in herself", but Vladzo "did not ask, he did not have time for this, because his mind was occupied exclusively with Paraska's body, her firm breasts, rounded thighs" (Kozoris, 2013, p. 321), and this led to disappointment in the lover.

However, Mykola learns from the village gossip about the woman's betrayal, and despite her explanation, he loses control of himself. The writer reproduces in detail the "transformation" of Mykola into a family despot from the episode when Yavdokha-rival informs him that "they (Paraska and Vladzo – *Author*) consulted how to take that soil from you and rewrite it on your bastard…" (Kozoris, 2013, p. 327). In the scenes of clashes between two "competitors" in love in the same territory, in a Hutsul house, the author shows the doom of Paraska, who protects the remnants of her own family's happiness. The words that Paraska throws at her rival turn out to be prophetic in her destiny: "There is no place for two here. Either I or she" (Kozoris, 2013, p. 332). Mykola kills her to death.

Mykola suspects Paraska of adultery, despite his wife's convictions, considers the boy a stranger and does not treat him with paternal love, and does not love his wife. In the Hutsul environment, such an attitude is not the norm, and the author makes a causal link between the destruction of the family and the material and social circumstances of Mykolai's life. However, M. Kozoris takes the position that no material reason can explain Zelenyuk's spiritual degradation.

We believe that M. Kozoris melodramatically depicted the family conflict of the Zelenchuk family, and Mykola is too cruel in his work. The existence of a Hutsul family is realistically reflected in the story "Chornohora Speaks", where the unnatural death of the heroine is motivated by a demonstration of the degradation of Zelenchuk's personality, who does not feel guilty for his sins. The writer leaves the finale of the work open: Mykola, having destroyed his own family, and killed his offenders Vladzo and Dzindzel, flees through the mountains to another country. This author asks a rhetorical question: will the hero be able to realize his dreams in a new place; will he be able to improve morally and realize the truth in Moldova, far from his homeland?

The actualization of the problem of relations in the family follows from this. According to the author's concept, life for such a hero continues, but the reader does not know whether the hero will be able to cleanse himself morally far from his homeland or whether he will cause much trouble there and will not suffer punishment for it.

Conclusion

In M. Kozoris's "Chornohora Speaks", the philosophical and aesthetic problems of life are revealed by depicting the interaction of humans and nature, as well as the choice that a particular character must make to improve their own lives. The vitalist category in M. Kozoris's novel is filled with multivariate content based on assessing life situations in which the characters fall. In each character, the author emphasized not only the desire for life but also managed to outline the concept of its existence.

According to the author, the characters (heroes) of the story – each individually – seek to achieve world harmony, but through the main plot line of the work can be traced the author's philosophical position on human doom. In fact, it is fatalism because people cannot predict the course of their existence. Unfortunately, the finale of life stories is sometimes not optimistic – the dreams of the heroes do not come true: death significantly adjusts their plans.

The main philosophical idea of the work is the position that detachment from one's own kind and land cannot bring moral and mental peace to a person. The consequences of the gradual degradation of society are traced through it. Mykola Zelenchuk does not atone for the sin committed in the family. The lack of desire for moral repentance of the hero brings him closer to Dmytro Marusyak from G. Khotkevych's "Fireplace Soul", Chipka Varenichenko from the epic "Do the oxen roar when the manger is full?" by Panas Mirnyi and I. Bilyk and Roman Sivash from the dilogy "Among the Dark Night" and "Under the Silent Willows" by B. Hrinchenko. The story shows that not only did the new social relations influence the formation of socially degraded individuals, but the characters themselves were morally weakened in the struggle of life, degraded to looting and murder.

In the world of the living, the author leaves the most significant antagonist in the work, who, at first glance, has no moral right to do so because he commits many crimes against society and remains unpunished. However, the story has an open ending – the hero has a choice: to start a new life or bear penance for the crimes committed.

The ecovitalist concept of the work can be traced to the expressed idea of the ecology of nature and the hero's soul, and this concept is a continuation of the theme of the confrontation of two worlds – human and nature. It reaches global scales and religious dimensions: the natural world is perfect; God created it for world harmony, which must stand in defence of the Hutsul region. Therefore, nature in the story becomes a carrier of top values.

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THE FOLK MEDICINE CONCEPT IN VERNACULAR ENGLISH OF THE XIX CENTURY

Abstract

The research is devoted to studying the Folk Medicine concept in English based on British ethnographic and folklore materials, as well as dictionaries of dialects published in the XIX and early XX centuries. The work aims to analyse the Folk Medicine concept and its representation as a component of the folk world picture, verbalised in that time's medical language, the core of which is a set of folk nominations used to denote folk names of diseases associated with ancient medical practices. On the periphery, folk texts represent superstitions as necessary constituents of folk medical practices connected with the mentioned nominal units. A comprehensive methodology of conceptual analysis allowed identifying the basic ideas about Folk Medicine. Based on the statement that the meaningful component of the Folk Medicine concept is realised in the folk consciousness, the key verbalised nominations' definitions denoting the disease names, and their compatibility with adjectives and verbs, were analysed. The influence of medical rites and rituals on the semantics of lexical units was proved. The analysis identified the basic semantic features of the Folk Medicine concept, including ethnonymic, colourative, anthroponymic, mythological, spatial and temporal components.

Keywords: Folk Medicine, vernacular English, concept, cultural concepts, cognitive activity, folk names of diseases, superstition.

Introduction

The term concept, widely used in modern linguistics, was borrowed from the mathematical logic terminological apparatus. Aristotle (2020) gives the first definition of the concept.

The Routledge Dictionary of Language and Linguistics (1999) presents the correlation between the terms of notion (Lat. *notion*) and the terms of *concept* or *idea*. The latter is defined as

sets that can be either extensional through the objects inventory that falls under a particular concept or intentional through their specific components indication. The current equating notion with meaning or with Frege's sense rests upon an intentional definition of notion. Terms represent concepts or notions. Other definitions of the term *concept*, presented in different English-language sources, are as follows: *'the idea underlying a whole class of things'*, *'generally accepted opinion, point of view'*, *'someone's idea of how something is, or should be done'* (Slater, 2000).

The words *notion* and *concept* are similar in their dictionary definition. Due to its Latin origin, as demonstrated above, the concept is linked as a paired term to a *notion*. However, the *'concept'* as a term has a broader meaning of a mental formation, in which the conceptual, figurative and value dimensions are distinguished (Carston, 2018). It is evident that the *notion* reflects the most general and significant (logically constructive) features of a specific object or phenomenon, whereas the *concept* may reflect one or more, not necessarily essential, features of the last (Galotti, 2017). Therefore, the *'concept'* is a rational, logically meaningful unit: it arises from the objects and phenomena, understanding primary selection and their essential features resulting in the gradual rejection of individual or secondary characteristics (Stanovich, West, & Toplak, 2016).

In modern linguistics theory, there are several approaches to the study of the concepts. The most significant ones are as indicated below:

- a psychological approach: the representatives of this approach believe that the emergence of the concept should be seen in the correlation of the dictionary meaning with personal and national experience (Askoldov-Alekseyev, 1928; Radzievska, 2010; Selivanova, 2000; Maslach & Leiter, 2016);
- a philosophical one: researchers consider concepts as the leading national mentality units represented in the language (Kolesov & Pimenova, 2012);

- a cultural approach: the concept is regarded as the main link of culture in the person's mental world (Maslova, 2001; Palchevska, 2006);
- an integrational one: scholars view the concept as a multidimensional, culturally significant formation that has a speech expression (Slyshkin, 2000; Vorkachev, 2001);
- a cognitive approach: The researchers discuss the possibility of penetrating through the various knowledge structures forms with the language comprehension help and describe the existing dependencies between them and the language (Durkin, Toseeb, Botting, Pickles, & Conti-Ramsden, 2017; Duff & Tomblin, 2018). Some cognitive scientists present the frame as a concept manifestation (Uberman, 2018a).

Various linguistic schools, including the representatives of the Western ones, focus on the concept study of the connection between language and cognitive structures of consciousness context. According to Blank (1999), the concept denotes knowledge about the reality object, transformed into its idealised knowledge. The lexical meaning is represented as a unit of conceptual structure, the result of *idealisation*, or the conceptualisation of a specific situation (Blank, 1999). The concept is a mental formation with a material basis, an ideal character, and a significant generalisation degree of abstraction (Panasenko & Dmytriiev, 2016; Fauconnier & Turner, 1998; Shepard & Cooper, 1986). Thus, it is viewed as a set of all operational consciousness knowledge units' collections, including notions, representations, images, and others (Knapp & Knapp-Potthoff, 1987). Underhill (2015) considers that, on the one hand, the concept denotes a linguistic unit, whereas, on the other hand, it presents the memory and brain language unit. The scientist notes that this is both a word and its meaning, idea, external and internal form, notion, and cognitive structure, covered by the language sign (Underhill, 2015).

Hampton (2017) argues that concepts can be combined and are really fuzzy prototypes. The

researcher highlights a Comprehensive Prototype Model that combines prototypical concepts. In this case, concepts are considered to consist of frame formations and contain features and properties typical of the concept (for instance, *colour = [red, orange]*). In human perception, some properties of the concept are gradually lost, while new properties that appear can also be added to the frame composition due to the new knowledge about the world emergence or the need to eliminate the incompatibility between the two concepts (Hampton, 2017). Therefore, Hampton (2017) indicates the concept has a labile nature.

Moreover, other scientists hold the same view. For example, the significance of the prototype image for the concept formation is justified (Goddard & Wierzbicka, 2014). According to Uberman (2018b), there is an intermediate link between the real world and the concept of denotation.

Denotation, as opposed to the referent (a reality object), comprises information about the objects represented by the given name class. Based on this information, an object that does not exist in the world but exists as a prototype (typical image) is formed. This object is not a real-world object, but it is endowed with typical features of the realities' set that it designates and is determined by the reality properties. According to Trémault (2020), a prototypical image or a gestalt structure is formed. The gestalt structure shows what is categorised as a typical image in speech consciousness.

A prototypical image is a category reference samples representation, whereas a typical image is a specific reality object formed on a prototype basis representation. Gestalt structure samples of processes represent the true world perception and arise from the predicative-attribute compatibility of the name. The concept contains a notion that is the categorical and taxonomic knowledge representation regarding a real-world object, though it is not limited to it. Moreover, it includes this cultural representation of a property's variety of objects or phenomena referred to as typical images. With the help of information that depicts a typical or prototypical image, the concept and conditions of its relation to the reflected object are formed (Huang, Karpathy, Khosla, Bernstein, Berg, & Fei-Fei, 2015; Luchyk, 2009). The categorisation process takes place using a typical image (prototype). Therefore, it is evident that the concept denotes knowledge about the actual object, turned into idealised knowledge about it. The concept comprises the encyclopedic information and figurative schemes or gestalt structures in the collective unconscious through the prism of which one or another reality object may be perceived.

The Concept in Ethnolinguistics and Cultural Linguistics

In studying Folk Medicine as a conceptual formation, it is important to analyse the language-cultural society cognitive activity and the language units in their relationship with the subject area, which has developed historically in combination with the socio-cultural field.

As noted above, the concept denotes knowledge about the object of reality, turned into idealised knowledge about the object. In this sense, lexical meaning is a conceptual structure unit, the result of *idealisation* or *conceptualisation* of a certain reality situation (Blank, 1999). Conceptualisation is the process of the ideal object formation based on the knowledge of the actual object. Thus, it is possible to identify the linguistic and cultural concepts (Blank, 1999). The cultural concept is a culturally marked verbalised meaning represented in terms of expression by a number of its language implementations that form the corresponding lexical and semantic paradigm. The content plan of a linguistic and cultural concept includes at least two sets of semantic features. Firstly, it comprises the semes common to all its language implementations, which fasten the lexical-semantic paradigm and form its conceptual or prototypical basis. Secondly, it includes semantic features typical of at least part of its implementations, marked by cultural and linguistic, ethnosemantic specifics and associated

with the native speakers' or national language personality mentality.

Cognitive and linguocultural approaches differ in their vectors concerning the individual. The cognitive concept is the direction from individual consciousness to culture, whereas the linguocultural concept is the direction from culture to individual consciousness. This difference can be compared to generative and interpretative communication models. However, it should be noted that the separation of movement from the outside and movement inside is just a research method. In reality, movement is a holistic, multidimensional process (Wierzbicka, 1996).

The linguistic and cultural approach consists in studying cultural concepts from their value component viewpoint. The values determining people's behaviour are an important part of the world language picture (Głaz, Donaher, & Łozowski, 2013).

In this article, specific emphasis is made on an ethnolinguistic approach that involves the study of all language layers, including phraseological units, which reflect the cultural tradition of its speakers and influence the world picture formation. Representatives of the ethnolinguistic approach use the term *ethnoconcept*, which is understood as an ethnically oriented concept as a unit of ethnic culture in which the semantics of the word correlates with the experience of a particular ethnic group (Hanulíková, 2017; Labenko, 2018). Concepts form a certain cultural layer that serves as an intermediary between a person and the world.

The concept includes not only the general idea of a phenomenon in a particular epoch understanding but also etymological characteristics that allow understanding how the general idea is conceived in a number of specific, individual phenomena. The conceptual and semantic structures may develop in the range from the genotype to the stereotype. Bartminski, the Lublin Ethnolinguistic School founder, presents one of the most fundamental stereotype interpretations. The researcher considers the latter as the subjective knowledge embodied in a particular social

frame defining how it looks, how it works, how people treat it, how it is enshrined in language, and how it is accessible through language (Bartmiński, 1986; 2019); stable in culture and language characteristics of the subjects, correlated with the names; subjectively deterministic subject understanding that coexists in descriptive and evaluative characteristics that result from the reality interpretation within the socially elaborated cognitive models (Bartmiński, 1986).

Therefore, in this article, the concept is viewed as a collection of all operational consciousness knowledge units: images, concepts, object representations or e real-world phenomena, containing not only information about the displayed objects but also structures that exist in the collective unconscious, through the prism of which a particular reality object is perceived. It also reflects the variety of associative relationships with other concepts. Moreover, the concept is an ethno-culturally marked meaning verbalisation represented in terms of expression by a number of its language implementations, forming a corresponding lexical-semantic and cognitive structure.

The Folk Medicine Concept Representation in Ethnographic Sources

The first reports about folk medicine were focused on medical activities, beliefs, magical actions, and herbal treatment. The first works were a kind of small-scale studies published in various ethnographic collections or a variety of local press.

Folk-medicine; A Chapter in the History of Culture (1883) by Black and Scot is one of the books comprising different conspiracies, traditional habits, and customs for the health preservation and disease treatment practised in the XIX century or earlier in the United Kingdom and abroad. This work first attempts to classify diseases' explanations and causes and demonstrate their folklore background (Black & Scot, 1883).

Wright's Rustic Speech and Folklore (1913) contains a series of studies devoted to folk and

dialect medical vocabulary. The author analyses vernacular disease names, nominations representing painful conditions, as well as spells and magic actions related to the people' and animals' diseases.

The periodical *County Folk-Lore*, published by the Folklore Society in the late XIX and early XX century, examines medical advisers, folk and dialect vocabulary, medical folklore, and the beliefs connected with medical practices in different areas of Great Britain (County Folk-Lore, 1901; County Folk-Lore, 1903; County Folk-Lore, 1908).

Therefore, it is possible to argue that the majority of research in the folk medicine field of the second half of the XIX and the early XX century was fragmentary, related to the materials from specific small regions' descriptions and was mostly simple data fixation without any detailed analysis and comparison. Much factual material was collected, but unfortunately, there were not many review papers on this topic. Folk medicine was considered part of the ethnographic material and, therefore, was not explicitly studied. It is worth noting that the studies of language material mainly began in the XX century.

Adjectival and Verbal Compatibility of the Concept Verbalisers

The English lexemes *disease and sickness* have mainly their attributive compatibility. Such phrases cover a wide range of qualitative characteristics. In this case, it is possible to distinguish certain disease verbalisers' compatibility semantic models. In English, many units nominating diseases have a national colouring. As a result of such semantic connections, phraseological categories that acquire negative meaning are formed, and the last implement their semantic content in the context of *their own* or *someone else's* distribution.

Phrases with the ethnonymic component indicate a disease spread by representatives of a particular nation or a specific disease area. Thus, the phrases *French Disease* and *Gallic Disease* are

used to denote syphilis. In French, syphilis is nominated as *mal Napolitain* (*Neapolitan disease*), *le mal de Naples* (*disease of Naples*) (Brissaud, 1888). The phrase *the English Disease* is used to refer to children's rickets: *The English Disease is the Dutch name for rickets or weakness of the ankles that children are sometimes afflicted with* (Palmer, 1882). Children's disease rickets was first discovered in 17th century England. In the Danish language, there is a juxtaposition of *Engelsche-ziekte* (literally *English disease*) with the meaning rickets, weakness of the ankles in childhood. According to certain assumptions, the nomination developed from *enkel-niekte* (literally *ankle disease*), which then developed into *engel-ziekte* and later into Engelsche-ziekte (Palmer, 1882). *English sweat* or *English sweating sickness* (*sudor anglicus sweating sickness*) is a disease of unknown origin with a very high mortality rate. The following disease broke out several times in Europe (primarily in Tudor England) between 1485 and 1551. It should be noted that it does not exist in natural conditions.

In the ethnographic collection *"Leans' collection", the Devonshire man's disease* is mentioned*: Many people this quarter should be troubled with, who, being asked how he did, replied: "Che's not zick nor che's not well: she can eat and drink most woundily, but che cannot work."* (Lean, 1903).

There is also a collocations group motivated by the colour component, where the latter usually indicates the external manifestations of the disease. Thus, *the yellow disease, the yellow sickness* or *jaundice,* is a disease that was diagnosed based on skin yellowing. Other names are *gulsa, jaundice: Gulsa-whelk, the garden snail. Gulsa, or the yellow disease, was treated with oil obtained from the gulsa whelk or garden snail* (Wright, 1898/1905).

One of the names for the blood disease anaemia was *green sickness*. Initially, it was believed that the disease's main symptom is an unhealthy craving for junk food, and the name comes from the Scottish *wexh green* or *grene* (*to aspire*): e.g. *gyrnan, to yearn, georn, desirous*. Other sources,

including Johnson's Dictionary, or Francis Grose's Dictionary of the Vulgar Tongue, differentiate the disease as a *disease of maids* or *virgin's disease*. In addition to *green sickness*, the condition was also known as *morbus virgineus (virgin's disease)* or *febris amatoria (lover's fever)*. The *green sickness* was defined as: *The disease of maids occasioned by celibacy*. In this case, it seems appropriate to use the adjective *green* as the intensifier of *pale*. The scientific name of the disease is *chlorosis*, from the Greek *chloros (green)*. However, in Wales, the disease is known as *glaswst*, from *glas* meaning *green or pale* (Palmer, 1882).

Disease verbalisers can be combined with nominations that contain an indication of a person. In this case, newly formed collocations reveal the disease's relationship to a certain population group. For example, a *disease of infants* and *infant-disease* rickets. It was believed that this disease affects the children of the poor (Ihde, 1974). *The new disease. – There is a disease of infants, and an infant disease, having scarcely as yet got a proper name in Latin, called the Rickets; wherein the head waxeth too great, whilst the legs and lower parts wain too little* (Palmer, 1882).

The disease called *the disease of women* is known in the UK as such, which arose due to supernatural beings' irrational actions. It was believed that people could not spin a black yarn in the night because the evil eye is transmitted through black threads, which is confirmed by a curse: *The disease of women who wind black thread at night be upon you.* The root of this superstition lies in the belief that black threads can disappear at night or be picked up by fairies and thrown back only in the morning (Magnus, 1908).

In folk language, hysteria is known *as the disease of the Mother (mother's disease), the widow's disease (widow's disease), the vapours, the hysterjcks, or the disease of the Womb*. It was believed that only women who do not have sexual relations could be affected by this disease: *It was termed, indifferently, the vapours "the hys-*

terjcks" the disease of the Womb, or the disease of the Mother (Booth, 1835).

Kidney stones were called *the student's disease: The student's disease – the stone. The stone was never heard of in England until hops and beer made therewith (about the year 1516) began to be commonly used.* Students have always been considered drunkards, which explains the nomination emergence because, as ethnographic sources rightly point out, the disease had not existed in England before the beer spread (Lean, 1903).

The name *MacDonald's disease* or *lung disease* is motivated by the belief in the miraculous power of the MacDonalds family representatives, who allegedly could cure the disease with the help of spells with any payment made*: It is called the MacDonald's disease because there are particular tribes of MacDonalds who are believed to cure it with the charms of their touch and the use of a certain set of words. There must be no fee given of any kind* (Wright, 1898/1905).

The mythological nominations of *the elf disease* and *the devil-sickness* are motivated by the beliefs in supernatural forces. The *evil eye* in English was called *elf-disease* because it was believed that elves send such a disease: *Books only as evil sorcery against the name which charms are given; as there are also against elves, against elf-disease, and for an elf-shot* (Payne, 1904). The disease when a person is believed to be possessed by demons was called *devil-sickness: For witlessness, that is, for devil-sickness (demoniacal possession), take from the body of the same wort mandragora by weight of three pennies, administer to drink in warm water, as he may find most convenient; soon he will be healed* (Payne, 1904).

Mythological representations of the supernatural power of *hungry grass* are represented in the phrase *hungry disease: If one treads on hungry grass, which is said to grow up where persons dining in a field have not thrown some of the fragments to the fairies, he will be seized with what the Irish call fear gartha or fair gmiha, hungry disease* (Wright, 1898/1905). The *hungry*

grass (*féar gortach* is another name for *fairy grass*) was mentioned in Irish beliefs. A person who gets to the plots where such grass grows begins to suffer from endless insatiability. It is believed that this herb appears in those places where the body that has not received remittal is buried. According to other superstitions, this grass is planted by fairies.

The *scorbut* component indicating *scurvy* marks the phrase *scorbutic diseases*: *Skaefa-kal, an Icelandic name for the plant cochlearia, which grows on rocky sea-shores, as if from sharfr, a cormorant (Shetland, soarf. Soot, scart), is a corruption of scurvy-grass, it being a cure for scorbutic diseases* (Palmer, 1882).

Furthermore, a group of phraseological units implement the state of being connected to specific diseases and organs semantics. For example, pulmonological diseases are called *lung diseases*: *I with only say that for lung disease, which corresponds more to pulmonary consumption than to pneumonia, there is a copious collection of recipes, mainly of herbal remedies, some of them containing a definitive list of ingredients* (Payne, 1904).

At the intersection of the Folk Medicine concept sphere and space, there are specific nominations that are most often used for the euphemising purpose. Thus, epilepsy is called the *outside disease* and smallpox – *the good woman: Smallpox was called the good woman. "Epilepsy" an outside disease* (Campbell, 1900).

Leprosy is euphemistically called *the rough disease: A word meaning the rough disease is translated by Mr Cockayne "leprosy"; but I think it is not certain that this disease was meant* (Payne, 1904).

The nomination *theor disease* is used to denote a pimple on the eye: *As a specific of an Anglo-Saxon prescription, take the following, which is good for Theor disease* (Payne, 1904). The lexeme *theor* is translated from Saxon as *dry*.

Some names of diseases metaphorise concepts from the temporal sphere. For instance, the fever can be called *a spring disease* because, most often, such diseases occur in spring: *They*

are good for headache and eye-troubles, for temptations of the fiend, for night visitors (goblins), and for spring disease (ague), and for nightmare, and fascination for, and for evil incantations* (Payne, 1904).

Verbal compatibility of the Folk Medicine concept verbalisers is much less common in vernacular English. Often, these categories demonstrate the personification of the disease and implement the semantics of the violent action. The disease can both affect a person and depart from it: *At Porfcrane, County Dublin, there is a well called "The Chink Well," which is covered by saltwater yet always remains fresh and pure at high tide. Anyone seeking a cure should leave a piece of bread on the brink of the well, and if this is carried away by the next tide, the disease will also depart along with it* (Wilde, 2000).

The use of the verbs denoting state is also characteristic of the English folk language world picture: *to be elf-shot with any sudden disease: When a cow happened to be seized with any sudden disease: she was said to be elf-shot with any sudden disease, and it was reckoned as much as her life was not worth to her dad with the blue-bonnet* (Wright, 1898/1905).

Different non-traditional medical practices were used as a particular treatment method in folk medicine. They included various magical actions: *Not only are charms and incantations employed for cursing disease, but they are also used to induce disease and death, in the form of maledictions and curses, and in the name of the Evil One* (Wilde, 2000). For example, in England, an illustrative practice existed of burying a disease: The falling sickness is buried forever in that spot, never rising *up again while the ashes and the iron remain untouched* (Wilde, 2000).

The disease can also be *overcome, taken away,* or *driven away* with the help of certain magical artefacts, as in the belief about nails as a remedy for epilepsy: *Lupton says: "Three nails made in the vigil of the nativity of St. John Baptist, called Midsommer Eve, and driven in so deep that they cannot be seen, in the place where the party doth fall that hath the falling sickness,*

and naming the said parties name while it is doing, doth keep the disease away. He says on the same page (Wilde, 2000). The semantics of water is also present in English: *An instance of making the disease pass into running water is the following curious prescription for some skin diseases* (Payne, 1904). Phrases transmit the semantics of care, cultivation, and growth of the disease with the verb to develop and *breed: An strive to bring me to my grave. We breed in hurries here; I shall breed you nought but bother. I hully thought he was breeding the fever when its teeth [the baby] were breeding* (Wright, 1898/1905).

In the compatibility process, the same nominal unit can acquire many different figurative and phraseologically related meanings since any object has many features, qualities and connections, and each feature can become the figurative meaning basis.

Conclusion

A comprehensive study of the ethnic concept of Folk Medicine is not presented in the modern scientific paradigm of general linguistics. Therefore, the relevance of the following research is specified by the need to analyse the linguocultural concept of Folk Medicine in the anthropocentric spirit based on the recent achievements of ethnolinguistics. Overall, the ways of metaphorization and conceptualisation of the Folk Medicine concept verbilizers insufficient in English have been done based on vocabulary definitions and folklore ethnographic sources. The term '*concept*' is determined as a knowledge set of all operational consciousness units: images, notions, or ideas about the object. It is a culturally marked verbalised meaning, a stereotype of culture that appears in terms of linguistic implementations, which form the corresponding lexical-semantic and cognitive structure. Therefore, it can be postulated that attributive phrases with the words denoting different diseases can be marked with ethnonymic, colourative, anthroponymic, mythological, spatial and temporal components. The attributive compatibility of disease verbalisers'

lexemes is closely related to the features of the prototypical disease: the features of the prototypical disease are objectified in stable phrases that act as nominative units, in which the attribute nominates the prototype feature. It can be noted that the verbal collocations with the words denoting diseases are implemented in categories with the course, treatment and defeat of the disease semantics. The message formed by adding verbs to the disease verbalisers is mainly metaphorical, often reflecting the folk medicine practices.

The article opens up prospects for further study of concepts in English and other ethnocultures. A more detailed study of the relationship between the Folk Medicine concept and other concepts will provide data that will form the basis for describing different mythopoetic spheres.

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LANGUAGE-PHILOSOPHY ANOMALIES IN THE FRAMEWORK OF FREE INDIRECT SPEECH: BY THE EXAMPLE OF MARINA TSVETAEVA'S PROSE

Abstract

The authors of the article consider Marina Tsvetaeva's prose from the point of view of the relationship between the concepts of "norm" and "anomaly", one of the topical issues of contemporary linguistics. The authors stress the importance of the topic in question and the found language material in the text field of the really unique Russian poet – Marina Tsvetaeva. Several classifications of linguistic anomalies and their functions have been studied in the paper. Within the framework of this article, the authors analyse linguistic anomalies on different levels of the language by the example of complexes with free indirect speech, sampled in the prosaic texts of the great Russian poet and writer. They conclude that it is characteristic for Marina Tsvetaeva to experiment with lexis, syntax and punctuation. At the same time, such language incorrectness promotes reflecting the complexity and originality of the author's perception of the world, conflicts with contemporaries, personal and social drama. Another feature that makes the paper relevant is the choice of free indirect speech as the research target. This research work is the first attempt to study the problem of linguistic anomalies by the example of complexes with free indirect speech.

Keywords: language/linguistic anomalies, occasionalisms, Marina Tsvetaeva, norm, deviation from the norm, free indirect speech

Introduction

Any reader or researcher of Marina Ivanovna Tsvetaeva's works is sure to pay attention to the poet's amazing style, unique lyrics and endless experiments with ideas in general and lexis, syntax and punctuation in particular. In the article "Anomaly as a style-forming feature of M. I. Tsvetaeva's oeuvre", D. A. Salimova (2006) analyses "language irregularities" as a phenomenon of "language elements" in Marina Tsvetaeva's poems on semantic, morphological, and derivational levels. The scientist figuratively calls Marina Tsvetaeva's play upon words "language tricks". This antinomy of "anomaly-norm", typical of the poet's individual style, is closely related to the eccentric, rampant character of the Russians. For Tsvetaeva, the norm is synonymous with boredom. For her, living means opposing everyone and everything: the "befallen nature forces", the "trivial world" with its conventional and deeply-rooted laws (Isaikina, Nedogreeva, & Pokotilo, 2021; Borovkova, 2021; Vu, 2019).

In this regard, we set the task to analyse M. Tsvetaeva's prose within the frame of the relationship between the notions "norm" and "anomaly" and establish how occasionalisms function in the writer's prosaic texts, based on various

approaches to the classification of linguistic anomalies (Pogosyan, 2021; Rukavishnikova, Saenko, & Panova 2020). It should be noted that this research work is the first attempt to study the problem of linguistic anomalies, which has retained its relevance in recent decades, by the example of complexes with free indirect speech (hereafter, FIS), which determines the academic novelty of the chosen topic (Saenko, Voronkova, Volk, & Voroshilova, 2019). Free indirect speech is a special technique to render literary characters uttered and unuttered (inner) speech by including his words or thoughts in the author's narrative, excluding the use of direct or indirect speech. In this way, writers manage to convey the subtle thought and speech process in its original form (Kus'ko, 1980, pp. 15-38).

Methods

The authors of this study draw conclusions based on more than 300 examples of FIS, sampled from prose texts of Marina Tsvetaeva ("My Pushkin", "Mother and Music", "Father and his Museum", "The Things That Happened", "Chort", "Hlystovki", "The House of Old Pimen", "The Living Things about the Living Being") and letters of M. Tsvetaeva (1988, 1994).

Speaking about the methodology of the research, the authors employed the method of structural and semantic analysis, the method of functional analysis and the continuous sampling method (Saenko, Voronkova, Zatsarinnaya, & Mikhailova, 2020, Grigoryev, Saenko, Volkova, & Kortunov, 2022). The method of structural-semantic analysis made it possible to determine the varieties of linguistic anomalies in Marina Tsvetaeva's text field.

Discussion

In modern linguistics, the phenomenon of "linguistic anomaly" (which originates from the Greek word "anomalia" – abnormality, deviation from the norm) has been the focus of several re-

searchers' works. N. Chomsky's (2009, 2017) works on generative syntax laid the foundation for the research of linguistic anomalies in Western science, which has been developed by scientists all over the globe. For instance, R. A. Harris (1995) studies generative semantics; A. Giannakidou (2011) explores the problem in terms of polarity items; R. Kluender and M. Kutas (1993) consider ungrammaticality as a form of linguistic anomaly via processing factors; M. Abrusan (2019) writes about the semantic anomaly and grammaticality/ungrammaticality and tries to explain the reasons why ungrammatical sentences are treated as unacceptable; M. Krifka (1990, 1995) distributes polarity items from their semantic structure and independently motivated pragmatic principles. B. Ouden (1975, pp. 7-27), E. Asoulin (2013, 2016), J. McGilvray (2001, 2005) and many other researchers focus on language anomalies from the point of view of the creative use of language.

Language anomalies are often linked with psychological reasons when people's language acquires anomalous features for many reasons, one of them being dysfluent speech, as it is concluded in the papers of I. Ivanova, L. Wardlow, J. Warker, and V. S. Ferreira (2017), H. H. Clark (1996), or slips of the tongue or speech errors as is described in the papers of V. A. Fromkin (1971), J. K. Bock (1996).

S. Ebbesen (2019) uses the term "anomaly", speaking about abbreviations in contemporary word usage due to linguistic decay.

V. A. Pischalnikova writes that the concept of a language anomaly as a deviation from the norm at various levels of the language system, resulting from the speaker's linguistic and creative activity, inevitably leads to its overlapping with the concept of the language game, also associated with the speaker's linguistic and creative activity. On the one hand, this activity arises from the person's need for play activity, including the play or experiment with the language, and, on the other, from the potential inherent in the language system itself (Pishchalnikova, 2000).

L. A. Kozlova believes these two features are

closely interconnected and interdependent: the dynamism of the language system provides the speaker with the creative opportunity to use the language; however, if the speaker lacks this ability, this language potential is not realised. Although these concepts partially overlap, they do not duplicate each other, differing in their mechanisms and functions. Language anomalies can be involved in creating the effect of a language game; however, it is not a mandatory function of language anomalies. The primary function of language anomalies is amplifying the meaning, attracting the reader's attention not just to an unusual linguistic form but also to express it with a special, unusual meaning. This merging of linguistic anomalies with meaning, with the author's view of the world, differs language anomalies from the play upon words. Besides, unusual way of naming or describing events reflects in-deprh level of treating and comprehending events, perceived as unusual or absurd (Kozlova, 2012).

Linguistic anomaly as an integral part of creating art is also in the focus of attention of other outstanding Russian scientists, like Yu. D. Apresyan (1990, 1995a, 1995b, 1995c), N. D. Arutyunova (1987, 1990), T. V. Bulygina and A. D. Shmelev (1997), T. B. Radbil (2012), T. V. Pisanova (2018), A. A. Shteba (2018), E. Uu. Vidanov and I. L. Mul (2019) and many others.

These researchers share the same opinion that the linguistic anomaly should be understood as linguistic incorrectness. In the monograph "Linguistic anomalies in the literary text: Andrei Platonov and others", T. B. Radbil (2012) notes that the concept of an anomaly is ambiguous, applicable to different aspects and subjected to different interpretations: 1) ontological (as deviation from well-known laws of the world), 2) cognitive and epistemological (as a violation of logical connections in the cognition of an object), the latter being relevant because the anomaly is not a property of the phenomena or things themselves, but the result of their understanding by the subject who perceives them.

In the Linguistic Encyclopedic Dictionary, it is noted that the background for determining the nature of a linguistic anomaly is the norm or "the combination of the most stable and traditional implementations of the language system selected and fixed in the process of social communication" (Yartseva, 1990, pp. 337-340).

T. V. Bulygina and A. D. Shmelev agree with this viewpoint and write that phenomena become anomalous if they deviate from specific patterns or logic. Therefore, a phenomenon turns out to be anomalous not on its own but against certain laws (Bulygina & Shmelev, 1997, p. 437).

Supposing that language units require certain criteria to be considered "incorrect", the scientists go deep into the problem. For example, analysing the complex of normative / non-normative linguistic phenomena, Yu. D. Apresyan (1990) develops a kind of scale that establishes the degree of language irregularity of a unit: whether it is correct – acceptable – doubtful – very doubtful – wrong – grossly wrong.

It is worth noting that anomalies can be observed at any level of the language: at the level of phonetics, morphology, syntax, semantics, pragmatics, etc. However, some linguists, I. M. Kobozeva and I. N. Laufer (1990), for instance, describe only grammatical and lexical deviations from the norm as samples of a language anomaly.

T. B. Radbil approaches the concept of a "wrong language" more broadly. According to him, phenomena in a literary text become anomalistic if they deviate from the norm in phonetics, vocabulary, grammar or style and contradict the speech rules of native speakers (Radbil, 2012, p. 43). We base this paper on this approach to linguistic anomalies.

One of the recently developed concepts in modern linguistics is linguistic complexity, which intersects with a linguistic anomaly in some functions and features.

Admitting that both phenomena successfully perform communicative and logical linguistic functions, T. A. Gridina distinguishes these two concepts as follows. If the effect of a linguistic device does not correspond to the author's inten-

tion, then this device should be regarded as erroneous (complex) because it violates the communicative function. In contrast, a deliberate author's "mistake" signals a language anomaly. In addition, linguistic complexity implies some kind of redundancy, which does not prevent understanding of this message, despite the presence of some mutilation (for example, the sender and recipient of the message may have different information about the described object). Finally, the phenomenon of linguistic complexity and linguistic anomalies belong to different levels of the linguistic system. Linguistic complexity is observed in oral speech when participants exchange information directly. Whereas in a literary text, nothing can be considered redundant because all its components serve a specific function: informational, aesthetic, pragmatic, etc. Therefore, for linguistic complexity, the foremost function is the informative function; but for linguistic anomalies, the primary function is the aesthetic (i.e. stylistic) one (Gridina, 1996, p. 117).

G. A. Martinovich and P. A. Semenov also write about the need to differentiate language anomalies, which are common errors of speech due to ignorance of language norms, and language anomalies (also called occasionalisms in some works) that the authors intentionally use to make the narrative more expressive (Martinovich & Semenov, 2006).

Speaking about the functions of linguistic anomalies as a whole, according to T. B. Radbil, linguistic anomalies have the following functions:

1. informative (they always convey some information),
2. constructive (being included in the text, the linguistic anomaly helps to render a new point of view that differs from the habitual/traditional one),
3. heuristic (intentional deviation from the norm is always something new),
4. aesthetic (since this language phenomenon is always used to create a specific artistic image and for the sake of a language game (Radbil,

2012, p. 55).

Apart from purely linguistic scope of study, the problem of correlation between norm and deviation from it is also viewed from the point of view of correlation between linguistics and logics, since any scientific notion means its logic arrangement. Logics as a science about forms and laws of thinking could simplify the solution of linguistic tasks by forming utterances and providing their connection (Popov, 2012). V. V. Petrov (1987) notes that if logics is interested in general logic laws of thinking, realised in particular language constructions, linguistics aims at ascertaining specific laws, that form an utterance and enable their connection (pp. 5-6).

Results

Linguists classify anomalies, taking into account several principles. N. Gorbunova (2005) writes about 1) anomalies of different levels (phonetic, morphological, syntactic anomalies); 2) degree anomalies (completely wrong, not quite right); 3) anomalies resulting from tautology or contradiction.

For example, T. B. Radbil describes language anomalies according to the degree of occasionality. Based on this feature, linguistic anomalies have significant differences: from words that are practically no longer perceived as occasional to purely individual words associated with a specific author, work, and even a specific context (Radbil, 2012, p. 20).

In our opinion, an excerpt from Tsvetaeva's letter to V. V. Rozanov, dated April 8, 1914, is an example of individual occasionalisms: ...he (M. I. Tsvetaeva's father) wanted to give me something. I chose the small plush plaid... (Tsvetaeva, 1988) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). In this letter, M. Tsvetaeva retains the peculiarities of the pronunciation of this word by someone very dear to her, perhaps the father, some other relative or Marina herself. Ivan Vladimirovich died 2 days after the scene described; therefore, it was important for the author to preserve the memory of

this special, very dear person to her, the relationship with whom, of course, was purely individual.

A number of scholars distinguish different degrees of occasionality applicable to the Russian literary language, as we find in the paper of N. G. Babenko (1997):

1. first-degree occasionalisms (standard occasionalisms, which are fully compliant with the word-formative norms of the modern Russian literary language),

2. second-degree occasionalisms (partially nonstandard, irregular occasionalisms; the broken derivational model does not prevent understanding of the new word),

3. third-degree occasional structures (purely irregular derivatives that significantly violate word-building norms and cause difficulties in their semantic interpretation) (pp. 15-16).

In M. Tsvetaeva's texts, we single out the following first-degree occasionalisms: *ptichisha* (an enormous bird), *volonoobrazie* (waviness), *strakhobesiye* (a mixture of maddening and fears), *grechinka* (one grain of buckwheat), *detovodstvo* (childbearing), *odnodumstvo* (single-mindedness). In our opinion, second-degree occasionalisms can be illustrated by M. Tsvetaeva's use of titles of literary works in the plural form, initially given in the singular, as in the following example from the story "Mother and Music": "Oh, how Mother pushed on with everything, with notes, with letters, with "Undines", with "Jane Eyres", with "Antons Goremykas" (Tsvetaeva, 1994, p. 13) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). Marina Tsvetaeva emphasises that the mother is too zealous in educating her young daughters, so she scornfully uses the names of the alluded literary works in the plural; moreover, she continues to enumerate the nouns given earlier in the plural. Thus, the use of singulars in the plural form performs a dual function: it stresses the girl's disdain, simultaneously indicating the "excessive" number of literary heroes and books imposed by their mother.

T. B. Radbil also describes occasionalisms formed in the Russian language by words (or

morphemes) borrowed from other languages, like the terms "flyer" and "stalker" used in fiction. In Marina Tsvetaeva's works we did not observe examples of such occasionalisms. Obviously, this is since Tsvetaeva often used foreign words (barbarisms), mainly French or German ones, in her texts because she spoke these languages fluently; i.e. she allowed herself "experiment" with words based on the Russian language, but she did not borrow words from other languages known to her.

We would also focus on the classification of linguistic anomalies described by T. V. Popova, L. V. Ratsiburskaya, and D. V. Gugunava (2011), who distinguish the following linguistic anomalies-occasionalisms:

1. Occasional phonetic words – words combining phonemes unregistered in the language. We have the following examples of such phonetic anomalies in M. Tsvetaeva's texts: "*ptichisha*" (a very bird)", "*plaaid*" (rug, plaid), "*temnyya nochi*" (dark nights), "*stuit tol'ko voyti*" (just enter), "*bezdelyushki*" (bagatelle), "*podcheritsa*" (stepdaughter). According to the researchers proposing a new sound complex, the author believes that this complex carries a new meaning and semantics.

2. The lexical (derivational) occasionalisms combine common, widely spread stems and affixes that correspond to the derivation norm or deviate from it insignificantly. Occasionalisms formed by the lexical-syntactic method and various types of affixation, for example, by suffixing, etc., are also considered lexical linguistic anomalies. The following examples from M. I. Tsvetaeva's stories illustrate it: "*mnogodocherniy* Kirill" (Kirill with many daughters), "k samym *krovokipyashchim* dogam" (to the most blood-boiling dogs), "nechelovecheskoye *popoyasnoye* plemya, bezdetnoye i *bezdednoye*" (inhuman waist-height tribe, childless and grandfatherless), "*nesliyannaya* krov'" (unmolded blood), "*zde-lezhashchego* prakha" (here-lying dust).

3. Grammatical (morphological) occasionalisms are collocations in which the lexical mean-

ing does not correspond to the grammatical form; i.e. due to the author's special intention, an impossible derivation becomes possible. For example, in the following example from the story "Mother and Music", uncountable abstract nouns are used as countable: "Mother … compacted us with invisibilities and weightlessnesses, therefore forcing all the weight and visibility out of us" (Tsvetaeva, 1994, p. 14) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). As in the quoted example, the plural use of abstract nouns is undoubtedly one of the most frequently met types of language anomalies in Marina Tsvetaeva's prose and complexes with FIS in particular (Salimova, 2006).

In the excerpt from the story "Chert", M. Tsvetaeva uses the word "*moyee*", derived from the personal pronoun "my", to continue the rhyming antithesis: "...the colder, the hotter, the farther, the closer, the stranger the moyee, the more unbearable, the more blissful..." (Tsvetaeva, 1994, p. 41) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). The form of a simple comparative of a possessive pronoun and adjectives that do not form these forms according to objective factors (the presence of the negative prefix, for example) is often used by the poet both in poetry and in prose. In poetry, it is determined by the rhythmical and rhyming structure of a poem. For Marina Tsvetaeva's prose, it becomes a logically justified device.

In the example from the novel "My Pushkin", we find such a grammatically incorrect use of the participle "raspukhnuvsheye" (swollen up) instead of the grammatically correct variant "raspukhsheye" (swollen): "I v raspukhnuvsheye telo // Raki chernyye vpilis'!" (And black crayfish dug // Into the swollen up body!) (Tsvetaeva, 1994, p. 34) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). Obviously, it is caused by the desire of the writer to keep the rhythm and poetic metre.

4. Semantic occasionalisms result from semantic increments, i.e. contextual meanings leading to the transformation of the original meaning of the lexeme in the literary text. An example of

semantic occasionalisms is the adjective "*nesomutimaya*" (unbreakable) in the following excerpt from the story "Mother and Music*": "ozernaya yego nesomutimaya glad' … tol'ko zaden', i chto poydet!"* (the lake's indestructible smooth surface ... just touch it, and see what will happen!) (Tsvetaeva, 1994, p. 29) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). Representing her children's associations, Marina uses a kind of participle-adjective, formed not from the verb, as it should be according to the rule of deriving a participle in the Russian language, but from the noun "omut" (whirlpool), comparing the smooth surface of the piano cover with the surface of the lake, which you cannot break, turning it into a whirlpool.

5. Occasional (unusual) combinations of words – due to the combination of semes, usually incompatible, in the context of semantic shifts of context, the dependent element of the collocation acquires common semes. Therefore, the phrase "*izmoroznymi oboyami*" (hoar-frost wallpaper) in the story "Chert" by M. Tsvetaeva can be considered an example of an occasional combination of words: *"beloy, s izmoroznymi oboyami, zaly"* (white halls, with hoar-frost wallpaper) (Tsvetaeva, 1994, p. 47) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). The critical element of the phrase is the noun "wallpaper", the denotation of which can be characterised in terms of its material, colour, and quality. In the quoted example, it is used in combination with the occasional adjective *"izmoroznymi"* (frosty) (made of frost, possibly from the noun "hoar-frost"), which formally is suitable to describe quality. However, it logically does not correspond to the noun "wallpaper" and serves the purpose of creating a certain image.

The phrase *"huge snake-precious eyes"* from the story "Chert" (Tsvetaeva, 1994, p. 37), in our opinion, can also be considered an unusual combination of words. Since in this example, we deal not only with the occasional qualitative adjective of the individual, author's origin, emphasising the form, colour, shining of the eyes and, possibly, the potential danger of their owner, but also

with an unexpected adjective-noun collocation with the adjective "huge".

6. Graphic occasionalisms mean the author's intention to attach symbolic meaning to a word by highlighting a specific part of the word in a larger font. In the texts of Marina Tsvetaeva, we meet the opposite situation when a new sentence begins with a lowercase letter, as in the following example from the story "The House of Old Pimen": "When I started telling this tale ... and then questioning, – what was the matter? why? – only one of my interlocutors ... said: "It is completely understandable. Jealousy. After all, the daughter is a rival" (Tsvetaeva, 1994, pp. 113-114) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). The uttered FIS of Marina herself, represented in the form of a detached construction, contains questions beginning with a lowercase letter. Similar examples are relatively often found in the prosaic texts of Marina Tsvetaeva.

We consider the following excerpt from the story "Hlystovki" an example of graphic occasionalisms; here, the question mark is given in brackets signalling a mental question: "...the Kirillovnas had been in Tarussa ... maybe even before the Tatars themselves, rusty cores of which (?) we found in the stream" (Tsvetaeva, 1994, p. 94) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). The FIS, containing the author's thoughts and doubts, is thus introduced in the detached construction, containing just a question mark to one particular word in the sentence.

In our opinion, this classification can be supplemented with punctuation language anomalies-occasionalisms, which characterise M. I. Tsvetaeva's prosaic texts, and which have been abundantly described in the scientific literature, for instance, in the works of Sakharova (2018), Safronova (2004), Valgina (1978) and others. The poet often resorts to the so-called "double" punctuation marks, a combination of a question mark and a dash, a dash and a bracket, an exclamation mark and a bracket, etc. Such syntactic redundancy makes it possible to speak of the author's

acute attention to the described characters and events and emphasise the importance of the associated situations and experiences. The reader may even get the opinion that the author is too confined to her feelings and mood. More importantly, Tsvetaeva's punctuation linguistic anomalies emphasise her pain, cry of the soul, and that her heart and inner world are breaking.

In the following example from the letter to her friend Maximilian Voloshin and his mother, the reader is sure to pay attention to various ways of introducing detached constructions, containing Marina's inner speech: "A lively excuse for this letter is your lively voice in "The New Book". It is hard to write without a call. Another call gradually moves into the field of dreaming (the only certainty!) – *is withdrawn from use!* – becomes inaccessible. – Do you understand? – This is not oblivion, this is communication above, outside... And it is already impossible to write" (Tsvetaeva, 1988, p. 450) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). Here, for the sake of emphasis, we deal with a mixture of devices for introducing detached constructions – brackets, dashes, and even italics.

Conclusion

Based on the preceding, we can state that the concept of "language anomaly" has become a source of focused attention for a number of scientists, who write about integrating language anomaly with the author's world view, and who describe deviations from the language norm at different language levels. This makes integration of philosophical, literary and linguistic knowledge in studying the essence of language anomalies and their functions in the literary text rather perspective. In our opinion it reflects isomorphy between the author's world view and linguistic means of its representation.

Analysing the linguistic-philosophic anomalies of the free indirect speech in Marina Tsvetaeva's text field allows us to conclude the following: this outstanding person conducted endless experiments with the language of the text from

the point of view of phonetics, lexis, morphology, word formation, combinations of words, syntax, and punctuation, not only for the sake of artistic expressiveness and for the sake of language games. The poet has especially many examples of linguistic anomalies in complexes with free indirect speech because the complexity of the author's worldview and philosophic vision of the world, conflicts with time and contemporaries, personal and social drama, the vehement character of Russian mentality, etc. could not but be expressed by the irregularities of her language.

Acknowledgments

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EXPLORING THE ORIGIN OF THE PRESENT-DAY HUMAN SELF ON THE FRINGES OF LINGUISTIC ADVANCEMENT

Abstract

The paper explores the possibility of the evolution of the present-day adult human self (PHS) with linguistic advancements. Considering fringe mentality as a genuine issue during the evolution of PHS, the paper favours that there can be various types of mentalities associated with various kinds of minds, among which present-day adult human mind (PHM) having PHS is only one kind. It explores the logical possibility of a different mentality in our remote ancestors to broaden the contours of the concept of self and mind. Part one is expository in nature and discusses the distinctive features of the present-day adult human self (PHS). Following Sleutels's (2013) approach, the second part analyses the assumption that the PHS is an innately given inner experience by positing the 'fringe mind' problem. Julian Jaynes's (1976) claim is approached with the help of the linguistic mechanism involved in the emergence of propositional attitudes (PA) to argue that PHS can also be a matter of linguistic advancement rather than mere biological or psychological adaptive advancement. An attempt to address Sleutels (2006) less developed notion of B-mind and A-mind is also made.

Keywords: present-day human self (PHS), software archaeology, fringe-mind/mentality, bicameral mind/mentality (BM), propositional attitudes (PA), linguistic advancement, PHM-concepts, bicameral concepts.

Introduction

It is generally presupposed that an inner self, distinct from the physical body, has been endowed in our mental makeup since the dawn of our species. This mental or psychological self, an inner entity, is often treated as the essence of being a human. It defines and distinguishes us from other species as unique individuals. This inner, mental, or psychological self can be defined with multiple features. There can be agreement or disagreement about the ways and features that we use to describe it, the philosophical problem may arise at the level of explanation in theories, but it is hard to contest that in our everyday experience, from a folk psychological view, there is no such inner self. The evidence to demonstrate the existence of such an inner self is also some crucial features of it. Genuine understanding, usage, and ascription of propositional attitudes (PA) are the paradigmatic case of having an inner self. Genuine understanding, usage, and ascription of PA can be considered good evidence and a vital feature to claim that the being on target has an inner self. First, we will establish that present-day modern human mental makeup, experientially, consists of an inner/psychological self by giving some crucial evidence come features.

Though evidence or features are not limited to those listed here, these are some basic ones that have preoccupied philosophical discussions on the nature of the present-day adult human inner self (PHS). The following features/evidence are listed to have a cursory understanding of PHS. It is not an attempt to define PHS. Defining PHS will involve arguing against or in favour of some standpoint. However, that is not the subject matter of the paper. The paper's subject matter is whether PHS is an innate, God-given or a later development in our mental makeup, and is it logically possible to conceive humans as devoid of PHS in the past?

Present-Day Human Self (PHS)

Ryle (1951) tries to bring out the element of (a) uniqueness (first feature/evidence), which is felt by anyone who has PHS. This uniqueness is associated with the inner I through a feeling of 'me', which no one *can* share or experience. He says, 'We often feel that there lives someone in the background for which this 'I' stands, which remains undescribed even after describing all the characteristics or features of it', as it is someone to whom these traits 'belong'. 'Whatever is in the background is unique, unique because anything like it cannot belong to anyone else except 'me'. Derek Parfit (1971) brings out this element of the *uniqueness* of the inner self with the help of a thought experiment. Say a new way of transportation is invented, in which the machine scans every detail of our personality and creates a replica of ourselves. Suppose that due to some device malfunctioning, the original or the unique 'I' somehow get a chance to talk to one of its replicas over a video link. The replica informs the 'I' that within a week, 'I' will be destroyed, and s/he (replica) will be continuing 'I' life, and s/he assures not to worry about anything as s/he will do all the tasks you have been doing in the same manner. However, this is unlikely to be acceptable because there remains a feeling that even after replicating each and everything that constitutes 'I', there is still something that is left

out. That is the feeling of uniqueness or 'this-ness' (as Albahari (2006) puts it). It cannot be captured by any of the physical or psychological traits. The difference arises because there is only one 'I', and everything else, including the replica made by replicating all my characteristics, belongs to the domain of things other than 'I'. In other words, the replica will always miss out on 'this-ness' belonging to 'I' and, therefore, cannot be completely equivalent. As Albahari points out, this happens because we identify ourselves as the subject that bears all psycho-physical characteristics. So, a replica can have all these characteristics, but the subject is something that bears all these characteristics uniquely and, therefore, will never be part of the replica. A replica is a replica by being a copy of some already existing subject, a unique inner self. Hence, the replica will miss the essence of being a unique one. Our sense of self-identity is strongly based on this notion of a unique subject. Therefore, there is no way we can feel identical to some other one even if s/he has all our physical or psychological traits.

Thus, adequate evidence supports the claim that modern human beings consider themselves unique inner selves capable of having a first-person perspective that comes out as a subjective self. Further, this self is bounded by a boundary and is experienced differently from the rest of the world. Given the mental nature of the self, this boundary is psychological in nature.

Second, PHS is a (b) continuous self that exists through three dimensions which we use to understand time. It exists in the past, is present, and is expected to exist in the future with continuity of experience. This continuously experienced self is seen as a (c) permanent self that does not change over time and physical appearances. Psychologists like Rochat (2003) demonstrate that consciousness of a permanent inner self remains undeveloped in children prior to the age of three. This continuously experienced (d) self is also an agent.

Certain actions that we perform could have opted not to be done by us. The distinction commonly made between action and events is based

on the notion of agency. Action is performed by an agent who could have opted not to do that, whereas events simply happen. As Albahari (2006) puts it, **'**we are role occupiers, thinkers of our thoughts, and the doer of our actions'. Thus, being an agent lies at the heart of being PHS. The actions are performed because of having a sense of 'I' as the doer of some actions, thoughts, etc. This ownership of certain actions or thoughts is not merely limited to 'material possessive ownership', or as Albahari points out, there can be a different ownership mode. There is also perspectival ownership. For instance, my toothache is something that nobody else can own in the way I own it. It is mine because nobody else can have it the way I feel it. It comes from a perspective that the subject holds in relation to an object (toothache in this case). We can have personal ownership of our inner states, expressions, and actions. But Inner states associated with PHS are certainly (e) perspectival vis-à-vis ownership; there is a difference between my ownership of toothache and my sense of achievement. Therefore, perspectival ownership will vary from person to person, culture to culture, or any other influential variable. Further, understanding responsibility regarding our actions requires ownership because actions are seen as the result of the inner self who, being an active agent, is responsible for them (at least from a common or folk psychological perspective).

Being an agent is invariably tied to the concept of responsibility. From a developmental perspective, psychologists and philosophers have different theories regarding when exactly we become an agent? How do we grasp what it is like to be an agent? What exactly is the role of language in becoming an agent? etc. Agency can be defined from a developmental perspective as being responsible for what you utter, do, or perform. It can also be defined in terms of intentions. However, in whichever way we define agency, the most obvious evidence of someone having an agent-like inner self comes out through language. Therefore, PHS, being embodied, comes out through actions and language.

(f) Linguistic encapsulation is central to PHS. The way we use language reflects that there exists an agent-like psychological self, which is distinct from the body. When we use the first-person concept 'I' as a subject, it refers to something distinct from the objects in the world, including our own bodies. Since the body itself is treated like an object owned by the PHS, it is pretty explicit that the inner self-referred to with the help of first-person concepts is mental. The subject is a subject by looking at everything else as an object. A sharp distinction between subject and object is integral to language. It reflects our experience as subjects looking at the objects. We can only make a sharp distinction between the subject and the object because of the first-person perspective. Therefore, Propositional attitudes (PA) are the paradigmatic case of having PHS.

To sum up, it is commonly experienced that a continuous inner agent ties together our mental life. This inner experience manifests as a unique self that is only identical to 'me' and from a first-person perspective. Apart from these, other vital notions associated with having PHS are autobiographical narrative and autobiographical memory; it is the basis of mental activities like introspection, doubting, believing, meditation, imagination, fantasizing etc., it also acts as a functional organizer of our experience, and so on, there can be many more to discuss and debate. Those mentioned here individually are topics debated in theories, but experientially they give a cursory idea of what is referred to by PHS, which the majority of us experience in the secret theatre of our mental lives every day.

Questioning the Givenness of the PHS

From an evolutionary psychological perspective, there have been views arguing that the kind of PHS discussed in the previous section is not innate to human beings. That is to say, the way the self is experienced does not remain static but undergoes a substantial transformation. David Martel Johnson (2003) argues that the assumption that the human mind has been the same

throughout human history is due to equating the concept of mind with that of the brain. If the brain, an organ, has not undergone any radical change in the history of the species, then it is assumed that the mind, too, would have remained the same. However, psychologists like Julian Jaynes and philosophers like Dennett (1986) argue that, unlike the brain, PHS may not exist unless we have a concept of it. As Dennett points out, certain phenomena owe their existence to us entertaining concepts about them. For instance, we cannot say that morality existed even before any concept of morality existed. Similar can be the case with PHS. Conceptual changes of such type cannot be understood by merely looking at the brain. Also, mere archaeological findings will not lead us to any conceptual changes occurring in past minds. It requires 'software archaeology' (Dennett, 1986). Dennett uses the term 'software archaeology' vis-à-vis Jaynes's theory of consciousness, where tangible evidence is interpreted to understand the intangible conceptual system. Though concepts are abstract yet, once they become embodied, they have tangible effects. In order to find a record of major 'software changes' in archaeological history (as opposed to a change in the hardware), we have to look at indirect evidence like texts and other archaeological evidence like pottery shreds, architecture, settlement patterns etc. When we do so, we are not limited to doing archaeology; rather, we engage in 'software archaeology'.

If we entertain the possibility that the ancient human self (AHS) differed from PHS, then the question arises as to why they were different? Furthermore, how does AHS become PHS over time? The same issue arises in developmental psychology concerning an infant's mind and self. There are two already explored significant approaches to deal with this issue: first eliminativism and second expansionism (Sleutels, 2013)

The eliminativists approach amounts to doing away with the concept of mind and self. It encourages reducing psychology to neuroscience. This approach does not face any problem related to AHS or the ancient human mind (AHM) because there exists nothing that can be called Mind or Self. However, it is less appealing as it outrightly rejects the commonsense understanding of the mind and self without giving any plausible alternative. It flies in the face of our everyday experience and therefore is not a viable option for anyone who takes the idea of mind to study seriously. In its strict sense, elimination favours biology or neuroscience and prescribes not to take psychology seriously. As eliminativism proposes that there is no mind and self, this approach proves to be futile in studying either the development of any Mind or Self.

On the other hand, the Expansionist approach ascribes the concept of Mind or Self to infants, early hominids, and some intelligent non-human animals. For instance, Alison Gopnik (Gopnik, Meltzoff, & Kuhl, 1999) calls small children 'little genius' and D Premack and Woodruff's (Premack & Woodruff, 1978) work on chimpanzees 'theory of mind' are examples of the expansionist approach. In such attempts, the word 'mind' is expanded to include anything that resembles PHM. However, as Sleutels (2013) points out, expansionism presupposes that the mind (as in human beings) has remained the same throughout and is equally there in other animals. Attributes or characteristics of PHM like uniqueness, thisness, linguistic encapsulation, first person concepts, autobiographical narrative, beliefs, or propositional attitudes (PA) are ascribed equally to hominids, ill formed minds, etc and to prove that the ascription is correct, behavioral evidence are given. However, expansionism inherently becomes dangerous by virtue of finding similarities, as it projects our way of understanding mental concepts onto other species minds or minds in the developmental stage. Taking this approach is like drawing a conclusion first and then fixing premises to yield a sound argument. As Sleutels (2013) aptly puts it we do not begin from a fair premise, giving equal probability to two possibilities: It can be similar to us (PHM/PHS); it cannot be similar to us (PHM/PHS). Instead, we start from the premise that P: It is similar to us (PHM/PHS) until proven otherwise. Most of the

time theories try to study the AHM through the lens of expansionist mindset. Taking an expansionist move is not only a biased reasoning it also results in serious complications as it leads to the problem of fringe mind.

According to Sleutels (2006, 2013), the problem of fringe minds arises when we try to know the conditions under which we can ascribe the concept of PHM/PHS in the pre-linguistic stage both from a developmental and evolutionary perspective. There are minds and self that are in the process of becoming PHM/PHS, but they are on the fringes and therefore cannot be ascribed as PHM/PHS in its full-fledged sense.

As Donald Davidson (1999) points out that the difficulty of ascription arises because 'there is a gap in our vocabulary, as there are neither concepts to describe minds in pre-developmental stages, nor there exists satisfactory vocabulary for describing the intermediate steps' in a developing present-day adult human mind. This lack of vocabulary exists because we have no idea of how our mind was in the past depicting its initial phases (from evolutionary as well as developmental perspective); the starting point that is given to us is our own present-day mind or self. The lack of vocabulary does not refer to any lack of words. Rather, the very process of the emergence of concepts, thoughts associated with a first-person perspective, or simply propositional attitudes (PA). Before the emergence of PHM/PHS, there was a stage where no attribute of it existed, and just after this stage, the next stage is the realization of having a PHM/PHS. Here we face conceptual difficulty in explaining the intermediary stage that comes just before the emergence of PHM/PHS.

Julian Jayne's (1976) bicameral hypothesis, as Sleutels (2013) points out, can be seen as a constructive attempt to address this issue of fringe mentality in AHM. His theory of an alternative mentality as pre-PHM overcomes the difficulties faced by eliminativism and expansionism. Jaynes explores the mental life of the ancient mind (particularly the mentality of the people near the east) through the literary text that has survived, namely Iliad. He also focuses on other archaeological findings (such as settlement patterns, houses, graves, god's idols etc.). Jaynes's hypothesis of the emergence of consciousness (i.e., PHS) largely rests on how language emerged in humans while living in the wild and later in well-structured hierarchical societies. The language got sophisticated because of challenging times, and with the invention of writing and other factors such as trade, agriculture, population, etc., a shift took place that changed pre-PHM to PHM. The difference between pre-PHM and AHM was in terms of PHS. The Pre-PHM or AHM was marked by the absence of PHS.

The Absence of Present-Day Adult Human Self (PHS) in Ancient Human Mind (AHM)

According to Jaynes, before language evolved or when it was in evolution, there was a different mentality/mind based on hallucinated voices named bicameral mentality/mind (BM) (bicameral: two-chambered). The BM used to hear voices as a hallucination. These voices dominantly came from the right part/chamber/hemisphere of the brain, which he calls the 'silent' or the order-giving chamber. The brain's left hemisphere used to obey these hallucinated voices, considering them as the commands or orders of the gods, chiefs, deceased, etc. These authoritative and commanding voices were the actions controlling the capacity of the bicameral mind/mentality (BM). Actions were not tied to the 'agent' or 'I' as in PHS; rather, they were like 'obeying' the hallucinated voices, which appeared to be coming from outside the body and were not recognized as a voice of their own mind. Decisions were not made with the help of first-person linguistic concepts that addressed the self like in PHS. The mental representation of the self was not in the form of a private mental world of the inner 'I'. BM, as per Jaynes, has many distinguishable features like hearing voices, a different neurological brain model for heard speech, their cultural ways of living, different ceremonies

related to heard voices, infrastructure for ceremonies, and a hierarchy settlement based on heard voices etc. Out of various features of the bicameral system, the absence of first-person concepts 'I' or propositional attitude (PA) will be analyzed in the next section. A sense of agency along with responsibility remained absent in BM. The reason or cause of novel decisions or actions were ascribed to the concept like a god, chief, etc., because of the voices heard from these authorities. There was no actual usage of first-person concepts like I, as in PA. As per Jaynes, BM was a pre-PHM that changed after the evolution of PHS. He argued that it happened because of advanced linguistic development in AHM, where they came to have an inner 'I' and 'inner space', which were understood metaphorically or functionally. With the help of lexicons that earlier were used to describe the bodily or physical world. The advanced linguistic technique that emerged in AHM was a thorough grasp of 'metaphorical language'.

For him, PHS is structured in and through metaphorical language where it is analogous to the bodily or physical self, and the inner world, which he calls 'mind space', is an analogue of the physical outer world or space. It is built up with a vocabulary or lexical field whose terms are all metaphors or analogues of the physical world. For instance, the most prominent group of words used to describe mental events are visual. We 'see' solutions to problems, etc. The term *inner world* is just a metaphor taken from the experience of the physical world to describe the inner self (Jaynes, 1976). Therefore, looking for this inner self in a factual sense will be like making a 'category mistake'.

Propositional Attitude (PA) as Paradigmatic Expression Assuring the Existence of PHS

PHS comes out vividly through the genuine understanding and usage of propositional attitude (PA). These attitudes entail a genuine ascription of the first-person concept 'I'. Consider the instance: I *believe/doubt/hope* that there is water in the cup. These attitudes of believing, doubting etc., imply that there is an inner 'I', acting as an active agent, which can stand in relation to proposition P. In the example, proposition P, 'there is water in the cup' comes after the 'that' clause. A propositional attitude comes before the 'that' clause. My belief, hope, doubt etc., becomes an attitude, 'A' towards the proposition 'P'. So, a propositional attitude 'PA' will have two parts, a subjective attitude and a proposition or object as the content towards which the attitude is developed or directed at. Two types of PAs can be identified. A PA of belief is true if the world turns out to be the way it is believed to be, whereas a PA of hope, wish, desire etc., is satisfied if the world satisfies the object or proposition desired, hoped etc. The difference is in direction and in terms of truth condition and satisfaction condition (Humberstone, 1992). PAs entail certain types of intentions; these attitudes are always directed or involve the object other than the subject.

PHS is a subject by virtue of being an attitude holder. Possessive ownership is possible in any mind devoid of PAs, but perspectival ownership necessarily entails actual ascription and usage of PAs. A personal perspectival mode of ownership will not occur without inner PHS. Any mind devoid of PHS will own and have attachments that are limited to possessive instincts but being devoid of inner 'I', there will be no PAs, and hence the personal perspectival mode of ownership will not exist. It can be formulated as (1) Absence of a PHS results in the absence of propositional attitudes (PA).

Any mind which is devoid of PHS will be less sophisticated and advanced as the understanding of itself being an owner of something will be limited to instinctive physical ways. PHS is advanced and sophisticated as it can conceive itself as an active subjective agent who can develop various subjective attitudes towards any object and have the agency to make decisions and choices in the light of her subjective attitudes.

Linguistic Advancement and Metaphorical Language

Davidson (1999) proposes a 'triangular' social interaction method necessary for the emergence of PAs. This social interaction happens among the world and at least two agents. Each agent continuously interacts with the other (agent and the world); thus, it becomes a twofold interaction from the agent's point of view. This social interaction between creatures and the environment is necessary for the emergence of thoughts about propositional content but is not sufficient. This interaction can be seen even in minds that lack PHS or those in the developmental or evolutionary stages to become PHS, i.e., a fringe mind/mentality. Therefore, there must be some other supporting condition for the emergence of thoughts about propositional content. According to him, another important condition is language. It is the baseline of the triangle that connects the two agents. Language renders objectivity to propositional attitude (PA) by fixing the truth value of the content of our thoughts, and it also accounts for the empirical content of our thoughts. It is a medium through which this interpersonal interaction is realized. And this language for the emergence of beliefs and thoughts about propositional content must be more complex and advanced (even more sophisticated than a language of proper names and predicates). It has to be complex and advanced in the sense that it exhibits a correlation between predicates and singular terms with objects. As Davidson points out, this correlation is positive evidence that depicts that the speaker can predicate properties of objects and events.

Consider, for instance, how being 'free' is comprehended in a more complex and sophisticated way (because of such language) in PHM, which has PHS compared to a mind which is devoid of PHS or is a fringe mind. Let us assume that ¬PHM denotes a mind devoid of PHS. ¬PHM will feel 'free' in the sense of being bodily free. It will not feel free when kept in a small cage. Being 'free' will be primarily physical in nature. But when freedom is grasped metaphorically in relation to the PHS as someone who can cause actions as an agent with responsibility, a narrative of free will and freedom in personal, political, cultural sectors, etc., will evolve. Because of an inner 'I', PHS can grasp and further frame the concept of 'freedom' in new abstract and metaphorical ways. In PHM, apart from bodily freedom being free in day-to-day activities may manifest differently depending upon the situation. But being 'free' in ¬PHM cannot manifest at a personal perspectival or subjective level as it happens in a PHM associating freedom with PHS. Therefore ¬PHM remains less advanced and sophisticated than PHM in respect to the experience of being 'free'. In PHM, being 'free' is tied to the inner 'I'.

Metaphorical understanding of freedom has its basis in the very process of learning and using linguistic expressions to formulate the concept of freedom. Further grasping 'being free' in different contexts requires a rich linguistic, conceptual network and a genuine understanding of each linguistic concept (instead of mere utterances of words). Nevertheless, PHM's understanding of freedom is also limited to this very metaphorical understanding and formulation of it. However, understanding that limitation exists or there is finitude opens the possibility of infinitude, and hence it is plausible to maintain that there can be a different mentality other than PHM, which cannot be grasped at the level of PHM vis-à-vis being 'free' or any other relevant concept.

Jaynes (1976) explains how linguistic metaphors emerged from the physical world and language became more advanced and complex. He proposes a fourfold process in which the first phase is '*objective*' in the sense that in the very beginning, a linguistic term would have simply referred to an object or event of the physical world. The second phase was '*internal*' in nature when these observations came to mean something mental; it was a transition from physical to psychological. This transition from the first phase to the second phase came in the initial stage of the breakdown of the bicameral mentali-

ty. The third phase, called the *'subjective'* phase, was crucial for forming a mind-space or a psychological space/world. When these terms refer to anything happening psychologically or mentally, they transform from a mere internal stimulus to an inner or mental space where metaphorical actions done by an inner agent can emerge. Here a mental or mind space is necessary for a subjective self to perform various activities like reflective thinking, fantasizing etc. The last phase is 'synthesis', where the unity of the experience is realized, leading to the emergence of an inner self. Considering this account of the evolution of PHS (tentatively[1]), we can say that (2) In the process of learning sophisticated linguistic abilities like that of metaphorical usage of language, we became metaphorically inner self-conscious or gained PHS.

We have considered how being free is differently grasped in PHM and ¬PHM. However, what about a fringe mentality or BM? In the case of PHM, because of PHS, complex or sophisticated conceptual networks emerge that give metaphorical reality to non-physical entities, it not only changes the nature of the representation of an existing concept (like in the case of being free), but it also gives rise to new concepts.

For instance, the concept of responsibility is essentially a PHM concept. Responsibility can be understood and ascribed providing there is PHS. Fringe mentality like BM will lack a sense of responsibility in his actions. This claim has a wider implication, i.e., a mind devoid of PHS, i.e., ¬PHS will lack moral agency and so the concept of responsibility in a moral sense too. It happens so because the notion of performing actions from a personal perspective owner is absent. If Jaynes's claim is true, then moral agency and the concept of moral responsibility are also of recent origin. However, we will refrain from

discussing moral mentality here as the focus of the matter is why we have PHS the way it is. But the point to notice is that moral mentality will remain absent without PHS, as in animals or in small children. It is futile to ascribe the concept of responsibility to a ¬PHM or a fringe mentality like BM, as responsibility is PHM concept that will neither be present nor can be grasped by anyone who does not have a PHS.

However, a fringe mentality like BM, by virtue of being at the fringes of PHM, can develop or evolve a PHS (with the help of some essential and auxiliary conditions). Concepts in fringe mentality like BM are capable of becoming sophisticated and more complex/abstract, yet they are not entirely PHM concepts. Consider the example of the concept 'king' and how BM and PHM would differ in understanding it. A fringe mentality like BM can have a cultural concept of 'king', yet it will not be conscious of it in PHM's way. Since BM is not conscious of the PHS, it cannot genuinely frame or ascribe sentences like 'I am conscious of the concept of the king' or even use PAs like, 'I believe that I will see my king today' 'I doubt my king that he will give me wealth and health'. Concepts like 'Hammurabi' (a proper name) may exist in BM. Also, simple propositions like 'Hammurabi is a king' may exist, but more abstract and complex propositional content and propositional attitude like 'what it is to be an ideal king' 'I doubt my king' etc. will not exist. At this point, one may ask, if there is no conscious self in B-mind, then who understands the simple concept such as a 'king' or 'Hammurabi'? (As we are concerned about the everyday experience of a fringe mentality like BM.) If there is no self, how can they make sense of 'Hammurabi is a king', the king Hammurabi is a king for some*one* even if s/he does not understand itself like a PHS. This brings us close to the very theme of the whole paper. Indeed, any fringe mentality like BM was conscious without being metaphorically inner self-conscious like a PHS. Its self-consciousness is not *metaphorical inner* self-consciousness with an inner 'I'. It is conscious of itself without hav-

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[1] There can be agreement or disagreement over the exact account of how PHS emerged, yet that is not the concern of the matter, what concerns us is that there was some mechanism that led to the evolution of PHS back at some time in history because of some advancement in language.

ing a concept of the 'inner I'. Most of the time, this Bicameral self or fringe self will eat, drink, and live her life working in the field, harvesting, storing grains, engaging in temple construction, etc. However, the inner psychological life is minimal, less sophisticated, complex, and abstract.

We have so far discussed how the metaphorical inner self, i.e., PHS transforms existing concepts and creates new concepts (PHM-concepts). We have also discussed how PHS gives rise to PAs that are linguistic in nature. Therefore, it can be said that: (3) PHS is a learned phenomenon rather than an innate trait accompanying our species since its dawn. However, Block (1977) is critical of this claim and calls it preposterous. The following section deals with Block's (1995) take on consciousness and tries to formulate it associated with PHS.

Entertaining the Possibility of Different Models of Self-Consciousness - from Simple to Complex

Block's (1995) theory about the concept of consciousness argues for state consciousness to be divided into phenomenal and access consciousness and puts self-consciousness and monitoring consciousness as creature consciousness. Jaynes's (1976) theory is more directed toward the transitive[1] creature's self-consciousness and how it gets transformed through a metaphorically understood inner/psychological self. These different types of consciousness will be analyzed in this section to know whether Block's (1977, 1995) criticism of Jaynes theory and Jan Sleutels's (2006) formulation of B-concepts are consistent with the notion of BM.

Block (1995) explains self-consciousness as having 'self-conception and the ability to use this concept in thinking about oneself'. Discussing

self-consciousness, He starts by mirror tests reports about identifying the bodily self. Primates (like chimps between seven to fifteen years old) try to rub a spot on their forehead when looking into the mirror to recognize their bodily self, while human babies can identify their bodily self in reflection not before the last half of the second year. However, other creatures like monkeys and dogs do not pass the mirror test. They may not build complex models of the self, but they have P-conscious states (discussed in the next paragraph). Block maintains that going down on the phylogenetic scale, there may be P-conscious creatures, but they lack self-node or the representation of oneself. The same can be argued to be the case for fringe mentality.

Block (1995) explains phenomenal consciousness as experiential by nature. They include the property of sensations, feelings, and perception, such as a state of pain or heat, sound, etc. He also considers thoughts, desires, and emotions as P-conscious states. The inclusion of these mental states broadens the concept of P-consciousness as now P-conscious states are not limited to sensuous experience but also include internal experience. There can be 'various types of P-consciousness of the same kind.' These states have a 'me-ishness' about them as 'phenomenal content often represents the states as a state of me'. He argues for a non-reductionism of self-consciousness to P-consciousness. As the 'me-ness' is the same in states whose P-conscious content is different, for instance, the phenomenal state of red and blue are two different experiential states; however, their experience in the 'self' is of the same orientation. This orientation manifests as self-consciousness in the creature. Therefore, creature consciousness[2] is basic for self-consciousness. If any state (for instance, a state of pain) is to be conscious of, then the

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[1] Transitive creature consciousness means that the creature is conscious or aware in some particular 'such and such' way of some percept or is having 'such and such' experience. It follows that transitive creature consciousness about the self refers to a particular or 'such and such' way in which the self manifests to the subject.

[2] Creature consciousness refers to an experience which is particular to the creature itself. It cannot be equated to an individual state because it will involve n number and types of states. One way to conceive of creature consciousness is in Nagel's (1974) sense that It is something to be a bricklayer as opposed to the mere inanimate brick.

subject in which it occurs needs to have another state which will be about the pain in the subject, for someone or for 'me' to be P-conscious is to have one or more states that are P-conscious, if in dreamless sleep one experience pain he is to that extent P-conscious. It follows that creature consciousness is primary to self-consciousness. By minimal self-consciousness, Block refers to 'an ability to think about oneself that can manifest in any way, no particular way is required. Self-consciousness, therefore, is a fluid concept that can be of different types ranging from minimal to complex models of the self 'no particular this way or that way is required' (Block, 1995). Inner consciousness of the self or PHS is one such complex model of self-consciousness. This can be framed as (4) A minimal notion of self is an essential condition to have a mind; no this or that kind of mind is required. If a mind lacks a complex model of the self like PHS (5), then the possibility of a mind devoid of PHS cannot be ruled out. We have already argued that (3) PHS is a learned phenomenon rather than an innate trait accompanying the species since its dawn. If (3) and (5) hold, then there must be times when humans were on the fringes of becoming a PHM. Therefore, a possibility of a fringe mentality like BM cannot be ruled out on logical grounds and is neither absurd nor contradictory to reason. Let us now see how this transition of self affects other mental states, specifically access-conscious mental states, which can be responsible for changing the nature and emergence of new concepts associated with PHS.

Influence of Complex Self-Conscious Models on the Access-Conscious States

In this part, we argue that access-conscious mental states are directly proportional to the creature's self-consciousness. The more sophisticated and abstract self-consciousness is, the more sophisticated and abstract access conscious states can be and vice versa.[1]

Block (1995) defines any mental state as an A-conscious state if its content, i.e., what the state represents, is available for use in reasoning and for rational control of the behaviour of speech and action. Access-consciousness can be seen present in mind through rational control of action or speech; therefore, they can be said to be more functional states than phenomenal experiential states. Though reportability is the best practical guide to understanding the A-consciousness states of anyone, reportability carries the smallest weight because Block wants to ascribe the concept of A-consciousness even to non-linguistic animals.

But reportability being the distinctive feature of A-conscious, makes propositional attitudes the paradigmatic case of access-consciousness. It follows from the previous discussion that propositional attitudes presuppose PHS. This brings us close to how PHS affects access-consciousness. As A-conscious states are system relative, these mental states can undergo a radical change whenever they operate in a cognitive system with PHS. Access to information cannot be represented through propositional attitudes (PA) without PHS. When PA emerges, decision-making becomes a mental activity facilitated by PHS. Consider the example of a decision to move away from the source of P (pain) due to F (fire). The representation of access-conscious states (as per their identity criterion) is limited to moving away from F(fire). However, understanding PA reports imply talking about one's or other's inner self-represented by inner I, proper noun or pronoun moving away from the source P (pain) due to F (fire), which will be 'I moved away from that source of P (pain) caused due to F(fire)'. Where fire can be metaphorically interpreted as a rift between two people or anything as per the context in a conversation, this change at a mental representational level in access to information

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[1] The discussion is about the *relationship* between creature's self-consciousness and access state consciousness rather than whether these can exist without each other or not.

can bring changes in attitude and actions at a behavioural level. When aided by PHS, access to information becomes sophisticated and abstract, and it further increases one's capacity to think and perform more rational actions for favourable outcomes. PHM can think of different ways of coming out from the dangerous situation differently than merely getting away from the source of pain, as the concept of fire is not limited to mere physical fire, and pain has another psychological dimension than mere physical pain. The experience of pain will be embedded in his inner narrative, which will be shared with others during a conversation for more solutions. For Block (1995), access-conscious content is system relative, and what makes a state A-conscious is what a representation of its content does in a system. He remarks, 'it depends on how the executive system utilizes the information. Now, if the very mode or model of self-representation goes through a transformation in the executive system or in mind, A-consciousness will also undergo a radical transformation. This happens because when internal monologue takes place in PHM through first-person concepts (i.e., inner I), the ability to think about one's role, revision of errors, and consider right and wrong increases, i.e., one's rationality also increases (practical as well as theoretical). For instance, hostility in PHM may result in developing and accumulating the finest technology for warfare like nuclear etc. (as compared to the hand axe of the BM). Further manipulation, deceiving for a long time, becomes possible only when there is a private PHS. Therefore, the level of sophistication through which access to information takes place will vary in a PHM than in a fringe mentality or PHM.

Sleutels (2006) argues in favour of Jaynes's approach and defines B-mind as having no access to inferential relations between concepts (which he calls B-concepts). His understanding of A-concepts seems a bit inconsistent concerning BM. Following Block's account of A-consciousness, Sleutels summarizes that: minds with B-concepts have no access to inferential relation as B-concepts are not mentally articulated. How-

ever, the ability to make an inference is one thing (no matter how proto it is), and being capable of making an articulated inference is another thing (as in logical, mathematical reasoning). As per Block's definition of A-consciousness, whether in proto form or a sophisticated articulation, both will be included under A-consciousness or will be A-concepts. Bermúdez (2003) argues that a proto understanding of inferential rules like modus pollen is there even in non-human animals for practical rationality. Therefore, any fringe mentality like BM (having B-concepts) will also have access to information for rational control (which is important from the survival point of view) no matter how less articulated or less theoretical it is. Sleutels consider A-mind (having access consciousness) to be synonyms to PHM. However, the peculiar feature of PHM will not be merely in terms of A-conscious rather in terms of PHS, as PHM might have an articulated mental representation because of an inner mental 'I'. However, Sleutels is right in pointing out that we (PHM) have an articulated representation of inferential relation. But as his paper is not about A-mind concepts and BM concepts, he does not engage much into it, but the mentioned bifurcation between A-mind and B-mind tallies less with Block's understanding of Access consciousness and with Jaynes's understanding of bicameral mentality/mind.

Block (1995) is critical of the thesis that consciousness is a cultural construction. For Jaynes, those things common with other animals like the phenomenal experience (P-consciousness) or even A-consciousness (which Block allows in lower animals) are not to be counted as consciousness. Consciousness for Jaynes is having PHS in a metaphorical sense and experiencing everything as and when required with the metaphorical inner 'I' assistance. A complex model of self-consciousness like monitoring consciousness (as mentioned by Block) comes close to Jaynes's theory of consciousness. Block gives few definitions but focuses more on its irreducibility to P-consciousness. He refers to it as a higher-order or third meta-consciousness, which can take many

forms. One is the form of some sort of inner perception (it can also be a form of P-consciousness, 'P-consciousness of one's own states or of the *self*'). Another way he puts it is in terms of information processing, like internal scanning. He admits it is a higher-order thought and 'a monitoring conscious state, that is a state accompanied by a thought to the effect that one is in that state'. However, it is not to be equated with P-consciousness because artificial intelligence may show a self-scanning type of information processing feature. But what an artificial system lacks is P-consciousness. By virtue of being higher-order consciousness or meta form, epistemically, monitoring consciousness will manifest in any creature non-inferentially and non-observationally. Block allows the possibility that there were times when people were less introspective than today. Indeed, propositional attitudes are significant in introspection as they facilitate internal monologue in a private mental space. Though with fewer details about monitoring consciousness and its possibility to exist even without P-consciousness like in artificial systems, it cannot be equated with present-day human inner self-consciousness. Self-consciousness is a cultural construction for Jaynes in the sense that it is a learned phenomenon based on acquiring the linguistic and metaphorical understanding and usage ability of the literal lexicons rather than a given innate self.

Conclusion

Self-consciousness can be minimal as mere body identification, and it can also manifest as a metaphorical inner self, PHS, different from the body. Keeping in mind the difference between Jaynes and Block's paradigm, an alternative form of self-consciousness can exist, and therefore, a range of being self-conscious can be maintained. The Bicameral hypothesis (as proposed by Julian Jaynes) as an actual existing historical fact can be debated on many grounds (like dates, archaeological findings, interpretation of evidence etc.). However, BM, taken to be a

fringe mentality, as Sleutels (2013) pointed out, cannot be dismissed as 'preposterous' or 'banal'. Also, it cannot be maintained that PHM, having a distinguishable feature of PHS, is innately wired as it is possible to conceive fringe mentalities like BM, which lacks the richness of inner subjective experience because of certain concepts and propositional attitudes (PA). However, criticism, like it is contrary to reason, makes the whole endeavour of philosophizing fringe mentality less serious and ostracizes it from mainline discussions over self-consciousness.

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PERCEPTION OF JOSÉ ORTEGA Y GASSET'S WORKS IN ESSAYS OF OKSANA ZABUZHKO

Abstract

The article analyzes the peculiarities of the reception of Jose Ortega y Gasset's works in the essays of Oksana Zabuzhko. Emphasis is placed on the commonality of creative origins and ideas of both authors. The intellectual and poetic connections of iconic works are analyzed, particularly "The Revolt of the Masses" and "Notre Dame d'Ukraine. Ukrainian woman in the conflict of mythologies". The uniqueness of the ideas of the Spanish thinker in the construction of the concept of Ukrainian identity by Oksana Zabuzhko is emphasized. It is concluded that the works of Jose Ortega y Gasset are analyzed and intertwined with the work of Oksana Zabuzhko regarding socio-political and poetic aspects. The format of the mega-essay, common for both authors, chosen for the presentation of their reflections, is objectively analyzed. This format is a harmonious, highly artistic formation in which the content and form are balanced: here, all sections (parts) are logically and consistently connected, placed in a cause-and-effect relationship. Both artists chose the method of "philosophizing in the space of literature", aestheticized intellectualism, and enriched rational analysis of art and history, which allowed readers to get closer to the essence of Spanish / Ukrainian civilizations.

Keywords: reception, essay, mega-essay, philosophy, literature, subjectivity, identity.

Introduction

The study of essayistic practices in modern literary criticism remains a relevant area of modern humanities because creativity, rooted in the study of authorial subjectivity, was and will remain relevant in times of cultural change and creative transformation. Intensified understanding of the essay as a productive discursive practice, which is experiencing a new period of revival at the beginning of the XXI century, allows scholars in many fields to remain in demand, combine philosophical, literary, and cultural research, eliminate interdisciplinary boundaries, avoid categorical and unanimous conclusions.

Given this, the questions of the origins and influences of Montaigne's works on modern narratives remain relevant. Comparative philosophical

and essayistic studies and echoes of essayistic thought of the past in the works of the present also remain effective and important. Indicative in this sense, in our opinion, is the creative dialogue between the famous Spanish philosopher, author of ideas on the structure of mass society, Jose Ortega y Gasset and Oksana Zabuzhko, a famous Ukrainian contemporary writer, philosopher, and essayist. Oksana Zabuzhko, an author of culturological studies and those dedicated to the search for Ukrainian identity, is particularly attracted by the Spanish philosopher's views on the nation as a "contact area open to various cultural influences" (Pronkevych, 2006, p. 42), as well as the possibility of national identity opening before the Ukrainian nation in times of crisis. It is obvious how Oksana Zabuzhko constantly draws parallels between the Ukrainian nation, which was established during the borderlands of the late XIX – early XX centuries ("Notre Dame d'Ukraine. Ukrainian woman in the conflict of mythologies"), the transitional 90's of the XX ("Chronicles of Fortinbras") and Jose Ortega y Gasset's ideas about transforming "invertebrate" Spain into a European country not only geographically but above all spiritually. The purpose of this article is to analyze the peculiarities of the reception of ideas and means of essay imagery of Jose Ortega y Gasset in the works of Oksana Zabuzhko to find patterns of their understanding and manifestation, as well as the specifics of their artistic embodiment.

Research Methods

In order to solve the questions, we used a complex methodology: first of all, the historical-literary method, which allowed us to look at mega-essays as a kind of essay in the context of Spanish origins of this special format and development in the Ukrainian cultural space. We also used comparative and receptive methods: a comparative analysis of essayistic techniques and practices in the works of Jose Ortega y Gasset and Oksana Zabuzhko allowed us to identify certain patterns of manifestation of these techniques

as indicative in the format of a mega-essay; receptive approach focused on the study of communicative features of the artistic essay as a literary work. We also used the hermeneutic method aimed at interpreting the essay in the context of ensemble associations within the entire multifaceted work of both artists.

Discussion

Oksana Zabuzhko and Jose Ortega y Gasset are united not only with ideas, and concepts, solved in the same stream and in terms of close or related approaches, but also the most essayistic techniques for solving ideological problems, the very methods and practices of presenting views expressed in specific works.

Let's start with the fact that both philosophers have similar education. Jose Ortega y Gasset received a bachelor's degree in philosophy and language from the University of Madrid in 1902 and later defended his doctoral dissertation on the chiliastic sentiments of the early Middle Ages in France. Oksana Zabuzhko graduated from the Faculty of Philosophy in 1982 and then finished her postgraduate studies in aesthetics in 1985 from the Taras Shevchenko University of Kyiv. Her PhD thesis was devoted to the aesthetic nature of poetry as an art form. Thus, the humanitarian background of both philosophers developed in the direction of combining history, philosophy, literature, art criticism and culture. This is a certain form of "philosophizing in the literature space" (Teitelbaum, 2017, pp. 53-54), a kind of aestheticized intellectualism, rational artistic analysis of art and history, which allowed both thinkers to get closer to the essence of Spanish / Ukrainian civilization with the energy of the artistic word. Obviously, the family traditions of upbringing played not the last role in the presentation of their own artistic reflection chosen by both authors: Jose Ortega y Gasset is the son of the writer Jose Ortega Munilla, author of the novels "Modern Relationships" and "The Lonely Don Juan". In turn, Oksana Zabuzhko's father was a critic, translator, teacher, and her mother

was a philologist. Continuous self-education and self-development in the field of philosophy and literature: this is what also unites both thinkers: Jose Ortega y Gasset, after defending his doctoral dissertation, did internships in Leipzig, Berlin and Marburg. Oksana Zabuzhko did internships at the University of Pittsburgh and Harvard, held lectures in Stockholm, Columbia, Yale Universities and more.

Despite philosophical education as a fundamental one, both authors immersed themselves in writing: Oksana Zabuzhko today is a well-known author of lyrical collections, short stories, novels, and essays. Although Jose Ortega y Gasset was not initially a writer but rather a copywriter for literary texts, he remained in history as the author of important essays, clearly marked by artistic intentions, figurative techniques, and verbal design. The individual style of both authors is marked by efforts to find their own way of expressing their vision and understanding of the world through the prism of considerable baggage of culture, fiction, philosophy and art. In this sense, Zabuzhko's repeatedly borrowed manner in Jose Ortega y Gasset's way of forming one's own thoughts on the basis of reinterpretation of the meaning and functions of a hero of a literary work, which gives impetus to respectable essayistic considerations, is striking. Examples of this situation include Cervantes' "Don Quixote", which prompted Jose Ortega y Gasset to present his own interpretation of Spanish life and culture in "Meditations on Quixote" (Ortega y Gasset, 2012), and Fortinbras from Shakespeare's "Hamlet", the interpretation of which opens the book "Chronicles of Fortinbras" by Oksana Zabuzhko (2009). Shakespeare's character becomes a kind of mirror, the prism of observation, which allows the author to reflect on cultural changes in the 90s of the 20th century in real life while being immersed in them directly from within. Fortinbras becomes an observer of living history and living science of culture during the transition period: "Fortinbras enters. He is no one but a chronicler himself – he takes out the bodies of the slain and registers everything that hap-

pened here. If it weren't for him, we wouldn't have heard of Hamlet. It is he, Fortinbras, who endows Hamlet – in vain posthumously – with all the authority of earthly existence" (Zabuzhko, 2009, p. 28).

Both authors are united by active journalistic activity, which preceded essay writing. This journalistic practice, in fact, made their further philosophical and literary work more difficult and became its foundation for many years in a row. For example, Jose Ortega y Gasset actively tested his ideas in the Revista de Occidente (Western Magazine), which he founded. This periodical actively served the cause of the "equalization of the Pyrenees" – the idea of Europeanization of Spain, which, unfortunately, was then isolated from the latest cultural process due to the difficult political situation caused by repeated military and political defeats. The activity of this media allowed Jose Ortega y Gasset not only to pose the actual problems around the Europeanization of Spain but also to look for ways to solve them effectively. This was surprisingly important at the beginning of the 20th century when Spain faced many of the most difficult issues that needed to be resolved as soon as possible in the context of post-war disorientation. Ortega's understanding of the ways to overcome this was based, in particular, on the works of the artists from "the generation of 1898", i.e., Azorin, Miguel de Unamuno, Antonio Machado, and others. It was about the fate of the whole state, about its future. The magazine "Revista de Occidente" became a forum for raising problems, a place of a collective search for ways to overcome them. The issues of the revival of the Spanish nation in the pages of this magazine were seen as part of the spiritual renewal of Spanish society as a whole. At the same time, Spain was positioned as part of the European and, more broadly, the world community as a non-articulated organism, and in this integrity of Spain was given not the least role. A. Taranenko (2004) names the following features of Jose Ortega y Gasset's idiosyncrasy as a journalist-publicist: reproduction of a holistic panorama of the present as a moment of transition

from the past to the future; meaningful subjective-personal character; setting for a "different" opinion; holistic consideration of the phenomena of reality; syncretism; a variety of genre forms (pp. 9-10).

Oksana Zabuzhko also has considerable experience in journalism: in the late 90s of the 20th century - in the early 2000s, she was the author of columns in the newspapers "Nasha Ukraina" (*Our Ukraine*), "Stolichnye Novosti" (*Capital City's News*) and the magazine "Panorama" (*Panorama*). The articles written for "Stolichnye Novosti" later became the foundation of the essay book "Report from 2000" (2000), which is an eclectic integration of articles that appear as a continuous colourful canvas of the transition of the transitional period of the new Ukrainian state, which has just set out on self-determination and political independence. By writing about the first years of Ukrainian statehood and understanding the vicissitudes of the young Ukrainian nation, the author improved her own essay style and later fully realized this potential in reputable publications of books, e.g., "Philosophy of the Ukrainian idea and European context. Frankivsk period, 2020", "Shevchenko's Myth of Ukraine: An Attempt at Philosophical Analysis" (2015) or "Two Cultures" (1990). The experience of Oksana Zabuzhko as a columnist did what L. Burych (2021) described as: "The image of a columnist not only shapes the image of the publication but also significantly affects the image of the environment in which the author lives and writes about in his column. The public authority of the columnist, his visibility in the media is an important means of attracting the attention of the audience and influence it" (p. 58).

It is necessary to pay attention to the fact that Jose Ortega y Gasset is one of the most-cited authors in the post-Soviet space, in Ukrainian essays in particular. Oksana Zabuzhko's work is clear evidence of that. The philosopher's interest in the ideas of Ortega y Gasset can be traced back to early works. The first mention of Jose Ortega y Gasset or his thoughts and ideas we find in the book "Two Cultures" (1990). Direct

allusions to Ortega y Gasset about the dependence/independence of the individual in a totalitarian society and the revolt of the independent individual appear later in the author's prose, in particular, in the novel "Field Studies on Ukrainian Sex" (2015), marked as quite bold prose in the 1990s about Ukrainian female identity. Jose Ortega y Gasset is present in later prose and essays of O. Zabuzhko in the 1990s – beginning of the 21st century, though not as clearly and densely as the works by V. Lypynsky, F. Nietzsche, E. Fromm, Y. Sherekh (Shevelyov) or O. Spengler. However, his influence on the spiritual and literary pursuits of the Ukrainian author is quite significant, especially if tracked over time. Gradually, Jose Ortega y Gasset is defined as a classic author whose contradictions become the key to understanding the essence and Ukrainian identity. For example, in the book "Notre Dame d'Ukraine. Ukrainian woman in the conflict of mythologies" (2018), there is a clear tendency that O. Zabuzhko addresses the legacy of the Spanish thinker when trying to comprehend the most important issues of the Ukrainian nation. In the same work, the author not only relies on the historiosophical ideas of Jose Ortega y Gasset but also contrasts them with D. Dontsov, seeks feedback from J. Sherekh and not only: she takes into account the deep ideological similarity of all three authors. A meticulous analysis of this book shows that the dialogue between the Ukrainian writer and the Spanish thinker has now acquired a more purposeful and, at the same time, intimate character, so the publication "Notre Dame d'Ukraine: Ukrainian in the conflict of mythologies", in which Jose Ortega y Gasset quoted more than twenty-five times, is the result of many years of reflection on the author's own destiny, the fate of the Ukrainian people, the fate of the artist-philologist, capable of rebellion, in the context of an entire generation, an entire nation.

In general, it should be noted that the ideas of Jose Ortega y Gasset, revealed in the books "Meditations on Quixote" (2012), "Mission of the University" (2005), "Around Galileo" (1997)

and mainly in the "The Revolt of the Masses" (2020), gain a new meaning for Oksana Zabuzhko during a qualitatively new historical stage of nation-building and national rebirth. These new meanings are urgently needed to resolve other kinds of "eternal issues" of the people's revival, and, above all, they are needed by the representatives of the advanced intelligentsia. Jose Ortega y Gasset becomes Zabuzhko's foundation and support, which allows him to build his own concept of the existence of national identity.

We find the first sprouts of such support in the work of Oksana Zabuzhko, "Chronicles of Fortinbras", which had four reprints, where the author focuses on the culture of Ukrainian society in post-totalitarian, post-communist, post-colonial change and, according to the thinker, "post-tragic" change, during which one loses the ability to experience reality as a tragedy, so one experiences it as a given life. Thus, in the chapter of this book "Psychological America and the Asian Renaissance", the author actively quotes Jose Ortega y Gasset, in particular, his book "The Revolt of the Masses". Ideas about a mass society in which each individual is static, prefer to go with the flow, and will not bear any responsibility for this society are close to the author. Writing about Ukraine's unwillingness to pursue intercultural dialogue as its own deep dislike for itself, the author reproaches the Ukrainian community for passivity, slow acceptance of inevitable changes, excessive sensitivity to their own progress, that "the history of Ukraine, like any colonial province, over the last six and a half centuries is a number of separate, more or less effective acts of resistance to the will of others. Therefore, Ukrainian culture does not know a single, integral flow of time (this explains the absence of continuity – a sort of "discreteness" of traditions)" (Zabuzhko, 2018, pp. 221-222). The author finds support for her position among many outstanding thinkers of the past and present, but the ideas of Jose Ortega y Gasset play a paramount role here. When highlighting the unique "philological" nature of Ukrainian culture (the determination of artists to get to the core of

what is going on; for this reason, there is this extraordinary role of the Ukrainian writer to master reality in a reflexive way), Oksana Zabuzhko recalls the ideas of Jose Ortega y Gasset. The philologist is often blind to the future because she also looks back and seeks precedent everywhere, and that "a philologist really needs to become a philologist. On the contrary, before having a common past, we must create this community, and before we create it, it must be imagined, wanted, conceived" (Ortega y Gasset, 2020, p. 199). The author also has close views with the Spanish philosopher on the importance of modern assessment of processes, which takes place without endless looking back on philological consciousness. She calls these ideas of Jose Ortega y Gasset "the product of philological temporality" (Zabuzhko, 2018, p. 226), occasionally commenting on his opinion of the European man from the "Revolt of the Masses" that "it's just an incomplete sense of time, paralyzed about the future and hypertrophied relative to the past. We, modern Europeans, on the other hand, are future-oriented, and the most basic dimension of time begins for us "then" and not "before" (Ortega y Gasset, 2020, p. 127).

Oksana Zabuzhko's extremely pious attitude towards Y. Sherekh (Shevelyov), who considered Jose Ortega y Gasset to be one of his mentors, can be partially explained by the special trust in Jose Ortega y Gasset's authoritative opinion. N. Zahoruiko (2020) drew attention to this aspect and wrote the following: "Y. Shevelyov, describing the formation of the new Soviet system, which he called the entry into the mass society, refers to the teachings of J. Ortega y Gasset about the masses, whom he considered one of his teachers. Sherekh speaks of the "depopulation of man", the deprivation of his individual traits because the individual must obey the "commands and desires of the masses", and they have no understanding of human dignity" (p. 18). In addition, "Chronicles of Fortinbras" echoes to some extent Jose Ortega y Gasset's idea that the national idea is not what people think of themselves in time but what God thinks of the same people

in eternity.

It is worth noting that while Jose Ortega y Gasset is quoted four times in "Chronicles of Fortinbras", while in "Notre Dame d'Ukraine. Ukrainian woman in the conflict of mythologies", a fundamental work of recent years, Jose Ortega y Gasset is the most cited foreign author of all: the reception of his ideas, expressed in quoting and interpretations of his ideas, occurs more than twenty-five times in different contexts, and certain sections of the book are named entirely in the style of the Spanish thinker. For example, the third subsection of the eighth chapter is called "The Revolt of the Masses" in Ukrainian", "Mountain" against "Gironde", etc.

Both authors – Jose Ortega y Gasset and Oksana Zabuzhko – are united by the form of a mega-essay used by both of them as an artistic platform for the presentation of their own creative thinking. We consider mega-essays to be "an exceptional format of reflective literature. These are works of considerable volume in which the author thoroughly comprehends the same topic comprehensively. Such a book may have sections, subsections, and paragraphs, which, by the will of the author, are arranged in the aggregate in a certain order. At the same time, the whole book retains the traditional features of the essay as a reflective work" (Shevchenko, 2021, p. 114). In our opinion, most of Jose Ortega y Gasset's philosophical books should be included in the mega-essay because they have one global theme, such as the purpose of university education in a globalized world ("Mission of the University") or the idea of a person who does not represent a universe. The theme is explored exclusively in the environment of people, without whom the existence of this very person would be impossible ("The Revolt of the Masses"). Such books should be called the mega-essays, i.e. more or less holistic, rather than the eclectic format of figurative and artistic presentation of certain philosophical ideas and concepts. In the history of philosophy and literature, the format of a collection of essays is much more common, in which works often written at different times and

under different circumstances are combined unsystematically, eclectically, arbitrarily and devoted to different problems, often multi-vector. The mega-essay is structurally distinguished by the integrity and coherence of all components. Indeed, the books "Meditations on Quixote" or "Mission of the University" outwardly resemble a monograph as a scholarly work of clear, well-thought-out structure and composition, in which each chapter is devoted to a particular subject, subtopic, and in general, they are comprehensive and systematic consideration the question relevant to the author. The sequence of sections (subsections) and their cause-and-effect relations are fundamental here: the author presents a coherent concept of a certain phenomenon, strictly adhering to his own logic of its development and current state. It is obvious that, for example, in the book "Meditations on Quixote", permutation of chapters, other parts, and elements of content (epigraphs, dedications, prefaces, afterwords, introductory words, comments, etc.) is impossible because the book is a comprehensive organization with balanced and authorial reasonable composition, all components of which are internally arranged. In all of Jose Ortega y Gasset's books, logical-compositional markers are evident. According to Epstein (1987), in all of Jose Ortega y Gasset's books, logical and compositional markers are evident in architectural design, imagery, emotionality, active use of linguistic and stylistic means of artistic expression that generate images of thought, essays (Epstein, 1987) prevail in the presentation of the main material. Here these features and, in some cases also, journalistic pathos remain effective means, as in the usual essay. The essay compilation, being an integrated text format, assumes the functions of chapters and paragraphs and overall retains the traditional features of the essay as free work, such that it "lies at the intersection of different literary spheres and functional styles" (Maslakov, 2010, p. 180). It "exposes the principles of its construction" (Maslakov, 2010, p. 180). In other words, the mega-essay as a favourite format of Jose Ortega y Gasset is a harmonious, highly

artistic formation in which content and form are balanced: here, the importance of content, framed in search of Spanish identity, corresponds to its corresponding perfect form – sections, subsections, afterwords, etc.

We observe a similar format for the design of various kinds of reflections in the work of Oksana Zabuzhko. Her books "Chronicles of Fortinbras", "Two Cultures", "Shevchenko's Myth of Ukraine: An Attempt at Philosophical Analysis", and "Philosophy of the Ukrainian idea and European context. Frankivsk period" should be considered mega-essays. This is especially evident in the book "Notre Dame d'Ukraine. Ukrainian woman in the conflict of mythologies", which both formally and meaningfully imitates the book "The Revolt of the Masses" by Jose Ortega y Gasset. The format similarity of the books of both authors is obvious. Both works are characterized by the closeness of construction according to the rules of structural and compositional coherence, taking into account the genre and stylistic features of the sections,

Thus, "The Revolt of the Masses" as a mega-essay consists of two uneven parts. The first contains thirteen chapters that develop the idea of the essence of the masses, the crowd, the "masses of the people", personality, and individuality in connection with the above-mentioned aggregate concepts. All names are concise and capacious. For example, "The Phenomenon of Herd", "Historical Rise", "Introduction to the Anatomy of the Mass", "Wildness and Technology", and "Wildness and History" outline the subject of further conversation in the main text. All the names correspond to the essence of the content presented in them, from chapter to chapter, and develop the idea that the mass man is characterized by the continuous growth of life demands, relentless expansion of his own nature and innate ingratitude to everything that made his life easier. Each section ends with brief conclusions, from which individual ideas then begin the next part. For example, the first chapter of "The Phenomenon of Herd" ends with the following words: "The mass crushes the unlike, the remarkable

and the best. Who is not like everyone, who thinks differently than everyone else, risks becoming an outcast. And it is clear that "everything" is absolutely not everything. The world has usually been a heterogeneous unity of the masses and independent minorities. Today the whole world has become a mass. This is the harsh reality of our day. And this is how I see it, without closing my eyes to cruelty" (Ortega y Gasset, 2020, p. 12). The next section of "The Revolt of the Masses" begins with the words, "Such is the cruel reality of our day, and this is how I see it without turning a blind eye to cruelty" (Ortega y Gasset, 2020, p. 12). The causal connection between the parts here is obvious. The other chapters of the book also logically develop each other's ideas. Some sections of the book are quite significant in volume, claiming a certain identity. Thus, the first chapter of the second part of "Who rules the world" consists of an introductory part and nine sections devoted to the idea of mass revolt about the unprecedented disintegration of society as such. In this fragment of the mega-essay, Jose Ortega y Gasset defends the idea that man is a purely social being, and, in fact, "I" is "I plus my environment", i.e. man is not an isolated being, but one that is realized while being surrounded by people without whom its existence would be impossible. All this is summarized in view of the Spanish identity as a kind of exclusivity. It should also be added that the afterword of this mega-essay as an organic component of the whole publication logically sublimates what was written before about the European community, in particular, figuratively that the balance of power is a reality based on multiplicity and pluralism. If it disappears, this dynamic unity will dissipate. Europe is really a swarm – many bees in one flight" (Ortega y Gasset, 2020, p. 232).

It is worth noting that Oksana Zabuzhko's book "Notre Dame d'Ukraine", which uses an interdisciplinary approach in the spirit of Jose Ortega y Gasset, allows us to understand the generation of Lesia Ukrainka as a "phenomenon of the day". The publication is also structured ac-

cording to the rules of a mega-essay, a format initiated by Jose Ortega y Gasset in Europe, and many other ideas about the "mass riot" creatively borrowed by the author, who reflects on the Ukrainian personality and the Ukrainian masses of the late nineteenth and early twentieth centuries. These are the times when the outstanding Ukrainian poetess Lesya Ukrainka lived. Zabuzhko extrapolates what has been said to the present times. Oleg Kotsarev (2007) said the following about the genre of "Notre Dame d'Ukraine": "it is "a novel with a text", i.e., in fact, an essay that has grown to the volume of a novel. A genre that presupposes only scientific similarity, which is based on the author's imagination, artistic and journalistic thinking, and not strict methodology".

The composition itself of "Notre Dame d'Ukraine. Ukrainian woman in the conflict of mythologies", in which the main "heroine" Lesya Ukrainka appears as an aristocrat whom all her life adhered to the noble code of honour and truth and developed the "knightly myth" of the fin de siècle era, subject to Ukrainian national reflection. The work consists of a preface to the publication, prologue, road map (specific content of parts with step-by-step thesis presentation of the essence of what was said later), eight chapters with numerous sections, a concluding paragraph and more. For example, the section "Road map: section by section" is special: the whole short synopsis of the mega-essay is presented here in a unique way, apparently to outline the system of the work in the context of the grand idea of the uniqueness of Lesia Ukrainka and her generation for the formation of Ukrainian identity. For example, the contents of the chapter "The Intelligentsia of Tradition" and "The Intelligence of the Separation": General Principles" contains the following sections: "Europe and Russia: Gentry and Nobility. Historical anamnesis", "Why "intelligentsia" is a Russian concept. "Milestones" – and V. Lypynsky's diagnosis: "Rupture of Tradition!", "The root of the problem is the transition of the Ukrainian intelligentsia from the European to the Russian model of reproduc-

tion (hypothesis)", "Attempts to Return to Europe: Hvylyovyi and the writers of the 60s" (Zabuzhko, 2018, p. 36) fully correspond with the intentionally reflexive mood of the chapter. Here the author, based on external European and Russian contexts, in particular, comprehends the "internal drama" of why Ukrainian culture, given its state in the middle of the twentieth century, was rejected almost a hundred years ago due to the Russian factor, in pre-modern times; what was the role of the intelligentsia in those days, which formed the centuries-old indigenous tradition of the nation. In this context, B. Shuba (2008), in particular, said the following about the organization of the book: "Each individual element of the opposition is not self-sufficient and self-evident: it necessarily presupposes a reference to one's other, due to which it acquires semantic significance. That is, each "pole" necessarily implies an antithesis to itself, which could "shade" it. At the same time, this is not about the "struggle" of theses and antitheses, just as their interaction does not presuppose any higher synthesis in the Hegelian sense, and therefore, they appear to be fundamentally equivalent. Both poles are structural components, and although they oppose each other, it is thanks to them that the integrity of the structure is enabled. These are the conditions of its endurance and balance" (Shuba, 2008, p. 324). It is also worth noting that each section of the "Notre Dame d'Ukraine. A Ukrainian woman in the conflict of mythologies" begins with the fixation and further development of the ideas conceived in the previous part, prolongs them and outlines new ones, which will only be the subject of observation in the following paragraphs. For example, the section "The Revolt of the Masses in Ukrainian": "Mountain" against "Gironde", which is included in the eighth part of the book "Our glorious Gironde: a religious alternative in the secular era. Introduction to the History of Hamocracy", comprehends the essence of the same hamocracy as the crisis of elites under the onslaught of the masses. By understanding this phenomenon, the author emphasizes that Lesya Ukrainka, as a representative

of the generation of rapid maturation of individuals under the influence of modern "experiencing the world", "found a ready-made, but still incomplete Ukrainian culture, and could perceive it according to the logic of the nobility's inheritance – as an ortegian "conquest that must be won every minute", but according to the logic of the "spoiled child" as a given, used as its "field", where one can produce something based on their own interests and preferences" (Zabuzhko, 2018, p. 587).

And so, all parts of this fundamental work, endowed with a high level of coherence, are constructed: all elements of a mega-essay in which the author uses an "assessment of our entire colonial period under the review of our historical subjectivity" (Zabuzhko, 2018, p. 13), interdependent and interconnected, fully correlated with the communicative guidelines stated in the introduction and preface of the book-essay. According to our observations, the connection between the parts is both causal and associative. Integrity is also formed by stylistic cohesion, closely connected with the individual style of the author-philosopher herself, diversified by numerous literary and philosophical practices.

Conclusion

The analysis of Oksana Zabuzhko's essay books, primarily "Notre Dame d'Ukraine. A Ukrainian woman in the conflict of mythologies", testifies the author's persistent interest in the work of Jose Ortega y Gasset from an ideological and artistic point of view. The influence of the ideas of the Spanish philosopher on the work of the Ukrainian writer-philosopher is felt for many reasons. It can be clearly seen already in her first essayistic texts, starting from the image-motive level to the actual literary embodiment with its traditions and innovations. Oksana Zabuzhko addresses the legacy of Jose Ortega y Gasset primarily with the aim of understanding the phenomenon of Ukrainian identity, the phenomenon of individuality against the background of the masses, and the essence of different gener-

ations in history, which bears special responsibility for the fate of the people, in the context of the search for Ukrainian historical subjectivity. The works of Jose Ortega y Gasset are analyzed and creatively woven into the works of Oksana Zabuzhko from the point of view of socio-political and poetic aspects. Both authors chose the mega-essay format for the presentation of their own reflections as the most optimal and appropriate option for philosophizing in literature.

A special place in the reception of Oksana Zabuzhko is given to the book "Revolt of the Masses" by Jose Ortega y Gasset, which the Ukrainian author not only actively quotes but also uses as a support in building her own concept of the activity of the generation of the intelligentsia of the late 19th and early 20th centuries in the book "Notre Dame d'Ukraine. A Ukrainian woman in the conflict of mythologies". The concept of José Ortega y Gasset can be considered as a fixation on the reading reaction of Oksana Zabuzhko and her readers. This reaction can be easily isolated from the works of the Spanish thinker, taking into account his ideas of the search for the historical subjectivity of the nation in the transition period. It is also concluded that the reception by Oksana Zabuzhko of Jose Ortega y Gasset's work is characterized by multifacetedness, multi-vector nature and practicality due to the deep knowledge of his work and erudition of the author herself. The thoughts of the Spanish classic are creatively spread and interpreted by the Ukrainian author in her own works, perceived as the foundation of her own generalizations. The study of Zabuzhko's reception of the works by Jose Ortega y Gasset is definitely an interesting and promising direction of research because it opened a new perspective on fiction writing as such, the usage of national features in the artistic world, and the interconnectedness between the works of the Spanish philosopher and the Ukrainian essayist.

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ENGLISH OCCULT DISCOURSE AS A CULTURAL PHENOMENON

Abstract

The paper reveals structural and functional peculiarities of English occult discourse as a cultural phenomenon. The research is based on the material of English explanatory and etymological dictionaries and texts manifesting occult discourse on the Internet. The paper uses a comprehensive methodology involving general scientific and special linguistic methods. The paper identifies the institutional forms and types of English occult discourse and outlines ways to study them. The term "occult discourse" denotes the general direction of discourse, which studies the peculiarities of communication in all institutional activity areas beyond science and official religion. Based on the results of etymological and componential analyses, we conclude that occult discourse contains such primary genre varieties as astrological, magical, and alchemical. Regarding socio-cultural features, we note that the function of these types of discourse stem from the symbolic and social meanings that are added to the relevant practices. Thus, the acquisition of occult sciences is part of the general system of thinking and beliefs in a particular society, allowing us to study the relevant fragment of the English worldview in mythological and naive versions.

Keywords: occult discourse, astrology, alchemy, magic, world view.

Introduction

When studying a foreign language, the student is faced with several facts that do not relate to the field of vocabulary, grammar, phonetics or stylistics but instead to the social, everyday or historical spheres. The modern world is in a state of constant dynamic development, raising the problem of successful communication among individuals, communities, and ethnic groups. The rapid process of globalisation makes the world more connected and more dependent. Integration processes in the field of economy and politics caused the expansion of intercultural and interlingual contacts. The role of the language in cross-cultural communication is exceptionally high, and the English language is considered the lingua franca of today (Crystal, 2003).

The correct use or understanding of some words or phrases sometimes presupposes know-

ledge of their origin, situations in which they can be used, or elementary information from the history, literature, and political reality of the target language's country. Simultaneously with the study of the language, it is necessary to study the culture of its people - to get acquainted with history, literature, economics, geography, country politics, everyday life, tradition, and psychology. The main *aim* of this study is to determine the structural and functional peculiarities of English occult discourse as a cultural phenomenon. Humanity has been trying to understand the meaning of the world around us throughout its existence, which applies to both natural phenomena and products of human activity. This desire contributed to the emergence and development of occult sciences, which can be used to explain obscure processes and phenomena. We consider *occultism* as the general name of the teachings and traditions that claim the existence of forces and phenomena hidden and unknown to science, the experience of which is available only to people with special abilities or initiated.

Materials and Methods

The research is based on the material of English explanatory and etymological dictionaries as well as texts manifesting occult discourse on the Internet. The paper uses a comprehensive methodology involving general scientific methods: *descriptive method* to identify the characteristics of the object of study; methods of *analysis* and *synthesis* are used to form generalised ideas about the nature of English occult discourse; and special linguistic methods: elements of *componential analysis* were applied, which made it possible to determine the semantic features of key nominees of discourse; *etymological analysis* allowed us to trace the historical development of the key English nominations of occult discourse; *contextual-interpretative analysis* made it possible to identify and explain the semantic dynamics of different types of occult discourse, the *linguo-cultural analysis* served to identify and explain the characteristics of English-speaking

occult discourse.

Literature Review

The researchers claim that collaborating with specialists from other countries, being competitive in the world labour market, and solving professional challenges are really significant for future professionals. Therefore, the development of cultural competence in learning foreign languages is essential (Bakum, Savchak, Kostiuk, Zhumbei, & Poznanskyy, 2021). Developing the ability to interact across cultures through the medium of a foreign language goes far beyond the acquisition of language skills. It includes recognition of diverse cultural norms and values, the ways to use the language, and the interpretation of social actions (Solodka, Filatova, Hinkevych, & Spanatiy, 2021).

The linguists consider the possibility of a systematic conciliation between the English culture and different languages within an interdisciplinary approach, which may narrow the scope of divergences and help in promoting students' Intercultural Communicative Competence (Bagui & Adder, 2020). This fact underlines the relevance of the present study. When a national-cultural component is included in the content of teaching a foreign language, adequate means are needed for its assimilation. Such means can be authentic materials: literary and musical works, objects of reality and their illustrative images, bringing the student closer to the natural, cultural environment. The communication of knowledge about culture, history, realities and traditions contributes to the development of a positive attitude to a foreign language and the culture of the people who are the native speakers of this language.

The leading linguistic and cultural task is the study of linguistic units that most clearly reflect the national characteristics of the target culture: realities (designations of objects and phenomena characteristic of one culture and absent in another), connotative vocabulary (words that coincide in basic meaning but differ in cultural-historical

associations), background vocabulary (designations of objects and phenomena that have analogues in the compared cultures, but differing in national characteristics of the functioning, form, purpose of objects). At the same time, cultural and regional value, typicality, well-knownness and orientation towards modern reality, thematicity and functionality of phenomena are the most important criteria for selecting the national-cultural component of the content of teaching a foreign language. Teaching a foreign language will be more successful if the linguoculturological aspect is included in the content of what is taught, comprising the use of linguistic and cultural information as a valuable source of linguocultural material (Tulusina, Sadykova, Zaripova, & Carlson, 2021). The use of English occult discourse as authentic texts in the course of country studies will improve students' interest and promote further research into the world view of English-speaking society.

In the modern humanities, the term *discourse* is considered one of the most popular and widely used. Different paradigms are used in different meanings and contexts, often denoting different concepts (Pallotti, 2016). The linguistic study of discourse is associated with a change in the scientific paradigm in philological studies in the second half of the twentieth century, namely, the transition from studying structural aspects of language to its functioning. Historically, the discourse has been viewed in terms of formal and functional linguistics, which later became part of a systematic approach that began in the 1970s and 1980s. In modern linguistics, discourse is interpreted as people's communication from the standpoint of their belonging to a particular social group or concerning a typical speech situation (Price, 1999).

It should be noted that there is no established classification of discourse at the present stage of development due to the variability of social conditions of communication. We propose the following criteria for the structural-formal typology of discourse: code (verbal/nonverbal, mixed, creolised); message (oral / written, hybrid); dis-

course participants (monologue, dialogue, polylogue). There is a structural and semantic typology of discourse under the reference context, i.e. the social sphere and the position of the communicant concerning the contextual situation: the sphere of discursive activity (institutional, domestic); topic (denotative correlation); type of text according to the method of presentation (description, story, etc.). Recent research in the field of discursive activities focuses on the following types: political, administrative, legal, military, pedagogical, religious, mystical, medical, business, advertising, sports, scientific, stage and media types of institutional discourse (Dijk, 1995).

Structural Features of the English Occult Discourse

In the above list of types of institutional discourse (political, administrative, legal, military, pedagogical, religious, mystical, medical, business, advertising, sports, scientific, stage, etc.), the term *mystical discourse* is somewhat unjustified, in our opinion. Let us consider the dictionary definition of the adjective "*mystical*": "*having a spiritual meaning or reality that is neither apparent to the senses nor obvious to the intelligence*" (Oxford Advanced Learner's Dictionary, 2008). It emphasises the vagueness, the incomprehensibility of what is considered mystical.

We suggest using the term *occult discourse* to denote the general direction of discourse, which studies the features of communication in various mystical practices, magic, astrology, etc., i.e. all areas of institutional activity that go beyond science and official religion. We distinguish this term from *esoteric discourse*. Esotericism is a cultural phenomenon of different epochs, which includes, on the one hand, belief in the existence of the supernatural world and mystical ideas about it. On the other, the magical means of communication with it. It is characteristic of both traditional doctrinal religions and non-religious mystical currents. Esotericism is sometimes seen as a profound positive knowledge of the world,

hidden from the uninitiated. A specific form of esotericism is occultism (Dijk, 1995).

Let us consider, first of all, the historical development of the corresponding English nomination. This lexical unit was first recorded in English in 1870 and denoted the doctrines, principles and practices of occult sciences: "*occultism (n.) The doctrine, principles, or practices of occult sciences, "1870, from occult + -ism. Related: Occultist*" (Online Etymological Dictionary, n.d.).

The dictionary entry also illustrates the use of this lexical item and, at the same time, explains that it denotes a system of pseudo-sciences that must be distinguished from prescientific magical practice: "*Occultism is to be distinguished from the primitive magic described by anthropologists, which is prescientific, pre-philosophical, and perhaps prereligious, whereas occultism is a pseudo-science or system of pseudo-sciences, often supported by an irrationalist philosophy, and always exploiting the disintegrated debris of preexisting religions*" (Online Etymological Dictionary, n.d.).

Thus, the lexical unit *occultism* comes from the adjective *occult*, the etymology of which is defined as follows: "*occult (adj.) the 1530s,*" secret, not divulged, "*from French occulte and directly from Latin occultus*" hidden, concealed, secret, "*past participle of occulere "cover over, conceal," from assimilated form of ob "over" (see ob-) + a verb related to celare "to hide" (from PIE root * kel- (1) "to cover, conceal, save"). Meaning "not apprehended by the mind, beyond the range of understanding" is from the 1540s. The association with the supernatural sciences (magic, alchemy, astrology, etc.) dates from 1630s. A verb occult "to keep secret, conceal" (c.1500, from Latin occultare) is obsolete*" (Online Etymological Dictionary, n.d.). This adjective was first recorded in English in the early XVI century in the meaning of "*secret, not made public*", which came from Latin through the French language meaning "*hidden*". Later, the lexical unit *occult* developed the meaning of "*beyond reason*", while the association with the

supernatural sciences (magic, alchemy, astrology, etc.) appeared only a century later.

The dictionary definitions of the relevant nominations in modern lexicographical sources of English are as follows: "*Occult sciences - those sciences of the Middle Ages which related to the supposed action or influence of occult qualities, or supernatural powers, as alchemy, magic, necromancy, and astrology*" (Longman Dictionary of Contemporary English, 2007); "*Occult sciences alchemy, astrology, magic, etc.*" (Oxford Advanced Learner's Dictionary, 2008). As we can see, they present the same meaning and structural composition of the occult sciences. Thus, we conclude that the occult discourse contains such primary genre varieties as *astrological, magical, and alchemical*. Regarding the term *necromancy*, which refers to the practice of communicating with the souls of the dead, we refer to it as a variety of magic, based on the following definition: "*1. the magic practised by a witch or sorcerer; 2. a form of divination through communication with the dead*" (Longman Dictionary of Contemporary English, 2007).

Let us consider the etymology of the critical nominations of these types of occult discourse in English. "*Magic - late 14c., Magike,*" art of influencing or predicting events and producing marvels using hidden natural forces, "*also*" supernatural art, "*especially the art of controlling the actions of spiritual or superhuman beings; from Old French magique "magic; magical," from Late Latin magice "sorcery, magic," from Greek magike (presumably with tekhnē "art"), fem. of magikos "magical," from magos "one of the members of the learned and priestly class," from Old Persian magush, which is possibly from PIE root * magh- "to be able, have power"*" (Online etymological dictionary, n.d.). As we can see from the etymological reference, the lexical unit *magic* was first recorded in English in the XIV century, which got into by borrowing from the ancient French meaning "*the art of influencing or predicting events with the help of hidden natural forces*." The language form itself comes

from the Proto-Indo-European root for "*have power*" and historically precedes the nominations *occult, occultism*.

Regarding the English nomination of *alchemy*, the etymological dictionary indicates that it appeared in English in the middle of the XIV century from the Old French language: "*Alchemy - medieval chemistry; the supposed science of transmutation of base metals into silver or gold "(also involving the quest for the universal solvent, quintessence, etc.), mid-14c., from Old French alchimie (14c.), alquemie (13c.), from Medieval Latin alchemy, from Arabic al-chemistry, from Greek khemeioa (found c.300 CE in a decree of Diocletian against "the old writings of the Egyptians"), all meaning "alchemy," and of uncertain origin*" (Online Etymological Dictionary, n.d.).

As for the original proforma, the opinions of etymologists differ: they refer to it either as units of proto-Indo-European origin or to nominations of Arab origin. Although, it seems possible that this lexical unit has gone through both stages in its historical development. Relevant to our study is that alchemy was a science of the Middle Ages, including occult and natural philosophy and practical chemistry and metallurgy. After 1600, the purely scientific meaning shifted to a lexical unit to denote chemistry. Alchemy remained with the meaning of the pursuit of the transformation of base metals into gold, the search for a universal solvent and panacea: "*Perhaps from an old name for Egypt (Khemia, literally" land of black earth, "found in Plutarch), or from Greek khymatos" that which is poured out, "from khein" to pour, "from PIE root * gheu-" to pour. The word seems to have elements of both origins. The al- is the definite Arabic article, "the." The art and the name were adopted by the Arabs from Alexandrians and entered Europe via Arabic Spain. Alchemy was the "chemistry" of the Middle Ages and early modern times, involving both occult and natural philosophy and practical chemistry and metallurgy. After c. 1600, the strictly scientific sense went with chemistry, and alchemy was left with the sense of*

"*pursuit of the transmutation of baser metals into gold, search for the universal solvent and the panacea*" (Online Etymological Dictionary, n.d.).

The etymology of the English lexical unit *astrology* is more transparent. This word was first recorded at the end of the 14th century. As in the case of alchemy, it originally meant that astronomy had the status of official science. The narrowing of the meaning of the modern occurred gradually. It ended in the XVII century: "*Astrology - late 14c.," Calculation and foretelling based on observation of heavenly bodies, "from Latin astrologia" astronomy, the science of the heavenly bodies, "from Greek astrologia" astronomy, "literally" a telling of the stars, "from astron "star" (from PIE root * ster- (2) "star") + -logia "treating of" (see -logy). In Latin and later Greek, astronomy tended to be more scientific than astrologia. In English, the differentiation between astrology and astronomy began the late 1400s and by late 17c. This word was limited to the sense of "reading influences of the stars and their effects on human destiny*" (Online Etymological Dictionary, n.d.).

Thus, structurally, English occult discourse contains such primary genre varieties as *astrological*, *magical*, and *alchemical*. Let us proceed with the functional features of each type of occult discourse.

Functional Features of English Occult Discourse

Astrological discourse represented by horoscopes is studied mainly from a psychological, sociological, anthropological and cultural point of view. The horoscope was developed as a media genre, which contributed to its status as one of the defining features of modern mass culture (Blackmore & Seebold, 2001; Evans, 1996; Tandoc & Ferrucci, 2014). We agree with the view that astrology today is a significant phenomenon for most members of society, a unique system of knowledge based on the idea of the necessary connection between the movement of

celestial bodies and processes occurring on earth. Researchers' analysis of language material confirms that horoscope texts have their specific discursive features. Being pragmatically oriented, astrological discourse and cognitive (astrologers have long been people who were engaged in the search for truth, explaining the deterministic laws of the universe) can also perform socio-political (manipulative) psychotherapeutic functions. It is proved by the etymological and componential analyses that manifest the English-speaking society's attitude to this phenomenon. The notional and motivational features of the concept of ASTROLOGY are *foretelling, stars, and influence*.

The genre structure of astrological forecasting is relatively rigid and includes several steps. The first step in the genre model of the horoscope provides general information about the likely development of events in the specified period of the future. The functioning of the nouns *relationship, affairs, family, partner* and the adjective *married* makes it possible to identify the next step in the genre model - the development of relationships. The lexical markers of the third step are the nouns *money, business, cash, funds, expenditures* and the verb *invest*, the semantics of which indicate that its communicative orientation is to inform about the possible development of financial affairs. The semantics of each step's lexical units explicitly reflect its communicative orientation.

Magical discourse is distinguished based on system-creating features: its goals and participants. Communication takes place within the given framework of status-role relations. The primary purpose of magical discourse is to implement essential warning, correction, and protection strategies. The participants are the client - the person who seeks help and the agent - the bearer of secret knowledge, the mediator who communicates between the client and supernatural forces. The fundamental inequality of the participants in communication is mainly demonstrated by the agent's appearance, his behaviour, the presence of symbolic attributes of the magical process, and a specific way of pronouncing magical texts.

According to our observations, modern social consciousness does not associate magical discourse with any particular social institution. It integrates scientific, religious, and medical communication as a unique cultural system. It can be seen in the results of the etymological and componential analyses that manifest the English-speaking society's attitude to the phenomenon of magic. The notional features of the concept MAGIC are *power, supernatural, extraordinary, use of means, influencing or predicting events, hidden, controlling, spiritual, and superhuman*. The motivational features of the concept are determined by the etymology of the English lexical unit *magic* and are verbalised as follows: *to be able, to have power*. The definitions of these units contain the following significant components: (1) SUBJECT (PHENOMENON), (2) PROPERTY OF THE SUBJECT (PHENOMENON) - power to influence, control, (3) OBJECT - people, events, (4) ATTRIBUTE - spiritual, supernatural, hidden.

Magical discourse implements a protective function associated with distillation and cleansing magic and aims to neutralise household phobias (fear of disease, failure, mystical negative impact on the human destiny) through magical semiotics (charms, amulets, talismans, tools, etc.); magical verbal texts (orders, spells, omens, etc.) describing the mechanism of human influence on the world around us in order to protect against its adverse effects; mystical artefacts (dummies, wax figure, bell, candle, magic recipe, brew, broth, needle, thread, philtre, potion, jar, moly, wand, wand, magic ring, magic mirror), which are attributed to the suggestive power within the magical protective ritual.

The magic text has a pronounced suggestive potential, is symbolically rich, and implements essential warning, correction, and protection strategies. The warning is manifested in prognostic installations (verbal-prognostic genre), embedded in warnings about possible dangers, reflected in the ethnicity-specific system of warning signs (signs). Correction aims to treat illness-

es and normalise the deviant psychosomatic state through clearly algorithmic, semiotically saturated rites and orders (verbal-suggestive genre). Protection from harmful external influences is carried out through spells (verbal-action genre) and symbolically rich rituals.

As for the last subtype of English occult discourse, the definition analysis showed that the notional features of the concept ALCHEMY are *unscientific, search, transformation, eternal life, universal medicine, mysticism, and secrecy, purity of thought, durability, versatility*. The motivational features of the concept ALCHEMY are determined by the etymology of the English lexical unit *alchemy* and are verbalised as follows: *occultism, search, unscientific*. The critical problems of alchemic discourse analysis remain its structure and stratification, the establishment of its features, units, categories, and types, elucidation of ways of organising various discursive invariants, and development of methods and procedures of analysis and description of discourses. These questions will be viewed in separate publications.

Conclusion

The paper identifies the institutional forms and types of English occult discourse and outlines ways to study them. We consider it appropriate to use the term *occult discourse* to denote the general direction of discourse, which studies the peculiarities of communication in various mystical practices, magic, astrology, etc., i.e. all areas of institutional activity that go beyond science and official religion. Based on the results of etymological and componential analyses, we conclude that occult discourse contains such primary genre varieties as *astrological, magical,* and *alchemical*. Regarding socio-cultural features, we note that the function of these types of discourse stems from the symbolic and social meanings that are added to the relevant practices. Thus, the acquisition of occult sciences is part of the general system of thinking and beliefs in a particular society, allowing us to study the rele-

vant fragment of the English worldview in mythological and naive versions. The perspective of this study is to analyse the genre varieties of astrological, magical and alchemical discourses and study the strategies and tactics of communication within each of them.

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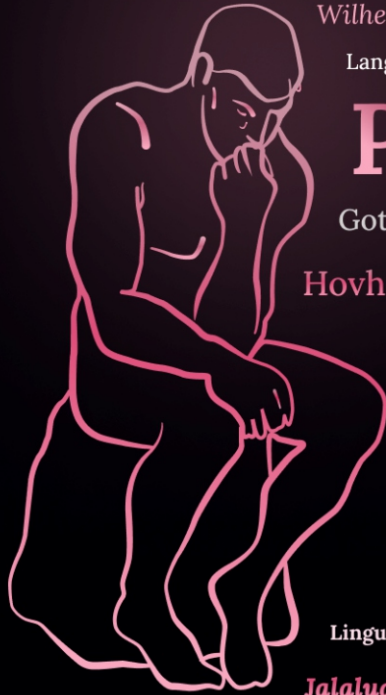
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