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E-mail: subijar@gmail.com

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MAIN DIRECTIONS OF THE LANGUAGE POLICY OF THE EUROPEAN UNION AND KAZAKHSTAN

G. Chukenayeva, G. Smagulova, K. Sarbasova, A. Rakhimova,
S. Saduakasova*, A. Turysbekova

Zhetysu State University named after I. Zhansugurov,
Taldykorgan, I. Zhansugurov St., 187A (RUSSIA)

*Corresponding author: saida-otan@mail.ru

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ABSTRACT

An article is considered the modern language policy of the European Union and the Republic of Kazakhstan. It is represented the overview of results of a program implementation of development of the language policy, a multilingualism and trinity of languages.

Key words: language policy, multilingualism, polylingual education, language variety, language competence

1. INTRODUCTION

Development of languages – is one of priority direction of a state policy of the country. The optimal solution of language problems – is a harmony basis the international relation, strengthening of unity of the people and the public agreement. The language policy in modern political process is characterized as set of the measures, taken by the state, directed to change or preserving the existing functional distribution of language educations. «The field of language policy can be considered a branch of macro-sociolinguistics, also known as sociology of language. Not only has the field of language policy evolved in relation to changes in the social sciences, including sociolinguistics, and our epistemologies in the twenty-first century, but also the naming of the field itself has shifted. Originally scholars referred to the field as language planning, focusing on what could be done by the state to systematically promote linguistic change» [1].

It is not casually that there are acted, as object of research, the European Union (EU) and the Republic of Kazakhstan (RK): firstly, both of these subjects are rather new formations, but at the same time, having necessary experiences of the predecessors and the base for creation and carrying out of the language policy. Secondly, the EU and RK unite in their territory a large number of ethnic groups, respectively with the culture and languages. Thirdly, considering these subjects, there is an opportunity to trace efficiency of planning, approaches to implementation of the language policy at political institutes of different level, but with an identical language situation.

Studying of the state documents, scientific and publicistic literature allows to allocate both common features, and noticeable distinctions in language policy and methods of its implementation of the EU and RK. Certainly, general for this "basis" for the development of language policy are: both RK is historically developed multinational and multilingual state education, and the EU unites the European states, in each of those there are national educations.

2. THE NORMATIVE LEGAL DOCUMENTS, REGULATING LANGUAGE POLICY

Important difference in case of implementation of language policy is that the EU and RK are formations with a different political system and decision making process in each of them, and also various regulatory framework: European Union – is the political and economic union of 28 states, directed to regional integration, combining signs of both the international organization, and the state, but actually it is not either that, or another. Decisions are made by supranational institutes, or by means of negotiations with member countries.

The special status at the time of creation of the EU was received by only separate languages. Now, as it is known, in the EU there are 24 official languages [17]. Some states of the European Union as historically developed multilingual states can have not only one official language but directly several languages (BE, CH, CY, FI, IE, LU, MT, SI) including so-called languages of minorities [18]. The political slogan and the action program of the EU is the concept of a multilingualism. In one of the reports of the European commission it is declared: "Languages are in heart of the European project: they represent different cultures and, at the same time, are a key to understanding of these cultures" [2]. Respectively, the purpose of language policy of the EU – is preserving a language variety of community.

The Republic of Kazakhstan is the unitary state with a presidential government, in the administrative-territorial relation it has Astana and Almaty cities and it is divided into 14 areas and 2 cities of the republican value. Efficiency and productivity of language policy depends on regulation of language behavior of subjects and objects of language policy. The President of the Republic of Kazakhstan, the Government of Kazakhstan, official state bodies are acted as subjects of language policy. At the same time, complexity of carrying out purposeful and consistent language policy is caused by need of characterizing of the objects of language policy. In this role in the republic there are acted the several national groups, determined as "natives of the language policy". The first group is constituted by natives of the language policy, pursued in the USSR. This language group is characterized by unavailability to adapt to the new language environment, the representatives of this group take change of the language environment painfully and sharply. The second language group is provided by younger younger generation of the Kazakhstan citizens who are ready to adapt to the new created language environment, at the same time participating in creation of this language environment.

The state language of the country is determined and adopted in the Constitution of RK, and also in the Law "About Languages in the Republic of Kazakhstan". According to the 7th Article of the Constitution of the Republic of Kazakhstan: "1. In the Republic of Kazakhstan the Kazakh language is state. 2. As an equal basis with Kazakh the Russian is officially used in the state organizations and local government bodies. 3. The state is taken care for creation of conditions for studying and development of languages of the people of Kazakhstan" [3].

"Language self-determination" of the country was found real reflection in the Law RK on languages, adopted in September, 1989. In article 4 of the Law "About Languages in the Republic of Kazakhstan" it is emphasized: "A state language of the Republic of Kazakhstan is Kazakh. A state language – the language of public administration, the legislation, legal proceedings and clerical work, operating in all spheres of the public relations in all territory of the state". About Russian language use it is specified in Article 5: "In the state organizations and local government bodies on an equal basis with Kazakh is officially used Russian" [4].

The main directions and the principles of language policy of RK are stated in the laws and documents, regulating state and legal aspect of the language policy such as: Constitution of the Republic of Kazakhstan (1995); Law "About Languages in the Republic of Kazakhstan" (1997); "Concept of language policy of the Republic of Kazakhstan" (1996); State programs of development and functioning of languages (1998-2001.); The concept of expansion of the sphere of functioning of a state language, increase of its competitiveness for 2007-2010; The Strategic plan of development of the Republic of Kazakhstan till 2020; Doctrine of national unity (2010); The State program of development and functioning of languages in the Republic of Kazakhstan for 2011-2020 (2011). And also every year in the Presidential Address to the Nation there is considered the policy of language in the country.

In 1998 by the Decree of the President of Kazakhstan – 22nd of September is declared as "Day of languages of the people of Kazakhstan", and this holiday is the general holiday for all Kazakhstan citizens.

3. DEVELOPMENT PROGRAMS OF THE LANGUAGE POLICY

From the moment of creation of the EU the language policy became one of priority in new programs of the EU for 2007-2013. About increase of weight of language policy there are witnessed the changes in structure of European Commission: earlier language questions were under authority of the EU commissioner on the education, trainings, culture and a multilingualism; and since 2007 for their decision it is created the separate position of the EU commissioner for a multilingualism.

Preference to learning of the foreign languages was purchased the separate status, it was become one of the major directions in activities of European Commission and other institutes of the EU and was arranged in policy in the sphere of education in foreign languages ("Language Learning Policies"). The first "Lingua" program was introduced in 1989, and in 2001 upon completion of the European year of languages, the language problematics was found the reflection in resolutions of the European parliament and the Europe Council, urging the European commission to develop and introduce a number of measures, directed to preference to studying of foreign languages. According to Euro- barometer, 84% of Europeans believe that everyone in the EU have to know another language, at least more then one native language [5].

One of the major stages in development of the European language policy is the Barcelona summit of the European Union which was taken place in 2002, where the heads of states or the governments declared about implementation in educational systems of member countries of the principle "the native language plus two foreign" and "the indicator of linguistic competence" [2]. Such important and symbolical decision provides studying of at least two foreign languages from early age in school, university and vocational training organizations of the EU. According to resolutions, the EU was adopted the plan of actions under the name "Preference to learning of foreign languages and a linguistic variety in 2004-2006", focusing attention on three strategic directions: learning of foreign languages during life, improvement of teaching foreign languages, creation of the favorable environment for studying of languages. Within implementation of aforesaid decisions there were held the all-European scientific researches, conferences, seminars and information campaigns, devoted to language problems; it was sponsored the visiting by the students of language training courses; there were provided grants to teachers of foreign languages, it was reconstructed the "Europe" language portal etc. It should be noted the fact that the EU is a free zone for movement in it, including for workers and

employers. One of measures of the European commission, directed to improvement of conditions for labor migrants, is the language portfolio (later we will dwell upon it).

As for the development program of language policy in Kazakhstan, creation of optimum sociolinguistic space in independent Kazakhstan was built by step-by-step implementation of language policy. The first development stage of the state language policy was in 1991-1995. At that time its main objective was development of ethnic originality and preserving national cultural diversity of Kazakhstan. This policy was played a noticeable role in strengthening of unity of the people and an interethnic concord. With adoption of Law "About languages in the Republic of Kazakhstan" and adoption of "A state program of functioning and development of languages for 1998-2000", it was started forming of the legal basis of language construction in the main spheres of public life.

In 2001-2010 within implementation of the State program of functioning and development of languages for the ten-year period, strategy of language construction was determined by three directions: expansion and strengthening of social and communicative functions of a state language, preserving common cultural functions of Russian, development of other languages of the people of Kazakhstan. Also during this period at the initiative of the Head of state there was begun an implementation of the national cultural project "Trinity of Languages".

The language policy in the country was directed specially to support of a state language, it was caused by a language situation in Kazakhstan. Now 101 centers of training of a state language function. In 2009 the Republican coordination and methodical center of development of languages named after Sh. Shayakhmetov was developed the educational and methodical complex "Language Portfolio of the Government Employee" which includes 19 names of educational and methodical manuals [6]. It was also created the International center of cooperation of Kazakhstan with the countries of the European Union in the field of language policy for system studying and implementation in Kazakhstan of the international experience on application of a state language in the international activities, in the sphere of public administration, bodies of prosecutor's office, defense, Armed forces and law enforcement agencies.

For the purpose of implementation of new information technologies in process of studying of a state language, it was created the portal of a state language (www.til.gov.kz), which is constantly updated, there are placed more than twenty types of Internet services (active user audience from 50 countries of the world). It is constantly enhanced the KAZTEST system according to the level of knowledge of Kazakh.

In 2011 it was adopted "A state program of development and functioning of languages in the Republic of Kazakhstan for 2011-2020". A main goal of the program – is the harmonious language policy, providing full-scale functioning of a state language as the most important factor of strengthening of national unity at preserving the languages of all ethnoses, living in Kazakhstan. A program implementation was planned in three stages.

At the first stage (2011-2013) there was carried out work on enhancement of the standards of state language training, development of the legal basis of accreditation of the training centers in Kazakh and implementation of a rating assessment of their activities. Along with it, there was enhanced a regulatory framework in the sphere of onomastics on ensuring of systematization of names of administrative and territorial entities, in the sphere of terminology on unification of terminological vocabulary, and also in the sphere of an anthroponimics on identification implementation of the anthroponymic names and visual information; it was carried out the complex of organizational practical measures on popularization of broad application of a state language, creating favorable conditions for studying and preserving languages of the ethnoses, living in Kazakhstan.

Within the second stage (2014-2016) there was realized the complex of practical measures on implementation of new standards, technologies and methods in the field of studying and application of a state language, and also preserving a language variety. Together with it at this stage there are carried out works on carrying out accreditation of the training centers in a state language, and also putting into operation of a rating assessment of their activities.

The third stage (2017-2020) of the program provides the organization of work on putting into operation of control mechanisms of level of the state language proficiency. At the same time, it is assumed a systematic monitoring of the degree of relevance of the state language in all spheres of public life, quality of its proper application and level of proficiency in case of further preserving of the positions of other languages. It will be continued work in the sphere of onomastics, terminology, popularization of application of a state language, and also on preserving the tolerant language environment. It is provided increase in the program:

- proportion of the adult population knowing a state language (according to the test results of "Kaztest": by 2014 - 20%, by 2017 - 80%, by 2020 - 95%);
- proportion of the ethnoses, covered by courses on native language training at national and cultural associations (by 2014 - 60%, by 2017 - 80%, by 2020 - 90%);
- proportion of the republic population, knowing English (by 2014 — 10%, by 2017 - 15%, by 2020 - 20%);
- proportion of the population, knowing three languages (state, Russian and English) (by 2014 - 10%, by 2017 - 12%, by 2020 - to 15%) [7].

Now in Kazakhstan it is actively discussed one of the historically important issues: transition of the Kazakh writing into Latin. In Strategy-2050, convincing of need of this step, creating "conditions for integration

into the world, the best studying of our children of English and Internet language, and the most important – for upgrading of Kazakh", President of the country outlined time-frame of completion of this work - 2025.

4. THE MULTILINGUALISM OF THE EU AND "TRINITY OF LANGUAGES" IN KAZAKHSTAN

Implementation of policy of a multilingualism is one of the priority task in development of the EU as recently Europe was faced with various challenges and threats, regarding preserving of culture of each state member. Most often the documents, accepted about it, have no binding force from the point of view of the international law, they aren't subjected by ratifications in parliaments, but these documents oblige the states politically and morally, as they are signed by their first officials, and thus exert notable impact on various spheres of life. As multilingualism there is understood a possibility of communities, groups, institutes and citizens to know, on a constant basis more than one language, and to apply all of them in everyday life. Also the term a multilingualism is used for an explanation of coexistence of various language communities in one geographical, geopolitical territory or within political education. The multilingualism is a widespread sociocultural phenomenon, as about 75% of the population of the globe know in a varying degree two or more languages [8].

Studying by residents of the European states and Kazakhstan of the second language in addition to native will have to help people to become more open for other views and cultures, to enhance informative capabilities and to strengthen knowledge of the native language, and also to choose freely a place of employment or training in other country. In this plan of the EU develops a multilingualism, and Kazakhstan realizes the "trinity of languages" program.

According to modern representations, functioning of languages in the EU works at four levels:

1. Public institutional level which includes plenary sessions of European Parliament and work of various commissions with citizens of the EU. At the first level multilingualism is obligatory. All 24 official languages of the EU are equal during meetings of the European parliament, citizens of EU Member States have the right to address to various European instances and to receive responses to their requests. The right of members of the EU to speak at meetings of European Parliament in the native language is essentially important not only from the ideological point of view. During elections in the European structures, politicians make a speech in mass media in languages of their countries and appeal to local electorate. At last, languages, as well as flags of EU countries during public events, have a function of symbolism [5].

2. The closed institutional level to which it is belonged meetings of the parliamentary commissions, officials of a high rank, etc. The second level concerns communication of officials and members of various committees at the closed meetings, working meetings, etc. On the one hand, in this case there must be shown the respect for national language. On the other hand, in a similar situation communication happens most often in the English, French or German languages.

3. Communication level between citizens within the native land. At the third level of communication the problem is not so simple, as it seems at first sight. The foreign language, most often English, takes the noticeable place in case of communication, in particular in business, in the sphere of high technologies, in research activities and respectively in scientific publications, in education, in sport, on vacation, etc., as result the native language becomes less demanded. For example, in Denmark, Sweden, the Netherlands, Luxembourg and other countries of the Europe, 80% of the population know a foreign language [19].

4. The level of the European civil society, covering communication between the citizens of the EU, living in the different countries. At the fourth level of communication the second, third etc. languages are necessary in order to provide promotion on a social ladder, at the same time there is chosen that language which, as expected, will be learned by all and which will be widespread everywhere. Thanks to it there is continued prevalence of English, and it is difficult to stop this process as it is result not of political decisions, but the voluntary choice of millions of citizens for pragmatical reasons.

As we have mentioned above, now in Kazakhstan the priority direction of language policy is the program implementation "Trinity of languages". "Trinity of Languages" program was adopted by the Presidential decree RK of November 20, 2007. The idea of trinity arose not as the beautiful concept and a new format of language policy, it was developed in connection with vital need. The essence of "Trinity of Languages" project consists in studying of Kazakh as state, Russian as language of international communication and English – as language of successful integration into the global economy. Creation of equal conditions for studying of three designated languages doesn't mean the equal sphere of their functioning, equal functional loading and, at last, their equal status. At the same time the emphasis is placed on a pedagogical component of this cultural project which can be fully designated as polylingual education.

Main objectives of "Trinity of Languages" project can be generalized as follows. In the field of application of the Kazakh language: expansion of the scope of a state language, ensuring unification of norms of the modern literary language, improvement and systematization of lexical fund, introduction of full-fledged terminological system, solution of questions of language computerization, improvement of teaching methodology. Regarding the Russian language: conservation of common cultural functions of Russian, ensuring functioning in the field of science and education, creation of new programs of distance learning, educational and methodical literature, electron interactive textbooks. Activity in the sphere of English includes: expansion of the international cooperation for interaction with foreign-language culture, providing with available educational and methodical literature for collective and independent training, curriculum revision, strengthening

the requirements for the system and the process of training of the future teachers of a foreign language, training of teachers for studying in natural sciences and mathematics in English.

The above-mentioned Decree was provided changes and additions in "A state program of functioning and language development for 2001-2010". In particular, it is noted in it: "introduction of English in business communication", "improvement of quality of training in English at all secondary schools, secondary vocational schools, higher educational institutions", "to increase quality of textbooks and educational and methodical complexes in English for the organizations of education of the primary, main secondary and general education and to consider questions on development of training on the three languages", "along with the state and Russian languages it is necessary to resolve and issues of training in English of the government officials" etc.

It is indisputable that a common problem in language policy, both in the EU, and in RK is the problem of legal protection of linguistic and ethnic minorities. Intensity of the appeal to this problem demonstrates the increased attention of the world community to their position in recent years. Substantially it was caused by the changes, happening in Europe. Authoritative international institutes almost at each forum were considered necessary to discuss problems of linguistic minorities [9]. Adaptation of a regulatory framework in the field of protection of languages of minorities and regional languages, acceptance and ratification of the main documents in this area: "The European charter on protection of regional languages and languages of minorities" (1992) and "The framework convention on protection of ethnic minorities" (1995), and also legal acts of the states of various levels in the field of language policy do possible the studying of regional languages and languages of minorities. Preserving and careful attitude to regional cultures and their languages is the important direction in language policy of the states and international organizations. Due to historically current situation in Europe around languages it is actual protection not only official languages of EU Member States, but also minority and regional languages from outside, both the governments, and institutes of the EU.

One of benefits of language policy of RK is the fact that the basic principles of language policy are stated in the Constitution and in the Law "About Languages in RK" which are obligatory for execution by all subjects, and can be added at the regional level. So point 2 Article 14 of the Constitution of RK says: "Nobody can be exposed to any discrimination based on an origin, a social, official and property status, sex, race, a nationality, language, the relation to religion, beliefs, the residence or on any other circumstances" [3]. So the main document of the state equalizes the right of ethnic minorities with the majority, and also in the Law "About languages in the Republic of Kazakhstan" there is considered the question of functioning of languages of other ethnoses inhabiting our state: "Each citizen of the Republic of Kazakhstan has the right to use of the native language, to the free choice of language of communication, education, training and creativity. The state cares for creation of conditions for studying and development of languages of the people of Kazakhstan. In places of compact accommodation of national groups at carrying out of the actions there can be used their languages (Article 6).

In the Republic of Kazakhstan it is not allowed the infringement of the rights of citizens on a language sign. Actions of the officials, interfering functioning and studying state and other languages provided in Kazakhstan, involve responsibility according to Laws of the Republic of Kazakhstan" (article 7) [4].

5. LANGUAGE POLICY IN EDUCATION

The educational policy is an integral part of language policy by means of which it is possible preserving of the cultural diversity inherent in this or that territory. With respect thereto it is possible to allocate the following directions of development of educational policy characteristic as for the EU:

1. *Modernization of the education system in the field of studying of foreign languages by citizens.* In the EU, putting into operation of the program of of language studying throughout all life, allows to realize one of the principles of the EU "proficiency in the native language plus two foreign". Taking into account the level of integration of modern society, language diversity interferes with political, economic, social development. The people knowing foreign languages have a clear advantage in all spheres, beginning from free movement and finishing with employment and adaptation abroad.

Over the last ten years the majority of the countries were taken some steps for improvement of availability of learning of foreign language. Some examples are included:

- lowering of age for starting of studying of the second foreign language, for example, in Italy, Poland and Slovakia;
- in Belgium, it was created the action plan on integration of languages into the fields of education;
- in France, development of new ways for learning of foreign languages by means of digital technologies;
- in Croatia, in the new project of Strategy of education, science and techniques it is emphasized an importance of introduction of classes in foreign languages, especially in system of the higher education. It is supposed that by 2020 all faculties will be performed at least one training program in English;
- Bulgaria has bilateral agreements with some other countries which assumes the invitation of native speakers in order to learn foreign languages. For example: Bulgarian-American commission performs the program of Fulbright.
- in Cyprus, distance training is performed on an experimental basis in order to help for studying of language with small remote schools;

- in Hungary, bilingual education has long traditions. Now there are 83 bilingual (not minorities) kindergartens, 136 bilingual elementary schools, 73 secondary schools and 59 secondary vocational schools.
- in a number of the countries there were concentrated policies for studying of languages which are regional languages. It is especially concerned the countries with history of bilingualism of the minorities speaking languages, such as Bulgaria, Hungary, Ireland, Italy, Spain, Switzerland [18].

Middle age constitutes 7,7 years for starting of the study the first foreign language as an obligatory subject. The first foreign language is studied: in Belgium since three years; two countries begin in five years (CY, MT); ten countries in six years (AT, EE, ES, HR, IT, LI, LU, NO, PT, SK); three countries in seven years (FR, PL, SE); six countries in eight years (CH, CZ, DE, EL, LT, RO); eight countries, in nine years old (BG, DK, FI, HU, IS, LV, SI, TR); three countries in ten years (BE, FR, BE-NL,NL). In slightly less than a half of the countries, foreign languages are not determined central by the power in the system of compulsory education. It is specified in all, except one of them (Finland) the 32 English or one of the specified languages or in the specified language [18].

II. *Introduction of the educational programs, directed for studying of country language, in which citizens assume to find a job.* It was begun to be developed within social policy in the last decades the integration policy directed to adaptation of cultures and language of migrants. It is important at least the second instrument – the European language portfolio. In case of its development there was set the following task: to teach students to study language(s) autonomous, during all their life, it is realistic to estimate own level of proficiency in various language skills and to explain it to organizations in which they will continue education, to employers and other interested persons. Implementation of the training programs within "The European language portfolio" is directed to increase in mobility of the European citizens for the best employment.

There are several options of a language portfolio, at the same time everyone includes three components and is based on six levels and five skills, registered in the All-European postulates. We will list three components:

I. The passport – fixes formal and informal language skills and experience. Here it is specified the assessment of level of proficiency in language from the point of view of levels and skills on the All-European competences. The owner of the passport, the teacher and educational institution or examination committee can give a mark. In the passport there must be specified on what bases, when also who carried out certification.

II. The language biography – this part of "portfolio" helps to the student, learning of language, to participate in planning and understanding of own educational process, an assessment of the progress, and also induces to fix what he / she is capable in each of the languages of and to include information on the linguistic and cultural experience, got within a formal and informal educational context.

III. The dossier – includes works which best of all show his / her language opportunities in this section of people. Selection is made, proceeding from a specific situation to emphasize skills, necessary for a certain case. It is also possible to share experience of cross-cultural communication in the dossier. The European language portfolio is urged to stimulate learning of foreign languages, and also to make this process more transparent for the pupil. Thanks to it, pupils can build strategy of assimilation of language, determine for themselves the purposes and plans of further occupations. Also reporting function of "portfolio" is important: it allows the interested people (employers, teachers etc.) to receive, accurate, authentic and comparable to other sources information about that how the pupil knows language and what experience of cross-cultural communication possesses [5].

IV. *Preference to studying of regional languages and languages of minorities.* Considerable part of pupils in system of secondary education speak language (regional or foreign) which is different from training language. It constitutes more than 10% in Belgium (DE and FR), Spain and Bulgaria where there is a large number speaking regional language with rather big proportions, also in such countries as Austria, Germany and Great Britain where there are children of many migrants at schools. In Switzerland, for example, 25% of pupils in secondary education system have the first language which is differed from training language. In some countries, such as Croatia, the right to education in the native language and writing is guaranteed to ethnic minorities [18].

Unfortunately, in certain cases difference of language of education from native and insufficient level of proficiency in official language of the country create some an obstacle in training. So in Bulgaria "in the course of development of educational content bilingual children one of the main problems is the lack of knowledge of the Bulgarian language. A low level of proficiency in the official Bulgarian language of bilingual children is one of the causes of the problems and difficulties in the learning process for students and teachers" [10]. S. Chavdarova-Kostova determines the main difficulty at school bilingual-students such as: "misunderstanding speaking official language in a class; difficulty in communication with citizens of other ethnic group, in comparison with their own; difficulties in job finding; "self-closing", "self-imposed" in the context of an ethnic origin; as result - lower achievements in the field of education that corresponds not to be in compliance in educational standards" [11].

V. *Achievement of competence on learning of foreign language.* One of the first documents, determining the direction of development of the European multilingualism, is "The all-European competences of foreign language skills: studying, teaching, assessment". In particular, the document includes system of certification for five skills: reading, writing, listening, oral dialogue and oral presentation (monological speech). With use of this scale there were allocated six levels of proficiency in language: A1 – level survival/breakthrough

(Breakthrough), A2 – a prethreshold/intermediate level (Waystage), B1 – the threshold level (Threshold), B2 – the threshold advanced level (Vantage), C1 – the level of professional proficiency in a language (Effective Operational Proficiency) and C2 – level of proficiency in perfection (Mastery). In November, 2001 in the resolution of the EU it was recommended to use CEF for creation of systems of confirmation of language competence [5].

More than a half of 28 countries, for the first obligatory foreign language (AT, BE, NL, CH, CY, CZ, FI, HR, HU, IT, LI, PL, RO, SI, SK, UK-SCT) determine competence at the A2 level. Almost all others specify the B1 level (BE, DE, DK, EE, FR, LT, LV, PT, SE). Only Luxembourg and Greece have a minimum level of achievement of B2 [18].

In Kazakhstan the language policy in education is aimed at the development of polylingual education. The Ministry of Education and Science of RK was taken specific steps on implementation of a polylingual education in higher education institutions of the country, in particular, there is expanded the amount of the credits for studying of languages in the state standards in the direction "Education" that will allow students of the third year of training to study in volume of 2 credits disciplines: "Professional Kazakh / Russian" and "Professionally-oriented foreign language". Along with it, at immediate participation of basic higher education institutions on introduction of a multilingualism by the Ministry of Education and Science of RK in 2012 it was developed the Concept of development of polylingual education, in which was given the analysis of conditions and opportunities of a modern education system for realization of idea of trinity of languages and there are defined the priority directions of development of polylingual education.

Since 2013 32 higher education institutions began training of polylingual personnel on natural-science and technical specialties. In 2015-2016 the special departments function with training in English within trilingual education in 42 higher education institutions. In 2015-2016 there were created 2393 special groups, in which there are trained 18 006 people. Including, on a bachelor degree – 16 121, master degree – 1662, doctoral degree – 223. The number of the graduates who were trained within trilingual education since 2008 was constituted 7 907 people. It was created the teaching staff, knowing Russian, Kazakh and English languages. The disciplines in English were taught by 2121 people on bachelor degree, on master degree – 386 people, on doctoral degree – the 145th persons.

Since 2011 at the initiative of MES it is realized the Program of teachers professional development of pedagogical specialties of higher education institutions based on JSC National Center for Professional Development «ORLEU». According to this program for 2012-2015 there were trained 3900 teachers from 38 Kazakhstan higher education institutions, including 933 teachers were trained abroad in partner higher education institutions. For the analysis of a language situation and rendering the scientific and methodical help there were functioned the specialized language centers in 30 higher education institutions [12]. In the Kazakhstan higher education institutions for the last 2,5 years it was involved more than 3,5 thousand foreign teachers from Europe, the USA, Southeast Asia and other countries [13].

For the purpose of creation of innovative, polylingual model of education the number of the schools, providing education in three languages is planned to be increased from 33 to 700, including the number of schools of the "Nazarbayev Intellectual Schools" network will extend from 6 to 20. These schools will be basic platforms for approbation of polylingual model of education, innovations in education.

Now in Kazakhstan at 117 schools training is conducted in three languages: Kazakh, English and Russian. It was covered 63 thousand pupils that is made 2,3% of their total quantity. In the system of secondary education within trilingual training in 2013-2014 academic year studying of English was introduced from the first class, in 2016-2017 academic year these pupils will finish primary school. Also in 2016-2017 academic year from the first class of academic year English will be studied with increase for 1 hour. So, in the first class there are given 2 hours a week, and in the years ahead - in the second, third, fourth classes - on 3 hours. From 2018 to 2019 academic years, beginning from the sixth class, "the History of Kazakhstan" will be studied in Kazakh, "World history" in Russian at all schools of the country, irrespective of training language. From 2019 to 2020 in the senior classes in English at the school choice will begin to study the elective subjects in English such as "Informatics", "Chemistry", "Biology", "Physics" [14].

Representatives of ethnic minorities of Kazakhstan have an opportunity to be trained in the native language. It is provided in Article 16 of the Law "About Languages in RK": "In the Republic of Kazakhstan it is provided creation of the children's preschool organizations, functioning in a state language, and in places of compact accommodation of national groups - and in their languages. Language of training, education in orphanages and the organizations equated to them, is determined by local executive bodies, taking into account national structure of their contingent. The Republic of Kazakhstan provides the primary, basic secondary, general secondary, technical and vocational, postsecondary, higher and postgraduate education on state, Russian, and at the need and opportunities, and in other languages. In the organizations of education the state language and Russian are obligatory subjects and enter to the list of the disciplines, included in the education document" [4].

In 2014-2015 academic year from total quantity of the full-time state general education organizations of education 3794 (52,5%) schools conduct training in Kazakh, 1291 (17,8%) school in Russian, Kazakh-Russian schools – 2100 (29%). Also there are functioned 20 schools in Uzbek, 13 – in Uigur and 4 – in Tajik (0,5%) of the training languages. At 29 schools there are classes with training in the native language of ethnic segments of the population (Chechen, Azerbaijani, Dungan, Polish, Kurdish, Turkish, etc.) [15].

In the republic there is a network of Sunday schools of the ethnoses and ethnic groups, living in Kazakhstan, which train in language and acquaint with culture, their quantity grows every year. So, if in 1997 in 68 Sunday schools were studied language of 12 ethnoses, then now their number is made about 200 and there are trained more than 30 languages. Also annually the state is given more than 120 educational grants in the specialty 5B021000 – "Foreign philology" (Japanese, Persian, Indian, Korean, Polish, Uigur, Uzbek, Chinese). In Kazakhstan it is functioned the Korean departments on the faculty of oriental studies of Al-Farabi Kazakh National University, at philological faculties of Kazakh National University named after Abai, Kyzylorda, Ust-Kamenogorsk Universities and at the Kazakh Ablai Khan University of International Relations and World Languages. Together with it is successfully functioned 6 schools with depth study of the German language where graduates have an opportunity to gain the language diploma of the second step (in Almaty – secondary school No. 18, a linguistic gymnasium No. 68; in Astana – the German gymnasium; in Oskemen – secondary school No. 10, a gymnasium named after A. Humboldt No. 12; in Aktobe – secondary school No. 11) [16].

The language policy of the state finds expression and in the sphere of culture. Every year according to the state order only in languages of ethnic minorities in Kazakhstan there are published about 30 books with a total run more than 80 thousand copies. In the republic it is functioned about 50 theaters, from them 22 theaters – Kazakh, 15 – Russians, 4 theaters work in other languages: these are the Korean, German, Uzbek and Uigur theaters. Also the 9 bilingual theaters work [6].

According to opinion of the Kazakhstan sociolinguists the language policy of Kazakhstan is centralized (because the policy is conducted by the state and it is provided the system of obligatory measures), perspective (it is aimed to change a present language situation), democratic (it is considered all provisions of social group), international (the main directions of the implemented actions are provided by development of Kazakh, Russian languages and of other ethnoses).

6. CONCLUSIONS

At comparison of the main approaches and the principles of implementation of language policy in RK and the EU, it is obvious that some processes in this area do not depend on a political system at all. So, in the conditions of the western democracy there is a process of global distribution of English, absolutely similar to that, which goes in the EU and RK: the language, most convenient for communication, takes all new positions, satisfying needs of people for mutual understanding. Thus, the language policy in the EU and RK is aimed at creation in these political formations of multinational, multicultural and multilingual society with preserving title culture of its representatives, on the one hand, and on the other hand, favors to studying of foreign languages and languages of minorities or regional languages. Considering the above-stated, we consider that the main objectives for development of language policy of the EU and RK consist in the following:

- achievement of higher level of competence of foreign languages which will matter for mobility and employment;
- monitoring and assessment of improvement of language competences;
- to take more specific measures, directed for preserving and strengthening of a language variety.

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MEANING COURSE OF MONOTHEISM FROM SANAI TO IRAQI

Keyrokh Ahmadi¹, Dr. Seyed Ali Mohammad Sajadi²

¹Postgraduate Degree of Department of Persian Language and Literature,
Roudehen Branch, Islamic Azad University, Tehran,

²Visiting Professor in Islamic Azad University, Department of Persian Language and Literature,
Roudehen Branch, Islamic Azad University, Tehran (IRAN)

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ABSTRACT

Monotheism (Tawhid) issues are so much important, complex and delicate. The way we deal with them in all its critical and role creating and influential aspects are effective so much in human's destiny. Here, introduction of Monotheism and the topics related to it from the view point of scholars and poets from Sanai to Iraqi that is the topic of this research due to accumulation of deep and delicate information is so much important. These poets are among characters that always have influenced the writers and intellectuals after them. Throughout the history, this influence has increased in proportion to various recognitions of them, in a way that today after the passage of centuries more than ever it has been welcomed and received attention from the world. Among the reasons of this welcoming we can mention the fact that their teachings are international and that their thoughts rely on fundamental human and monotheism (Tawhid) issues. Issues such as inner Tawhid, attribute Tawhid and actions Tawhid that never become old. Also for expressing these contents they have chosen the mystical and poetry language that its effect on people and its scientific acceptance is undeniable. With reflecting in the above mentioned and the results findings we conclude that in the monotheistic poetry of Sanai to Iraqi the transformation in the belief concept of Tawhid is so much tangible. It means that in the world view of Sanai and his contemporaries, monotheism has had more verbal manifestation comparing to the later periods specially the Iraqi and his contemporaries period. And in the works of the poets that are influenced by the thoughts and ideas of Ibn Arabi such as Moulavi and Iraqi the monotheism concept has changed into a mystical concept.

The importance and necessity of these kinds of studies is due to this fact that these are a context for formation and understanding the works of some of our great mystics and poets. Also, the other special necessity of conducting these kinds of studies is that the topic of Monotheism is one of those topics that some of its principles and minutiae are disagreed between the followers of the Pantheism paradigm and law-oriented speakers and a careful and exact understanding from it might end this conflict. Especially, that these types of attitudes contrary to so many other attitudes that intensifies religious conflicts between Muslims has been taken with the intention of gathering different groups of Muslims around and close to each other and is in fact unifying.

Key words: Monotheism (Tawhid), Sanai, Iraqi, The principles of religion, mysticism

1. INTRODUCTION

One of the prominent and distinguishing features of Persian literature is its close relationship with doctrinal topics and issues that one of the issue of monotheism (Tawhid) and naturally this relationship that the different topics in this important subject in the field of Persian literature has attracted the deep and careful mind of poets. In a way that it can be claimed that there is not big or small belief topic that hasn't received attention from poets and writers of Persian literature.

Each of the poets with their own special style has introduced this fundamental subject of Monotheism and in their poems have presented so many of the issues related to Monotheism with a special delicacy and have decorated them with Quran, reasoning and mysticism.

The mission of the literature and the literary men is that they can be the messenger of goodness for their own society and can make the belief of the people stronger through this and make them warm toward life. Hence, from the beginning so far literature had and has a great belief role. There are two dimensions imaged for literature; one toward sky and one toward earth. It means that literature is a phenomenon that connects earth and sky together; and it is symbol of two dimensions of human. Life or durability of literary works depends on their response rate and level to social, belief, spiritual needs of humans.

In the poems of the mentioned poets in this study there are two major orientations: "*al-Sharia*" and "mysticism". By *al-Sharia* here we refer to the Theological School founded by Sheikh Abu al-Hasan *al-Sharia* (died in 874) and has perfected by his followers. And by mysticism we refer to a special school that has been renowned by Muhyiddin Ibn Arabi (died in 1240).

No one has any doubt that Mysticism and Theology in terms of method, resources and the instruments of understanding are to totally different and independent knowledge. If there is any debate about the similarity or difference between “*al-Sharia*” and “Mysticism” it is merely relate to the claims of these two schools. Whether the claims of these two especially regarding “monotheism” are similar or are different? If they are different, what do they differ in? And whether these differences are to such extent that turns these two schools into two non-gathering orientations? The most important connecting factor and the similarity between these two schools should be sought out in their monotheism teaching of Quran. Both of these schools are common in one source of knowledge which is Quran and revelation. Both of them for proving their “God-oriented” view point resort to appearances that argue about the Monopoly on God’s Causality and refer to this famous phrase that “Is effective in creatures and is not anyone except the one God”. In other words, the both schools document the same thing in this regard. However, this doesn’t guarantee a similar understanding from it.

If we will analyzed the issue we will see that first of all Ash’ari believes that “there is nothing except him”, but mystics (*Aref*) believe that “the existence in the whole existence is not anything except the one God” and “there is nothing except him”¹.

Secondly, *al-Sharia* although doesn’t consider effect for objects; however, attributes existence to them. Now *Aref* not only doesn’t consider them as effective but also he doesn’t attribute existence to them and doesn’t see them anything except emergence.²

Late Seyed Heydar Amoli after admitting that the appearance of the theology of Asha’ira and mystics about God-orientation is so much close and even it can cause confusion that both of them by “there no one to influence but God” and “there is no subject and agent but God” mean the same thing, clears mystics from the perspective of Asha’ira and says:

“Asha’ira are modest in their statement and even are pagan to light polytheism. Because they still haven’t been freed from seeing other than the God, which refers to seeing the existence of self or other beings which is interpreted as light polytheism and haven’t achieve the existence monotheism position that is the observance of the truth existence without the presence of another existence with him.”³

In other words and in mystic perspective it is only God who is the true existence and the rest are his manifestations. Although, manifestations differs from each other and even doubt has found its way in these manifestations, but eventually all the effects are resulting from that true “appearance” and existence and as

Moulavi says:

You are so dear to us / until are present who are we

Our existences and non-existences are all non-existent / and you are the absolute existence, even if you might appear to be non-existent due to the fact that our eyes cannot see you.⁴

But *al-Sharia* attributes existence to objects, although deprives effect from them; hence from the perspective of the wise theologian and mystic he faces conflict, because “cause and effect are the establishing circuit of existence and therefore whatever that doesn’t have effect cannot have any existence and vice versa since existence is exclusively in the possession of God; therefore, cause and effect are also exclusively unique to him.”⁵

The present paper seeks to study the course of Monotheism meanings and concepts from Sanai to Iraqi (Sanai, Ghaznavi, Anvari, Khaqani, Shirvani, Nizami, Attar, Moulavi, Iraqi) and show that the passage of time has cause a Semantic transformation and evolution in Monotheism.

The concept of Monotheism

Monotheism, from the origin of “unity” means “to say one”.⁶ In contemporary period it is also used as “unification”.

The word “unity” – that the words one, single, unity (these are the derivatives of the word oneness (his oneness and your oneness) have all derived from it and indicate to oneness and the application of this word is for God is also for the same meaning.⁷

Monotheism is the most fundamental doctrine of faith in Islam that has multiple theoretical and practical aspects. As per the concept of monotheism, God is one and unique and have all the attributes of perfection, uniqueness, without change and is the one creator of the world and doesn’t have any partner, the universe is governed at his will and his encompassing power and knowledge has surrounded the whole world; all the creators should worship him.

¹ Ghazali, *Mishkat al-Anwar*, Tehran, Amir Kabir publications, 1985, p. 16, 59 – 60

² *Ibid*, p. 55.

³ Jame Al-asrar and Manba Al-Anwar. Tehran, Cultural and scientific publications, 1987, p. 148

⁴ Molavi, *Masnavi*, 1st book, poems 601 – 607.

⁵ Molla Hadi Sabzevari, description of the wisdom system, p. 180.

⁶ Hossein Ibn Al-Raghib al-Isfahani, *Al-Mufradat fi Gharib al-Quran*, below “Ahad” and “Wahd”

⁷ Ebrahim Anis et al., *Al-Mu’jamul Waseet*, under the “unity”.

2. FROM THE PERSPECTIVE OF QURAN

The word "Tawhid" (Monotheism) hasn't been mentioned in Quran but its derivatives have been used a few times and often for God. "His monotheism" (Wahdahoo) has been repeated 6 time only for God, "Wahed" has been used 30 times that 23 of it has been used for describing God, "Waheed" has been used one time for God based one based on one of the two probabilities, "Ahad" has been used only two times for God, our of 53 time that it has been used in general.⁸

Some of the Tawhid verses of Quran are:

1. Say he is the one God (Al-Ikhlās /1)
2. in deed the only object of worship yours is the unique and the one object of worship (Alkahf/110)
3. Worship God, there is not one for you to worship except the God. (Al-A'raf/59)
4. There is no object of worship except God. (As-Saaffat/35)
5. There is no object of worship except God. (al-Baqarah/163)

What Quran raises as the first principle is that we should believe that "there is no God except the one God" and that we should not worship anyone or anything except "Allah"; "God is but one" and "indeed in every society we sent a messenger so that you will worship God" and surely, in every nation we have appointed a prophet so that you will worship god and avoid idols. (An-Nahl/ 36) This is the agenda of the invitation of prophets; worship of Allah and avoiding idols.⁹

3. FROM THE PERSPECTIVE OF MYSTICISM

By Tawhid (Monotheism), in spite of differences in interpretations and the way of description, we refer to rejecting credit, restricted and multitudinous existence of God and proving the true, absolute and unique existence of God in terms of nature, attributes and actions. in the meantime, it should be noted that among mystics rejection of the existence of anything except God doesn't means the rejection of people, but it means that with seeing the true existence, the creators are disregarded as the true independent creatures because their existence is credit-like and they are manifestation of their true creator and exist only due to the existence of God and without him they will be nonexistent. Hence it is been said that Tawhid is the unification of two thing or making two existence into one existence and those two things are God and creature.

True Tawhid is the observation of God with the creatures and the observation of creatures with God, in a way that not God obscures the creatures and not creatures obscure God.¹⁰

According to Ibn Arabi in al-Maftuhat al-Makkiyya what God considers necessary on Monotheist is that knows God is unique and single in terms of his nature and that should know that although manifestations of God of multiple, God doesn't have Multiplicity and is unique and single.¹¹ The basis of the definition of mystics about Tawhid is based on the theory of Unity of existence and theory of manifestation and emergence.¹²

Khawja Abdullah Ansari in Manāzel al-Sā'erīn in the 10th chapters from the ten chapters of the final orders which is the last orders has described Tawhid and in this way he considers Tawhid as the last position in the path toward God that the seeker achieves with passing through the previous positions,¹³ and also as others explain, the main Tawhid is in behavior and the science of shari'ah laws that the people for achieving Reward and remuneration resort to it and against Science of Meditation it cannot be completed except with its realization¹⁴, Ibn Arabi and some of his interpreters have considered Tawhid as the Straight path that the seeker asks God to be guided to this path, because Tawhid is the common way toward God and it is a path which is free from deviation and is toward him¹⁵. Seyed Heydar has said that the whole existence is based on Tawhid and includes its ranks, all the creatures are having Tawhid in terms of nature and Tawhid is the goal of the creation. Achieving religion and perfection according to appearance and inward is suppressed and is subjected to true Tawhid and the aim of the appointment of prophet is to express it and invite people to it.¹⁶

4. TWO DIMENSIONALITY OF TAWHID

In mystical text for describing and expressing the truth and meaning of Tawhid a number of ranks has been named, in other words, it can be said that mystics have considered Tawhid as a two dimensional truth and have considered the highest rank of the truth of Tawhid as the testimony of the Most High God to the Tawhid of his essence and nature. they have taken the 18 verse of Sura Al Imran as a testimony to this that this is a rank of Tawhid that there is no partner for the Most High God in it and the knowledge of it is protected in the Unseen Treasury, because its realization is not possible except with the destruction of all the creatures and the mere survival of the Most High God.¹⁷ Hence, maybe we can say that the words of Shebli are

⁸ Muhammad Fuad Abdul Baqi, al-mo'ajam al-majhos al-alfaz al-Quran al-Karim, below "Ahad" and "Vahd".

⁹ Mohammad Taghi Mesbah Yazdi, Quranic teachings, p. 48.

¹⁰ Mahmoud Ibn Ali Izz al-Din Kashani, Mesbah Al-Hedayeh va Meftah Al-Kefayah, vol. 1, p. 61.

¹¹ Ibn Arabi, Futūh at al-Makkiyya, Vol. 1, p. 446.

¹² Ali Ibn Tarake Isfahani, Tamhid Al-Ghavaed, Vol. 1, p. 199.

¹³ Abdollah Ibn Mohammad Ansari, Manāzel al-Sā'erīn book, Vol. 1, p. 143.

¹⁴ Ja'ar Sajadi, dictionary of Mystical terms and interpretations, vol. 1, p. 596.

¹⁵ Heidar Ibn Ali Amoli, Jāme al-asrār wa manba al-anwār, vol. 1, pp 88 – 89.

¹⁶ Heidar Ibn Ali Amoli, Jāme al-asrār wa manba al-anwār, vol. 1, p. 101.

¹⁷ Ali Ibn Osman Hajviri, Kashf al-Mahjoub, p. 366.

indicating on this very Tawhid that any kind of reference and interpretation of Tawhid is considered by him as shirk, heresy, ignorance and veil toward the Most High God and his Tawhid¹⁸.

5. RANKS OF TAWHID

The other ranks of Tawhid that mystics have mentioned them according to the ranks and way of reception and joy of the monotheist from the truth of Tawhid are as per the following:

1. Tawhid for general people

General Tawhid is the one that people say it in testimony that there is no creator except the one God and that they will believe the same at heart also¹⁹.

As Seyed Heydar Amoli interprets this level of Tawhid refers to the rejection of multiple Gods and proving the absolute and one God.

The person who is in this level of Tawhid, who is the Owner of reason, (followers of reasoning), see people as appearance and God as inwardness. For him God is a mirror in which he sees the creatures and the mirror himself due to the face which is appearing in it is not being seen and himself is in veil. In the interpretation of the mystic with the realization of this level of Tawhid entrance to Islam and freedom from escape from Shirk becomes possible.²⁰ The level of Tawhid has been called as other names such as belief Tawhid, statement Tawhid, divine Tawhid, Tawhid of People of Shari'ah, Tawhid of prophets and appearance Tawhid as well.²¹ All believers including the followers of Taqlid and the scientists of Official, traditional and rational Sciences are in this level of Tawhid and Sufis and mystics also in terms of their faith are common in this level of Tawhid and the distinction of the mystics is in its other levels.²² As Seyed Heydar Amoli says "The Fellowship of left", "the knowledge obtained through experience" and "Islam" mentioned in Quran refer to this level and rank of Tawhid and its followers.²³

2. Tawhid for particular people

As it was said, some of the mystics has stated to levels for Mystical Tawhid:

Tawhid for particular people which is referred to as present Tawhid, scientific Tawhid or the knowledge gained practically, Existence scientific Tawhid, objective Tawhid and Tawhid of the followers of order (Tariqa).²⁴ This level is the beginning levels of the Tawhid of the mystics and acquired from science and its origin is the Light of Meditation.²⁵

In this level of Tawhid, the seeker certainly knows and with the Eye intuition sees that God is one and without him there is nothing in the world of existence.

He is the real being and is the absolute active and effective and sees all the nature and attributes and actions Fading and slight in his nature, attributes and actions and consider any nature and character as the result of the light of God's nature and character and whenever he finds science, power and will consider it as the sign of God and hence drops believing in causes and hence the Position of trust and satisfaction and submission results for him.²⁶

Seyed Heydar Amoli regarding Tawhid for particular people says that the seeker in this level looks at the truth of every existence and creature to achieve this wisdom that every creature in terms of its truth, nature and existence is the God and in terms of its determination and integrity is the creature and if he looked at the nature of the objects and particles in this way in that case he has achieved this wisdom that the origin of all the creatures goes back to a single essence and that this single and one essence is the Most High God and finds creature to be perishable.²⁷

Somewhere else he says the seeker in this level sees God as appearance and people as inwardness and for him people are a mirror in which God can be seen and because God emerges in that mirror, the people face is hidden in it in a way that the mirror itself is not seen due to the face which is emerging in it.²⁸

In this way the seeker in this level reaches to Unity of intuition.

Seyed Heydar Amoli believes that the Tawhid of the followers of order (Tariqa) is subjected to obtaining the positions and levels of divine behaviors and getting used to them and getting the attributes of God and says that "the eye of certainty", "faith" and "The Fellowship of the right" mentioned in Quran refer to this order and level of Tawhid and its followers.²⁹

3. Tawhid for the special particular people

This Tawhid is the last level and order of Tawhid which is especially for the followers of mysticism that is also known with other names such as perception Tawhid, state Tawhid, True Tawhid, intuitive discovery

¹⁸ Mahmoud bin Ali Izz al-Din Kashani, *Mesbah Al-Hedayeh va Meftah Al-Kefayeh*, Vol. 1, p. 19.

¹⁹ Mahmoud bin Ali Izz al-Din Kashani, *Mesbah Al-Hedayeh va Meftah Al-Kefayeh*, Vol. 1, p. 19.

²⁰ Heidar Ibn Ali Amoli, *Asrar Al-Sharia and Atwar Al-Tariqa and Anwar Al-Haghigha*, Vol. 1, p. 73.

²¹ Mohammad Ibn Mohammad Parsa, *Tahfe Al-Salekin*, Vol. 1, p. 142.

²² Abdol Al-Rahman Ibn Ahmad Jami, *Naghd Al-Nosus Fi Sharh Naghs Al-Fosus*, Vol. 1, p. 77.

²³ Heidar Ibn Ali Amoli, *Asrar Al-Sharia and Atwar Al-Tariqa and Anwar Al-Haghigha*, Vol. 1, p. 73.

²⁴ Mahmoud bin Ali Izz al-Din Kashani, *Mesbah Al-Hedayeh va Meftah Al-Kefayeh*, p. 20.

²⁵ Mohammad Ibn Mohammad Ghazali, *Kimiaye Sa'adat (Alchemy of happiness)*, Vol. 2, p. 530.

²⁶ Mohammad Ibn Motahar Jami, *Hadighe Al-Haghighat*, Vol. 1, pp 26 – 27.

²⁷ Heidar Ibn Ali Amoli, *Jame al-asrar wa manba al-anwar*, pp 108 – 110.

²⁸ Ibid.

²⁹ Heidar Ibn Ali Amoli, *Asrar Al-Sharia and Atwar Al-Tariqa and Anwar Al-Haghigha*, p. 76.

conscience Tawhid, practical existence Tawhid, Tawhid of the owner of wisdom and objectivity and Tawhid of the followers of truth as well.³⁰

Ghazali knows it as the perfection of Tawhid and says Sufis consider it as destruction in Tawhid. In this order and level, monotheist sees unity and multiplicity in God without any interference and sees nothing but the highest god. Sees God in people and people in God, without that seeing one would obscure seeing the other, but considers unity a dimension of God.

This level of Tawhid is based on pure destruction and in general inner destruction and passing from all the positions, levels and evens existence and its functions (attributes and actions).

It means that Tawhid is said to be the Overthrow of all the attributes (Tawhid means the elimination of any extras) and in this level every essences and existence except the Most High God is disregarded so that the seeker acquires the unique existence of God and the creation of any existence which is connected to it.³¹

It is also said that in this level, "Tawhid state" become the necessary description of Monotheist (Movahed) nature and all the darkness of his existence except a little bit of it, is shattered in overcoming the illumination light of Tawhid and monotheist in this level reaches to a position in which sees Tawhid also the action of the most high God and not his own description and even he sees this seeing as the action of the most high God and the origin of this Tawhid is the light of observance and with the realization of this level of Tawhid light shirk is destroyed.

There is no level higher than this possible for human being in Tawhid.³²

In this level the seeker reaches from intuition Tawhid to existence Tawhid and Annihilation in Tawhid realizes.³³

Seyed Heidar Amoli believes that "the eye of certainty", "know by certainty" and "the one who is the first is more close" in Quran refer to this level of Tawhid and its followers.

According to Seyed Heidar Amoli by this that he has allocated Tawhid for general people to prophets and existence Tawhid (both levels of Tawhid specific to mystics) to saints is not that prophets are deprived from this Tawhid or vice versa but it means that both of them are qualified for both types of Tawhid and this division means that each of them has domination over that specific type of Tawhid and have mission to invite people to it. Prophets in appearance have mission to invite people to the first Tawhid but in reality are the Master and supervisor of the existence Tawhid (the second type) and the same also applies to saints³⁴.

Here in this section we will study and review some of the Tawhid poems of some of the poems from Sanai to Iraqi.

6. SANAI GHAZNAVI

Sanai is a Unitarian whose Tawhid (Monotheistic) poems are seen everywhere in his works. Sanai with his mystical mystery and need expresses the Affirmative/ Positive qualities/ attributes and negative qualities/ attributes:

You who have fostered in inside and adorned the appearance
And the one who has granted wisdom to people and who have forgiven those who hasn't wisdom
The creator and the provider of the whole creatures
in all the times The supporter of all people in all places
The God who has created the universe and everything and everyone takes order from him
The one God that all four forces of fire, water, wind and soil are under his absolute rule and order
The one god who created earth, sky, souls and minds that all of them are hurrying toward the door of him (Sanai, 1989: 60)

Creatures get life with worshipping him, his great names are more than sky, earth and angels and each of the names are for wish and need but the ears and soul of the stragers doesn't understand them:

Creatures get life with praising and worshiping Him Your great names are more than skies, earth and angles

Each of your names is for a wish (Hajat) but the ears and souls of the strangers cannot understand and know them (Ibid, 60)

The one God that both believers and Pagans admit to his uniqueness and the one creator God that with his greatness and power has created the world in beauty. He who is unique and one and we don't have any resemblance with him, the one who is aware, powerful and provider of the creatures and the one who forgives the sins of his creatures. He is the one God who is the origin of every movement and Stillness and the one God who doesn't have any partner.

The one God that both believers and Unbelievers confess to his oneness and uniqueness

The creator God that with his greatness and power and grandeur has created the world in beauty, the one who is unique and we don't have any resemblance with him

He is the one God who is aware of everything and powerful, who provides for people and who forgives their sins.

³⁰ Mohammad Ibn Yahya Lahiji, Mafatih Al-Ajaz fi Sharh Gholshan Raaz, Vol. 1, p. 371.

³¹ Mohammad Ibn Mohammad Ghazali, The alchemy of happiness, Vol. 2, p. 532.

³² Mahmoud bin Ali Izz al-Din Kashani, Mesbah Al-Hedaye wa Meftah al-Kefayeh, Vol. 1, pp 21-22.

³³ Abdollah Javadi Amoli, Tahrir Tamhid al-Ghavaed by Ali Ibn Mohammad Al-Tarake, Vol. 1, p. 56.

³⁴ Heidar Ibn Ali Amoli, Asrar Al-Sharia and Atwar Al-Tariqa and Anwar Al-Haghigah, p. 79.

He is the one God that every movement and stillness is from him and the one God who doesn't have any partner.

The one God who Sania is trying to make us know him is the one God who is free from any how and when and description and this is the reason that reason cannot understand him. He is purely without any how and therefore any kind of reasoning about him is useless:

Reason and thought don't have the ability to reach to his realm. He is purely without any how / and therefore reasoning and thinking about him is useless (ibid, 61).

Sanai believes that no description and reasoning has the ability to understand the truth about God even if that will be a Quranic and religion description and Sanctification.

Any description is unable to reach to the truth realm of God, even if it is a Quranic or a religious one (Sanai, 61) The one God is the creator who has created human body and physics from soil and all the existence and non-existence is from him and returns to him also.

Sania repeatedly states that according to him humans mind and reason is unable to recognize the truth about the Most High God and believes that except God nobody can really and completely understand God:

No mind can understand and know God fully/ minds and souls cannot understand his perfection (Ibid: 61)

Sanai attacks those who rely on the verse "God has occupied and resided in the skies" and consider a place and position for God in the sky and say they only consider the appearance of thing and that they should not be in the limitations of the appearance and should not imagine a place for God:

You who are in the limitation of form and appearance

Don't consider a place for God

Because there was a time that the painter was there but there was no painting and there was God and there was not sky and earth

Call God from among your soul and don't connect him to places (Ibid, 65)

Not every human is able to understand God and have the ability to bear the weight of Tawhid. For understanding Tawhid you need to have a set of specific qualifications:

Not everyone can bear Tawhid and not everyone can taste it (Ibid, 66)

Sanai believes and says that it is only God who is worthy of worship and humans should always call his name in worship and all the world should see Good and ugliness as good since they are created by God:

It is only God who is worthy of worship and praise and humans should always call him

And humans should see all the things in the world beautiful because all of them have been created by him. Sanai in the position of worship Tawhid considers any success in worshipping the God from the side of the Most High God.

You are the one god that except you I don't know anyone the God of the heaven/ except the name of you no other name comes to my mouth.

My eyes are only in habit of your religion and there are no words on my tongue except your praise (Sanai, Ballade 116)

Sanai even in mystical and romance prayers that are similar to a simple and unadorned conversation, in addition to confessing his faith and believe to God expresses his inability from describing him in the following manner. The popular and famous Ballade of Sanai which perfectly refers to various dimensions of Tawhid and is in proportion with some verses of Sura Al-Hamd is as per the following.

God I call your name that you are pure and you are the one God/ I will not go to any other path except the one you guide me to

I seek only your door and only your bounty/ I say only to your unity because you are worthy of that

You don't have partner, you don't sleep and eat like us/ you are single without partner and wife and you are the successful king

You don't need children / you are the beauty of greatness

You are knowledgeable, you are great, you are kind, you are passionate/ you are the representative of bounty and you are worthy of worship

Free from suffering and free from pain and need/ free from fear and hope and free from why

Free from eating and free from sleeping and free from shirk and resemblance/free from face and color and fault and error

You cannot be described and you cannot be contained in mind/ there is nothing and no one like you and it is not possible to imagine you

When no being was there you were there and when no being will be there you are going to be there/ nothing is changeable in you

You are all greatness, all awareness and all certainty/ you are all light and joy

No one is like God, who doesn't need anything that doesn't have anything against him / in the Day of Resurrection who is the owner today? You would say that this is only becoming you God

The lips and teeth of Sanai all praise you/perhaps in this way he will get freed from the fire of hell (Divan of poems, Ballade no. 203)

7. ANVARI

It is true that Awhad ad-Din 'Ali Ibn Mahmud the poet and scientist of Persia in 6th century has had the advantage of so many of the common knowledge of his own time such as logic, music, mathematics and

astronomy and his great ability in using literary terms and delicate and Subtle eloquent phrases and meanings had caused the Great literary figures of Iran to look at him with respect, but unfortunately rarely we can find Monotheistic poems in his poems. Why among his 321 Lyrics, 208 Ballades, 491 pieces and 444 Quatrains (around 15,000 couplets) that has been studied in this article of Anvari's poems no Monotheistic poetry be found while they say that he had resorted to Piety at the end of his life and has taken away from kings³⁵. But there is no sign of these transformations in his poetries and in any case in his poetries there that greatness and grandeur of the poetry of Sanai is not seen.

Anvari in his book of poetry, ballade No. 111 which has been composed in worship and prayer of the Most High God refers to the unlimited power and ability of God and says:

You are able and powerful with absolute power not with the power of means

Without your will not the means of an architect and not the means of a carpenter, none of them have any effect There is no fault in your wisdom

In Anvari's view and perspective God is the unlimited existence and the absolute power. God is powerful and able on everything and there is no doubt that his power is endless. Creation of the universe with all its greatness and grandeur is together with careful order among all the creatures of the world that in itself is a witness and reason to the power of God. Among the attributes of God we can refer to his power, wisdom and other things. The result of his unlimited existence and absolute power is that he is needless of everything and then God doesn't need anything. God like humans doesn't need means and instrument for exercising his power.

It is God who has created all the creatures from the first breath and with his favor has given blood to Jesus.

In the end Anvari admits that his tongue and he in general is unable and incapable of describing the divine Tawhid and asks the forgiveness of God for his boldness:

When I started to praise your unity and oneness/my words become difficult from tit

Now that I want to ask your forgiveness for this/ instead of sweat blood is coming from my eyes (ibid)

Anvari in ballade No. 208 has composed other beautiful interpretations of Tawhid about God which indicate to his determinant belief about divine power.

You who are the God who is the destination of humans/ everything is effective due to you and you order the whole existence

Creation is like a ring that has been created with the order of God – whether others know or don't know the role of this ring is God.

8. KHAQANI

The monotheistic poetries of Khaqani are no better than Anvari. Khaqani who is one of the biggest Ballade composers and without any doubt one of the biggest Odes composers in the literary world of Persia³⁶ and among his most important titles we can mention "the Non-Arab Beauty" but in his poetry there is no special poetry about Theology and monotheistic poetry.

Among his 401 Lyrics, 322 Ballades, 352 Quatrains, 361 piece of poetry, 7 strophe-poems and 9 poems of several stanzas of equal size Khaqani has little poetry related to the topic of God and Tawhid and this is so much unfortunate. He is proud of his name which is Badil (Ibrahim) and says:

I came to this world instead of Sanai / this is the reason that my father has named me Badil³⁷

It is not known that in what thing he resembles Sanai. Where the mystical, spiritual, Monotheistic and full poetry of Sanai and where the poetry of Khaqani that are full of flattery?

He hasn't dealt with Islamic issues as much as he has described Christianity in his poems. The reason can be that his mother has been a Nestorian who has just turned to Islam and he himself also has been living in a Christian environment and was associating with Christians and the rest God knows better.

Khaqani in his ballade no. 167 of his poetry book reminds us about having hope in the grace of God and Tawhid of divine acts. Rod of Moses with the order of God turns into dragon.

Khaqani don't lose hope/ from the bounty of God

Without the order of God / Moses couldn't make dragon out of his rod

But regarding Eulogy poetries of Anvari and Khaqani and in general the eulogy composer poets for kings it should be noted that at those times eulogy didn't have a critical moral indecency in terms of social point of view³⁸.

The reason is also clear: poets for the survival of their works had to be connected with the courts of kings. Because the poetry books of kings and possibility of abundant copying of a work that in a short time was a special advantage point for courts. On the other hand poets mostly were getting their livelihood through a court which is natural and just.

Although in the history of Persian literature praising (eulogy) someone by poets is good, but praising a king who is cruel and low and who has put the basis of his kingdom on cruelty is bad. And also is bad that kind

³⁵ Awhad ad-Din Anvari, with the effort of Saeed Nafisi, Tehran, Seke publications, 1985, preface to Anvari's poetry book, p. 12.

³⁶ Mir Jalal al-din Kozazi, the face of the morning, pp 5 and 7.

³⁷ Seyed Zia al-din Sajadi, The poet of morning, p. 109.

³⁸ Jamsheed Alizadeh, A cup in the middle of a rocky place, p. 98.

of praising and eulogy which is out of control and exaggerated and in fact is a lie and sometimes even sounds funny and would have elevated a king to a position higher than a human being.

But without any doubt thanking and praising the king who is the guardian of people and who is just and value art and kind with people is a good thing.

9. NIZAMI GANJAVI

One of the most important and prominent characteristics of Nizami works is that all his poetries, consisting of distichs riming between themselves, start with Tawhid contents and fervent prayers of the most high God and epithets of Holy Prophet (peace be upon him) and the report of the ascent of him adorns the beginning and end of his books.

The wise poet in the beginning of all his work composes poetries about Tawhid and fervent prayers with God and never forgets about wisdom. In the beginning of his work, *Makhzan Al-Asrar*, regarding Tawhid he says: God has created the unique piece of wisdom:

The one who is developing the inner / the one who is providing for beings
The God who has created wisdom / and given insight wisdom

In the beginning of Layla and Majnun he says:

You, that your name is the best word to begin with / when will I begin anything without your name

In the beginning of "the Masnavi of the seven figures" says:

Your name is the beginning of every name/ it is the beginning of start and the end of final

You guide everyone but there is no guide for you/ you are everyone but there is no place for you
Everyone has a role in your theatre/but all are nothing and everything is your doing

Everywhere there is a life out of your / and there is a bread for everyone from you (livelihood) Make me honored from your own door / make me needless from the door of others

In the preface of Layla and Majnun, Nizami refers to Definite proof in the occurrence of creation.

10. ATTAR OF NISHAPUR

The poetry of Sheikh Farid al-din Attar of Nishapur like so many other Persian poets is full of contents that the image of Tawhid can be drawn through it. A review of his poetry and poems show that his poetry and works are full of religious and mystical contents and topics and with studying them we can deduct Attar's view and perspective toward Tawhid. It appears that he dealt in a special way with this word and concept.

This prominent 6th century poet and mystic in all his valuable works has revealed the soul of God-worshipping and people – loving and opposing the origins of Arrogance³⁹.

Effort and fight in the Realm of theology is the theme and basis of Attar's thinking and all his works confirm this, especially in his works of *Ilāhī-Nāma*, *Asrār-Nāma*, *Muṣṭabat-Nāma*, *Mantiq-ut-Tayr* his clearly draws the seeker in different ways into mystical journey and in all the stages of this journey guides him like a guide.

Attar in the first section of his book "*Asrār-Nāma*" with the title of "The first position or level in Tawhid" introduces Tawhid in the following manner:

In the name of the one who gave souls the light of religion/ gave certainty to the wisdom in the matter of knowing God

The God who that world is from him/ the sky and earth are under his control

A person with good words and speech has said a good thing that the meaning of Tawhid is the elimination of all the extras.

Why should I seek any connection in that unity/ you are all I desire and how can I say that how many seekers are there

When I am thinking in your oneness and unity / I want to lose my life and self in it

Attar says, understanding and reaching the meaning of Tawhid requires its own special qualifications. If we become the Confidants of God's secrets, the drops of Tawhid will glisten on us.

If you will become confidant to the house of unity and Tawhid/you will become the crown of the world and become the pride of humans

Become shadow, maybe sun becomes revealed/only in that case like shadow you can get dazzled by sun and become confidant

And the origin of this Tawhid is the light of perception and the origin of scientific Tawhid is light of mediation and with this Tawhid so many of traditions are pushed away.

11. MOULAVI

The poetry of Moulana and specially his *Masnavi* is full of Tawhid and rejection of Otherness and imaginary plurality. It is because Moulana everywhere in *Masnavi* insists on this principle that except the Holy Essence of God, all the other beings and universe have a shadow-like existence. But since Moulana has had a raging and roaring state of mind he has presented Tawhid in different levels. Hence, Theology of *Masnavi* is a

³⁹ Behjat al-sadat Hejazi, the image of a perfect human in Attar's works, cultural Keyhan, issue 161, March 1999.

combination of innate, intuitive and discursive topics, but not of the type of the reasoning of the followers of theology and philosophy. It is because of the fact that Tawhid in Masnavi has never gone out of the Circle of the divine nature of man and hasn't gone into difficult path of debate.

Moulana believes that the essence of God is unrecognizable and cannot be understood and those who think that they have known the nature of God in fact are deceiving themselves and haven't actually known God's essence and nature and have only be deceived by his names and attributes.

Those who love what they imagine from God instead of his essence / how they can love his essence

God is not born from anyone and don't give birth to anyone

Those who are in love with their imaginations from God, when they can love God⁴⁰

In Moulana's view God is the creator of two worlds and universe has two dimensions: the material world and the heaven world. The material world has 6 characteristics but the heaven world doesn't have any characteristics or sides. The heaven world that its characteristics are being side-less and the one God who is the creator of this world and therefore God is evens more side-less and without any dimensions.

In this way God is higher and more unique than the both of them:

The existence world has dimensions but the world beyond this, which is hidden from us, doesn't have dimensions.⁴¹

The world beyond this world, which is hidden from us, doesn't have dimensions; however the ordering world (who is God) is even more dimensionless. God is the most abstract thing in the whole existence.

In any way the human wisdom which is dependent to so many things is not able to know and understand God and therefore holy prophet (peace be upon him) has advised humans not to think about the essence of God. The reason is that instead of knowing and understanding his essence they will foster a baseless thought in their mind that creates hundreds of veils and barriers between humans and God.⁴²

The Holy prophet (peace be upon him) told us not to reflect in the nature of God.

When you reflect in the nature of God, in fact it is not the nature (it is your thoughts and not the nature and essence of God)

It is your imagination and speculation and until divine boundaries there are so many curtains drawn.⁴³

And you see the curtain of your own imagination and think and imagine that you have seen God.

Do you know what the meaning of Tawhid is? It means to burn yourself in front of God (that is your imagination and Phantasm)⁴⁴

This that Qunawi says that God both in terms of knowledge and existence encompasses the world refers to two grace, one holy grace that causes the emergence of "Ayane Sabete" (a mystical terms referring to the presence of objects with God) in God's knowledge and the other one sacred grace that causes this faces in the existence world. Maulana also exactly refers to these two graces:

One of them creates beggars and the other one gives so many things to them⁴⁵ And

refers to the creation of plurality with sacred grace in the following way: In the eternal day all us become one light and there is no border and boundaries We were all but one existence like the sun light and were pure like water

When the light took different shapes became multiple, like the shadow of the teeth on the walls of the fort Ruin this fort with stones and sling so that these differences will be removed.⁴⁶

He also like Qunawi believes that it is only God and there has been nothing with him and it is like this also now and there is nothing beside God:

Nothing added to God by the creation of the world/ nothing got changed

But by the creation of people the effect got increased and there is difference between these two The increase of effect is his work⁴⁷

Exclusivity of cause and effect in God

Among the important issues about the unity of existence is the exclusivity of causality in God or the well known "there is no influencer except the one God". Sheikh Sadr al-din in this regards says: "what is called effective cause and effect is in fact the conditions of the emergence and occurrence of objects, not that it will be a truth effective and influential in another truth."⁴⁸

And this is exactly what Maulana says:

Every good and bad comes from the cause / there is not effect in the means⁴⁹

He considers God as the real cause and sees means as a veil that has hidden us from God.

These causes and effects are like veils on people's eyes, because not every eye has the qualification of seeing the divine manifestations.

For seeing the divine manifestations an eye is required that can rip off the veil of causes and effects and that can remove the veils totally.

⁴⁰ Masnavi, 1st book, lines 2819 – 2821.

⁴¹ Masnavi, 1st book, lines 2819 – 2821.

⁴² Badi al-Zaman Forozanfar, Masnavi Ahadith, p. 142.

⁴³ Masnavi, 4th book, couplet 3392 – 3394.

⁴⁴ Masnavi, 4th book, couplet 3008 – 3010

⁴⁵ Moulavi, Masnavi, 1/2749

⁴⁶ Moulavi, Masnavi, 1/9 – 686

⁴⁷ Ibid, 4/8 - 1666

⁴⁸ Mohammad Farabi, Nosus al-Hekam, corrected by Hassan Zadeh Amoli, p. 8.

⁴⁹ Moulavi, Masnavi, 5/1554

So that that eye can see the real cause of the things in the hidden world beyond this world. I want an eye that can identify the God and that can identify him in any form⁵⁰

12. FAKHR AL-DIN IRAQI

He is one of the students of Qunawi and the followers of Ibn Arabi who has been using, writing and his mysticism. The book of *Lame'at* that in fact is the summary of *Foş ūş al-Hekam* is from him. With authoring this book, he has turned the mysticism principles and secrets of Ibn Arabi, specially the principles of "unity of existence" into Persian poetry and prose.

But the reality is that the mystics of Ibn Arabi and including Fakhr al-din IraqI have differences in so many principles and most of all in the issue of Tawhid with the theological thinking.

The issue of Tawhid with Ibn Arabi and those sharing his thought at that time becomes complex and difficult when we consider it in connection with his fundamental insight of unity of existence.

Ibn Arabi believes in the hidden and unknown essence of the existence that all the creatures with all their multiplicity and variety are its manifestations. He considers that hidden existence to be absolute, inward and unspecific and considers these multiple existences to be restricted, specific and emergent. As he writes:

"existence can be studied from two dimensions: first what is mere existence and is nothing but existence. This existence is the same as God and there is no plurality, combination, name, tradition, attribute and order with him and is a pure existence. From the second dimension when we perceive this existence or when it addresses us or is addresses, his existence becomes restricted to some attributes that."⁵¹

13. EMERGENCE OF MULTIPLICITY AND RULE OF UNITY

Regarding the way of emergence of multiplicity from unity the philosophers of Peripatetic school has a principle that "unity only originates from unity" which means that nothing issues except unity from unity. Then they justify the universe system on the basis of a ten-level of intellects that each of them is related to the other. But Sheikh Sadr al-din says that the unity of God is not in front of multiplicity and from this unity nothing emerges except unit existence.⁵² In somewhere else he explains this in another way: "since the Most High God is single and unique nothing than this emerges from him. The reason is that because it is impossible that a unique thing will give rise to an un-unique thing. This second uniqueness with us is a general existence that can be imparted on concealed objects both on those that knowledge has been found and those who haven't been found yet",⁵³ it means that from the point of view of philosophers the first issues is the first mind and then respectively other things also are issues from this first mind. But from the perspective of Sheikh Sader al-din instead of issue we have emergence and only one thing has been emerged from him that is "the general existence" and "manifestation" that has encompassed every one.⁵⁴

Fakhr al-din IraqI in 1st Lam'e of the *Lame'at* book regarding appearance of unity in plurality says: There is now doubt that you will deny his unity/ if you will look into two face

If you make your mirrors so many, it doesn't mean that the number of people are so many/ the number of faces remain one

And in the 4th Lam'e represents Unity of Existence in the following way:

God become like all the objects and he doesn't allow anything or anyone in his essence and nature

In any case, in the view of Sheikh Sadr al-din the universe is nothing except the Manifestation of God and God encompasses everything both in terms of knowledge and existence. Everything is his manifestation and nothing has any existence of itself as the holy prophet (peace be upon him) says "it was God and there was nothing with him" it is only the existence of God and there is nothing and no one with him.⁵⁵

IraqI describes romantic Tawhid. Unique and absolute love and beauty is God himself and there is not partner and peer for him in his beauty:

To whatever I look I see your fact / and I say: you are superior in beauty to all

(IraqI, p. 250) Irqi is in love with the origin of love and beauty:

When I talk about the beauty of a beautiful / by that I mean you

Even if I mention your name or not / the meaning of my sentence refer to you

(IraqI, p. 283) And the last word that:

Theologians in effort for rational explanation of religious teaching have adduced several arguments on Tawhid and have explained different types of unity and the way of Unity of the Necessary Existent. The Tawhid and unity of God – after proving his existence- which is considered one of the first Theology topics – is one of the most important issues in theology.

In confirming the unity and Tawhid of the Most High God and confessing to it, there is a complete and general compatibility and agreement between theologian and philosophers; however, sometimes it seems that they have chosen different methods of explaining and proving Tawhid. This difference doesn't indicate to the

⁵⁰ Ibid, 5/1551

⁵¹ Sadr al-Din al-Qunawi, *Meftah al-Gheyb*, Translated by Mohammad Khajavi, pp 9 – 78.

⁵² Mohammad Farabi, *Nasvas al-Hokm*, corrected by Hassam Zadeh Amoli, p. 249.

⁵³ Sadr al-Din Qunawi, *Meftah Al-gheyb*, translated by Mohammad Khajavi, pp. 69 – 70.

⁵⁴ Mohammad Farabi, *ibid*, p. 295.

⁵⁵ Sadr al-din Qunawi, *Ijaz al-Bayan*, translated and corrected by Mohammad Khajavi, p. 220.

difference in opinion, but indicates to the development and complement of methods and different aspects of study and research in this regard. Poets of Persian literature before Moulavi mostly have developed Theological Method in Tawhid. But with the influence of the thoughts and ideas of Ibn Arabi and his student Sadr al-din Qunawi suddenly a change occurred in the concept and meaning of Tawhid and some such as Moulavi and Iraqi entered the mystical opinions of Ibn Arabi specially regarding unity into Persian literature and explained them. Therefore, the issue of Tawhid in mysticism was tangled with the debating issue of unity of existence.

From the point of view of mystics in the levels and stages of a spiritual journey, when human passes from the level of self knowledge and step foot into the level of Tawhid, the first Tawhid he knows is the unity in actions. so this Tawhid from the point of view of mystics refers to seeing and finding that every phenomenon is produced from God and that in fact everything is from him and causes are nothing more than some means.

Understanding what these people claims and casting it into common words molds is not an easy task and the words of mystics in this regards from old days have been criticized by theologians and philosophers. Off course with good intention toward those who have correctly explained their views and opinions in their works and their

Islamic behaviors and morals have been as per the Shariah law and we can believe that they don't make such claims on vain. However, Inadequacy of words have caused that what is being quoted for us to be ambiguous and unclear. Those who in their own book have proved that God is not an object and doesn't manifest in an object, when they say, we don't see except God, doesn't meant that what they see is God; but it means that in these mirrors they see the beauty of their beloved. Those who in their lives have been all obedience of God, if they will make such claims we have every right to look at them with good intention and say that their words have elevated meanings that we cannot understand fully and correctly; and it should not be like this that everyone who is talking about mysticism we should look at him with good intension.

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THE AUTHOR'S SELF-REFLECTION IN NARRATOLOGY OF I.P. SHEGOLIKHIN

Kuralay Tattimbetova*, Svetlana Ananyeva, Aslan Zhaksylykov

Al-Farabi Kazakh National University, Almaty (KAZAKHSTAN)

*Corresponding author: kuralay555@mail.ru

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ABSTRACT

I. Shegolikhin's narratology as a narrative system and forms evolving from the plot of the artistic design to publication and documentation attracts the attention of many scientists today. The analysis of I. Shegolikhin's narratology shows that his autobiographical prose abounds in author's self-reflections forming the functional and semantically loaded narrative links. Such self-reflections in the novels "I do not regret, and I do not shed tears", "The cold spring of oblivion", "I want the eternity" are noticeable. The analysis has shown that the author's self-reflections indirectly represent a zone of implicit correspondence of the author-narrator and identity of the writer. The zone of the hidden dialogue forms the semantic field of tension, which should be characterized as the communicative, informational field of the concepts, testifying the main direction of the esthetic development of I. Shegolikhin's prose – the retrieve of the integral and total Truth of Life. This field combines the moral analysis of results of the life, reconsideration of the destiny of the different nations, which are tied by the history of the Eurasian space. Thus, the author's self-reflections in connection with interpretation of his important consequential steps, the prospects of the national cultures – diaspores and their languages, the actions of the fellow-writers give the chance to estimate I. Shegolikhin's creativity more profoundly.

Key words: narrator, logos, polylogue, mega text, self-reflection, discourse, inter text, archetypical pattern

1. INTRODUCTION

I.P Shegolikhin in his remarkable and in many respects concluding work "The cold spring of oblivion" has written the words, which clearly expressed his understanding of the place and roles of the literary creativity in the system of eternal values of the person. "The main invention, the creation of the person on the earth is not the cities, palaces or machines - it is a book. The person without book is a shadow, a silhouette only" [1, p.102]. These words reveal the creative credo of the writer, his profound understanding of the mission of the literary artist on the Earth, the specific feeling, the recognition of the creative destiny for the sake of which the person prevails the incredible difficulties, tortures and sacrifices a lot of things. I. Shegolikhin sacrificed a lot: it was his good name, some years of imprisonment, the status of a medic, the long-term fight for the right to be in a professional literature, to write and publish the books.

The real fight in the literature and for the literature cannot but leads to special psychogenesis of the creative personality when the strategist understanding himself in the esthetics of the word and philosophy of the text is gradually created with the right to work in ontology of ethnos or even the whole genus. It is possible to assume that I. Shegolikhin understood these circumstances and worked consciously, penetrating into the hidden aspects of this activity. His following words prove it: "We will address to C. Jung. Logos, he writes, it is a voice of God hailing with the word the things from a non-existence. If there is no word – there is no thing. Logos is a word, a meaning and God's Face. The cosmic Logos hails the people as well, but not everyone is capable to hear him. Within the frame of Logos the world is a whole, the world is harmony attracting the nations and each person. However, for the ordinary consciousness the private arbitrary act is more than a common harmony.

2. DISCUSSION

Logos is a balance of the heart and mind, the analysis and intuition, consciousness and sub consciousness" [1, p.180].

These words prove that I. Shegolikhin attached the highest spiritual and philosophical value to art of the word, understanding its prophetic and creating aspect, which transforms the human nature and spiritualizes the civilization. At the same time, he understands that the author as the narrative force, the creative substrate and integral entity is not the same what we usually understand by the category of the writer, by the creative historical figure. This paradox is becoming more and more obvious when the philosophical and esthetic analysis includes all textual space of the writer, his entire creative biography. The movement of this sign space

shows us that the works of the writer develop the certain entity, which is perceptible as modal, imperative category – a dominant paradigm, the creative force with the hidden demiurge of the text. This imperative plan causes the impulses of the complete organization of the micro and macro texts, their transformation into global context or mega text with the author's narrative strategy and culture penetrating into the informational ontological polylogue, into the communicative process, which does not depend on a will of the writer - the person any more.

G. M. Muchnik in his well-known work "The problems of the communicative poetics" offered three-level communicative structure where the author occupies the first level: "Within our work it is quite possible to accept the author-text-reader model. When we are talking about "design" or "author's design", in model it is a position of the "author" if we are talking about "text" or "work", it is the second level and "the reader" or "the art addressee" it is the final link in the channel of art communication" [2, p.15]. From our point of view, this three-level model is the theoretical abstraction convenient for the maximum textual generalizations. Indeed, the internal and external communication of the author-narrator has all directions of macro and micro levels from the plan of all world ontology to micro texts at the level of sense or meaning expressed by words as the units of semantics. It is very difficult and dynamic network structure with four-dimensional system: three-dimensional structure is the work itself; the fourth dimension is the receptive field that is the reading field [3, p.15].

V. Tyupa writes about the narrator-storyteller as the virtual phenomenon, a spiritual tendency: "The narrator is not the person "from flesh and blood", not the biographic personality, he is a "spirit of the narration" as he names himself in Thomas Mann's novel "The damned and the elect". In other words, it is a narrative abstraction – the figure, connecting the fractal sites of the narrative text and acting as an embodiment of an intentionality of the story as the key "witness and the judge" of the event. When we perceive the story, we assume that it has an importance deserving attention and we see the storyteller, who is the carrier of this importance. At early stages of the narrative art development, such importance was quite often formulated beyond the story ("Decameron"). The figure of the narrator acts with two more difficult interrelated figures: the author and "focalizer" (the concept was introduced by Gerard Genette in narratology) [4, p.1].

This imperceptible entity is a certain spiritual integrity, the unity of ideas and motives, implicit aspirations, a certain mental strategy, representing itself through the author's identity and the system of the components expressing author's opinion, his position according to the most important sociohistorical, political and world-view problems of life of all society or humanity. At the same time, it is virtual multidimensional entity, which is beyond the text and not identical to formal – textual and modal categories, although this entity uses them. Therefore, empirically in the structure it is impossible to point any component, which is isomorphic for this plan including the formal unity of the mega text. It is perceived mainly intuitively and at the same time is not defined by the instruments of reception; it means that the author-narrator is an implicit, extra empirical category. He exists specifically, it is not a theoretical abstraction and any of his alignment leads to the loss of the main organizing, meaning making principle of the text. We suggest the comments of the definition of an image of the author given by V. Vinogradov "The image of the author is an individual verbal and speech structure penetrating a system of the art work and defining the interrelation and interaction of all its elements. The types and forms of these correlations in the art work in its entire image are historically changeable and diverse depending on styles and systems of verbal and art creativity which, in turn, are defined by the image of the author" [5, p.152]. The literary critic B. Maytanov wrote: "The following conclusion follows from the judgments of V. V. Vinogradov: the image of the author has self-organizing value for all levels of the text of work. The author obviously or secretly penetrating into unified ideologically-compositional complex of the art creation, holds the divergent position in the relation to the main objective plan of the master of the word"[6, p.5].

The author implicitly existing in the text space is the special force, which is imperiously influencing on consciousness, will, world-view of the writer, converting the whole system of the settings and motives of the personality, entirely subordinating the literary strategy, a certain direction, to his interest exceeding the bounds of one life of the personality. Shegolikhin felt the esthetic evolution, the change of a narrative characterology and other parameters. The dialogue of the writer with the editor confirms it: "Reading my new manuscript, the editor has noticed: you have absolutely ceased to write the art prose, you are the essay writer, everything became without imagination or fiction, on the basement of documents and current events. I. Leyla has told the same ... (our spacing – A. Zhaksylykov). Perhaps, they are right. However, it is not interesting for me to write how it was before. The fiction is becoming boring than events as they are not flowing, but jumping" [1, p.167].

Thus, the narrative typology is the indicative criterion allowing to determine parameters of the movement of a creative manner of the writer. Characterizing the A.P. Kern's "Memoirs", the image of the author, S. V. Ananyeva writes "According to the selected material, its reliability and lack of fiction, the memoirs remind the historical prose, the scientific biographies, the documentary and historical sketches. It is worth to remember that the identity of the author, his point of view are in the forefront. A.P. Kern after six years could not characterize from the first minute of meeting the speech of the poet, the change of his mood and the inconstancy of the character. So generalizations of a later period, a retrospection are interwoven into the fabric of the narration. Certainly, it is a result of the long-term reflections about Pushkin, about his brilliant environment" [7, p.69].

The analysis of the Shechegolikhin's biography shows the changes of the writer's identity, the formation of the extraordinary thinker, the publicist who is sharply reacting to social and political issues of life, interpreting not only the history of the native Russian people, but German, Jewish, Kazakh and Finnish. Moreover he is

summing up the results of not only the ancient development of the national cultures, but also the psychological cultures, the genotype, the commercial and household organization, the esthetics of the word of these people within the prospects of their development and the role in the history. Within the last twenty years the documentary large I. Shegolikhin's prose became the noticeable phenomenon of the Kazakhstani literature due to its intertextual saturation, witty remarks about eminent persons of science, literature and policy, public administration of the republic; due to its scale of the represented events and the periods; it became some kind of chronicle of an era. It has become possible due to verified and morally endured author's position, the system of evaluation and views through which the demanding personality, who cannot stand the manifestations of lie appeared. Researchers have also paid attention to this feature of the writer's prose [8].

In this plan, it can be compared with F.M. Dostoyevsky, L.N. Tolstoy and writers who have left the publicistic - philosophical and esthetic heritage. Such I. Shegolikhin's works as "The cold spring of oblivion", "I want the eternity", "The love to distance" [9], show that the writer's intensified interest in history of the native people, their roles in destiny of the different Eurasian ethnos was caused not only by the intellectual growth of the personality, but also the emotional and moral sphere – worries and love for the Russian people. This feeling was so deep that the germanophilism, which is obviously depicted in the book "The cold spring of oblivion», could not cover it. The interest of the creative person in itself, in the universe and other writers or thinkers is revealed. Here we observe the sphere of conscious I. Shegolikhin's appeals to public and problematic materials, activity and way of thinking of A.S. Pushkin, F.M. Dostoyevsky, I. Bunin, B. Pasternak, M. Yu. Lermontov, A. Solzhenitsyn, F. Panferov, Abay Kunanbayev, and his contemporaries as I. Shukhov, Yu. Dombrovsky, G. Belger, B. Momyshuly, O. Suleymenov, G. Mustafin. At the same time writers and poets whose life and works motivated I. Shegolikhin, whose quotes became the titles of his own works or imperative inter texts of A.S. Pushkin, S. Yesenin and A. Blok. Analyzing Shegolikhin's novel "I do not regret, and I do not shed tears", the researcher Z. Polyak writes "The novel of 315 pages" reveals about 300 cases of "somebody else's word". The principles of quotes classification in the novel depend on the selected sign: it is possible to group quotes according to the method of their introduction in the text, the source of the text and art function"[10, p.162]. Such abundance of reminiscences and inter texts in I. Shegolikhin's prose says about a huge functional context and extra linguistic factor actively participated in his artistic thinking. It says about esthetic and mental motives, which quite often carried out a role of semantically nuclear texts, which were the basement of the literary strategy of the author-storyteller [11]. In other words, thinking about novelistic forms about mode of life, reality, own destiny and destiny of other people, the writer constantly resorts to sign literary examples, creative personalities, who have become a symbol for generations. The selected literary and philosophical context was the active and fruitful text of the life sometimes arranged as the most significant discourse – the person's response to the call of Logos. Therefore, the writer frankly summarizes "My long life never consisted of Gulag only, but Gulag did a lot of good things for me. I believe that any fair or unfair difficulties is a Destiny ... And therefore I like poetry and invite others to Blok's verses: "I bless everything what was. I did not try to find a better lot. Oh, heart you loved a lot. Oh, mind how you flared!" Read from the beginning, read from the end – everything is true and explicit. Circular truth"[1, p.105].

Thus, the narrator-storyteller is some kind of authorized representative of the writer, his virtual personality living in the text space and therefore, having a large-scale temporary duration than the literary artist. The narrator-storyteller is a print of psychological and mental structure of the writer – the creator of the text because the writer's work is a matrix of his thinking, spiritual and mental tension, will, energy, suggestion, consciousness, unconsciousness and many other things, penetrated by special intention – by strategy. Therefore, such understanding of the problem by the author is justified "The main categories of the modern theoretical-literary research includes such concepts as the "type of art consciousness", "author's consciousness", "artistry" and other paradigms connected with image of the author" [12, p.39].

It will not be exaggeration if we say that the author-storyteller is the virtual clone of the writer, who has acquired the right to work in a meta-space of the text world and focused on not only ontology, but also identity of the writer. In this actualized address a certain spirituality, which can be determined as a justification of the writer's existence in the temporary, illusory world of the social and physical space is accumulated. The interaction of the writer as the person and the author-storyteller as the creature of the narration is a metaphysical problem. B. E. Kolumbayev says about it: "it is not a matter to present a person and to keep an author in himself. The problem is that the author must be a person about whom it is told. However, the author takes all human issues upon himself and objectifies the examined person. Moreover, it depends not on the author only, but on the process of the narration in which the person is formalized. The word alienates, the words alienate especially and the theory kills. Actually, it is a meta-problem of the person. The problem is solved extrinsically in circumvention of it. Nevertheless, the problem is that we do not want or we cannot forget our own "Identity", we try to imagine ourselves in the person. It is a paradox of the individuality and totality, uniqueness and universality, subjectivity and substantive aspects" [13, p.4].

Therefore, according to the researcher, the items of the objectification of the image of the personality in the image of the person is unavoidable. Moreover, it is not an abstract theoretical situation, but the deepest Gnostic paradox, including the field of receptive opportunities of the person. Actually, the "Identity" of the person is still incomprehensible and escaping quasi-object of the science and the tools of the adequate display and description of the subject of existence and object of self-knowledge are not developed so far. Any thoughts about the "Identity" is inevitably formulated as an objectified and inevitable aberration [14]. The methods of religions and yoga in the Eastern culture within the frame of self-knowledge of the person were quite often

presented as deep and sufficient in comparison with scientific ones. Nevertheless, they had an unrepresentable, nonverbal, illogical and non-discursive character [15, P. 40-45]. Something, which is out of the discourse and logic, cannot be a subject of the methodological analysis. One item is rather convincing – in belletristic literature, the problem of "Identity" appears to be more difficult, more actual and accentual in the image of the author without taking into consideration the genre and style of the work. It is more interesting to observe in memoirs, autobiographical or documentary literature when we see a self-knowledge phenomenon – the writer narrates about himself, creating the image of the author inevitably.

It is obviously that we must refuse the attempts to find the features of the veritable "Identity" in the image of the author, as the person is indescribable phenomenon for himself in the logical – discursive transactions. The more attempts to objectify itself in descriptions, the more aberrations, self-justifications or chimerical vital creations, the ideological and philosophical reflections, taking away from the real psychological field of the personality. We see this material more clearly in existential works or in autobiographical models [16, P.5-37]. It is a real Gnostic situation when we observe very difficult interaction of the consciousness of the person, sub-consciousness, memory with a wide palette of various motives and installations, programs, including sometimes and boundary character (Jean Jacques Rousseau "Confession") [17].

The problem of the author is not only the problem of the metaphysics, but also society and esthetics; it is the nature of the dialogical relations of the writer with society, reader, time and himself as the creative entity. Therefore, the most interesting aspect for the researcher is the zone of the interaction of the image of the author and person, the specific correlation of motives and associations, which can be determined as a self-reflection. It also represents the hidden dialogical field with the correspondence of the motives, which opens for us the emotional and spiritual tension, the intensions with appearing and disappearing "Identity" of the author. The author's self-reflections is the zone of the immersion into the consciousness, memory about past, into the searches of the position of the personality in a situation of the consequential choice was he right or wrong. It is a field of moral and psychological tension, which testifies the genuine sincerity of the required dialogue with the conscience that is a confession. The aspiration for confession is a fixed internal tendency of the autobiographical and documentary prose of I. Shegolikhin. It says eloquently about the parameters of the identity of the writer, before formulating a sentence over society, historic figure or epoch, he is obliged to highlight himself ruthlessly and strictly in a ray of the confessional court. It seems that I. Shegolikhin perceived a sheet of paper as the Logos' field.

The most important circle of the author's self-reflection is a moral torment around a damned question, was I. Shegolikhin right or not when in August, 1945 he left barracks of military unit where he had to be placed according to the prescription of the military-medical commission on unfitness for the service in the ranks. This question was so important for the writer, it inflamed his consciousness and it became a subject of the novel, titled by Yesenin's lines "I do not regret, and I do not shed tears" [18]. The extensive fragments emerged also in other works: ("The cold spring of oblivion", "I want the eternity", "The diary of the writer") [19]. It was something like a subconscious complex of the writer, some kind of an archetypic factor corresponding to similar motive in the creative biography of F.M. Dostoyevsky, the attempt to find the answer for eternal question – what happens with the person when he is beyond the good and evil?

The reason of Shegolikhin's expel from a summer military college is depicted in the novel "I do not regret, and I do not shed tears". "He has an epilepsy, comrade general, – the Shkolnik has accurately answered. – Without any questions.

The general has turned to me. Feeling that he supported me, I lost control and cried:

– Lie! You hastily ... have prescribed!

– The major Shkolnik has begun to justify himself before the general:

– We cannot entrust the fighting machine to the epileptic, the attack can happen in air, and he has the bombs at hand, can you imagine it, comrade general? By no means! I saw how he was delivered to the medical unit – cyanotic to blackness, without a single reflex, in a deep coma" [18, p.203].

Epilepsy – with such diagnosis of the medical commission I. Shegolikhin was located in BAS (battalion of airdrome servicing). The cadet, wound to the quick, leaves barracks of the BAS, considering it as a construction battalion, the division with elderly men, disabled people and women, who serve there few days before the end of war. The main motive of the young man is the collapse of the dream to become the military pilot, shame before the girlfriend who saw him as the officer, a protest against the decision of the administration, which was perceived as an arbitrary behavior: "My dream is leaving me. My and Lille's dream. My life is going by without me ..." [18, p.204]. The explosive feeling of anger, the fire blazing in soul: "For what reason? It is a trifle for someone, but for me it is summit of a shame, a breach of all limits, I brought myself up as a falcon, but not an old crow" [18, P.205-206]. Here we see how the early discharged cadet imagined his future shame: "A battalion of airdrome servicing is the janitors. They sweep the airfield, regulate the tails of the planes in case of devices adjustment, watch for warehouses, load and unload – the service staff. They are not the officers, but waiters. "If you have four attacks a month we will demobilize you", – the major Shkolnik promised. Thank you, humanist, I am moved. I had already two attacks, – wait two others the major. However, I am not inclined to wait for them ... (our spacing – A.ZH.) I was not here and I would not be here. I put a roll on a bed and left the room" [18, p.206]. Here we feel the emotional forms of the process of the consequential choice in the soul of the hero "If I shoot myself, there will be just one more death that is all. If I am alive, there will be one more crime because I will not return to BAS. I shall pass the bridge between two "if", between the

past, which does not exist anymore, and future, which is behind the bridge. "Those who know how to die, forget how to be the slave" [18, p.207].

Thus, the motive of BAS leaving by I. Shegolikhin is clear, it is not the cowardice or banal absence without permission, but a protest against the destiny, against the decision of the military administration and the manifestation of the youthful maximalism of the person dreaming of becoming the military pilot, but not the janitor of the airfield. Circumstances, which have complicated I. Shegolikhin's offense, took place during the wartime, then we saw the forgery of the document – he made the new passport with the new surname. Our hero arrives in Alma-Ata, enters the medical institute, studies there until the 5th course and everything seems all right. However, his chatter let him down, he confided his story to the girlfriend, but the information reached the administrative bodies very quickly during that time. I. Shegolikhin has been condemned for his crime; the case was not a political one, but criminal, as a result there were 9 years sentence of a colony. From these 9 years, the real term was 2 years because the Stalin's death changed the political situation and released him.

We will analyze the documentary novel "The cold spring of oblivion" where the author himself evaluate this story in the status of the wise person, writer and philosopher, who has gained the moral right to judge himself. Firstly, the author analyzes the letter of the prosecutor mentioned above "I want to emphasize once again that your defamers look badly from the moral and legal point of views, they don't get on law. Your period of limitation has come and you have been amnestied with removal of a criminal record. Based on article 55 of the Criminal code of the **Russian Soviet Federated Socialist Republic** and the relevant articles of the codes of the federal republics, the persons with removed criminal record as the result of general or private amnesty have the right to specify in all forms the following "I have no convictions" [1, p.171]. Relying on this legal formulation I. Shegolikhin remembers the memorable conflict in the Writers' Union, which was connected with Makeev's statement: "It has turned out that the majority of the Russian section has been incited against me. They gloated and overstated the case "He left the battlefield, hid himself in a cellar for 5 years, was Vlasov's adjutant" and humiliated me in editorial offices of the newspapers, radio and TV, I do not mention the public places such as taverns and the Central Committee.

I was offended for a long period. The prison gave a chance to experience such hard and severe emotions. It was useful. It is not necessary to feel sorry for something or to be afraid of something – (it is underlined by us– A.ZH.)" [1, p.171] This refrain – it is not necessary to feel sorry for something – is the main thing in all self-reflections of the author and the philosophical result of all vital I. P. Shegolikhin's search. Here we see the supportive mental base – at the deep metaphysical level due to imprisonment, the writer has the significant spiritual and psychological experience. He felt the life bottom, some kind of inferno, but he saw the strong-willed people, the manifestations of the passions where many people were mentally broken, but he survived, he remained the man. This idea has a pathos of another great novel by F.M. Dostoyevsky "The notes from the dead house" [20]. The writer has seen the life from such perspective, in such concentrated experience, which is difficult to imagine and this knowledge has a special value. This idea goes through the whole context of the novel "I do not regret, and I do not shed tears". The significant semantic color is revealed in the life experience, which made the hero and the author stronger, endowed with human and spiritual force and taught him to appreciate the real life in its simple and at the same time unique manifestations. Moreover, at the social bottom he found the natural, powerful characters and the manifestations tempered by prison, he has learned to distinguish the false and true, the most whimsical collisions of the good and evil, to reveal the personality in criminals, mature villains, so-called authorities and code-bound criminals. One of the most picturesque and perfectly narrated hero was the thief with Volga nickname. In addition, the search of the moral person in the fallen people is the strategy of F.M. Dostoyevsky, who presented the deeply hidden bible archetype of the initial sin and atonement.

Life is cognized not by thinking and deduction only, but mainly through the real morally - psychological and spiritual experience accumulating the whole stages of vital testing, sufferings, torments, supervisions, intuitive conclusions in which all parts of the body and mind, intelligence and integrity of the mental existence (higher nervous activity) of the person participates. In addition, such cognition is realized not in modeling or abstraction, but in the severe situation demanding from the person the extremal tension of the sincere forces. It is impossible to replace such experience. I. Shegolikhin acquired such experience during the imprisonment when he faced the animal laws of existence of convicts. The extremal conditions and life-and-death struggle promote the quick growth of the personality. Such situation developed the special attention in our hero, the specific ability to observe the nuances of the behavior of psychologically strong personalities able to subordinate other people; usually old political prisoners, code-bound criminals and so-called authorities were such people. The observation of such strong-willed people and the penetration into the gist of their relations based on thieves' concepts, criteria and measures of justice entangling the whole prison for controlling of the behavior of not the prisoners only, but also the supervisors, has considerably expanded the human nature study in the novel "I do not regret, and I do not shed tears" and enriched the unripe, naïve and bookish psychology of the author.

3. CONCLUSION

Thus, we open for ourselves the following items – there is an existence described in different books and the real life, which is natural, evident based on force principle and from the very beginning of the history accompanies each step of the person. Sometimes there is a huge distance between virtual and real life. The

hero of the novel "I do not regret, and I do not shed tears" reveals this distance, having plunged into the world of a human bottom. In fact, this novel is a global author's self-reflection, who is forced to reconsider the destiny from the beginning until the end; within the frame of the moral experience of all life to give an assessment of each significant step and people surrounding the author, to peer into the events and see their existential background. This global reviewing of the life, especially of a particular stage, which brought the hero to so-called desertion, the whole structure of the motives suggest that the main motive of the hero's behavior was not a fear, but the protest against rough and arbitrary behavior of the administration. The author has opened for himself the patrimonial sources of such psychology and observing the history of the people, he has seen the nature of his father, grandfathers. They all were imprisoned many times or exiled and the reason of it was in their natures, in their unwillingness to be obedient to the authorities. The author's discourse in I. Shegolikhin's novel is ruled by this strategy – the retrospective search of a moral justification of the difficult, but fair destiny underlined as a denominator with the words "I do not regret, and I do not shed tears".

Another serious factor, which has caused the permanency and depth of an author's self-reflection is a new circle intertwining with thoughts of his past, the past of his parents, the thoughts about the destiny of the native people and Russian language in the Republic of Kazakhstan. "The cold key of oblivion" shows that it was the permanent subject of the author's reflections in different occasions, especially in connection with the social and political activities when being the senator of the parliament of the Republic of Kazakhstan he has been forced to be the speaker of different forums, conferences, meetings with voters. It was an interesting situation when the Russian person, the writer I. Shegolikhin had the position of the protection of Kazakh language and Kazakh culture, and it was difficult for him, as he heard the reproaches in treachery of his diaspora. In deep and durable thoughts formulated as author's self-reflection, he found the response to intuitive feeling of the correctness of his position. Firstly, the Russian language is unshakable, it is a well-spread language among most of the Kazakhs, and its roots are in huge Russia and big Slavic world. However, Kazakh language had the crisis, it was nearly disappeared due to recent catastrophic crashes in the Kazakh world (starvation, war, the reduction of the aboriginal population in the republic) therefore it needed the support. The humanity in I. Shegolikhin's position is undoubted. At the same time, the destiny of the Russian language in Kazakhstan constantly disturbs him. Being the participant of the conference in Switzerland, the country with the social comfort and consent of ethnos, he cannot but compares the similar phenomena with his homeland and again it torments the soul. "For a long period of time the Switzerland, being the little giant for its small territory and the population of six million people only, plays very important role in the modern world. The level of the national income per capita is the highest in the world. It has the first position according to the quality of the products – the watches the chocolate or something else ... (our reduction - A.Zh.). Comparing our life, with bitterness I remember the provision of our country. I compare everything with the silence, I do not want to hurt the homeland, it is a long-suffering creature for me"[1, p.58].

As the thinker and the writer he cannot but performs the deep excursions to history, constantly comparing the destinies of Russian, German, Finnish, Caucasian, Turkic people, the main inhabitants of Eurasia. He compares their cultures, labor skills, features of history, at the same time, his germanophilism is obvious and he does not hide it. The zones of other self-reflections, connected with the images of the beloved, friends and colleagues, form the huge compositional links in such books as "The cold spring of oblivion", "I want the eternity". These zones present the developed narrative plans testifying the fact that his documentary and publicistic discourse was the form of the truth cognition and the chosen literary strategy.

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TRAPPED WITH m/OTHERING: *MERIDIAN* AS A MISDIRECTED RAGE

Masoumeh Yasa

Assistant Professor, Department of Foreign Languages, Faculty of Letters and
Humanities Bahonar University of Kerman, Kerman (IRAN)
roya.yasae@gmail.com

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ABSTRACT

This study looks at Alice Walker's *Meridian* through a psychosocial panorama. In the novel *Meridian* Hill struggles for self-realization by different activities such as education, marriage and the most significant one which is participation in the Civil Rights Movement. Sometimes, she oscillates between these actions in pursuit of her objective. Using Lacan's psychoanalysis, ideas for subjectivity, and selfhood *Meridian* can profit new looks from different viewpoints. Central to *Meridian* is the connection between oppression and the creativity that enables the protagonist to reach to subjectivity. By the same token, the enigma of the self and the puzzle of identity as important elements in psychoanalysis are very tangible in the novel. The significance of the conflict between personal desires, demands, and social commitment of young civil rights activists which unlock the complexities between clandestine desires and the social devotion, persuades the researcher to delve into the *Meridian* within psychosocial bedrock.

Key words: self, Other, Civil Right Movement, oppression, mirror stage

1. INTRODUCTION

Alice Walker's *Meridian* deals with the black struggles for equal rights through different channels. It depicts the acceptance of a preconceived role by Meridian and her struggle with the structure. Earlier critics focused upon Walker's depiction of Afro American pathetic condition and white American structure of power which causes their stroke of bad luck. Only few studies have scrutinized the struggles of characters for self-realization and the ways by which they challenge white supremacy. To consider these complexes in both world of domesticity and the public arena, the paper benefits from the psychosocial theories of Jacques Lacan with regard to the position of phallus, the constitution of gender, and desire. The way in which women characters such as Meridian reflect and challenge the prevalent image of Afro-American women and the gender relationship will be scrutinized in this research. First of all, a look at the criticism that the novel has received is apt.

Central to the novel is the impact of creativity in the formation of the selfhood as well as the idea of a lonely man. The conflict between personal desire and his/her position in the society is depicted by Walker. It maybe suggested, with an amount of plausibility, that Meridian is an activist who finds, through her resistance, the means to re-adjust herself even if partially in the structure of power. It tackles discrimination and unfairness in the society. Critics such as Karen F. Stein (1986) believe what Walker deals with in this novel is the importance of a person's struggle with inner and outer world simultaneously. As she remarks,

In order to live, Meridian rejects the temptations of conventional middle-class life, the conventional women's roles of dutiful daughter, wife, mother, and lover. But she must reject as well the contemporary temptation of martyrdom and false revolutionary consciousness, for these roles are death masks. (12,140)

Walker tries to provide a new outlook towards the concept of revolution for freedom. She calls for revolting within and without. As Elliot Butler- Evans (1985) has asserted that Walker's "two early novels make a point of intersection and struggle between two discourses: racist and economic oppression and victimization of black women" (149). Even the title of the novel is concerned with Walker's notion of individual's conscious attempt in civil right struggles. Greil Marcus (1993) substantiate the point.

The word 'meridian' also refers, in a definition Miss Walker does not give but in a connection that cannot be coincidental, to a specific place: Meridian, Mississippi, the home of James Chaney, one of three civil-rights workers murdered by the white knights of Ku Klux Klan in nearby Neshoba County, Mississippi, in June of 1964. (7,12)

It also makes an allusion to the occasion during 1960s to repudiate the rules and structures which have been imposed upon them, although Walker later on revised her vision about resurgence and provided a new outlook towards the revolution.

As a whole, *Meridian* is about social injustice as Martha J. McGowen (1981) considers it as, “a work which chronicles the victimization of black women by aspiring black men” (9, 25). Meridian, the protagonist in order to fight back the injustice and free herself from social constraints, abandons her child. By this act she refuses to be associated with predestined role of wife or mother in the society. Her individuation starts from the moment when she gets estranged from her loved members and places such as mother, lover, and school. In her journey for self-definition, she is thwarted several times by social structures and phenomenon as well as by her family. The impact of family upon her is profound, as Barbara Christian (1985) opines, “it is through her father, intellectual though he might be, the seeds for her pilgrimage towards wholeness are sown” (2, 236). The memory of her past also plays a major role in the forming of present condition. For example, her maternal past supplies her a driving force to refuse to be associated with the role assigned to women. In the meantime, it is her memory of black struggles for freedom that inspires her in participation in the Civil Rights Movement.

It is in such a context that she decides to define herself an identity by abandoning the preconceived role of wife and mother. The act which her mother was unable to achieve, because she, “had been brainwashed into believing that she was missing something as a single person and that ‘something’ was marriage and motherhood” (14, 42). Mrs. Hill as a mother loses all of her privileges as a teacher and an independent person. That’s why, her married life is characterized by lack of contentment and satisfaction.

In the ironing of her children’s clothes, she expended all the energy she might have put into openly loving them. Her children were spotless wherever they went. In their stiff, almost inflexible garments, they were enclosed in the starch of her anger, and had to keep their distance to avoid providing the soggy wrinkles of contact that would cause distress. (14, 76)

In fact, her preoccupation with the duties of wifehood and motherhood has frustrated her desires and dreams. Her unemotional personality derives Meridian to search for acquiring a self-image and an independent identity for herself. This is the impetus that she gets from her mother’s life although the impact of social condition during Meridian life is also very influential. She rebels against all these strictures because, confirming to predetermined role is equal to the self-annihilation. This study aims to unravel the ways in which Meridian negotiates her subjectivity. It looks for the reason behind the complexities between personal desire and public responsibilities.

2. DISCUSSION

Alice Walker in *Meridian* focuses on the pathetic situation and the colonized American patriarchal structure, which causes women’s misadventures. This paper attempts, how she challenges, transgress and prevents the achievements of the patriarchal hegemony. In order to examine patriarchal hegemony, the paper has resorted to Lacanian conception of the phallus, the formation of gender identity, and castration.

Meridian reflects, substantiates, and criticizes the portrait of Afro-American women, of gender stereotyping. Walker in this novel bestows her character some opportunities to counterblow the male American’s narcissistic subjectivity that is propagated and exemplifies the social conditions of class and gender relations. In accordance with this, Lacan’s investigation of the formation and function of desire, and the Woman fortifies female struggle against male supremacy.

In the novel, Meridian’s life is under the influence of some drastic social change; this makes her life different from her mother. She acknowledges the earlier generations act in sacrificing their own life for the family. But she rejects the pre-established roles of females, because she thinks these ideas are only fictions constructed by the masculine subject in order to guarantee their mirror image. In Lacan’s view point, the phallus is the representation of the unfulfillable desire. In point of fact, Lacan argues that a male subject must visualize all women as having been bereaved of the phallus in order to imagine that he possesses it. It causes the emergence of an illusion; that a man imagine he has the phallus and at the same time he conceives woman lacks it. In the novel marriage and motherhood precipitates women’s submission to the patriarchy. Mrs. Hill loses her independence by entering into these realms. She, “had been brainwashed into believing that she was missing something as a single person and that ‘something’ was marriage and motherhood” (14, 43). As a mother she is not able to express her strong feeling of annoyance. This shows that she experiences a lack that cannot be filled with anything. In Lacanian view point, generally we are confronted with two different types of gender myths. The first one says the male subject symbolizes the psychic unity and the second one believes the female subject as “the site of Otherness and absence” (6, 10-13). It is this preconceived role that ensures the wholeness of a man. Vanessa C. White (1993) remarks that, “Though dissatisfied with her life, Mrs. Hill continues with the charade she believes expected of her and tries to force her family to confirm in like manner” (15, 106). Submission to the pre-ordained role makes Mrs. Hill a subjugated of social structure.

This shows that she has acknowledged the Law of the Father and the function of phallus. It also specifies who she is in relation to the Other. She thought that by confirming to the heritage she may reach to peace and occupy a place for herself and be able to comprehend her fractured self. But as a mother and a married wife she loses both freedom and respect. “the mysterious inner life she had imagined gave them a secret joy was a simply a full knowledge of the fact that they were dead, living just for their children” (14, 42). Walker provides a comparative view of Mrs. Hill and Meridian. From Wade-Gale’s (1984) view point, this character, “reveals how a woman’s sacrifice of a life of independence leads to a life of frustration and emptiness” (13, 63). Mrs. Hill’s mysterious personality prompts her daughter to be a different female and struggle in search of the self.

Meridian came to know about the consequences of acquiring pre-established role when she is impregnated during her school days. She has not been instructed about the sex and women's reproductive ability. She knows about the sex when she is disorientated by the relationship with her boyfriend Eddie. Anyway, she is dropped out of the school while Eddie is permitted to continue his education.

By getting married to Eddie she acknowledges the structure to protect herself from male sexual privileges and aggression. But this is an act of her ignorance, and it should not be considered as a confirming to the phallus. She is not able to do all the requirements of a married wife and a mother. As a matter of fact she experiences, "What slavery is like" (14, 65). She is obsessed to find a way for functioning as a better mother. Even she thinks of suicide several times. The fact of sex with her husband is only a vehicle for escaping from burdens of the family and society, otherwise she never enjoys from sleeping with Eddie. She looks sexual issues with Eddie as a respite and a, "sanctuary in which her mind was freed of any consideration for all other males in the universe who might want anything of her" (14, 57). Her marriage to Eddie can be interpreted as a refuge place for her, and a sort of escape from phallogocentric ideology. The fact of abortion and sterilization in the novel, brings to the light the idea that Walker calls women for taking into control their sexuality. It seems that Walker wants to inform women that marriage and motherhood are not the only channels for dismantling the Law of the Father. As point of fact, the world of domesticity is an impediment to female growth in a phallogocentric ideology. In Lacanian term, a subject's desire equals to the desire of the other to specify who she is in relation to the phallus.

In a society in which women have to act based on the Law of the father, marriage makes them mentally captive. In an interesting condition, her awakening to social consciousness and participation in political issues related to the Civil Rights Movement corresponds in nature with the breakdown of her marriage. From Lacan's view point, sexual relationships can never be completely satisfying, because the loved person is a fake representation and displacement of the lost one. So, desire is desire of the Other. In the novel, a woman like Mrs. Hill is confined within the motherland and the world of domesticity. The way Meridian and Eddie were treated differently in the school shows, that Eddie in order to be considered as a perfect male subject, has to learn to distinguish himself from Meridian, because from a patriarchal society Meridian is the symbol of incompleteness. This is why Meridian realizes that sacrificing her personal desire and demands for marriage and motherhood brought her a life of frustration and emptiness. In the case of Mrs. Hill, marriage and motherhood forcibly drive her to lose what she had enjoyed before getting married and turns her to a subject who is unable of actualizing her dream. But with regard to Meridian she does not permit Eddie to possess her only for satisfying his sexual urges. When it comes to the issue of sacrificing her life for the family she is opposite to Mrs. Hill. As Karen Stein (1986) substantiate the point,

In order to live, Meridian rejects the temptations of conventional middle class life, the conventional women's roles of dutiful daughter, wife, mother, and lover. But she must reject as well the contemporary temptations of martyrdom and false revolutionary consciousness for these roles are death masks. (12, 140)

It is how Walker challenges conventional notions of subjectivity. It is for this reason, that a reader can find different types of exploitations such as adults towards the children, poverty, and women by men. Meridian insists on reserving her subjectivity and also indicates unwillingness to sacrifice it in the service of preconceived illusion in the symbolic order. To show great potential, Meridian is unable but struggle to free herself from the bondages that strangle her subjectivity. Her struggle for self-definition reminds Lacan's conception of gender formation. The sexual relationship in the novel is not based on heredity but on whether his or her social position is due to, "the vulnerable butt of joke"—precisely, "feminized"—or not (3, 87). That's why Meridian in order to be subject must take up a sexualized position which has been socially defined for her sex. This socially identification is what in Lacanian psychoanalysis can be achievable outside of the self, that is (m)other. It is a fictional fabrication. Women's position in the novel is closely connected with the significance of the phallus.

For Meridian acquiring freedom and social position functions as the signifier of the presence and absence of access to power, the Other, and self-definition. Her only reason for relationship with Eddie is that she looks for a, "sanctuary in which her mind was freed of any consideration for all other males in the universe who might want anything of her" (14, 57). She does not permit Eddie to meet his sexual demands and desires at the expense of herself. By abandoning her son for the cause of following education, she repudiates phallogocentric culture. It accords with Deborah E. McDowell's (1981) statement, "rigid role definitions are static ... they deny human complexity and thereby stifle growth, completeness of being" (8, 266). But abandoning the family life does not necessarily provides a more bright future. Lacan (1980) clarifies the point, "what matters the most to me [the subject] is knowing what the other imagines, what the other detects of these intentions of mine" (8, 224). Meridian can know herself by the way others think of her, and then the *je* makes an attempt to make sure this ideal image of *moi* is true and convincing others with regard to this idea as well.

What actually she perceive as a coherent self is in fact a subject torn between *moi* and *je*. The past has been perturbing factor for her. That's why she could not endorse it. She has to move between her mother's desire of acknowledging the traditional norms and her strong predilection for improving the present condition. Although her relationship with her mother is deteriorated, she is unable to run away from her. The way that she is not able to put aside her mother's letters shows that she always wants to remember her.

Involvement with Civil Right Movement and receiving a scholarship changes her a lot. Barbara Christian (1985) supports the point that bursary is, "an event that precipitates the decision that will affect her entire life"

(2, 237). The immediate result of these two involvement is abandoning her child. From Meridian's view point, being busy with the world of domesticity prevents her journey towards self-discovery.

One day she really looked at her child and loved him with as much love as she loved the moon or a tree, which was a considerable amount of impersonal love. She wanted to know more about his perfect, if unplanned-for, existence. (14, 89)

She does know that reaching to a coherent vision of the self is based on the other's gaze. (6, 151). It is through the other's view that a subject experiences self. By repudiating her obligation towards the family, in the real sense of the word, she is seducing the objective other into verifying her fantasy through the manipulation of the desire of the other. Participation in the movement and continuing education are the ways she actually wants to use to make sure that she is superior to Eddie if she were to be given the equal opportunity. But she experiences a traumatic dichotomy between her firmly opinion, that she has done the right job from one side, and her sever conscious voice that impeaches her of failing to perform the preconceived maternal role from the other side. Eddie's act in rejecting their son gives her a new source of energy to continue her choice. From her view point, motherhood has been imposed upon her. So, she thinks mothering has been turned into "Othering" and in new condition it is equal to slavery. She has problem with the double standards in phallogentric ideology based on Eddie has right to reject his son but prevents her from the same. It accords with the fact of pregnancy that she experiences earlier during her school time. From Allen Nadel's (1993) view point, "motherhood, in Meridian's world, reflects the abnegation of personal freedom for the roles defined by men, race, and class, and for the responsibilities mandated by poverty and by children" (11, 160-161). She comes to believe that providing love towards children in the current social structure only curbs her of going forward in the personal life, and makes difficult her fight for self-definition and confines her leaving her "othered." By joining to Saxon College in pursuit of education, she completely removes her self-hatred, but at the same time she fails to distinguish "spiritual degeneration in herself" (14, 91). For the reason that, this is a phallus defined women's college. Anyway, the atmosphere in this institute does not help the students like her to achieve their subjectivity.

In *Meridian* women loaded with the ancestral weight of subjugation are unable to transcend their sense of preordained role and social inferiority complex. Meridian and the ladies like her suffer from the recapitulated failure and despair because of their social status as the women. Being a part of the sex who is powerless, she is psycho-politically feminized under phallogentric ideology. Meridian naively believes being a student in Saxon College and joining the movement afterwards is equal to being one of those who have the true prerogative. She is very committed to the movement and wants to debunk the phallogentric ideals that force women to subservient to the prescribed roles. She came to know that her subjectivity never blooms in such an oppressive ambiance. To fight again she turns to mysticism. For hours she sits under Sojourner tree which is the symbol of indomitable spirits of the women to think about her roots to use them in her journey. Her act of opposition to the stereotyped position of women in the society elaborates her strong predilection for mysticism. The tree turns to the symbol of unity among the students and even when the college administration cuts the tree by the excuse of erecting a new building. They chain themselves to the same in order to prevent them.

In the college, Meridian once again experiences the sexual harassment. This time in the hands of a professor named Mr. Raymond. It shows that the male in her society embodies both the phallus and the fear of castration. In fact, this clarifies that the male gradually but firmly establishes in her mind the sense of lawlessness and willing submission to social order and accepting the phallus authority is a precondition of her place to the symbolic order.

In the case of Meridian, assigning an inferior place to the other reinforces the superiority of her as a subject. This confronts her with the police. During her protest she was beaten several times. But it never disappoint her. As a matter of fact, her commitment to her principles and providing a refuge place for the women brings her respect and honor. In her struggle for self-affirmation, her intrepidity is the only vehicle in her hand. In her search of ancestral history, she repudiates the act of emulating the physical appearance of white women. It gives him the energy to extricate herself from the traumatic experiences of black and female people. Although in her journey she pays a huge price, but finally she refuses all whites standards and return to her ancestral roots. The point is that, this time she is totally changed and is able to appreciate her own culture. In her return while visiting the local church, she distinguishes a different mood between the black communities. This time an aggressive air is replaced with the traditional subservient attitude of acceptance.

It accords with Lacanian mirror stage and suggest that the mirror is a crucial encounter in the development of the self. It also shows the role it plays in the constitution of subjectivity. Since the mirror stage has its roots in the childhood, then it can be concluded that Walker wants to exemplify any change should be started from the beginning. It was from the beginning that Meridian was acting differently from her mother. The first act for constitution of identity must be done at the crucial childhood. It suggests that characters in Meridian have significant mirror moments although in the middle of the way they may lose it. Meridian's recognition of her own image was problematic, because it was at odds with her own experience of dependency and subjectivity in a patriarchal social structure. (4, 2). It is the semblance of unity where there is experience of fragmentation. From this moment onward her crisis of identity take forms. Jonathan Scot Lee (1991) avers,

The discordance between the child's inner experience of the body (an experience of the body as made up of discrete body fragments, as yet unintegrated) and the external mirror image which she assumes as an identity (emphasizing the totality and wholeness of this image) opens

a split or gap (beance) in the subject upon which is built in the course of her development a whole sequence of illusory attempts to overcome an ineluctably alienating identity. (5,18)

Meridian encounters a psychological release and this occasion affects her life thoroughly. It is because of this that her view on the revolution also changes. From now on she gives approval to the killing for reformation of American racist social structure. As Deborah E. McDowell (1981) asserts, "while throughout the novel Meridian could not contemplate killing for the struggle, she now sees the necessity for it" (8, 274). By going back to the south to live in a tiny Mississippi town and among the blacks and poor people she actually changes herself. From this moment onward she turns into a social activist and gets a new role. Her change is depicted by discarding the material aspects of life. She enters into what Lacan (1980) says, "dialectic of identification with other" (4, 2). Generally a child goes forwards to learn language by which he or she establishes the subjectivity. As a whole, this process may happen very late in life because it is not restricted for a specific time. For Meridian it happens at this stage, that she is able to take control of her desire and anxieties, and be able to distinguish other as well. After this black women get lots of inspiration from her in coming to terms with their anxieties. Gloria Wade-Gayles (1984) also remarks, "Like Meridian who gives birth to self, we must recognize that the special sun in our lives comes from within and must challenge the darkness in which the essence of our humanity is often hidden" (13, 314).

Meridian moves from alienation to identification with the other. It accords with the child's journey from imaginary into the "pre-existing symbolic system of language" (5, 20). This is a crucial stage in his or her life because of entering into the realm of symbolic. James M. Mellard (1991) clarifies the point.

In the Imaginary, the mother is the significant (signifying) other --- the second person --- of narcissistic duplication; in the Symbolic, the significant other --- the third person --- is the father as signifier, that is, as the intrusive *tertium quid* [third something] that incorporates in the child the potential for symbolic discourse, both within consciousness and within the unconscious. (10, 28)

With regard to Meridian, her mother always tried to convince her that acquiring the necessities of life is enough for a woman. But Meridian was not satisfied with this. She was inspired to reconstruct her self through different channels such as music and reading.

She reads *Sepia*, *Tan*, *True Confessions*, *Real Romances*, and *Jet*. According to these magazines, woman was a mindless body, a sex creature, something to hang false hair and nails on. Still, they helped her know for sure that marriage was breaking up. (14, 68)

These readings made her perspective more broaden and even includes in them some works by white authors. It is by the power of intellect that she is able to remove all the hindrances which tries to curb her attempt for self-determination. In the final stage, she is able to accept "lack" as part of her being. This ability paves her way into the relationships further away than motherhood. That's why she is able to help Lynne intellectually.

3. CONCLUSION

Walker's *Meridian* investigates the subjugation of women. Lacan's psychoanalytic theories, especially his notion of mirror stage is applicable to this novel. Some of major characters in the novel experience significant mirror moments. They may lose these crucial moments in their journey to achieve subjectivity. This is seen all through the novel: representation of unfulfillable desire, struggling for a social signification, and sacrificing the family to gain social freedom. The present paper tries to show that the first act for constructing identity must be done at the crucial childhood. A reader can identify these psychological notions within the characters of the novel. Meridian's experience of mirror stage was a problematic, because it was not in accord with her experience of dependency and subjectivity in a patriarchal social structure. This novel of Walker provides a through self-knowledge journey exemplified by the Meridian.

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FORMATION OF PUPILS' COMMUNICATIVE COMPETENCE ON THE BASIS OF DEVELOPING LISTENING SKILLS TO SYNTAX TRAINING

Gulzhan Tekesbayeva^{1*}, Tursynay Bainazarova², Raissa Karsybayeva²,
Fatima Assilbayeva², Anar Tekesbayeva²

¹Abai Kazakh National Pedagogical University, 050010, Almaty, Dostyk ave, 13,

²Kazakh State Women's Teacher Training University, 050000, Almaty,
Ayteke bi Street, 99 (REPUBLIC OF KAZAKHSTAN)

*Corresponding author: guljantal@mail.ru

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ABSTRACT

This article is concerned with the ways of pupils' communicative competence formation on the basis of developing listening skills to syntax training. The problem of pupils' communicative competence formation is the most important because of considerable expansion of cross-cultural interaction in the world, when factors of communication and tolerance gain actual character. In conditions of communicative tendency of training pupils to the Kazakh language, formation of communicative competence to listening comprehension training gains special relevance. Communication process is impossible in the absence of skills and abilities of perception, comprehension and critical processing of the hearing material, hearing memory isn't developed, there is no interest in acquisition of new information.

Key words: competence, communicativeness, communicative competency, skill, speech, listening comprehension

1. INTRODUCTION

The changes happening in society at the present stage of life demand cardinal reforms in education. Nowadays modern society needs not only professionals-experts, but first of all sociable, creative persons seeking for harmonious entry into the multicultural space, to cross-cultural dialogue form of communication. In this regard one of priority problems of education is the orientation of educational process on humanistic values which undoubtedly promote effective learning of language material through speech activity, creation of communicative competency.

Numerous works of such researchers as A.A. Verbitsky, I.A. Zimnyaya, E.F. Zeer, A.K. Markova, A.M. Novikov and others are devoted to the problem of essence and content of such concepts as "competency" and "competence".

However, these concepts are treated differently. I.A. Zimnyaya means the internal, potential, hidden psychological new formations (knowledge, understanding, action programs) which are emerged in person's competence (Zimnyaya I.A., 2013).

2. METHOD

Thus, she defines "competence" as "actual, formed quality of a personality based on knowledge, intellectually and personally stipulated social and professional feature of a person, his personal quality".

Yu.M. Zhukov writes that "... competency is a characteristic of position (role, position), but not of the individual. Competencies is that the individual has to know when takes a certain position according to standards and instructions. Competence is mainly subject, but not object feature; it concerns the individual as a subject of professional activity" (Zhukov YU.M., 2012)

Competency is a motive, trait of character, aspect of self-image or social role of the personality, skills, knowledge, necessary for effective implementation of work conforming to functional requirements of the work and culture of organization. (Boyatsis R., 2008).

Competency – the basic quality of an individual having causal relation to effective and/or the best on the basis of work implementation criteria or in other situations (Zagvyazinsky V. I., 2010).

Considering distinctions between concepts as competence and competency, E.F. Zeer emphasizes that "knowledge, abilities and experience define competence of a person; ability to apply this knowledge, abilities and experience in a concrete social and professional situation" (Zeer E.F., 2012)

A.V. Khutorskoy says about concepts "competency" and "competence" as about general and individual. Competency includes combination of interconnected traits of a personality (knowledge, abilities, skills, ways of activity) set in relation to a certain a range of subjects and processes necessary for high-quality productive

activity in relation to them. Competence – possession by a person the corresponding competency, including his personal attitude towards it and the object of activity. He distinguishes these concepts, meaning under competency some aloof, beforehand set requirement to educational training of a pupil, and by competence – his already established personal quality (characteristic) (Khutorskoy A.V., 2002.).

3. THE MAIN PART

Works of many scientists are devoted to research of communicative competence: I.A. Zimnjaja, A.A.Leontyev, L.A.Petrovskaya, Yu. N. Yemelyanov, A.P. Panfilova, Yu.M.Orlov, V. A. Kan-Kalik, T.N. Scherbakova, E.A. Bystrova, M. N. Vyatyutnev, M. A. Vasilik, D. I. Izarenkov, E. V. Klyuev, O. I. Matyash, A.P. Panfilova, A. I. Surygin and others. However, despite the theoretical and practical accumulated experience in this area, in scientific studying, in diagnostics of communicative competence there are a lot more unresolved issues.

The term "communicative competence" was entered by N. Chomsky in the middle of the XX century and semantically opposed to the term "use of language". Distinction between the meanings of these terms revealed as a difference between knowledge of "speaker-listener" about language and application of the language in communication practice and activity of a person (Chomsky N. , 2012).

Communicative competence is a broader concept. The basis of communicative competence is made by communicative abilities created on the basis of language knowledge and skills and sociocultural knowledge as well. He shares opinion that the communicative competence acting as an integrative purpose of training is understood as ability and readiness to carry out interpersonal and cross-cultural communication with native speakers in the limits set by the standard [8].

According to A. B. Dobrovich communicative competence — is readiness for interaction, contact. A person having consciousness, thinks, and it means that he lives in the conversational mode, thus he is obliged to consider constantly a changeable situation according to his intuitive expectations, as well as with expectations of his partner (Dobrovich A.B., 2012).

E.M. Kuzmina in her research defines communicative competence as the important component of professional competence of a university graduate allowing to carry out effective communication and ways of implementing tolerance, personal realization and unities in general in the sphere of professional activity (Kuzmina E.M., 2006.).

In turn, N. B. Burtovaya offered a model of communicative competence of a personality as stable, personal education representing the system of communicative properties of communicative potential and communicative gist of a personality (Burtovaya N. B. 2004.).

It should be noted that one of the main criteria of forming the communicative competence of a personality is reflection. It is necessary for a person to have abilities to establish connection with interlocutors, analyze his messages, adequately react to them, skillfully using both verbal, and nonverbal means of communication. Researchers defined communicative competence as a system of internal resources necessary for creation of communicative influence in a certain type of interpersonal situation contacts. Communicative approach is based on successful mastering of speech when pupils have to master not only language forms, but they should have a notion how to use them in real communication.

The main components of communicative competence are linguistic (knowledge of grammar and vocabulary), discourse (communicative use of the language), pragmatic (achievement of communicative purpose). Therefore, linguistic competence includes language knowledge of pupils, discourse competence means possession by ways of behavior in problem communicative situations, and activity competence assumes use of the language in actual practice of productive activity.

Communicative competence is revealed in speech activity where main types are listening comprehension, speaking, reading, writing. From the above-mentioned means the most important one of communicative competence formation is listening comprehension.

According to the main objective of language teaching – formation of communicative competence, i.e. ability and readiness to carry out interpersonal and cross-cultural communication is a problem of training to listening comprehension. The process of communication is impossible if skills of perception, understanding and critical processing of the listening material are not formed with participants, hearing memory is not developed, there is no interest in acquisition of a new information. That is why the problem of training to speech understanding as one of the types of speech activity is constantly in the focus of methodical researches and is actual in the light of pupils' communicative competence formation.

Listening comprehension is considered not only as purpose, but also means of communicative competence formation. By means of information, received at listening the text, a pupil has to solve a certain communicative problem: to write a composition on the problem, to make up a dialogue or a monologue on the offered theme, etc. Therefore, how effectively he will apply listening comprehension skills so productively and qualitatively he will solve the given communicative task. A teacher is obliged to organize educational process so that a pupil could understand that the listening text is means of overcoming difficulties at solving the set task.

Training to listening comprehension means formation of elementary communicative competence in this type of speech activity, namely:

1) abilities to understand literary-informal conversation of a native speaker in situations of daily communication connected with satisfaction of elementary requirements (for example: greetings, inquiry, information transfer, etc.); to determine the subject and purpose of conversation, its main content and, in case of difficulties, to ask the partner to repeat the sentence, to express thoughts in a different way, speak slowly and simpler, using for this purpose figurative sense, specifying the meaning of unknown words, inducing more detailed explanation of incomprehensible things;

2) abilities in conditions of mediocre perception of a message (for example: radio announcements, weather reports etc.) to understand the main content of an audio text: what it is about, what the most essential thing is; thus audible texts have to be authentic, available in informative and language relation, short by duration, generally monothematic and without sound effects.

In order to direct listening comprehension training on overcoming difficulties and on this basis form the skills capable to successfully function under natural conditions it is necessary to imagine difficulties at speech comprehension. So, what are the difficulties which prevent to understand the speech of native speakers? It is supposed that the variety of perception and comprehension difficulties of aural speech can lead to the following groups:

1. The most numerous group of difficulties is connected with perception conditions:
 - short duration of presenting information that demands from the listener fast reaction to the listening text;
 - speed set by the speaker;
 - listening comprehension source: a native speaker in the flesh, audio cassette speech, speaker, radio text, timbre, power of voice, individual speech characteristics, deviation from the standard pronunciation, sex (male or female voice), age (child's or adult's voice);
2. The following group of difficulties is connected with perception of a language form:
 - unfamiliar material or familiar, but difficult one contained in the audio text;
 - availability of homonyms in information (words that have different meanings and spellings, but share the same pronunciation);
 - existence of homophones (words that have exactly the same pronunciation but different meanings and spelling);
 - use of words in figurative sense, multiple-valued words;
 - length of sentences;

Language difficulties distract listeners from the content that cause difficulties in understanding.

3. Difficulties connected with audio text contents:

- understanding of facts (figures, dates, proper names, geographical names, etc.);
- statement logic comprehension because of lots of information;
- understanding of the general idea.

4. The difficulties connected with the form of presenting an audio text.

Researches of N. V. Elukhina prove that teacher's speech illustrated by presentation is easily perceived, but more difficult – the speech without presentation, audio texts with audio cassettes and the most difficult ones are texts broadcast on the radio (Elukhina N. V., 2011.).

German didactic B. Dalgous having studied various forms of audio texts presentation (an audio text with illustration, listening comprehension with support on a printing text and without support, presentation of an audio text) considers that aural comprehension of a text depends on:

- complexity of a text (the more difficult is the text, the more support is required for removal of difficulties);
- listening abilities of pupils (the more competent and more skilled pupils are, the quicker they are capable to refuse a support in the form of a printed text and other illustrations, the quicker it is possible to pass for auding text without pauses);
- educational purposes and tasks (if there is a task to prepare pupils for a real situation and create originally listening competence, it is necessary to refuse a printing text).

5. The difficulties connected with perception of a certain type of speech activity and type of statement.

Most researchers consider that monolog texts are easier, than dialogical ones and among monologs fables are much easier perceived than descriptive ones.

6. A special group is made by the difficulties connected with mastering sociolinguistic and sociocultural competences. Lack of knowledge norms according to the situation, not knowing situational options of expressing the same intention, ignorance of rules and social norms of native speakers' behavior, traditions, history, culture can make difficult the interpretation of partner's speech behavior, understanding of perceived information. So, listening comprehension is a very difficult type of speech activity. The most part of difficulties is revealed in natural communication as we cannot return to the heard and cannot rewind the tape back. Besides, in a situation of natural communication there are a lot of distracting hindrances – noise of the street, audience, music, laughter, etc. As it is impossible to change the situation, it is necessary to know how listening comprehension functions, understand its mechanisms. At the heart of listening comprehension as any process there are certain psychophysiological mechanisms: perceptions (recognition) and understanding.

4. CONCLUSION

For the purpose of developing pupils' communicative competence when carrying out listening comprehension it is recommended to use the following types of exercises:

1. Preparatory:

a) removing linguistic difficulties:

- imitation;
- differentiation;
- exercises on perception of speech stream (divide the coherent speech into phrases; divide sentences into semantic groups; define what is missed; finish the phrase; choose the correct answer for a question from several ones);

b) exercises for developing a hearing memory:

- listen to the words, name the subject;
- read the words, show the illustrations corresponding to them;
- learn the dialogue by heart;

c) exercises for forecasting development:

- show in the sentences the main and dependent sentence parts;
- listen to the phrase, define a missing element;
- finish the phrase;

d) exercises for training the content forecasting:

- determine the contents by heading;
- think up the end to the listened story;
- think up an additional information to the text.

2. Speech exercises: are made up on a situational basis and reflect conditions of natural communication as much as possible:

- listen to the text, answer the questions;
- listen to two short texts, tell what common is between them;
- state the content of the listened audio text;
- listen to the dialogue, make a similar one;
- tell about one of the heroes;
- give a title to the audio text.

Thus, in this article we analyzed listening comprehension as one of the types of speech activity for communicative competence formation, and also difficulties in training to listening comprehension, their overcoming and formation on this basis abilities and skills which are capable to function successfully at speech comprehension. So, we offer special exercises aimed at overcoming difficulties at understanding the speech, in this regard training to listening comprehension is an integral part for developing pupils' communicative competence.

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A GENRE STUDY OF QUALITATIVE AND QUANTITATIVE RESEARCH ARTICLES: MOVE 3 - PRESENTING THE PRESENT WORK

Leila Dobakhti, Maryam Motafakkerazad

Tabriz Islamic Art University, Tabriz (IRAN)
E-mails: l.dobakhti@tabriziau.ac.ir, m.motafakkerazad@tabriziau.ac.ir

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ABSTRACT

Research articles have received a wide interest in discourse studies particularly in genre analysis over the last few decades. A vast number of studies have been centered on identifying the organizational patterns of research articles in various fields. While Introduction section has enjoyed a lot of attention, very few studies have focused on rhetorical structure of qualitative and quantitative research articles. This genre-based investigation reports on a study of the Introduction sections of 15 qualitative and 15 quantitative research articles in Applied Linguistics from five high impact journals published from 2008-2012. Based on Swales' (2004) move structure model, this study focuses on Move 3 (introducing the present work) and examines how qualitative and quantitative research article writers introduce their work in Introduction section. The analysis revealed that there were similarities in the overall presence and use of steps in both groups, some differences in the overall presence and frequency of directive determinants were obvious which could be attributed to the different nature of these research designs.

Key words: genre study, present work, move 3

1. INTRODUCTION

Research articles (henceforth RAs), as a central and preferred genre in exchanging and disseminating knowledge among academic community members and as a means of establishing the personal reputation of the academics and an indicator of their achievement, have gained a lot of attention. Meanwhile, writing a research report is a challenging task for writers as they need to be familiar with the norms of their discourse community to establish the importance of their research and to show that their study is worthy of attention.

One attempt to identify the discourse community norms has been made by genre analysts. Genre studies try to analyze and identify the conventions of genres in terms of organizational patterns (move structure) and/or discursual features such as hedging, modality, stance, verb tense, and use of passive voice. A large number of studies have investigated the generic features of RAs (e.g., Brett, 1994; Dobakhti & Norizah, 2013; Holmes, 2000; Kanoksilapatham, 2005; Lim, 2006; Lorés, 2004; Nwogu, 1997; Ozturk, 2007; Peacock, 2002; Posteguillo, 1999; Samraj, 2005; Sheldon, 2011; Soler-Monreal, Carbonell-Olivares & Gil-Salmon, 2011; Williams, 1999; Yang, 2001).

Based on Swales' seminal work (1990, 2004), these studies have analyzed either the whole article or one section of RAs within the IMRD (Introduction, Method, Results, and Discussion) framework in various fields, across different languages or fields. However, Introduction sections have received a great interest in discourse studies probably because they "are known to be troublesome" (Swales, 1990, p. 137) and "extremely difficult, laborious, and outright frustrating" (Fakhri, 2004, p. 1119).

According to Swales' CaRS (Creating a Research Space) model introduced in 1990, Introduction section is governed by three moves or communicative units comprising: i) establishing a territory, ii) establishing a niche, and iii) occupying a niche. Each of these moves can be realized by various steps or strategies, some of which are obligatory and some are optional. In 2004 Swales made some modifications to his 1990 model.

The "simple version" (Feak & Swales, 2011, p. 55) of the CaRS model for empirical research article introductions still has three moves (ibid.). The first move is labeled "establishing a research territory". The move can be realized by one optional step which shows that the topic under study is "important, central, interesting, problematic, or relevant in some way" (ibid.). The second step which is obligatory reviews some related literature on the topic. This can be followed by the second move labeled *establishing a niche* which can be realized via "indicating a gap" in the literature or "extending previous knowledge" (ibid.). The move is an important one as it creates a space for the writers' present work and acts as "the hinge that connects Move 1 and Move 3".

The third and final move is "presenting the present work" (ibid.) by which the writers introduce their work and state what they are planning to do in order to fill the gap or problem in the literature. It functions as a link between Move 1 and Move 2 and turns the established niche in Move 2 "into a research space that justifies the

present article" (Swales, 1990, p. 159). The only obligatory step of this move is "outlining purpose or stating the nature of the present research" (ibid.), which according to Swales (1990, p. 159) is "a kind of promissory statement" where the writer makes a "contract" with their audience. Four other steps which can be present in some fields and not in the others are "listing research questions or hypothesis", "announcing principle findings", "stating the value of the present study", and "indicating the structure of the research paper".

In both of the 1990 and 2004 models the only obligatory step is stating the purpose of the study. Statement of purpose "describes the objective of the planned study, explaining why the investigation is undertaken and what its potential significance is" (Dörnyei, 2007, p. 73). On the other hand, in the later version (see appendix), presenting research questions and hypotheses have been introduced as an independent step which was absent in the 1990 version.

Recently Move 3 and the steps used to realize it have gained the interest of some researchers (e.g., Lim, 2014; Shehzad, 2008, 2010, 2011). Shehzad (2011), by focusing on Move 3, investigated *outlining purpose or stating the nature of the present research* and *listing research questions or hypotheses* in Computer Science articles. In another study Lim (2014) studied the frequency of research questions and rhetorical shifts and linguistic features that are used in doctoral theses in Applied Linguistics. He focused on quantitative experimental theses stating that they are "highly conventionalized" and are "fairly consistent across a wide variety of scientific disciplines" (Lim, 2014, p. 69).

While some research guidebooks emphasize that research questions and hypotheses can be used in both qualitative and quantitative design, they state that they differ in the type of the questions they ask. While quantitative research asks precise questions about the relationship of the variables in descriptive, predictive and causal forms, qualitative research questions are more general ones about a process or exploring a phenomenon (Johnson & Christensen, 2012; McKay & Gass, 2012; White, 2009).

However, as we know, qualitative and quantitative designs are different in the knowledge claim that they make, the main purpose that they follow, the research questions that they impose, the data that they collect, and the methods that they use to analyze data (Creswell, 2003; McKay, 2006). While quantitative research "examine causes that influence outcomes" (Creswell, 2003, p. 5), qualitative research "refers to the meanings, concepts, definitions, characteristics, metaphors, symbols and description of things" (Berg, 2001, p. 2).

The present paper investigates Move 3 and the steps that are used to utilize it in qualitative and quantitative research articles. The purpose is to identify whether writers of these two sets of articles use similar or different rhetorical strategies to introduce their studies.

2. CORPUS AND METHOD

2.1. Corpus

The corpus of the study consists of 15 qualitative and 15 quantitative RAs' Introduction section selected from five high impact journals in the field of Applied Linguistics. The latest list of the Journal Citation Reports (Social Sciences Edition) was examined. The list included the journals in the field of the Linguistics which covered both pure Linguistics and Applied Linguistics journals. For the purpose of the study the journals devoted to pure Linguistics were excluded from the list. After examining the remaining journals, the five selected journals were: Applied Linguistics, English for Specific Purposes, Studies in Second Language Acquisition, Language Teaching Research and TESOL Quarterly.

The articles were selected from the issues published from 2008-2012. First, 10 RAs were selected randomly from each of these five journals which gave a total of 50 RAs. Next, they were examined carefully in order to be categorized into two groups of qualitative and quantitative. In categorizing the articles as qualitative or quantitative, the priority was given to the article writers' own explicit statement about the design they had used. If they did not mention the method explicitly, which mostly did not, the abstracts and the methodology sections were examined in detail. According to Perry (2005, p. 75), the characteristics of quantitative research is "the use of numbers to represent its data", and the characteristics of qualitative research is "verbal descriptions as its data". Those articles that were experimental or completely dealt with statistics were categorized as quantitative and those articles that used qualitative methods and relied mainly on verbal description were classified as qualitative. It should be noted that categorizing the articles as qualitative or quantitative was done based on their methods of data collection and data analysis rather than attempting to identify their underlying philosophy and purpose. Benson, Chik, Gao, Huang, and Wang (2009) differentiate between the studies that *use a specific type of design* (qualitative and quantitative) and those that *represent a specific type of design* (qualitative and quantitative). The focus of this study was to identify the articles that used qualitative or quantitative research methods.

Among the 50 selected articles 12 employed mixed method design, 21 quantitative design and 17 qualitative design. As mixed method studies were not the focus of the present study, they were excluded from the corpus and 15 qualitative and 15 quantitative RAs were selected randomly as the corpus of the study. Each RA in this corpus is referred to by an abbreviation of Qual. (for qualitative RAs), Quant. (for quantitative RAs), and the abbreviation of the journals as APP (Applied Linguistics), ESP (English for Specific Purposes), SSLA (Studies in Second Language Acquisition), LTR (Language Teaching Research), and TESOL (TESOL Quarterly). So, for example, the third RA in the qualitative ESP sub-corpus is denoted by the abbreviation Quali-ESP3.

Table 1. Summary of the Corpus

Journal	Quantitative		Qualitative	
	No. of Texts	Year	No. of Texts	Year
Applied Linguistics	3	2008, 2009(2)	4	2009, 2010, 2011(2)
English for Specific Purposes	3	2010, 2011	3	2008, 2010, 2011
Language Teaching Research	3	2011(2), 2012 (2)	5	2008, 2010, 2011, 2012
Studies in Second Language Acquisition	4	2008, 2009, 2011, 2012	1	2010
TESOL Quarterly	2	2008, 2009 (2)	2	2009(2)
Total Number of RAs in Corpus	15		15	

2.2. Data Analysis

As the purpose was to identify Move 3 of CaRS model (Presenting the present work), after selecting the data, the articles were checked to identify their Introduction section. Interestingly, it was noticed that several articles did not have a section labeled as Introduction. To be specific, only 8 quantitative and 10 qualitative RAs in the corpus had a section labeled as *Introduction*. It was also noticed that 3 quantitative and 1 qualitative RAs' Introductions had sub-sections.

Examining the data more precisely also revealed that *Presenting the Present Work* was realized in various positions and sub-headings (see Results section for more details). Therefore, it was decided to read the data and to look for the communicative unit of *Presenting the Present Work* instead of limiting the analysis to a section labeled as *Introduction*. Therefore, the text which started immediately after the *Abstract* regardless of whether it was labeled as *Introduction* or not till the part before the section labeled as *Method/Methodology* were looked for identifying the communicative move under study.

The segment of a text which delivered one communicative purpose was labeled as one step unless it was interrupted by a segment with a different communicative purpose or it was presented in two different parts. For example, if in Step 2, all the research questions and hypotheses were stated in a segment of a text in a continuous order it was labeled as one step. However, if the research questions were presented and then there was an explanation about the methodology (Step 4) and after that the hypotheses were presented, Step 2 was counted two times in the text.

Swales and Feak (2011) refer to *secondary aims or features* in introduction as "a second sentence [which] is necessary to complete Move 3a". This was also observed in the data of the present study. In these cases, it was labeled as Step 1. That is, if Step 1 was presented and then it was followed by a second sentence or segment of text which provided additional information about Step 1, both segments were labeled as independent Step 1.

Unlike Hirano (2009) and Ozturk (2007), who did not consider subheadings as part of the introduction and focused on the section between the abstracts and the first subheading, the present study included subheadings within the introductions. The justification for their decision was that Swales' model did not mention the possibility of any subheadings within the introduction. Such a decision "might not reflect the real structure of research article in the discipline" (Pho, 2013, p. 16). Although subheadings are not mentioned in CaRS model, they are not refuted either. Furthermore, the model is based on the division of the Introduction section into moves which are "units that perform a communicative function ... [that] can consist of a clause or one or more sentences" (Feak & Swales, 2011, p. 55) and presence of subheadings does not affect achieving this goal. In other words, move "is a functional, not a formal, unit" (Swales, 2004, p. 229).

A quick overview of the data of the present study showed that the articles varied in heading greatly. While some followed IMRD format, others did not conform fully to this model. Some of them started with no heading, some with *Introduction*, and some had several subheadings between the beginning section and *Method*. Several other studies have also showed such variation in the structure and headings of their data (Duszak, 1994; Holmes, 1997; Pho, 2013; Yang & Allison, 2003). Holmes (1997) identified *Background* between *Introduction* and *Method* sections. Yang and Alison (2003), in analyzing Applied Linguistics' primary articles, identified three possible sections of *Theoretical Basis*, *Literature Review*, and *Research Questions/Focus* between the *Introduction* and *Method* sections. Analysis of the corpus of this study revealed several subheadings such as the *Present study*, *Aims of the study*, *Research Questions*, *Background*, *Purpose of the Study*, *The experiment* and specific content sub-headings. Similar to Pho (2013), it was decided to consider the section from the beginning of the main article up to the method section as Introduction.

3. RESULTS AND DISCUSSION

In the quantitative corpus, in two cases, the study was introduced in *Introduction* section. In one of these two cases the *Introduction* had several sub-sections and the move under study was realized in one of these sub-sections labeled as *Research aims*. In seven RAs it was presented in an independent section, which was labeled as *The Aim of the Study/Research Question/Aim and Research Questions*. In one case while the research questions were presented in a section labeled as such, the aim of the study was introduced in one of the sub-sections of the *Introduction*. In another paper of these seven RAs, the study was presented in *Background* and *Research Questions*. In four RAs, the study was introduced in a section labeled as *The Current/Present Study*. In two other cases the introduction of the study was done in other sections or sub-

sections. In one of these cases, it was positioned under *Background* section, and in another instance at the end of a content sub-heading, which dealt with literature.

In the qualitative corpus, in four cases the study was presented in *Introduction* section. In two cases, an independent section labeled as *Research Aims* introduced the study. In five RAs, the study was introduced in an independent section labeled as *The Current/Present Study*. In one of these five cases, *The Present Research* was presented as a sub-section under the main section of *Previous Research*. In four other cases, the study was introduced in one of the content sections which dealt with literature though not labeled so.

Overall, in both corpus, *Presenting the Present Work* was presented in various parts of the RAs and was not restricted to a section labeled as *Introduction*. In both corpora, it was mainly presented in three main sections: *Introduction*, *The Aim/Research Questions*, and *The Current/Present Study*. In a few cases, it was presented under a content sub-heading and in one case in *Background*.

3.1. Frequency of Steps in the both Corpora

As Table 2 indicates, the most frequent step in both corpora was Step 1 (Announcing present research descriptively and/or purposively) which appeared in 14 and 15 RAs in the quantitative and qualitative corpus respectively. According to Swales (2004), stating the purpose or aim of the study is the only obligatory step of Move 3. However, he has not specified what he means by obligatory. There is also no consensus in different studies on how to define it. While some researchers (Hopkins & Dudley-Evans, 1988; Yang & Allison, 2003) used *obligatory* for the moves that appeared in all the RAs and *optional* for all other moves, some others (Kanoksilapatham, 2005; Salager-Meyer, 1990) used different conventions.

Step 1 is not represented in one of the quantitative RAs; however, as it has been identified in more than 90% of the present corpus it can be said that it confirms Swales' (1990, 2004) suggestion in being *obligatory*. Summarizing methods was the next frequent The other three steps were not frequent in either corpus and represented between none to four times, some of which were embedded in other steps and are shown in Table 2.

Table 2. Occurrence and Frequency of Steps in the Qualitative and Quantitative Corpus

Quan. No.	Steps							Qual. No.	Steps						
	1	2	3	4	5	6	7		1	2	3	4	5	6	7
1	1	1	0	0	0	0	0	1	2	0	0	1*	0	0	0
2	0	1	0	0	0	0	0	2	4	0	0	1*	0	0	0
3	1	1	0	0	0	1	0	3	1	1	0	1*	0	0	0
4	1	1	0	1	0	0	0	4	2	0	0	0	1*	0	1*
5	1	1	0	1	0	0	1	5	2	1	0	0	0	0	0
6	1	1	0	0	0	0	0	6	1	1	0	0	0	1	0
7	1	1	0	0	0	0	0	7	4	1	0	0	0	1*	1
8	1	2	0	1	0	0	0	8	1	0	0	0	0	0	1
9	1	1	0	1	0	0	0	9	1	1	0	0	0	0	0
10	1	1	0	0	0	0	0	10	2	1	0	1	0	0	0
11	1	1	0	0	0	0	0	11	1	0	0	1	0	0	0
12	1	1	0	0	0	0	0	12	1	1	0	0	0	0	0
13	2	1	0	1	0	0	0	13	1	1	0	1	0	1*	0
14	0	1	1	1*	0	1	0	14	4	0	0	1*	3	1*	0
15	2	1	0	0	0	1	0	15	4	1	0	1*	0	0	0
No. of RAs	14	15	1	6	0	3	1	No. of RAs	15	10	0	8	2	4	3
Frequency	15	16	1	6	0	3	1	Frequency	31	10	0	8	4	4	3
Mean	1	1.06	0.07	0.42	0	0.21	1	Mean	2.06	0.67	0	0.57	0.26	0.26	0.2

* Step is embedded in another step

3.1.1. Step1

Using this strategy, the authors presented their study either descriptively or purposively. It was the most frequent step in terms of its presence and the overall frequency in both corpora. It was present in all 15 qualitative and 14 quantitative papers. In some cases after the aim or purpose was presented additional aims or purposes were added to complete it which Swales and Feak (2011) refer to as secondary aims or features.

Quan:15 This study investigates language learning strategies used by [...]. Additionally, the study compares the learner strategy use with that of other studies using [...]

In few cases the step was present more than one time in two different parts. For instance, article Qual:7, titled as *Wikis and academic writing: Changing the writer-reader relationship*, starts with a section numbered 1 and labeled as *Introduction: English for academic purposes (EAP) and communication technology*. In section 2, titled as *Wikis and academic writing*, after discussing the related issues and referring to literature a gap for the study is created by raising a question. The writer then moves on to Move 3 Step 1 by stating the focus of the study and its aim and then explains the structure of the paper. This is followed by

section 3, which is *Background of the study*. Towards the end of this section, which is about two pages text, the author restates the focus of the study and presents the research questions.

Indicating a gap	2. Wikis and academic writing In the context of EAP, how can we move away from using online tools exclusively for retrieving or exchanging information, and begin to foster learner collaboration? It seems that the more recent social web applications offer a greater potential for empowering learners to create online content in a collaborative way.
Move 3- Step 1	<u>This paper focuses on</u> the use of wikis in the course of Effective Communication in English at Stockholm University; it aims to describe how the course wiki was used to teach writing for academic and professional purposes, and to analyze what impact using the wiki had on the writer–reader relationship. Following Kern (2006), who points out a need for more qualitative research into the application of ICT to language learning, <u>this study seeks to</u> make its contribution by particularly focusing on EAP.
Move 3- Step 7	<u>The following sections set out</u> a theoretical framework for the ensuing empirical study, focusing on the importance of writer–reader interaction in academic writing. <u>Next, the background, method and results are presented and discussed</u> in the light of relevant previous research.
Presenting background of the study Move 3-Step1	2. Background of the Study ... The ensuing sections are dedicated to an empirical study focusing on the students' self-reported experiences of writing on the wiki and on the analysis of interactional metadiscourse resources in their argumentative essays.
Move 3-Step2	More specifically, the following questions are addressed: Does writing on the wiki make students' texts more reader-oriented? Does writing on the wiki make students pay attention to structural organisation and grammatical correctness? What kind of interactional metadiscourse resources are used in argumentative texts published by students on the wiki?

In other instances, after the authors discussed the gap in the literature, it was mentioned that covering the whole gap was beyond the scope of their study and the study was limited by stating its focus (Quan:12):

Indicating a gap	It is clear that there is a need to better understand the construct of comprehensibility... To elaborate, although there is evidence of a recent increased interest in L2 pronunciation research and teaching, repercussions of the neglect of pronunciation over the past several decades is still being felt (Derwing & Munro, 2009 ; Foote, Holtby & Derwing, 2011; Gilbert, 2010). One area in which classroom teachers—who may not have a background in either pronunciation or assessment—could benefit from further support is in the provision of a formative assessment tool to describe and benchmark learner performance as it relates to pronunciation.
Stating the Limitation	Although the development of such a tool with fully elaborated and validated scale descriptors is beyond the scope of the present study,
Move 3-Step 1	the focus here was to uncover the aspects of L2 comprehensibility that are most salient to raters and to distill these criteria into comprehensibility scale guidelines.
Move 3-Step 2	To this end, research questions (1–3) were examined: 1. Which linguistic measures most strongly correlate with novice raters' L2 comprehensibility ratings? 2. Which linguistic aspects of speech do experienced teachers cite as most influencing their L2 comprehensibility ratings? 3. Which linguistic measures most efficiently distinguish between learners at low, intermediate, and high levels of L2 comprehensibility?

3.1.2. Step 2

The second most frequent step in both corpora was Step 2 (Presenting RQs and hypotheses) where the authors stated their research questions/hypotheses. However, some differences were observed in its occurrence in both corpora. In the quantitative corpus, the step was realized in all the 15 RAs. Four of these authors not only expressed their research questions but also formulated hypotheses. Only in one case, after the aim of the study was presented, was the hypothesis formulated without stating research questions. In other words, in one of the 15 RAs step 2 was realized only by stating hypothesis, in four cases not only research questions were present but also hypotheses were stated and in 10 cases the step was realized only by presenting research questions.

The number of research questions ranged from two to six. In one case, while the number of RQs was three, one of the questions consisted of 5 questions as it investigated the effect of the independent variable on five aspects of one dependent variable. Whenever hypotheses were present, they were either introduced after each research question, for example, research question 1 was followed by the related hypothesis, or after all research questions were presented. Meanwhile, in the Qual. corpus Step 2 was realized only in two thirds of the RAs (10 cases). In all the 10 cases, the step was used to present research questions and not hypotheses and it appeared after Step 1. The number of research questions ranged from one to four.

Presenting the present work purposefully and or descriptively	Stating research questions and or hypotheses
<p>This study was a between-groups design that <u>aimed to examine</u> the effects of simultaneous use of careful online planning and task repetition on accuracy, complexity, and fluency of EFL learners' oral production... (Quan. 6)</p>	<p>Based on the theoretical and empirical rationales expounded on so far, the following research questions and corresponding predictions were investigated:</p> <p>1. <u>Does careful online planning have any significant effect</u> on the accuracy of EFL learners' oral production? Building on the theoretical and empirical rationale discussed, <u>it was hypothesized that</u> careful online planning enhances accuracy of EFL learner's oral production.</p> <p>2. <u>Does careful online planning have any significant effect on</u> the complexity of EFL learners' oral production? In keeping with Yuan and Ellis's (2003) results <u>it was hypothesized that</u> careful online planning will have beneficial effects on the complexity of EFL learners' oral production. (Quan. 6)</p>
<p>To address these limitations, <u>this study investigates</u> the methodological issue of ... (Quan. 9)</p>	<p>Specifically, <u>the following research questions guided the study:</u></p> <p>1. Does the type of verbalization ... have an effect on ...? 2. Does the type of verbalization ... significantly affect the ...?</p> <p><u>On the basis of these research questions, two hypotheses are posited.</u></p> <p>The first hypothesis states that.... The second hypothesis claims that ... (Quan. 9)</p>
<p><u>The purpose of this study was to examine</u> if certain Coh-Matrix variables can improve the prediction of text readability. Implicit within this purpose was the examination of variables that more accurately reflect the cognitive processes which contribute to skilled L2 reading. (Quan. 13)</p>	<p><u>It was hypothesized that</u> an analysis of variables relating to lexical frequency, syntactic similarity, and content word overlap would allow for an improved measure of readability. (Quan. 13)</p>

Research questions have been emphasized in research guidebooks as the backbone of every piece of research and the first and starting stage for every research which should lead the investigations (Andrews, 2003; White, 2009). According to Dorniyev (2011, p. 73), formulating research questions is the "next step towards narrowing down and 'operationalizing' the research purpose". It has also been suggested that while purpose and aim can provide direction to a research and help the researcher to think about what they want to achieve they are "less specific than research questions" (White, 2009, p. 34). While these authors assert that there is no difference in formulating research questions in the qualitative and quantitative design and only the type of these questions are different, the findings show that qualitative RA authors prefer the use of Step 1 where they either descriptively or purposively present their work.

This difference might be due to the different nature of these two research designs and the questions they attempt to answer. Quantitative research is pre-structured and requires precision. In fact, "it is generally true that the more specific the research purpose/question, the better [it is]" (Dörnyei, 2007, p. 75). Therefore, research questions are "prespecified" (Punch, 2005, p. 22) and research design and methodology are decided based on the research questions and the ultimate aim is to answer those research questions. However, research questions in qualitative research are "sufficiently open-ended to allow full exploration and the emergence of factors and issues during the process of the subsequent investigation, which the researcher might not have previously thought about" (Holliday, 2007, p. 31).

In other words, while research questions in quantitative research are mostly "prespecified and specific", qualitative research is guided by more "general guiding questions" (Mackey & Gass, 2005; Punch, 2005, p. 22). According to Punch (2005, p. 35), "general" research questions "guide our thinking, and are of great value in organizing the project, but they are not themselves specific enough to be answered". Meanwhile, "specific" research questions "direct the empirical procedures, and are the questions which are actually answered in the research" (ibid.). As McKay and Gass (2012, p. 16) state, while "research questions are integral part of quantitative research" in the qualitative design they "are often not as narrowly constrained as they are in quantitative studies".

Furthermore, as Johnson and Christensen (2004) state, research question might be omitted in some investigations as they are to a great degree the restatement of the purpose of the study. Purpose statement, research questions and hypotheses are referred to as "directional determinants" (Feak & Swales, 2011, p. 112) whose presence depends on the field of the study. While in some fields such as Linguistics and Education all three can be present in a field such as mechanical engineering only statement of purpose might be present (ibid.).

On the other hand, research questions, which are interrogative sentences, are less precise than hypotheses, which are declarative sentences, as they are based on some prior knowledge that the researcher intends to test (Andrews, 2003, p. 75).

3.1.3. Step 3

In both corpora, the least frequent step was Step 3, definitional classification, which was not present in the qualitative corpus and appeared only once in the quantitative data. It might be due to the fact that the introductory sections of the articles, the section between abstract and method, were prolonged and detailed which were most of the time divided into subsections and issues related to the topics were presented and discussed in detail in these sections. Therefore, by presenting sufficient explanations and clarifications

throughout these sections, the writers provided a certain amount of technical and/or theoretical information and it was not presented as a step of Move 3.

3.1.4. Step 4

Step 4, which summarizes the methods, is another optional step in both corpora with six occurrences in quantitative and eight in qualitative corpus. In Quant:4, a summary of method is presented after the aim of the study is introduced and it is followed by presenting the research questions. The research questions are followed by a long Method section which presents the method in detail. In the other quantitative paper, Quant:8, after the aim of the study and research questions are presented there is a discussion about the treatment material used in the study to answer the research questions. This is followed by research hypotheses. The material the authors used are different from those used in literature and the authors highlight and justify their choice before moving to their methodology section.

Quant:4 The present study investigated the effect of using English in product advertisements published in Polish women's magazines... A sample of Polish women representing the intended target group (N = 62) was presented with two different versions of six product advertisements... Respondents' perceptions of product/brand image, their attitudes towards the ad, purchasing intentions and degrees of comprehension, were measured by means of a written questionnaire. The research questions were: [...]

This is the case in the quantitative paper, Quant:9, where step 1 is followed by a discussion on the method of the study which is different from other studies in literature and a justification of why a different design has been employed. Research questions precede Step 4.

Quant:9 The current study has been designed to examine whether... In order to investigate these issues, the study employs three reading tasks, including ... Using immediate and delayed posttests, the study investigates the impact of ... Data is collected and analysed via a ... Such a carefully controlled design has been chosen in order to improve on some methodological procedures adopted in earlier studies. Previous research has partly relied on multiple-choice tests, ... In the current study, we therefore used a test format that accounted for prompted and unprompted word recognition. Furthermore, we sought to replace vocabulary learning measures... We therefore decided to adapt a vocabulary measure developed by Laufer et al. (2004), covering both active and passive word recall and word recognition.

In addition, we controlled for the time participants were exposed to the target words.... The downside of using a within-participant design in this study is that the participants' experience of taking the immediate posttest in week 9 may raise their awareness of being tested after each task and may therefore shift their learning focus from an incidental to a intentional mode in weeks 10 and 11. The possibility of such an effect is investigated through statistical analyses (see Section IV.1).

The study addresses three research questions: ...

Similarly, in Qual:13, there is a reference to the method with an emphasis that the employed methodology was a "unique feature" of the work. It seems that neither group of authors favor summarizing their methods in the introductory sections of their papers and reserve the detailed explanation to their method section. However, when they employ a method which is of significance because of any reason such as being different from others, they explain and justify their decision in the introductory sections along with introducing their research.

Qual:13 The present study is a large-scale examination of five potentially variable structures in Spanish and the forms that NSs and NNSs use in those contexts. One unique feature of this project is that the contexts are independently defined (i.e., no reference to the forms that occur is made) and the full range of forms used in those contexts is analyzed. The individual characteristics associated with variability in the learner group were also examined. It is only after research of this type is conducted that a closer examination of the predictors of any one of those forms becomes meaningful. The current study was guided by three research questions: ... (Qual:13)

3.1.5. Step 5

This step, which announces the principle findings, does not appear in the quantitative corpus, and is present only in 2 qualitative papers. In both papers, the step appeared as making claims or deductions which can be used to generalize findings and show contribution of the study to the field (Dudley-Evans, 1994; Swales, 1990). As by making deductions, authors make inferences and logical conclusions based on their own findings. In both cases, the authors used *suggest* (an epistemic speculative judgmental verb (Hyland, 1998) to show that the stated proposition is the subjective opinion of writer and is based on some conjecture. While only two authors showed the contribution of their study in the beginning sections of the paper, most seemed reluctant about such an effort and preferred to only present their work purposefully or descriptively and reserve presenting the findings to the related section.

Qual:4 This article aims to uncover the discourse practices that are... Finally the article will suggest that the relationships between researcher and researched could be enhanced by the researcher making data available to trainers who could access it for their own professional development purposes. (Qual:4)

Qual:14 ... we aim to demonstrate ongoing misconceptions of... Additionally, a comparison of the two groups of students in our studies suggests that students' attitudes and performances may vary across contexts and shift with time... (Qual:14)

3.1.6. Step 6

This step indicates the contribution that the study will make to the field. It was not a frequent step and appeared only in three quantitative papers. It appeared immediately after the authors stated their aim to show how the study can contribute to the field. As several studies (Dobakhti, 2011; Nwogu, 1997; Yang, 2001) have shown, stating the significance of the study is a communicative move of Discussion section. The absence of Step 6 in most of the present corpus might be an indication of reserving it for the Discussion section.

Quan:3 The aim of the present study was to determine the lexical demands of movies. Specifically this study may provide some indication of the vocabulary size needed to understand movies and to incidentally learn vocabulary through watching movies. Determining how many words learners need to understand movies may provide both teachers and learners with a target for vocabulary learning, which when reached, would allow movies to become a valuable source of L2 input [...] Determining the vocabulary size needed to reach 95% and 98% coverage of movies may provide some indication of the stage of vocabulary development at which learners could understand movies and at which teachers may effectively use movies in the classroom.

Quan:15 This study investigates language learning strategies used by [...] Additionally, the study compares the learner strategy use with that of other studies using similar research methodology. Knowing how to make use of appropriate strategies while learning a target language would help students make their learning more effective. This study would provide language teachers and researchers with a greater understanding of [...] The findings could further assist language teachers in [...] Training students in the use of learning strategies would maximize their potential and contribute to their autonomy.

3.1.7. Step 7

This step outlines the structure of the paper. According to Swales (2004), it can appear either when the paper does not follow the IMRD format or when the paper is on a new field. The analysis of the study showed that while most of the papers did not follow IMRD format, the step was frequent in neither corpus. In fact, it was used in 1 quantitative and 3 qualitative papers. It either referred to the organization of the text by referring to the sections (as in the first two examples below) or it offered a general view about the discussions of the paper and the content line of it (as in the third example below).

Quant:5 The following sections set out a theoretical framework for the ensuing empirical study, focusing on the importance of writer–reader interaction in academic writing. Next, the background, method and results are presented and discussed in the light of relevant previous research.

Qual:8 What follows is first a description of the model of analysis applied to these books. Then, the procedures for data collection and analysis will be sketched and, finally, the results and general conclusions will be presented.

Qual:14 Following an overview of our studies, we present the perspectives of Australian teachers and Japanese students on [...] Additionally, we will go beyond usual ideas of cross-cultural mismatch to explore how [...] Importantly, we demonstrate a commonality of teacher and student perceptions that [...]

4. CONCLUSION

This paper investigated the rhetorical structure of introductions in qualitative and quantitative research articles using Swales' (2004) move structure model. It focused on Move 3 which is used by authors to introduce their own work after they identify a gap in the field. Steps 1 and 2 of Move 3 are referred to as "directional determinants" (Feak & Swales, 2011, p. 112), which are used to realize purpose statements, research questions and hypotheses. The analysis showed some similarities and some differences in the use of these *directional determinants* in both corpora. The findings showed that stating the purpose of the study was the obligatory step used in 14 quantitative and 15 qualitative research articles. This was in line with Swales (2004) suggestion that stating the purpose or aim is the only obligatory step of the move.

However, regarding step 2, stating the research questions or hypotheses, some differences were obvious in the two sets of articles. While they seemed as obligatory in quantitative corpus, only two thirds of qualitative research articles used it. In the quantitative corpus it was used mostly either to present research questions or research questions and hypotheses, in a few cases only hypotheses were formulated without presenting research questions. In the qualitative corpus, it was used to present only research questions and no hypotheses were formulated. This difference can be attributed to the difference of the nature of the two research designs.

Explicit description of how and why the article writers comment on their findings in qualitative and quantitative RAs can help particularly students and novice members of the community. Flowerdew (1999, p. 128), conducting a survey concerning issues of non-native English writers publishing in international refereed journals, found that one of the strategies used by the successful writers was "using implicit knowledge of the "move" structure (discourse organization) of the key parts of the academic article". However, while senior members of the community have this "implicit knowledge" which they have gained probably over years of interaction with their community, newcomers to the community lack such knowledge and experience. A large number of books are available in the market which provide some general guidelines on how to write a research article or thesis. These books usually give some general tips on the organization of the whole research article in IMRD (Introduction-Method-Results-Discussion) format and the points that need to be covered in each section without considering the conventions of each discourse community. By providing more detailed insights,

the findings of this study and similar genre studies can empower the new comers and facilitate their entry to the community.

Given that the present study has examined the ways qualitative and quantitative research article writers structure their introduction sections, it is suggested that future research be conducted to identify the possible differences in the other main sections of the research articles in Applied Linguistics and other disciplines that employ both qualitative and quantitative design.

Appendix:

Move 3 Presenting the Present Work (citations possible)

Step 1 (obligatory) Announcing present research descriptively and/or purposively

Step 2 (optional) Presenting RQs or hypotheses

Step 3 (optional) Definitional clarifications

Step 4 (optional) Summarizing methods

Step 5 (PISF**) Announcing Principle outcomes

Step 6 (PISF) Stating the value of the present research

Step 7 (PISF) outlining the structure of the paper

* Steps 2-4 are not only optional but less fixed in their order of occurrence than the others

** PISF: Probable in some fields, but unlikely in others

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THE CONCEPTUAL METAPHOR IN ABAY KUNANBAYEV'S POETICS

Asemzhan Zhaparova*, Zhankara Dadebaev, Aslan Zhaksylykov

Al-Farabi Kazakh National University, Almaty (KAZAKHSTAN)

*Corresponding author: asemzhan@mail.ru

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ABSTRACT

Abay Kunanbayev's metaphorical poetics as a new esthetic system in relation to the old before Abay's poetry presented by works of the Kazakh poets-zhyrau of 14-19 centuries is analyzed. The article reveals the essence of Abay's innovation in metaphorical poetics characterized by creation of the new types of metaphors, including, author's metaphors, which were introduced into poetry from the fund of the national sometimes colloquial language and by designing of many metaphors from old traditional tropes and the application of periphrasis. The Abay's innovation is specified by peculiar literary strategy of the conceptualization of the extensive bulk of symbols, markers, metaphors, poetic figures, allegories, euphemisms within the frame of thought-out philosophical "iman" (decency) and "kemel-adam" (perfect man) system; the revealing of the righteousness, the sanctity and social activity in the field of national mentality. The functionality of each Abay's metaphor should be determined by profound productive Abay's concept, which penetrates all his creative work.

Key words: metaphor, conception conceptual sphere, introversion, genesis, implicit level, allusion

1. INTRODUCTION

According to linguistic aspects, the Abay's poetry is correlated with the poetry of Kazakh zhyrau. The poetry of zhyrau is the natural genetic link binding the innovative Abay's poetry with all Kazakh poetic tradition rising from the roots of the centuries-old esthetic development of Turkic melos and an ethos [2]. At the same time for a number of reasons we see the deliberate and polemic Abay's deviation from linguistic traditions of zhyrau's poetic principles. Such deviation is not circumstantial as Abay realized that the language and the system of images of the prior genealogy zhyrau is not suitable for the expression of the national psychology of the 19th century Kazakhs.

The language of the zhyrau poetry imitates the language of the Kazakh heroic epos. The plot and the audio sequence of the zhyrau poetry go back to canons of all Turkic epos with the motives of regret for the Golden Age of nomads and the idealization of the most blossoming phases of the horse and nomadic civilization [3]. The poetry of the zhyrau of the 18 and 19 centuries (Makhambet, Zhiyembet, Bukhar zhyrau) is characterized by ironical intentions about the policy of the Kazakh khans; it demonstrates the mature and socially verified author's position [1]. Nevertheless such ironical motives even the condemnation of the khans' policy do not transform the type of the unified canon tradition as the poetry has no such a super task to introduce to the world literature the space of the person existentially turned to himself and reality, reflexing a phenomenon of the existence of the world in personality. It is known that a principle of the introvertive art of the western type was formed mainly at the beginning of the XIX century. Abay Kunanbayev is the first Kazakh poet, who has realized this esthetic breakthrough – he revealed for the national literature the inner spiritual world of the ordinary person with his existential worries. In other words, Abay has opened for the national literature the psychological space of the person, who is reflexing a life phenomenon. Therefore, the Abay's poetry is a natural phenomenon with the denial of the bases of the canon poetry, which is characterized by its firm composition and rhythmic unambiguity. It is a new poetic discourse with the word, which does not maintain the common knowledge or verify the canons, it tries to find and creates the new world, which is appealed to the worries of the ordinary man, who is not the hero, the batyr or the khan.

The comparison of the discourse of the zhyrau poetry with Abay's discourse is necessary for the profound understanding of the scale and depth of the Abay's poetic reformation.

Objects and methods of research. The object of the research is the Abay's metaphorical poetics as the complicated and innovative phenomenon in the Kazakh poetry of the second half of the 19th century. At the same the methods of the analysis have the following principles: comparative-contrastive, historical-literary, descriptive, interpretative, conceptual and semiotical.

The application of all these methods in the analysis shows that Abay does not postulate in the famous formulas the stereotypic truth of the habitable world of the nomads. He is looking for the spiritual world as the real psychological space of the subject of existence, self-understanding and self-reflection; as someone, who found his identity in the infinity of the Universe. It is a dramatic even a tragic existence of self-detection and self-fixings in every day life. We see the same in the conceptual sphere of Abay, who pointed out in his prose that Kazakh man is failed to keep up with the modern world, its social, political and civilizational demands. The

century hibernation and the inertia of stereotypes removed the people from the new technological era. Therefore, the Kazakh poetry rehabilitated itself in Abay's poetry. In the esthetics of one person, the verbal culture of the whole nation has made a breakthrough of the century development, denying the canons, destroying the principles and forms, losing something, but finding at the same time the new space, the new word necessary for the mental life of ethnos in the reality of severe and difficult era. It is the revolution in the esthetics of the poetic word and it cannot but bleed by flesh wounds.

The word as the instrument of thinking, as the picture of the world and the fatal plan of the life was reflected in Abay's poetry. It seems that the same words are used in Abay's poetry; they are sometimes hidden in quotes referring to zhyrau poetry with the help of irony and intonation.

*There are no proverbs of the old men in my reserve,
I will not whine to cattle, I am a poet,
I have different words, different aims,
And the one who listens will give me the answer now.*

[4, p.72]

However, by conceptual, semantic and expressive function this word has absolutely different generation. Abay consciously draws the distinction between his poetry and the poetry of zhyrau – five century prior genealogy poetry. He shows the difference of two verbal worlds – the world of zhyrau and his new poetry, which does not repeat the common knowledge, but opens the new horizons.

Shortanbay, Bukhar-zhyrau and Dulat...

Their songs are the old clothes with sheer patches.

Oh, if it would be possible to find at least one connoisseur, -

In a moment these defects would be found by his glance [4, p.76].

With the help of these words, Abay implicitly formulated the integral esthetic program. With the intension impregnated with bitterness and sarcasm, Abay shows that the Word of the poet should be connected with alive soul of the person, expressing the nuances of his inner world, satisfying his moral expectations, reflecting the ethical and moral retrievals, the dynamics of the world and personality cognition. Consequently, Abay was the first one in the history of Kazakh poetry who introduced not the abstract anthropological principle into the literature (it was a typical world of the nomads in epic poetry), but the personality, the spiritual world of the simple Kazakh man with his real and evident worries. The subject of worries for the former poetry (the soul of the person) is not typical; it has been esthetically closed by prohibitions of the canons and the principles constantly requiring the idealization and the exaggeration of the epic hero. The basic working principle, proposed by M.M. Bakhtin was about peacemaker in epic poetry and the availability of the ethical and temporary distance in relation to the object of the representation based on a pathos of idealization and sanctification. [5, p. 456]. The new introverted poetry does not have such a distance because the instances of the object and the subject are psychologically connected, identified and disengaged in the existential fact of individual life.

The Abay's poetry is esthetically simple, relaxed and exempted from ritual dogma and canons, cleared of a cliché and epic schemes; the internal person of the text saw the huge world for the first time and the eyes of the ordinary Kazakh man peered into it. Therefore, it is possible to say that for the first time in the Abay's poetry there was a conceptualization of the poetic discourse, its real poetic semantization. It means that the world around has been for the first time seen and endured by the person as the object of internal beauty; he was mentally decoded and reconstructed; he appeared as an image of the existential alternative of existence in a word phenomenon as the life invariant. The conclusion is that for the first time the Kazakh poetry became subjective and spiritualized by Abay. Due to the total conceptualization and poetic symbolization the Abay's poetry presented a man, who saw, recognized, reconstructed and endured the subject world within the frame of the intimate and mental phenomenon of the psychospace. The existing, evident entity of the objects and the nature itself become a unique value in Abay's poetry; it is the subject of the full poetic act of the creation – the soul finds herself in the valuable center of the feeling, painful and self-conscious world. Such sensible semantic loading of the subject world is explained by the strategy of conceptualization and symbolization of the world as a special mental space where it is possible to pronounce the Word, actualize and reconstruct the language world and introduce the new beginning into the space of the word. Having changed himself as the creator of the new word, Abay could transform the mental world of the nomads, which was hopelessly covered by inertia.

The conceptualization is the new principle of the poetic thinking introduced into the Kazakh literature by Abay. It manifested another level of art thinking, another type of the symbolical generalization and hermeneutic concentration of meanings. The Kazakh poetry of before Abay period did not know such principle and system of consecutive and concentrated application. Abay in the Kazakh poetry symbolizes and conceptualizes such concepts as Love, Woman, Science, Knowledge, Morality, Dwelling, Earth, Nature, Future and Past. On the one hand, he concretizes them, on the other hand he semantically integrates and marks it within a philosophy of the development and the genesis of the personality and nation.

The things and the nature in Abay's poetry metaphorically demonstrate the life and indirectly reveal for us the soul of the person. Therefore the metaphor as the trope and the mental tool becomes one of the main constructive and symbolic element in the Abay's world. The metaphor in Abay's constructive schemes is connected with the conceptual field; it is an element of the hidden, but systematic correlations. The conceptuality and the broad associative (mediated) field are the criteria distinguishing the Abay's poetry from the poetry of akyns and zhyrau. They are urged to actualize the thinking of the recipient, to establish the new

level of the world understanding and world vision from the position of the truth of the real condition of the nomads in technologically changed era. From this point of view the Abay's metaphors have special semantic and mental loading, they are the keys to the world of new and large-scale connotations. The metaphors, establishing the new level of thinking and knowledge, provoke psychological reflective analysis, pay person's attention to his inner world and act as the irritants, shattering the peace and illusory balance of the nomads who are the recipients of all invectives of the poet. And it is not accidental because Abay at the turn of the XIX and XX centuries acts in mental space of Kazakh people as the critic, the destroyer of century foundations and at the same time as the organizer of the new beginnings, which were unknown for the steppe.

The conceptual nature of the Abay's poetry demonstrates difficult and paradoxical intelligence of the poet, the formation of the new poetic discourse, which was the revolution not in literature particularly, but a new philosophical and esthetic paradigm of the national mentality. On the basis of this paradigm, which was profoundly analyzed by the group of the Kazakh poets, writers and thinkers of the XX century, the culture of the artistic creativity appeared. This issue is connected with M. O. Auezov's epic "The Path of Abay" [6].

Many experts wrote about Abay's intelligence, however the consecutive, philosophical and culturological analysis of his works according to ontologic typology was not realized. We should not forget that Abay is the author of the new poetic and philosophical discourse in Kazakhstan. That is why it is necessary to formulate the significant parameters of his works: the profound understanding of the internal semantic plan of the Russian literature and philosophy, the knowledge of the paradigms of the western literature and philosophy, encyclopedic awareness of the Arab-Persian and Turkic-Chagatay literature and the baggage of the theological erudition. Besides, Abay was the carrier of centuries-old national spiritual and esthetic culture. This culture was not a dead weight in his soul, it pulsed and moved him to creativity. Abay created wonderful musical compositions, song romances within the frame of the new melos, the eposes lived in his heart and motivated him as a certain immemorial ideal.

This difficult and universal baggage of spiritual and esthetic knowledge, the educational pathos, the deep compassion to the people, the understanding of the urgent necessity of changes and the social experience in a position of the volost inspector, the thorough understanding of the psychology of the people and steppe dealers have specified the reformatory activities of Abay, his verified strategy in philosophy and literature. Such multifaceted parameters of the personality and his real work connected with implementation of the plans characterize Abay as the unique personality in the history of the people had to mark a new era of the steppe human life and show the necessity of the constructive repartee to the new challenges of the history. His fight, the tragic element of life and extreme interlacing of the problems, metaphorically concentrated the whole epochs of the suddenly accelerated development of the nation; they clearly demonstrated the unusual complexity of the forced construction, which was not performed a century ago by all collective – ethnos. Abay felt it, he understood his exclusive and complex mission, that is why we see the bitterness of the themes of the loneliness in its poetry, the expectation of the inevitable isolation, the conflict with environment and the rupture the relations. As well as A.S. Pushkin, Abay perceives the prophetic role and the identity of the poet [7, P.165-164].

The distinguishing features of the Abay's poetry from the poetry of zhyrau were the enormous semantic loading of each significant word, the associative correlativity of each metaphor, the difficult philosophical field, the vector breadth of allusions and the social actualization of the lyrical systems, which were turned not to the myth or the lost Golden Age of the nomads, but to the life, to its social topical character. The Abay's verses are intimate and semantically open for reading, they are addressed to the soul of each person, especially to the person from the Kazakh world, and they have symbols and the signs of history. His verses are clear for those who are ready to understand them. His verses are dialogically naked and sharpened because they require the moral responsibility and the answer. Such dialogically actual and open poetry turned to the widest social and assimilating field (to the nation) influencing on mass consciousness was not noticed by contemporaries. It is known that the innovative nature of Abay's verses, their social sensitivity and the strained heat of the motives provoked the ambiguous reaction of tribespeople, especially reach landowners and governors; there were people who have been seriously offended by his verses and the poet was seriously subjected to prosecution, denunciations and assassination attempt.

Abay's retaliatory blow was in the form of sharp invectives, venomous sarcasm and the castigating irony. The mature period of Abay's creativity demonstrates the fact that the literary fight became his lifework, the conductor of his main ideas. The educational motives were transformed into the urgent appeal to knowledge; the criticism of ignorance, obscurantism and hypocrisy, sarcasm and irony in relation to the idle estate of bai, young rich landowners spending time for entertainments were amplified. The sympathy and compassion in relation to the deprived people were deeply designated, the appeal to national, historical consciousness became even wider and the appeal to study the advanced achievements of the people had more loudly and more clearly sounded. All these aspects say that Abay was aware of his popularity, he intentionally turned his poetry into the wide dialogical field, addressing not to the contemporaries only, but to the future generations of Kazakhs. The activity of the spiritual and moral beginning of the identity of the poet, the leading role of the intellectualism and universalism of the poet's strategy and the conscious attitude to his role in the society endowed the poet with undoubted qualities of the seer, the leader of the people, who is predicting not only the future, but a path of the people to their future.

The understanding of his role, the conscious acceptance of the destiny of the national poet – a tribune are brightly shown in the program works of Abay, such as "Olen – sozdin patshasy soz sarasy" ("the Poem is a

leader among the words, their valuable attire"). The word *Olen* has a role of a complex metaphor here, it symbolizes the poetry. Therefore the poetic interpretation of this word turns into a difficult, multipolar polylogue with systematic appeal to the ethnos history and the role of the poetry for the service to the national mental consciousness. At the same time this appeal is only the part of a wider dialogical discourse (practically all Abay's poetry) turned to the consciousness of the poets and contemporaries to remember their obligations before the people. Abay reminds the leaders of the people the form of the immemorial poetic word: it was a master of the thoughts, the great tool of the leaders and the priests, conceptualizing the ideas, realizing the will, reflecting the colors of the most complex feelings; the word could cure the sick soul and revive the fallen spirit. If this word is consigned to oblivion now - it is a fault of the ignoramuses and flattering poets of the spiritual hibernation. If the listening environment is ignorant and the poet is in the solemnity of the tribune – it is a problem of the whole nation. Further Abay reminds the readers that the awakening word appeared in the steppe together with sacred suras of the Koran, it coded the ethical laws, established the ideals and measures and moved the morals and conscience into the forefront. If the sacred word does not possess the vital essence why Allah has sent it through the prophet? Thus Abay places the word on the highest pedestal, it has the saving (clearing) role. Kazakhs should remember about the tribunes of the antiquity, the judges and the sheshens being famous for their empty eloquence, Abay sets a rhetorical metaphor: "*Ishi altyn, syrty kumis soz zhaksynyz Kazakhtyn kelister kai balasy?*" (It happens very seldom when someone can write the voiced verse, by form it is a silver, in fact it is a gold) [4, p.72]. Conceptualizing and strengthening a metaphor of the gold word with unfading value, Abay criticizes the poetry of the past, convicting it and showing that the poetry is near the rich tables, trying to get a miserable pittance for mercantile purposes. Such pathetic old poetry – the beggar, which lost the status and turned into a small coin. Moreover, the poets bootlickers have turned the word into the instrument of falseness and revenge, using it for dirty slander, trying to dazzle throwing people into foggy bog of the disastrous mirages.

The main semantically - functional tropes of the zhyrau poetry were the epithets and symbols, but the stratagem of Abay's versus is the conceptual metaphor and such expressive features of his poetics is not accidental. The metaphor allows Abay to unite the broad range of intellectual, social and spiritual meanings, to connect them in a single semantic corpus with the hermeneutic informative plan for those who understand him. Abay followed the ancient Kazakh national intellectuals, apprehensible for a particular group and connected with the Persian and Sufi literature with special codes and markers to hand the knowledge and intimate truth over. Abay started to create the new generation of the poets who were between western and east cultures with assimilated knowledge of both global civilizations. That is why he uses the metaphorical language of parables, generalizations and oxymorons, but not favourite rhetorical figures of speech of the Sufi poets, who lost themselves in a beautiful eloquence. In respect of the relevance of a new discourse Abay was the poet reformer who has anticipated the time. Here it is necessary to remember the poets of the XX century: O. Mandelstam, M. Zhumabayev, B. Pasternak, A. Akhmatova who during difficult political time of dictatorship and censorship started to use the language of a multidimensional and branched metaphor, continuing to defend their position.

The difficult psychological nature of the new poetry demanded from the reader the immersion, active thinking and sincere work; its intellectual depth, the scale of the semantic field, the specific allusion, the inter texts and quotes inevitably turn the Abay's poetry into multidimensional metaphorical meta-space. The metaphor allows the poet to create the multifunctional fabric of meanings, which is expressive and vivid in spite of its informative loading and complexity. Abay introduced difficult, leitmotif type of a metaphor into the Kazakh poetry, thereby he transformed a poetic discourse, having changed its historical function. This trope is becoming more complicated semantically from work to work, in fact, it represents the constructive element of the systemic reasonable concept of the moral and ethical evolution of the person through education and self-improvement; it is the subtle and effective tool of Abay. He gradually influenced on consciousness of the Kazakh poets, so the Abay's school of poets appeared [8, P.908-909].

We will consider the metaphor of a collective image of the Kazakh people "*Kalyn elim, kazagym, kairan zhurtym, Ystarasyz ayzyna tystu murtyyn. Zhaksy menen zhamandy aiymadyn, Biri kan, biri mai bop endi eki urtyyn*" ("Oh, my Kazakhs, my poor people! The mustache, which did not feel the razor, which hid your mouth. The blood is behind the left cheek, the fat is behind the right cheek. Where the kindness is, where the evil is, will your mind understand it?") [18, p.32]. This complex metaphor, appearing in other works, is divided into a large number of microimage metaphors, which develop the same idea of haplessness, vulnerability, and the ignorance of the Kazakh people: "*Aksakal shygar bir shetten: Malyndy ari kaitar dep, Malshylarga kankyldap. Bai bagusym desin dep, Shakyryp kymyz bersin dep....*" ("With a stick, in a white shirt, a grey-haired Aksakal is in a hurry. He cries: "Turn the herds! Stand aside, do not raise the dust, the shepherd!" Perhaps the bai will wish to invite you to kumys, you, who is the most obsequious of servants") [18, p.54]. "*Arak ishken, mas bolgan zhurttyyn beri, Ne paida, ne zalaldy bike almai zhur*" ("The dissipation and alcoholism are everywhere, nobody thinks about friendship and advantage") [4, p.36]

By conceptually complex metaphors in Abay's poetry and constructive elements of his semantically difficult world, we consider such systemically developing concepts-images as Poetry, Nature (summer, fall, winter, spring), Woman, Science, Person, Steppe, Chronos (past, future, present), History, Love, Ignorance, God, Dwelling. These complex concepts-images sometimes appear in a generalized symbolical form, creating informatively difficult topos, but sometimes they are implemented in the local, saturated microimages. It is noticeable, special, and innovative line of Abay's poetics.

The social theme (the transformation of the person and his life) is extremely important for Abay, it takes the central place in his positive philosophy of life as the prepotent thought generalizing all meanings, all plans, all nuances of his poetry, prose, oratorical activities of a certain humanistic program. His thoughts about the destiny of the people, the necessity of science, technology and education development, his fight for the social future, for the exit from a gloomy ignorance, patrimonial dissociation and double oppression occupy the poet's imagination. These thoughts are transformed into his main and lifelong reflection, his emotional and moral intentions are inevitably returned to this circle, being arranged sometimes into the doctrine of the pious man (*iman*), or into microimages-metaphors, allusions, allegories with educational sense. Abay is the poet-innovator who entirely devoted his poetry to the national care, aims and tasks and dropped it from abstract epic heaven on the guilty earth. At the same time the macroplan of the national reality – daily routine was introduced into the poetry and for the first time the literature of Kazakhs was filled with clear, simple national language with the whole set of colloquials, sometimes rough words, the wide register of ironical (sarcastic) characteristics, hints, labels, definitions and euphemisms. This language is nationally flashing, expressional, bright and metaphoric, in accordance with many parameters it differs from all prior Kazakh poetry. For the first time the loud, vivid and convincing voice of Abay was used by Kazakh people, who at the turn of the century started to think about their destiny. How this language differs from the sublime and abstract language of zhyrau devoted to the epic ideals of history, the remote past! The Abay's poetry is generally devoted to the present time, which implicates the future, requiring fight, self-improvement and knowledge.

2. RESULTS AND THEIR DISCUSSION

The analysis has allowed to receive the following results: Abay applies and conceptualizes the new types of metaphors, including occasional, constructional and author's metaphors. The conceptual metaphor became for Abay one of the most effective principles of the generalization of the important meanings not only for the creation of a poetic picture of the world, but also for the formation of the doctrine about other national world with justice, with clever Kazakh man, who tries to absorb the scientific achievements and the man of wisdom, who rules over society. Today we can say that it was the utopian model of the impossible reality, however for Abay this model had a vital value. All moral and ethical criteria of Abay proceeded from this model of the educated society and the just person – Kemel adam. Abay sincerely tried to achieve this ideal and all deep thoughts of Abay were connected with this ideal dictated by the works of Sufi thinkers, Al-Farabi, Ibn Arabi, Al-Gazali.

The number of poems, such as "Keldik talai zherge endi", "Ozgege konilim, toyarsyn...", "Zamanakyr zhastary", "Kozinen baska oiy zhok", "Zhastyktyn ony zhalyndap" (this list can be expanded considerably) convicts the ignorance, which was spread over the steppes, the arrogance and conceit typical for the steppe feudal lords and bigwigs. The moral-ethic program of Abay, his doctrine about the full-fledged person "Kemel-adam" or iman esthetically rule over the thinking of the poet, influencing on constructive system of Abay, creating new tropes (metaphors) or attracting the traditional images, semantically transforming them. Such metaphors include the following examples: *bel* (*height, the pass*), *tuiyk* (*deadlock*), *kaiygy shygyy iykka* (*sorrow, grief nestled in the ridge*), *ishtegi dert* (*the illness of the soul*), *kyzyl til* (*eloquent language*), *kara konilim* (*a gloomy soul*), *kara baskan* (*dispirited by trouble*), *konil kozy* (*a the eye of the soul*), *koinyna tykkan tastary* (*bear a grudge*), *kur tilmenen zhigaly* (*what was obtained by chatter*), *shoshka tuar sozderi* (*bad, shameful idle talks*), *adamnyn nadan auresi* (*the subject of the ignorant desires*), *zhelopke* (*the tireless racer*), *zhurektin kozi* (*the eye of the heart*), *karangylyk perdesi* (*be blindfolded*), *konili beck sokyr* (*the blind soul*), *zhurekte aina zhok* (*the truth of the mirror is in the heart*), *kari dunie* (*the old world*), *kuiygy shayan*, *beti adam* (*the creature with the face of the man and the tail of the scorpion*), *ku zaman* (*crafty time*), *kyzba bass* (*the hazardous, passionate person*), *baly tamgan zhas kamys* (*defenseless youth, young maidens*) [9, P. 80-88]. These metaphors and euphemisms are qualitatively divided into opposite poles of social, psychological and mental value. The essence of these values is observed in the context of moral and ethic philosophy of Abay, receiving associative expansion and the exit to the parallels and ranks of the paradigms and markers fulfilled by national consciousness designating borderlines of the human spirit and the historical position of the whole ethnos. We will build the gradation of the images of a positive rank: *bel* - it is not just the pass, it is the height of consciousness, culture and knowledge; *zhelopke* - it is not just a racer, it is the person who is more knowledgeable than his relatives; *kari dunie* - it is the invariant of the Koran formula *zhalgan dunie* (*the frail world*); *baly tamgan zhas kamys* - it is the young spring cane with dew and juice, in poetic reconsideration - it is a defenseless new generation, young maidens, possible victims of the violence. *Zhurektin kozi* – it is the eye of the heart, intuition, the awakened consciousness of the person; *zhurektegi aina* – it is a mirror of the moral truth, conscience, a capability of the person to see himself from outside, to analyze and judge himself. *Kara konilim* - it is a gloomy soul of the poet, the thinker who feels pity for the people, tribespeople and worries about their difficult situation. We will consider images of the negative rank with a negative value: *tuiyk* – it is the deadlock of the social development, lack of education, the deaf ignorance; *kaiygy shygyy iykka* – it is a sorrow, a grief, nestled in the ridge of the ignorant, oppressed person who is a victim of deception, violence and exploitation; *ishtegi dert* – it is the illness of the soul, an infernal condition of the ignoramuses, the greedy social tyrant; *kuiygy shayan*, *beti adam* – it is the creature with the face of the man and the tail of the scorpion, the chimera, the monster, the image of the ignorant, uneducated person, rich, powerful man, practicing the

violence in relation to disadvantaged persons, despising those who call for science, culture, education and enhancement.

The poet used the whole palette of language expressive means. Abay skillfully applies the traditional, processed by the Kazakh epic poetry metaphors, such as *kyzyl til (eloquent language)*, *zhelopke (the tireless racer)*, *kari dunie (the old world)*, *ku zaman (the crafty time)* and the units of the national language, phraseological units of *koinyna tykkan tastaru (bear a grudge)*, *kur tilmenen zhigany (what was obtained by chatter)*, *kaiygy shygyp iykka (a sorrow, a grief nestled in the ridge)*, including book expressions of the Muslim apocryphal origin *konil kozi (the eye of the soul)*, *adamnyn nadan auresi (the subject of the ignorant desires)*, *zhurektin kozi (the eye of the heart)*, *karangylyk perdesi (be blindfolded)*, *konili beck sokyr (the blind soul)*, *zhurekte aina zhok (the truth of the mirror is in the heart)*, *ku zaman (the crafty time)*, *ishtegi dert (the illness of the soul)*. The special sign of the Abay's skill and the criterion of the breadth of his palette is the attraction of the resources of the national language with a colloquial shade; the lexical units, which did not become the mediated poeticizing objects earlier: *shoshka tuar sozderi (bad, shameful idle talks)*, *kuirygy shayan, beti adam (the creature with the face of the man and the tail of the scorpion)*, *kyzba bass (the hazardous, passionate person)* [9, p.113].

3. CONCLUSION

This analysis shows that Abay is the poet with a wide language palette, fearlessly and skillfully introducing into the poetry different style linguistic plans and layers, which are traditionally high, rhetorical, and colloquial with inclusion of *varvarizm*, rough expressions. These are the signs of the laboratory of the poet-innovator.

Abay generalizes the condition of the people and accusation of the ignoramuses, enemies of education and culture in the poem "Talay soz budan buryn kop aitkamyn..." (1895). This work frankly and constantly says that Abay wanted his people to be well educated and esthetically developed and he spared neither strength nor resources or words for this purpose. However, he sums up saying that the Kazakh people are mentally-slower than other nations, they understand the simple truth slowly and it is difficult for the poet to melt the ice in their souls by tears and bleeding heart. So the conceptual metaphor "Kozdin zhasy, zhurektin kanymenen erituge bolmaidy *ishki muzyn*" was born. Such capacious, socially associated metaphor with the hard and ruthless invective for the native people is not accidental, it is not an incidental image, but the programmed generalization, which is characterized by heavy moral psychological state of the poet, who is so tired of long-term and hopeless fight. It is known that the poet was a social outcast, he was a victim of the slanders and persecutions not only from the part of the rich people, but also from the part of colonial administration, which organized his secret surveillance. Nevertheless, the poet does not lose the hope and begs the people (his readers and listeners) to drop everything, to stop the empty joy, to reflect his words and open inner meaning of what he speaks about. So the significant author's conceptual metaphor *sozdin ishi* was born. The Kazakh poetry did not have such a construction. It could appear only in the new individualized poetry, armed with the world meanings, relying on the carefully developed author's strategy in order to change all parameters of the people.

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THE EVOLUTION OF MUSIC SEMIOLOGY IN IRAN

Mansoor Habibdoost

Music Department, Faculty of Architecture and Art, University of Guilan, Rasht (IRAN)

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ABSTRACT

Semiology addresses function of different languages, the quiddity of concepts in production and exchange process, and linguistic signs interpretation. Although using it to study the function of music as a language or a communication medium dates back to a few decades ago, the existence of signs in sonic rituals of various cultures could be attributed to the date of appearance of this art. Also, conscience usage of signs in the framework of certain musical material to transfer special concepts dates back to musical figure in Baroque period. Identifying such elements through describing and analyzing music is not quite old in Iranian musicology literature and only in recent years some issues have been published in this area. Music semiology in Iran, having classified fundamental signs of Iranian (Persian) traditional music, can culminate in innovation and development of it. Therefore, in the present study the most recently existing works in this area, will be criticized.

Key words: Music Semiology, Iran, Iranian (Persian) Traditional Music, Semiology, Music

1. INTRODUCTION

Semiology¹ in the prevailing wisdom of Iranian semiologist deals with production and reception process of signs in a language or communication medium and was formed following the ideas of renowned Swiss linguist Ferdinand de Saussure². He deemed linguistics as sub-part of semiology, thereby considering semiology as a part of social psychology (Rashidi, 2014, 19). He by defining sign to two aspects of signifier and signified, believed in no contrast between them, while Charles Sanders Peirce³, believing in semiology to be a sub-branch of logics, defined sign as an entity replacing another one and addressing another person (Rashidi, 2013, 33-34).

Semiology in the area of music is around half a century old, and while the main tenet of semiology is the quiddity of meaning or sense⁴, music semiology should be considered beyond semantics. Accordingly, if the meaning of a piece is not accessible, that music could be considered in terms of semiology. Indeed, even if there are no symbolic forms of environment elements in music, the listener can infer some symbolic meanings; As far as a thing that carries a specific meaning for composer, may not bear the same meaning both for the player who is interpreting it and the listener. From a post-structuralism perspective, it could be claimed that the responses pivoting around the imagination of the listener make the music a meaningful entity.

The entrance to consider a special music in terms of semiology can be taken to go through its genre features. For instance, Iranian traditional music is not faced with semiology challenges Western classic music has since complicated polyphony is absent in this music and it is heavily dependent on literature, so sometimes symbolic and semantic processes of which depend on other system or text (Rashidi, 2014, 3). However, semiology of this music, as true of all other types, is formed in the framework of constituting elements related to one other, so that the interrelation of the Dastgah-s and Gusheh-s together, build the semiotic text. Each of the Dastgah-s, Gusheh-s, and even phrases or notes of this music according to associate relationship and the adjacent with one other can lead to the absolute text, and in the performance some sub-Gusheh-s can be ignored according to successive relationship. This is a somiological interpretation of Iranian traditional music in theory and practice.

2. THE HISTORY OF MUSIC SEMIOLOGY IN IRAN

Music semiology in Iran is not quite rich, and only a few books in Farsi (Persian) have been penned with this title and content, to be named as follows: *Semiology and Terminology in Music Theory* by Azizollah Ahmadian, *Film Music Semiology* by Touraj Zahedi, *Music Semiology of Ta'zieh*⁵, and *An Introduction to Music Semiology* both by Sadegh Rashidi.

¹ Also Semiotics

² 26 November 1857 - 22 February 1913

³ 10 September 1839 - 19 April 1914

⁴ In the rest of the article it will be shown that Farhad Sasani believes there is distinction between the functioning of the word "meaning" and "sense" in semiology.

⁵ A Condolence Theater inspired by Battle of Karbala

The book by Ahmadian, *Semiology and Terminology in Music Theory*, is more or less of a book to recapitulate other books as an overlapping in basics of music theory yet to be clad in semiology and throughout the book, musical alphabet and expressions are named as musical signs (Ahmadian, 2003); Such as written forms of Farsi are viewed as signs of ascertaining the concept and function of this language, while the main axis of any language is best pictured as its structure. The author has seemingly failed to propound a serious issue about music semiology.

The book by Zahedi, *Film Music Semiology*, is again an overlapping case of many books in emotional descriptive approach towards music. He also, in the 4th chapter, included an introduction to original Iranian instruments as far as the position of film music semiology (Zahedi, 2009). In fact, he paid an exorbitant attention to the generator of sounds as signs rather than sonic structure of music.

The first book by Rashidi, *Music Semiology of Ta'zieh*, does not deal with music directly, also a great part of which is quotations from different semiologists, unfortunately futile and unable to come across any new conclusions; For example, in the 4th chapter apart from generalities and dealing with similarities of some events in this genre of music to semiotic concepts, no special point is mentioned. On the other hand a rather complex concept like de-contextualization (Rashidi, 2013, 109) is superficially referred to an irregular move in Gusheh-s of Ta'zieh music and finally music work 4,33 by John Cage, a pioneering music experientialist in the US is mentioned without referring to the main subject! Moreover, it is probable the author tried to justify the simplistic superficiality adopted by contending that naturally the vocal music has no complexity of the instrumental music (Rashidi, 2013, 116), that naturally cannot be acceptable.

The second book by Rashidi, *An Introduction to Music Semiology*, according to its name paved the way for the further specific research later to follow, albeit the emphasis placed on Iranian traditional music is of utmost significance so that the author also published a paper as "*Semiology of Iranian Dastgah-i Music (An Analysis of Sign-Bearing Concepts and Musical Signification)*". Unfortunately, what noticeable in both books by Rashidi is that some pages are completely identical. Considering the time of publishing, 2014 one year after the first book publishing, a sort of non-professional quotations from the former have been included, being indicative of armature copying. However, the issues mentioned in *An Introduction to Music Semiology* are completely remarkable and somehow innovative; To exemplify, it should be said that Rashidi at the beginning of the book talks about the history of music semiology in Iran and vents his comprehensive familiarity with the issue. The justifiably organized chapters that are in order, enable the author to initially make her idea appropriately transferred and then give the reader a possibility to more coherently comprehend.

One of remarkable points included in the book *An Introduction to Music Semiology* by Rashidi, is referring to the concept of tension for producing the meaning of music. The author takes into account the quantitative interaction of Iranian traditional music (generally Iranian music) such as rhythm, interval, and tempo as decrease and increase and links them to the function of tension (Rashidi, 2014, 116). Also following the introduction of intertextuality, he explains its expansion by Gérard Genette to transtextuality (Rashidi, 2014, 119), yet unfortunately, this complex concept is employed to restate the relation between Dastgah-s and Avazes that the musical relations thereof are inevitably vivid. In fact, Rashidi is so involved with semiology that sometimes is driven away from music semiology, and delves to prove the facts which using musicology of Radif, there is no requirement to be proved and of course these clear-cut facts have no relationship with musical signs.

The present author in the book "*The Concepts of Music*", clearly defines the signs in music and their functions, then offers a way-out to reach the meaning of music, a highly noteworthy point that is mainly pivoting around musical view. In the author's idea, musical sign comprises a sound signifier in music that signifies an ultra sound signified or the meaning outside music. Music semiology can be applied regardless of time and place to receive meaning and concept in a piece, and for this calls for considering the concept of climax in music. Climax or climaxes present in a piece commensurate to the ideas of the addressee, classify various sonic combinations in different semantic levels which ordinarily are derived from the world outside the music, and cause to extraction of the ultimate concept of the structure. Therefore, the understanding of the addressee to interpret, is an undeniably important part of the way to come across the concept in music that is in general proportionate to knowing the structure of other music pieces. This is an obvious manifestation of the intertextuality in semiology (2014, 101).

On the other hand, some Farsi articles and papers on music semiology can be mentioned, to be named as follows: Farhad Sasani in an article named "*Signification or Reminding? The Evolution Process of Meaning in Music*" differentiates meaning and sense; He asserts that the former refers to initial language systems and the latter denotes secondary pattern-forming systems such as myth, culture, religion, art, and science. Therefore, music semiology intends to look for the sense. Meaning in music is observed as a continuum of reminding toward signifying, from reminding the personal experiences to social memories or to cultural significations (Sasani, 2007, 245-246). The interpretations denoting a previously known entity, no matter variable, are called significations (Sasani, 2007, 247); Nonetheless, reminding is based on preconception on a part of the people not a consensus or social shared agreement. Based on this, the meaning in music is oriented toward reminding although signification to meaning has no clear-cut reference in music. Likewise, frequently reoccurring reminding of an experience while listening to a music can give it a state of signification to that experience, thereby developing reminding into signification (Sasani, 2007, 251-252).

Another article "*Semiology as a theory in art*" written by Mieke Bal and translated to Farsi by Farzan Sojoudi goes toward music semiology to some extent. The author believes in the access to cyphered coding of

artistic works and the ability to use them so as to get the meaning are quite learnable (Bal, 2002, 24) and the addressee brings his or her cultural backgrounds to the artwork, leading to intertextuality (Bal, 2002, 26). Also, it was concluded that based on ethnological and historical information, music without having replaced language could express meanings by diving in the deep textures such as religion (Bal, 2002, 33).

The History Related to Music Semiology in Iran

1. The Relationship between Music and Verbal Language

Such a relationship is important in studying music with a semiotic discipline; For instance, Claude-Achille Debussy's music is ambiguous in tonal atmosphere and this property gives it an impromptu and floating nature, deemed to be equivalent to musical concept of space in impressionist paintings. Such a flowing stream in music supported by Debussy's avoiding of regular accent in measure is a reflective of easily flowing quality of French language that is his mother tongue (Parnian, 2006, 86). There is a close-knit connection between Farsi language and Iranian traditional music so that length of the syllables and time value (rhythm) of notes, also pitch of speech and melodic curvature are consistently congruent. Accordingly, in Masnavi-ye Dashti of Dastgah Mahour for instance, the music depicts the poem. However, in a general view Iranian traditional music does not definitely describe the content of the poem along with (Masoudieh, 2011, 185).

On the other hands, the relationship between music and verbal language is analyzable from two main bearings; One, reminding the beliefs and memories aligned with the cultural perceptions and second, the deduction meaning aesthetically. Music is best crystalized through these two elements as verbal language with the two functions of literary value and daily uses. In reminiscence of beliefs and memories, musical signifier is not related to any special signified. For example, a series of memories coincides when thinking of social memories of a special place and time, and as a result the final signified is postponed (Rashidi, 2014, 25).

In considering the relationship between music and verbal language, it is highly important to pay attention to fundamental differences in using of fundamental concepts of form; As an instance, repetition in speech can be boring and tiring since it is repetition of a specific meaning (signification), yet repetition in music can every time remind of a different thing (Sasani, 2007, 258), notwithstanding the fact that in some styles such as minimalism it can cause boredom.

2. Studying the Emotional Aspects of Music

Such a study can prepare an analysis of the musical elements and their inherent relationships to different emotions, thus helping music semiology. Using such an approach as a perceived default can prevent the researcher from viewing music as untouched phenomenon though. Connection with music while listening to it, perpetually makes the listeners face a phenomenological condition that is based on direct emotion (Merleau-Ponty quoted from Rashidi, 2014, 42). In fact, each music is a phenomenon and for having a phenomenological study of it, perceived defaults should be prevented or controlled.

In this regard, Alizadeh Mmohammadi and Kheirodin, having done a statistical research on Iranian music experts and laymen, in a study named "*Studying Emotional Features of Iranian Traditional Music*", showed that all emotional aspects exist in Iranian traditional music (Alizadeh Mmohammadi and Kheirodin, 1998, 149). According to their research the relationship between human's two fundamental emotions and Dastgah-s are as in the following; Merriment and mental exhilaration can be attributed to *Mahour*, *Rast Panjgah*, and *Chahargah* and sorrow and depression, conversely to *Dashti*, *Homayoun*, *Segah*, and *Shour*. Also, the other results have been gained about the effect of different Dastgah-s on creating the emotions of love, serenity, and charm (Alizadeh Mmohammadi and Kheirodin, 1998, 149-150) that can be justified according to the two fundamental emotions. Moreover, what to add is that there is no agreement or consensus on the ways of arousing an emotion as exposed to different Dastgah-s between Iranian music experts and laymen, although there is agreement about sorrow in Dastgah-s of *Mahour*, *Segah*, *Homayoun*, and *Chahargah*, also about disappointment in Dastgah of *Isfahan* (Alizadeh Mmohammadi and Kheirodin, 1998, 151).

3. OPPOSITE DUALITIES

This concept is taken from linguistics and can play a hugely key role in deducing meaning from musical signs. Listening to music can result in the same psychological responses that are produced upon emotion-spurring moments and an important parameter of music aesthetics is detection of such responses in listener (Rashidi, 2014, 34-35) that can show the existence or deduction of meaning in music. On the other hands, the pieces of experimental and avant-garde music use analogue and fairly widespread structural grounds so that their different sonic properties do not easily set in opposite dualities to make possible deduction of meaning, while pieces of tonal music or ones with any sonic centrality use digital and fairly limited structural grounds and their properties clearly set in opposite dualities such as tonics-dominants in Western classical music or Ist-Shahed in some Dastgah-s of Iranian traditional music. This trait of digital-based music facilitates deduction of meaning (Habibdoost, 2014, 25). Therefore, the psychological responses from listening music, due to the existence or deduction of meaning, are worthy of being analyzed based on classifying musical signs in opposite dualities.

4. THE FUNCTION OF MUSIC IN FILM

Semiology can also be studied in this regard. Of course, to better transfer the meanings through dialogue and picture of film, music is included as well. The mutual impact of music and film is so important that at the very beginning of sound film period even in the silent film time, some classical music composers assumed a special character and were developed into signs of some special concepts; For example, Bach with religion, Vivaldi with nature, Mozart with adventure, Beethoven with philanthropy, and Wagner with Nazism were inseparably coalesced (Jalili, 2011, 83-84). However, the most film music composers believe in this profession is not something other than using previous compositions to produce new works (Radbeh and Rahnamaie, 2010, 86), so that this usage is indicator of special musical signs accompanying scenes and events of film and it can be expected that every element in film music gradually reminds the addressee a special meaning.

5. MULTI-SENSATIONAL SIGN SYSTEM

In music semiology, it should be noticed this art is not merely auditory and visual aspects (such as notes), physical, and tactile bearings (such as playing instrument) are also involved. These aspects in the form of procedures making music consist of cognitive interaction in the mind of composer resulting visual signs (notes), the interaction of player in the tactile system to transfer visual signs to audio ones, auditory interaction in transformation audio signs into internal ones, and the interaction of the critic that according to external familiarity and inner experience together physical aspects criticizes and interprets music (Shaieri quoted from Rashidi, 2014, 7-8).

On the other hands, to convey absolute concepts in the form of music language, sometimes non-musical elements such as dialogue and picture are simultaneously used with music. So that in Baroque period by specifying conventions it was possible to consciously deduct cognition from an instrumental music (or a music without verbal text). Nevertheless, music fundamentally is not symbolic and for this reason shaping and manifesting social-political changes by it is more problematic (Mir Ali Naghi, 1991, 126). However, this art with along with verbal and visual texts can receive meaning, even or even not these texts accompany music or music recalls them for many accompaniments in the past. It is important that some issues in this medium can remain an ideal no more; For example, the idea that time proportions of sounds in music have the same function of human scale in architecture and space (Farahani, 2013, 25) does not present a semiotic justification to cognition the development from one to other and is just a numerical relationship.

6. CONCLUSION

Identifying definite musical elements as sings and using them in a piece to transfer special concepts that is possible through describing and analyzing music, is quite new in Iranian musicology literature and only in recent years some issues have been published in this area; Including consideration of the concept of tension to introduce music meaning by Rashidi and the concept of climax in relation to classifying various sonic combinations in different semantic levels by Habibdoost. Also, the relationship between music and verbal language, studying emotional aspects of music, the role of opposite dualities in classifying musical signs, the function of music in films, and multi-sensational sign system have been introduced by some authors and somehow studied. Music semiology in Iran can develop and expand innovation through classifying fundamental signs of Iranian music. It is hoped to see more comprehensive research in this medium.

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INTERACTIVE WEB2.0. TOOL SINCONTENT AND LANGUAGE INTEGRATED LEARNING (CLIL)

Rinata R. Zaripova*, Leila L. Salekhova, Andrew V. Danilov

Kazan Federal University, 420008, Kazan, Kremlyovskaya Str., 18 (RUSSIAN FEDERATION)

*Corresponding author: rinata-z@yandex.ru

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ABSTRACT

In modern world, teachers and educators have to work in the linguistically inhomogeneous audience of pupils and students, most of whom are bilinguals. Various models of bilingual education have their own specifics related to the peculiarities of the country, its history, culture, economic status, language status and mentality of the nation. In the past 20 years the technology of Content and Language Integrated Learning (CLIL) has become widespread in the European Union, which is used for teaching bilinguals. In the Republic of Tatarstan high school graduates with the Tatar language of education, after having entered higher education institutions, are faced with cognitive and linguistic difficulties, so the use of the technology of CLIL for bilingual education in universities of the Republic of Tatarstan is actual. Studying the experience of the application of CLIL in European universities of technology led to the conclusion that the most difficult in its realization is the development of teaching materials. The aim of the study was to develop teaching materials for use in the process of learning the Tatar-speaking students with the help of educational technology CLIL at university. We have developed the educational materials in computing based on Wikia and conducted educational experiment how to use them. The students of the Department of Tatar philology and culture of the Kazan Federal University took part in the experimental and control groups. The educational experiment was attended by 50 students, the experimental group - 25, control group -25 learners. The educational experiment was carried out for one semester of the academic year 2015/16. In teaching of the subject "Informatics" (36 hours) in the experimental group there were used the technology of CLIL and Web 2.0-based teaching materials. Informatics teaching in the control group was realized in Russian by means of traditional methods. The students were tested at the final stage of educational experiment. Processing of the results with the help of statistical methods led to the conclusion that the positive changes in the experimental group are due to CLIL-assisted training using teaching materials developed on the basis of Web 2.0 technologies.

Key words: CLIL, Web 2.0, the Tatar language, the Russian language, adoptive language, learning content, content

1. INTRODUCTION

Two opposite tendencies have been developed in modern world, on the one hand - integration and globalization occurring everywhere, on the other hand - the desire of the peoples to preserve their national identity, and, therefore, their native language. There are many countries on our planet where citizens speak lots of different languages and dialects. Let us give the data of UNESCO in support, Papua New Guinea is in the first place, its residents speak 830 languages in the United States - 364, in China - 296, in Russia - 135. The systems of education in these countries encounter the same problem: how to teach children speaking different languages in class? In many countries, the government policy concerning the use of languages in education in schools and universities adheres to the same principle - the principle of a single language in education. If the English language in the USA is the language of learning in many educational organizations, in Russia – it is the Russian language. This unified trend is dispersing all over the world. Thus, the teacher or the lecturer has to work with the linguistically inhomogeneous audience of pupils or students, most of whom are bilingual, that is, know native language and adoptive language of learning in a varying degree. M. Siguan and U. F. Mackey [Siguan, Mackey, 1987] offer to refer bilingual to a person who is competent in a comparable degree in the other language in addition to his first language, is able to effectively use one or the other of them in any circumstances. This is the ideal model of bilingualism, which defines the "reference point" to determine the degree of bilingualism of one or another individual, depending on the degree of remoteness from him. The majority of bilingual learners face two major challenges: firstly, they have to learn the subject or discipline in a second language, and secondly, in parallel with the study of the subject, they are learning a second language as a separate discipline. The learners must grasp the content of the studied subject through the "filter" of adoptive language, which implies simultaneous concentration on both the content and the form. How to plan the educational process so that bilingualism to stimulate the development of human cognitive abilities rather than to hinder them? The answer: to apply the technologies for learning using a foreign or a second language

with regard to the level of bilingualism of the learners. Many scholars deal with this issue, among them are D. Cummins [Cummins, 1987], K. Baker [Baker, 2011], E. M. Vereshchagin [Vereshchagin, Kostomarov, 1983], and others. There are different models of bilingual education, and many of them have their own specifics related to the peculiarities of the country, its history, culture, economic status, language status and mentality of the nation. In the past 20 years the technology of Content and Language Integrated Learning (CLIL) has become widespread in the countries of the European Union.

One of the main ideologists and developers of the technology of CLIL is D. Marsh. According to his definition, CLIL is an “educational approach in which the disciplines or their branches of individual actions are taught in a foreign language, thus pursuing a dual purpose: studying the content of the discipline and at the same time learning a foreign language” [Marsh, 2001]. It is worth noting that the word “content” or “object” in the abbreviation of CLIL is in the first place. The idea of object-language integration in the process of learning has a high motivating potential. Thus, the need to examine the content of the discipline motivates the students to improve their knowledge of a foreign language; the lexical approach is used, thanks to which the students take notice of and analyze linguistic structures and lexical units, for example, during reading the text; immersion in verbal environment takes place; particularly important is the content of the discipline, while in other techniques of bilingual learning the content of the discipline serves only to illustrate the studied linguistic structures [Coyle, 2011].

The Republic of Tatarstan, being a part of the Russian Federation, is a multinational republic. According to Article 8 of the Constitution of the RT, the state languages of the Republic of Tatarstan are Tatar and Russian. In the Republic of Tatarstan there are Tatar-language schools, Russian-language schools and bilingual Russian-Tatar and Tatar-Russian schools. High school graduates from Tatar-language schools after having entered higher education institutions, are faced with the above cognitive and linguistic difficulties, so the use of the technology of CLIL in bilingual teaching at university of the Republic of Tatarstan is actual [Zaripova, 2015; Salekova, 2014]. The study of CLIL application experience in European countries led to the conclusion that the most difficult in its realization is the development of educational materials.

2. MATERIALS AND METHODS

The aim of the study was to develop learning aids to use them in the process of teaching the Tatar-speaking students via the educational technology of CLIL at University in Russian.

To achieve the purpose of the study, it was necessary to analyze the different Web 2.0 resources for use in the process of CLIL, to develop learning aids on the Web 2.0 platform and to carry out the experiment on their application in the educational process of the university.

Web 2.0 is a way of creating the content on the Internet, in which information on the Internet is produced, filled up and edited by the users of this resource. Moderators and administrators of the Internet resources in this case provide a service and technical platform, but do not participate in the process of filling it with the content [Batrova, 2014]. Web 2.0 resources have been firmly entrenched not only in everyday life but also in education. According to Tim O'Reilly, “Web 2.0 is a technique of designing systems that, with account taken of the network interactions, are becoming the better the more people use them”.

When developing CLIL-based educational materials, the principles proposed by Peter Mehisto, the author of the book “Uncovering CLIL”, were used [Mehisto, 2008]:

- make learning outcomes visible for the student;
- systematically improve students' academic language;
- stimulate the development of learning habits and skills and form self-dependence;
- include self-estimation, assessment of the work done and progress in learning;
- help create “a safe learning environment”, which is characterized by cognitive development and lack of students' overstudy;
- further collaboration skills;
- contain not only adapted but also authentic texts;
- develop thinking skills of highest order;
- use support technology (“scaffolding”) for the students not to have cognitive and linguistic difficulties in learning a second language;
- transform learning into student-important process.

The analysis of various Web 2.0. services showed that the following ones fully meet the above requirements: wiki-projects, the constructors of interactive tasks, specially created services for CLIL. Let us describe them in brief.

Wiki-Projects.

According to Wikipedia, wiki-project is a site operating on wiki technology, it is developed at the expense of the collective work of the community of authors to be, as a rule, unpaid and voluntary. The participants of wiki-projects can create the content on a selected topic and improve the already existing information. Wiki-projects are quite popular, mainly used for putting up the articles, documentation and training materials. There are many open-resources on the Internet, providing the ability to create wiki projects: Wikia, Babylon, Wikidot and others.

Constructors of Interactive Tasks.

A distinctive feature of interactive tasks and exercises is their focus on the broader interaction not only between the students and the teacher, but also between each other and on students' activity. Currently, the Internet provides a wide range of services, allowing to develop interactive tasks. For example, Learning Apps service provides a set of templates with which you can create interactive tasks of various types: memory development games, quiz games, crossword puzzles, ленты времени timing belts, match tasks, sequencing tasks, puzzles, tasks such as "fill in the gap", etc. The use of such tasks in the process of subject and language integrated learning favors the development of reasoning skills of higher order (analysis, synthesis, evaluation), students' self-dependence and motivation.

There are also special Web 2.0 resources developed for use in CLIL. For example, CLIL Store, which is a repository of open educational materials in different languages, which everyone who wishes can fill up. This project is supported by the European Commission.

Wikia was chosen to develop the training materials. The resource is a site on the Media Wiki platform. This platform has rich technical capabilities for the creation and location of content - as formatting and layout of the text material, location and work with multimedia (images, audio- and video-information), it allows you to integrate content from off-site popular services (eg., YouTube). Important feature of the service is its interactivity. This resource has been used to create and publish laboratory works on "Informatics" in Russian for the Tatar-speaking students of the first year of studying who receive training in CLIL technology.

The process of creating educational material on Wikia resource includes several steps. The first step was to prepare the content of the laboratory work, model the structure of the material and develop the tasks.

The second step consisted in forming the page of Wiki project. To generate and edit the pages, Wikia resource has two modes of operation:

- lite mode of operation (vision editor), in which editing the content is similar to editing the text - to modify the fragment, it is necessary to allocate a variable area and click on the corresponding icon;
- enhanced mode (source code editor), providing ample opportunities for customizing the appearance of the page. In this mode, to set up a design of a fragment the participants should use the elements of the wiki-markup. Editing the page in the enhanced mode is much more complex, to facilitate the operation in the mode of source code Wikia site provides background information. During development different design elements were used - numbered and bulleted lists, tables, formatting of the text fragments, etc.

It was necessary to visualize the laboratory works, which helps to minimize the cognitive and linguistic difficulties encountered by the students when learning a second language. The training materials comprised gif-animation based on screen casting technology [Danilov, 2014]. Using wiki markup language we have designed complex visual elements:

- collapsible tables, in the cells of which there are illustrative data. In order to view the contents of the table cells, the student must click on a certain button, after which the content of the table unfolds. At any moment one can "fold" the table (Figure 1). This solution conserves visual space on the screen (the mobile device), as well as improves the visibility of the material.

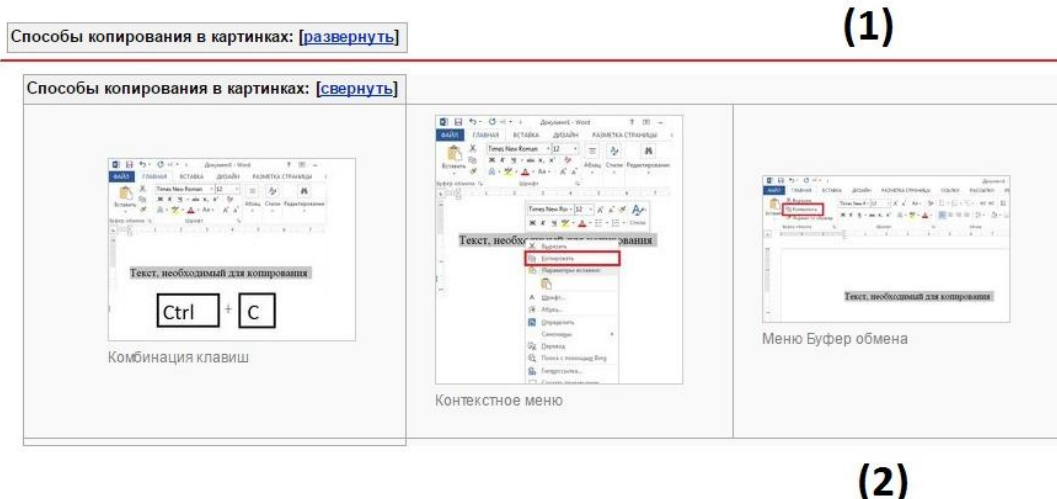


Fig. 1. The process of working of an element «Collapsible tables»: latent content of the table (1) unfolding (2)

- "acronyms", this element is a piece of text which, when putting the cursor over, displays "hint" (Figure 2). It was used to highlight the Russian-Tatar translation of the terms and combinations. This technical solution is an alternative of using a terminological dictionary, to translate a term, one is to put the cursor over the word, the translation of the word-combination from Russian to Tatar is displayed.

На начальной стадии обучения при создании документа выделяют три этапа его создания:

- набор текста.
- редактирование.
- форматирование.

(1)

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(2)

Fig.2. The process of working of the visual element «acronym»: the text is dotted (1), when putting the cursor, the translation is displayed (2)

The feedback technology has been realized in educational materials. With the help of this technology the users of the resource can comment the published material. In this case, the students used the comments to communicate with the teacher and other students in a situation when they needed to have explanation how to fulfill the laboratory work. At the same time, the students often answered their comrades' questions. The feedback technology allowed to create a virtual communications environment, where the students used Russian for academic communication and solving educational problems in terms of "Informatics".

3. SUMMARY

The participants of the experimental and control groups on the application of CLIL technology with the developed teaching materials were the students of the Department of Tatar Philology and Culture of the Institute of Philology and Intercultural Communication named after Lev Tolstoy, Kazan Federal University. In the educational experiment there took part 50 students, in the experimental group - 25 learners, in the control group - 25 learners. Before the start of the experiment, to determine the level of knowledge of the students specializing in computer science, they were tested. Based on the results processed, the empirical value of the test for homogeneity was determined $\chi^2_{emp}=5,22$. For $L=3\chi^2_{0,05}= 5,99$. That is, $5,22 \leq 5,99$, which means that, $\chi^2_{emp} \leq \chi^2_{0,05}$. As a result, it was concluded that initial states of the experimental and control groups coincided.

The educational experiment was carried out for one semester of the academic year 2015/16. "Computer science" (36 hours) used CLIL and Web 2.0 tools-based teaching materials in teaching the experimental group. Learning in the control group was traditional in Russian. The students were retested at the final stage of the educational experiment (Table 1).

Table 1. The levels of knowledge in computer science at the end of the experiment

Level	Experimental group before the experiment.(%)	Control group before the experiment (%)	Experimental group after the experiment.(%)	Control group after the experiment (%)
Low 0-50%	48	60	42,3	59,3
Average 51-74%	36	30	37,7	30,7
High 75-100%	16	10	20	10

4. CONCLUSION

Based on the results of testing after experimental learning, the empirical value of the test for homogeneity for χ^2_{emp} is 9,97. For $L=3\chi^2_{0,05}= 5,99$. The empirical value of the criterion is strictly greater than critical: $9,97 \geq 5,99$. Therefore, $\chi^2_{emp} \geq \chi^2_{0,05}$. That is, the significance of differences of characteristics of the experimental and control groups after the end of the experiment is 95%. It can be concluded that the positive changes in the state of the experimental group are due to training on the basis of CLIL technology and Web 2.0 based teaching materials.

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STUDYING SYNESTHESIA IN SIMIN BEHBAHANI'S POETRY BASED ON THE INTEGRATION AND FREQUENCY OF THE SENSES

Maryam Sadzadeh¹, Shahin Ojagh Alizdadeh²

¹Ph.D student of Persian Language and Literature, Islamic Azad University, Roodehen,

²Assistant professor of Islamic Azad University, Roodehen (IRAN)

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ABSTRACT

The imagery has an important and prominent position and function in creating an artwork. One of these imaginaries is "synesthesia," which has been particularly important and has had high frequency in contemporary poets than past. For this purpose, the author of this paper has tried to study and analyze the use of this rhetoric figure in a female poet in contemporary poetry as Simin's and evaluate the use of this art figure in the poet based on the five senses integration and senses frequency and assess the rhetorical elements in her poetry by presenting charts and numbers.

Key words: Synesthesia, Five Senses, Integration, Frequency of Senses, Simin Behbahani

1. INTRODUCTION

It is not an exaggeration if this fact is told that Simin Behbahani is considered equal men or more than them in the realm of poetry and literature and she could leave valuable works in her thoughtful and conceptual methods and emotional and imagery realm.

Undoubtedly, studying her rhetoric figures, thoughts and also language and literary expression as an incontrovertible agent for significant women poets is a resource for recognizing obvious and hidden layers of human imageries and emotions to investigate the female spirit which is appeared completely tangible in her poetry in different directions. And in a general view, her consistent connection with emotional contents and poetry imageries has been studied regardless of being a woman which is a sample of her exact attempts and her view full of obligation and social concerns.

2. STATEMENT OF THE PROBLEM

Although the present query studies the synesthesia element in rhetoric field based on the view of integrating and frequency of senses and applying different senses in her poetry, it is obvious that the consequent of transferring different senses transmission especially when they are presented in the integration form they are conveyed to audiences through induction and it extends the emotional circle unattainably that Simin has used these rhetoric elements in her poetry based on the content of her poetry and works and she has created the rhetoric and sometimes amazing combinations and effects that it can be possible to present the position and function of induce sense in her through studying the integration five senses and frequency of senses according to rhetoric figure "synesthesia" in her poetry. Therefore, a way will be opened for better recognizing of her poetry and thoughtful complexities and minutes and it will be a resource for more collected and pervasive studies about her poetry imageries and aesthetic secrets.

Hypothesis

- Synesthesia in Simin's poetry has an obvious aspect
- Synesthesia in Simin's poetry is founded in both kinds
- Hearing sense has more affluence than other senses based on sense frequency

3. LITERATURE REVIEW

Although this rhetoric figures has been applied in different period of Persian poetry in previous rhetoric figures books, this figure has not been mentioned and the first coherent and organized study about this rhetoric figure has been performed by Shafiei Kadkani. He has proceed to "color element and synesthesia issue" in his book "Imagery in Persian Poetry" and also he has mentioned subjects as philosophical bases of synesthesia in books "Poetry Music", "Mirrors Poet", "An Introduction to Diwan-e Shams-e Tabrizi" and "Poetry Language in Sufi Prose" and as well its frequency in "Bidel Dehlavi" and "Sohrab Sepehri" and also Mawlawi's especial view about this figure. It is possible to achieve different essays in relation to synesthesia especially about the synesthesia in Sohrab Sepehri's poetry and Bidel Dehlavi because of the frequency of this figure in these

poets' poetry. But based on author's view, the scientific and effective essay is "Synesthesia, Nature and Identity" in Persian Literature Scientific and Research Journal, No 19th, 2000. Its author is Mina Behnam who has attempted to study and analysis synesthesia based on a cognitive view over language construction. Also other essays can be mentioned here as "Five Senses and Synesthesia in Poetry" by Parastou Karimi, "Color and Synesthesia in Contemporary Poetry" by Ali Sarvar Yaghobi, "Synesthesia in Bidel Sonnets" by Sharare Elhami and "Synesthesia in Shohrab Sepehri's Poetry" by Javad Ferasati.

Research Objectives

However in relation to synesthesia and theoretical bases, some essays and scattered discussions can be found in different journals and books especially by western authors. It seems the reason is that the related topics to synesthesia are new and they do not have any history more than several decades in Iran. This study looks to synesthesia with a particular aspect and it can be a source to Simin's recognition, discovering her mods and art spirits and also it opens a window of her thought and ideas before discovering the relations of all different senses toward scholars and interested people.

A Definition about Synesthesia

Shafiei Kadkani in his book "Imaginary in Persian Poetry" knows synesthesia as one of significant aspects for expressing meanings through imaginary and he says for its definition: "An action that imaginary force has done for developing words and related interpretations to a sense or it transfers interpretations and related words from a sense to another (Shafiei Kadkani, 1991: 271).

It is necessary to state that he has used synesthesia for the first time and his deep studies about synesthesia is as a turning point and a source for interested people and researchers' attempts and researches in this field for access to extensive dimensions and areas of this rhetoric figure.

Sima Dad in "Lexicon of Literary Expressions" has stated a definition from "Poetry Music" by Shafiei Kadkani about synesthesia "it is the integration of senses and terminologically, it is created from integration of two senses. Seeing color, size and appearance of any object is the duty of seeing sense but "seeing odor" or "hearing color" is a figurative usage of hearing and seeing senses for understanding phenomena which are not in the scope of that sense. (Dad, 1996:113) and in continue after the above definition, some examples of poetry are presented belonged to past and contemporary poets.

She also has stated: It is called "sense transference" and "sense analogy" in English literature that it has a considered presence in different ages (Ibid: 114). In Cuddon's dictionary, there is a definition about synesthesia:

Synesthesia is one of rhetorical figures and one of trope documents that it is created from passing of imaginary power through the scope of senses. Synesthesia is the integration of senses of the replacement of a sense instead of another in this way that especial explanations and verbs to a sense is ascribed to the other, surely, this image is not limited to the scope of five senses and includes the five senses belong to abstract and rational functions (Cuddon, 1979). Through three presented definitions about synesthesia, it can be understood that "synesthesia" is a rhetorical and figurative modification such as simile, metaphor, allusion, trope and etc., that it creates an artificial image before that. According to Reza Baraheni's definition in relation to an image which "he knows it as encircling two things from different world through words in a specific point" (Baraheni, 2001: 114), it is possible to create rhetoric images and even extinct one and full of ambiguity and interpretation in a poetry or even an artificial work and sometimes it can reach to a point to be recognized as an especial element with high and significant frequency as a stylistic factor, for example in Bidel's poetry in Indian style literature and Shohrab Sepehri in Contemporary one. But it doesn't mean that the most beautiful example of synesthesia can be found in their poetry, in their poetry, there are images of synesthesia with high and impressive frequency of a stylistic factor. But many amazing examples of synesthesia can be found in poets' works belong to different age of history and the world.

It is necessary to mention that in Arab literature, this figure has been used through these names "Al-Hossn Al-Motevazen" or "Tobadol Al-Havas" (Wahbah, 1977: 556).

The Rhetorical Devices Related to Senses

Based on the importance of the subject and the recognition and understanding of each five senses and words and rhetorical needs related to it for specification of synesthesia, the followed points can be mentioned:

1. **The seeing sense with:** color, figure, size, direction, scale, texture and their verbs such as seeing, watching and sight.
2. **The hearing sense with:** tune, voice, sound, song and their verbs such as hearing, listening and attending and also, in this sense, height and lowness, high-toned and bass-tones, harmony and clarification, familiarity and unfamiliarity of the sound are important.
3. **The taste sense with:** sweetness, bitterness, tasteless, etc., and their verbs such as eating, tasting and drinking.
4. **The sense of smelling with:** odor and infection and their verb such as smelling and olfaction.
5. **The sense of tactility with:** senses such as temperature (heat-coldness), pain (mechanical-thermal), itching and dynamic factors such as pressing, squeezing, heating, and also softness, roughness, lightness and hardness, firmness and looseness (Shafiei Kadkani, 1991:272; Mahouzi, 2011: 32-36).

Synesthesia based on Rhetoric View

Although there is not any section specified to synesthesia in any of rhetorical books, but based on Shafiei Kadkani, in ancient time, they had considered the subject of synesthesia practically in addition to bearing in mind it in theory and interpreting poetry. He cites one definition of Masnavi Mewlewi exponent in eleventh century about "but the eye and ear does not have this light" for improving his claim. This exponent says: "in most versions, eyes and ears are symbols of emotion and however they are of seeing senses there is not any conjunction. The result is that all ears are not worth to understand and distinguish the sympathy and secrets. And also there is a symbol by meaning that hearing can become seeing too (Shafiei Kadkani, 1991: 286-7).

Actually, in this hemistich, "the eye of ear" has "synesthesia" in the combination of seeing and hearing senses.

But this rhetoric figure has been named in Europe in several decades and after that, it has been translated in Iran and used in rhetoric books. There are different ideas among rhetoric scholars about metaphoric or tropic identity of the synesthesia.

Shafiei Kadkani has considered the synesthesia in the field of metaphor in his book "Imaginary" under the subject of "the Color Element and Synesthesia" which mostly is about transferring the descriptions or verbs related to the sense of seeing (Ibid: 274).

In "Poetry Music", he considers this rhetoric figure as a special figure of metaphor or trope (Shafiei Kadkani, 1979: 15). Actually, there is not any distinction between his ideas in these two books "because the element of synesthesia is from metaphor and the metaphor from trope" (Behnam, 2000:69).

Sirous Shamisa in "Rhetoric" that he describes trope documents at the end for rhetorical figure science and knows synesthesia as a confusion in the companion with language and as a trope documents and brings the followed example from Sadi:

For sweet smile of your mouth saltcellar/ my heart is bleeding as a salted meat

Based on above definition about synesthesia, we are encountered with documents of verb on virtual subjects or the documents of uncommon adjective on noun and generally the documents of each document on unnatural subject (Shamisa, 1997: 292-3).

In the combination of "sweet smile", the sweet is an adjective that is attributed to the noun "smile" abstractly and it is a trope document.

Majdi Wahbah knows the synesthesia as a trope figure and considers its existed interest as a spiritual interest with same effect. Based on his view, the difference between synesthesia and metaphor is that the metaphor is established based on the interest between tenor and vehicle but there is the interest of equality in spiritual effect in the synesthesia based on his idea, there is not any analogy between "corrupt food" and "terrible sound" but both of them have an equal effect on the audience's mind (Wahbah, 2000: 69).

Ulman's classification is one of the most coherent principles in the field of the metaphor and it is an exact bases that he has created between tow relations in the process of trope has a major role, one is simile and the other is مجاورت. He also knows simile as a result of a "common dominator" that participates in both S₁ and S₂ (Aboudib, 1991:46).

Ulman mentions two similes 1. Natural simile 2. Emotive simile

In emotive simile, we are encountered with such tropes that material senses are attributed to mental mods. Based on Ulman's view, "sweet behavior" and "hot senses", synesthesia is one of the categories which are related to semantic changes (Ibid: 81).

In fact, a conceptual and emotional simile has direct impact on the process of forming synesthesia in the scope of two or more senses of five senses, because in one moment in one person's perceptual realm, a kind of simile and analogy between two senses are seen. The simile that can create a unique effect in the perceptual space or involve the audience's emotion in senses integration (Behnam, 2000:71).

Kinds of Synesthesia Based on Sides

1. The pictures that one of their sides can be understood by senses and the other side is an abstract action such as: hypocrisy smell, cold love.

2. The pictures which their both sides can be understood by senses. Such as: cold smile and hot sound.

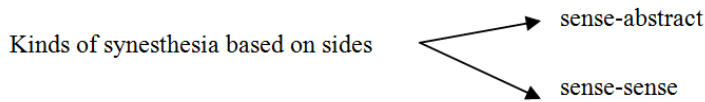
It is necessary to state that in the early age of Persian literature, a few examples of synesthesia can be found which are from "sense to sense" and is completely primary and limited to five senses because of poets' extraversion and their direct relations with colorful effect of the nature and its representation in their poetry. But through development of Persian literature, its excellence in Iraqi style that poetry moves to mystic and internal realm and in continue, Hindi Style and contemporary poetry of this figurative technique moves from "sense to sense" to abstract concepts, where many of poets especially Mewlewi for transferring his emotional perception from an especial internal meaning, he integrates it with five senses and in this way, the category of synesthesia "abstract to sense" culminates to its figurative area of Persian poetry. For example, Mewlewi says in one of his couplets:

"I ate your secret, my proof is the night/ the night covers words from any wrong"

The "secret" is an intangible and abstract action. "Eating" is in relation to one of five senses means tasting sense. Therefore, not only it does not any relation with "secret", but also it has distinction too. The poet creates a connection between this abstract concept and taste sense and imaginary world of the poetry "eating

secret" can be possible and a rational action is changed to subjective and tangible one and he gives motion and display to it (Jahantigh, 2001: 140).

Therefore, the followed diagram can be drawn for synesthesia compounds based on sides:



The structure of Synesthesia in Poetry

Generally, it seems that synesthesia in poetry reveals in two structures:

1. First structure: the use of verb in the structure of a sentence or other non-compound
2. Genitive, descriptive or combinational compounds

For first kind, some examples such as the color of eating/seeing sound/hearing smell/become ears and eyes etc., can be stated that are experienced in poets' widespread works extensively.

In figurative meaning, it is a kind of category which is reviewed as "metonymy metaphor".

Nima Yooshij says about "bittering the sweet life" in his poetry:

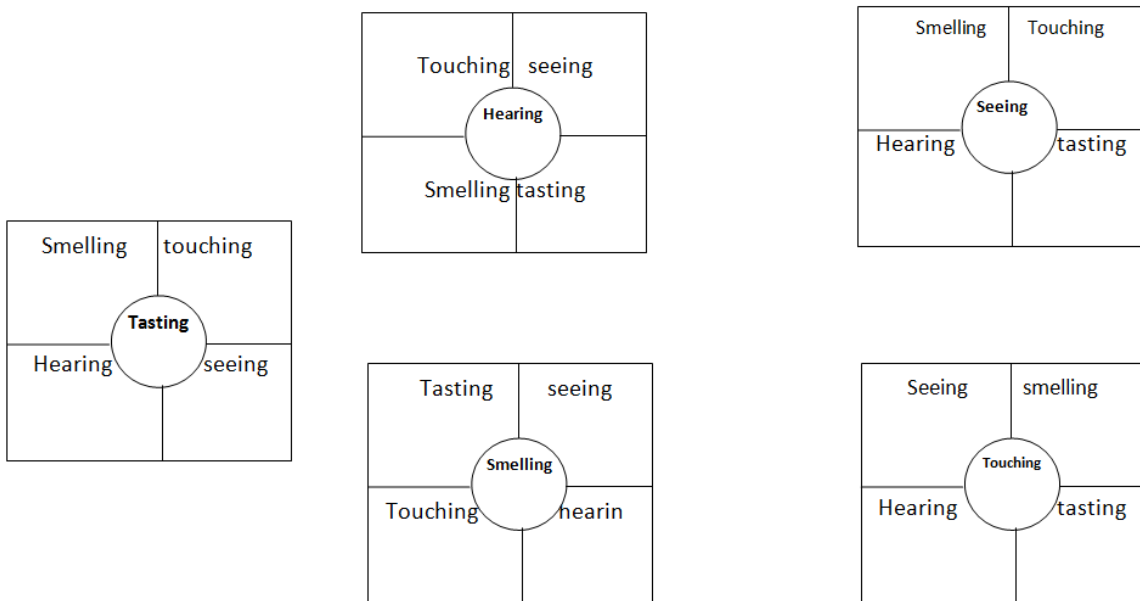
It jumps and poisons the weather/ it bitters our sweet life (Nima Yooshij: 418)

In the second structure that synesthesia is a combinational form in the structure of the poetry; these compounds are genitive and descriptive forms. In the descriptive compounds, sometimes we are encountered with inversed descriptive compounds which changes to one word like "sweetsmile" that originally is the sweet smile or the descriptive compounds such as "golden reasons", "red mind", and "hot sound" and in relation to the synesthesia, "love light", "hypocrisy smell" can be mentioned as genitive compound which it seems that genitive compounds are used more in second kind of synesthesia with figurative concept.

Kinds of Synesthesia (the Combination of Senses)

If we know the synesthesia as the result of integrating of two senses of five senses, twenty modes can be imagined from combination of a sense in the central point or major basement of synesthesia with other four senses. But it should be considered that in poets' poetry, all these twenty modes are not existed, for example a synesthesia poet may integrate one or three senses of five senses or a poet may use the compound of hearing + seeing but the reverse direction never happens.

The diagrams of these twenty modes are followed:



"The method of all above modes is not equal" the most popular one is provocation of color by sound or colored hearing. This fact that which quality of a an especial sense changes to the quality of another sense does not follow an exact principal (Yasemi, Motamedi, 1989: 4)

Researchers have performed many studies in relation to synesthesia (hearing + seeing) or combination of sound and light and this fact that which sounds is in relation with which color.

Obviously, the manner of combining different senses or frequency degree of a sense to other senses in a poet's works in a country or different countries can express not only individual differences but also the style characteristics of a work or even cultural and environmental differences of different societies and also it expresses similar and different aspects among them.

Certainly, these researchers have been performed in different countries because considering synesthesia in western countries is more than our country. Simon Baron has performed this research based on

several works from England and German Literature. The results are so that in these two countries that hearing sense has the most usage and in England, seeing sense is located after hearing sense. However, in Germany, smelling sense is in the second place based on its usage (Baron, 1997: 15).

The Etymology of the Synesthesia and Its Relation with Psychology

This word is combined with Greek word "syn-" means connection and "aesthesia" means essential. In fact, it is a neurologic situation that two or three senses are connected together. In synesthetic people, sometimes music and sounds can be imagined like color or an especial image. Sometimes numbers are imagined with space and sometimes alphabets are understood like color (Karimi, 2008:138).

Van Campen is one of the researchers who have allocated one chapter of his book to psychological discussion about synesthesia. In this work, he remembers different researches that neuropsychologists have performed in different fields of creating synesthesia. Through studying about children and adults in this book, it is understood that children are involved in integration of senses in their conceptual process and also it mentions that psychologists and neuropsychologists have believed for long time that the realm of the five senses cannot be separated at the early stage of the birth and their differences will be obvious from fifth and sixth month, therefore, every person is a synesthetic one (Behnam, 2000: 172).

Baudelaire and Rambo, Two Real Synesthesia Agents in West

Baudelaire and Rambo are two French poets in symbolism school who have studied the concept of synesthesia with an especial approach with presenting compiled idea. Based on Baudelaire, the emotional conception cannot be included just in senses; even they can be a symbol of thoughts or feelings such as corruption, trophy, and victory (Chadwick, 1996: 17).

Also, he is the first person who apparently has studied the connection between senses and says: I understand a connection among colors, sounds and odors in the delirious mode when a person is involved before sleep not in the dream and especially when he is listening to music greatly (Karimi, 2008: 126).

Actually, the mass of outside symbols and the interaction of senses for Baudelaire is a source to create a sense and transferring a conception to the reader.

Also, in Rambo's poetry, especially in "Illuminations", seeing, hearing, tasting, touching and smelling senses are integrated together and change place and ride on each other, sounds draw lines and colors dance (Seyed Hosseini, 2012: 519).

It is necessary to mention this point here that the word "sense" in French language has different meaning such as "feeling, meaning, and direction" (Ibid: 520).

And this subject can be important in integration of five senses with rhetoric concepts and the readers should look at their poetry metaphorically and symbolically and also this is the point that there is an intellectual complexity and difficulty in the method of audience's look to their poetry concepts.

A look to Simin Behbahani

Simin Behbahani who is called "Nimay Ghazal" she has lyrics full of imaginary and sentiment in costly, stable, glorious and gracious language with new combinations and poetic words. Haghshenas in one of his essay "Nimay Ghazal Simin" adores her attempts for creating new rhythms in lyric and knows her action for creating new opportunities for expanding lyric space and her ability for accepting new meaning as significant numbers of her innovations (Haghshenas, 1991: 154-162).

Simin was born in 1927 in Tehran. Her first poetry is "the Broken Lute (Seh-tar-e Shekaste, 1951)". Her other works are "Footprint (Ja-ye Pa, 1954)", "Chandelier (Chelcheragh, 1955)", "Marble, (Marmar, 1961)", "Resurrection.(Rastakhiz, 1971)", "A Line of Speed and Fire (Khatti ze Sorat va Atash, 1980)", "Arzhan Plain (Dasht-e Arzhan, 1983)", "A Window of Freedom (Yek Daricheh Azadi, 1995)". The last works are "Yeki Masalan Inke" and "New Poetry (Sherhay Taze)" that she has propounded them to poetry-beloved. She could create a revolution in her figurative principal. In her representation, she is successful to be away from ancient age and look at the world through her especial glasses and experience it. This fact makes her works language to be new and near to our age (Zarkani, 2008: 387). Her artistic and aesthetic method in her poetry changes her to a successful poet who uses all her power and ability for fertilizing her human thoughts in the form of words through using imagery from simile and metaphor to allusion and trope and synesthesia has an especial position among them as far as all her works reveal her ultimate goal of poetry: " my poetry is the experience of moments as I drink time and moments by potations, sometimes sweet sometimes bitter and all potations have mixed with my flash and blood gradually they have enjoy with my youth and they have song the song and excited and finally they have simmered and turned to cry. Sometimes expressive sometimes unexpressive, searched ears and grow with sorrow" (Behbahani, 1998:655).

In this comment, she drinks time which is an abstract concept and also, sometimes it is sweet and sometimes it is bitter. The experience of synesthesia and the process of its transferring which is provocative and encouraging of audiences' imagery, are seen in most Simin's poetry as this figurative element helps simile and creates such a couplet:

"The one who tastes the astonishment of maturity/ as unripe taste of a fruit unconsciously is you"

The use this rhetoric form in Simin's poetry is considerable. Ahmad Abou-Mahboub has written about Simin's biography and poetry in "Green Cradle (Gahvareh Sabz Afra)" and he shows the applied frequency of any useful imagery in Simin's poetry in the section of imagery figures and exposition in statistical table 1 (Abou-

Mahbob, 2008: 362). Although the synesthesia is a subsidiary imagery which is considered by contemporary poets seriously, undoubtedly its studying in Simin's poetry based on her extensive and widespread poetry opens a new window from her imagery and beautiful creation toward her audiences, especially the use of this rhetoric figure among other bold figures such simile and metaphor is prominent. In the above example, the audience is encountered with a new simile that Simin tastes the astonishment of the maturity as an unripe taste of a fruit but truly, what does make this simile artistically and exquisitely except by utilizing synesthesia? The astonishment of the maturity which is an abstract concept is mixed with tasting sense and creates a beautiful simile. The other considerable point is the vertical axis of thought in Simin's poetry "this fact that Simin's poetry tends to narration, actually shows her imagery reliance is on her vertical axis of thoughts"(Ibid: 359). Based on this point, the studying of her "synesthesia" is expressed in her speech and poetry especially in her last poetries. The synesthesia in Simin's poetry can be studied based on different aspects that each of them needs compiled and organized studies. This essay attempts to study the state of integrating five senses and sense frequency. The author has achieved considerable results through studying 204 cases of synesthesia in Simin's works, although she does not claim she has found all Simin's synesthesia, this amount can show the use of this rhetoric figure in her poetry. From 204 synesthesia cases, 110 of them are synesthesia related to "abstract-sense" group and 94 to "sense-sense", therefore, she could create the compounds such as "sharp love", "yellow and red delusion", and "colorful moments" through feeling abstract concepts for inducing her artistic imagery and interest. It can be understood that Simin has tried in inducing which one of her immaterial and abstract concepts to make them tangible for audiences through five senses. The important point is that she looks at all abstractive and immaterial angles of human's life and it is hard to find a diagram from one or several especial concepts in her poetry. According to her view, moments, doors, illusions, human's life, death and naught thoughts and the most important one love can accept color, taste and even they can be heard and smelled and are tangible.

Studying "Synesthesia" in Simin Behbahani's Poetry

1. Synesthesia based on Sense-Sense

From 203 studied synesthesia cases, 94 cases are in this group. As it is said before, the presented constructions based on synesthesia are put in 20 cases according to their integrating that the writer or poet may involve in integrating two or three senses of five senses. In Simin's Poetry, 7 cases from 20 cases are as followed based on frequency order:

1. Seeing + hearing (34 cases)

They are thousands of yellow cry and hopeless/ grown in black silence overnight (A line of Speed and Fire: 515).

In this couplet "silence" which is related to hearing sense is integrated with "black" related to seeing sense and makes a compound "black silence".

Although in first hemistich the compound "thousands of yellow cry" has synesthesia. Also in followed couplet:

To be a bride for your pain story in an hour/ I hang an earring of my tear in the ear of eye (Ibid: 523).

Actually, the compound of "ear of eye" is two important conceptual devices related to hearing and seeing and are mixed together and the other important point is "a bride of pain story" in first hemistich which has synesthesia and also the "ear" in second hemistich with "earring" and "hang" are placed in a symmetry network even though the compound of "ear of eye" is a metaphor. Totally the mixture of this imagery is added to the beauty of this poetry.

2. Hearing + Touching (19 cases)

Make a pinnacle and inscription for hot song of movement/ break the embodiment of trundling gem in avenue of sound garden (Dark Fridy: 631).

In above couplet, the "song" which is related to hearing sense is integrated with "hot" from touching sense and created a compound of "hot song". Or other compounds such as "dry sound" and "hot particle" show the integration of hearing and touching sense.

3. Tasting + Hearing (16 cases)

Like taste of green bitter orange/ I hear your bitter words (Arzhan Plain: 780)

In this couplet, in addition to this point that the poet knows "biter words" as a "bitter orange", she integrates the synesthesia with simile and "bitter words" has synesthesia and it is like the taste of bitter orange that is not tasted but instead it is heard.

4. Seeing + Touching (15 cases)

How hot I love / his look caress

How hot I love / his black or white (Marble: 415)

In this poetry, she uses the compound of "look caress" that "caress" is related to touching and "look" to seeing. And also "love" which is an abstract concept becomes hot and it is understood with touching sense.

5. Tasting + Touching (4 cases)

Never, these yellow chicks I have/ taste the pleasure of mother' kiss (Footprint, 37).

"Never taste" is synesthesia of uncompounded kind that "kiss" related to touching and "taste" related to tasting sense.

6. Seeing + Tasting (3cases)

Through my hungry and impatient look/ I swallow that elegance, kindness and beauty (Chandelier: 172).

This couplet has synesthesia in its mixture "swallowing with look" which the integration of two senses "seeing and tasting" is obvious.

7. Tasting + Smelling (3 cases)

The bitter odor from him/ the heart is scented (A Line from Speed and Fire: 629).

In the compound of "bitter odor", the odor is related to smelling sense is integrated with bitter taste in tasting sense in poet's look and makes a beautiful compound "bitter odor".

The considerable point is that Simin Behbahani has uses her hearing sense (with 61 cases) more than other senses then seeing sense with 47 cases. In hearing sense, she uses different expressive devices related to this sense from hearing to sound, silence, song, ear, cry, melody, smile and etc.,

But in the scope of seeing sense, about 21 cases are used from rhetoric device of look and eyes and also, they have integration with colors word with 18 cases. The color compounds are various and there is not any especial color.

In the scope of tasting, sweet and bitter are used equally. Each of them is used 7 times and drinking is found more than tasting.

In the scope of touching, she likes the hot more than the cold.

If the word "hot" is appeared in 12 case and "cold" just in 2cases in the scope of this sense, she could transfer her maternal heat to audiences in the way that they find the hot feeling in themselves which is a hot feeling of hope connotation.

2. Synesthesia based on Abstract to Sense

In this group of synesthesia, she integrates these abstracts and immaterial concepts with each of five senses and this synesthesia with 110 cases has more frequency than the other group with 20 cases differences.

It is necessary to mention that she has used hearing sense of synesthesia in 4 cases against the other group which hearing sense has an especial place in integrating two different senses. In integrating immaterial concepts with five senses, first seeing sense then touching sense has more role than other senses in Simin's imagery scope. It means, Simin sees love or it is hot for her more than this fact that she has wanted to hear love sound or sing a song for her. This kind of synesthesia is seen beside other imageries in a couplet and in the mixture of a sentence or poetry.

Among the temple of these hearts without idols/ where are the incense of infatuation, love odor and passion (Marble: 446).

His couplet through connotation of symmetry among temple and idols and incense and odor makes it possible to smell the infatuation with the smelling sense of "incense" and "passion" with "odor".

Also, all these components are simile-genitive compounds. If we want to show the diagram of abstract concept with five senses, it is as followed:

- Abstract concepts: 1. seeing sense (50cases)
- 2. Touching sense (35 cases)
- 3. Tasting senses (11 cases)
- 4. Smelling senses (10 cases)
- 5. Hearing senses (4 cases)

In integrating abstract concepts with seeing sense, in 7 cases, implicit color is used and in 30 cases colors such as red and bloody red (9cases), yellow and golden (10cases), green, black, leaden, blue and gray. In the scope of touching sense like first group, hot (15 cases) is used with more frequency than cold (7 cases). The used abstract concepts in her poetry which are integrated with five senses are very extensive but the concepts of love and friendship are more significant in Simin's works as she speaks about "hot love" and "hot like". In continue there is an example for integrating five senses with abstract concepts and then the frequency of senses in each synesthesia for sides are studied.

1. The abstract concept + seeing sense (50 cases)

In most cases, she uses the seeing senses in the integrations based on synesthesia. Sometimes she speaks about "colorful thoughts" and sometimes about "the redness of love" and "yellow and red illusions". The diversities of colors are seen in this part from "gray jasmine" to "leaden law". In the followed example, she uses imagery in both hemistiches for making the poetry more beautiful:

I am getting yellowness of spirit / tell about the redness of shame (Arzhan Plain: 849).

The sprite becomes "yellow" and shame "red" and also the contrast between red and yellow is considerable.

The frequency of using different colors in Simin's poetry and its integrating with abstract concepts can be analyzed and criticized based on psychological view.

2. Abstract + Touching sense (35 cases)

In this kind of synesthesia, she dignifies the "hot" sense over other senses and it shows that creating the heat and giving heat is derived from her hot inside.

You are burning, burning from the heat of love / call you depressed as ice (Chandelier: 191).

Love is hot based on her idea as much it can burn human.

Even imagination is hot as in followed poetry which the synesthesia is obvious on it.

As I put my head on a cute pillow/ his imagination is my guest by my side

You don't know how it is hot and exciting/ you don't know how it is good and kind (Chandelier: 191)

Against this heat, whatever is in her cold look is "coldness of fear" and sometimes the coldness of heart and love that should be changed to heat and actually other senses related to touching sense have negative concepts in Simin's look.

3. Abstract concept + tasting sense (11 cases)

Why I don't fight for love/ otherwise love is sweet (Arzhan Plain: 807)

The life is passing bitterly/ I am getting old why not? (Ibid: 1145)

In the above example, "love" which is an abstract and immaterial concept changes to "sweet" and "life" and "bitter" and also, sometimes sorrow is bitter and heart is cold and black.

4. Abstract concept + smelling sense (10 cases)

Simin Behbahani does not consider any especial odors and smell and uses implicit smell and odors as devices for transferring this sense.

Based on this fact, he speaks about "odor" of love, youth and scent of memories. The audiences can replace any odor they have in their mind and please from reading poem by their own artistic understanding.

Ultimately, tell me that you smell the youth odor from whose bud (Chandelier: 196)

Or in other poetry she says:

Wonder, it is not an odor from the candle of my poetry/ it is a flame I fire from my body (Chandelier: 208).

Actually, those loves which spray odor among Simin's words are bright flames of her heart. However love has odor and it is sweated from candle.

5. Abstract concept + Hearing (4 cases)

As it is seen, the hearing sense of synesthesia based on usage is last for Simin Behbahani. Actually, abstract concepts are less hearing for Simin, against first group of synesthesia that hearing sense has high frequency.

From all wounds in our heart thread from friends/ the result is this love song in our notebook (Marble: 318)

She knows her poetry "love song" through the love which wounds her.

The frequency of senses in synesthesia through sense to sense

1. Hearing (61 cases): in the scope of hearing sense, various words such as song, smile, chant, silence, hearing, ear, poetry and etc., poetry (8cases), silence (6 cases) and sound (5 cases) have frequency respectively and the other words are scattered as it is not possible to present a frequency from them and they are integrated with other senses.

2. Seeing Sense (47 cases): in this case, using expressive instrument (eyes, look and seen) in 21 cases and using colors have more frequency respectively.

3. Touching Sense (35 cases): in the touching sense the word "hot" with 31 cases has the higher frequency than other expressive devices and then "caress" with 7 cases and fiery in 4 cases and also she uses dry, kiss, delicate and soft.

4. Tasting Sense (25 cases): in tasting sense, bitter and sweet are used in 7 cases equally. Drinking in 3 cases and tasting in 2 cases are used. Also in 4 cases, wine is used. In the scope of tasting sense, the concept of drinking has more frequency than eating and tasting and it can be found based on using words such as "wine" that can be drunk.

5. Smelling Sense (3 cases): in all cases "odor" is used and it does not consider any especial smell.

In continue it is necessary to mention that the synesthesia has two constructions in Simin's poetry.

- Synesthesia as compounded (descriptive or genitive)

For example: black silence/ green song

- Synesthesia as un-compounded (using the verb in sentence structure). Actually the discovery of this kind synesthesia is possible in sentence construction or poetry

For example: how hot I love his look's caress

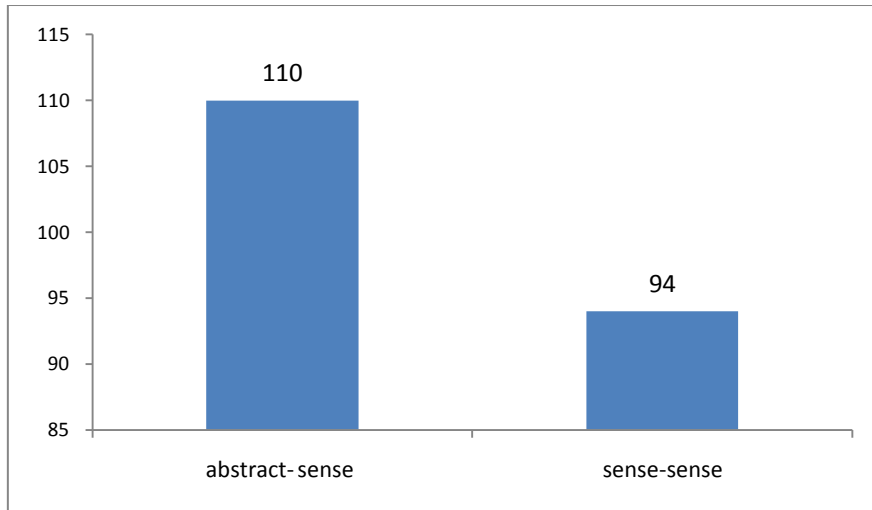
"Loving hot" is un-compounded synesthesia which shows itself in sentence construction.

4. CONCLUSIONS

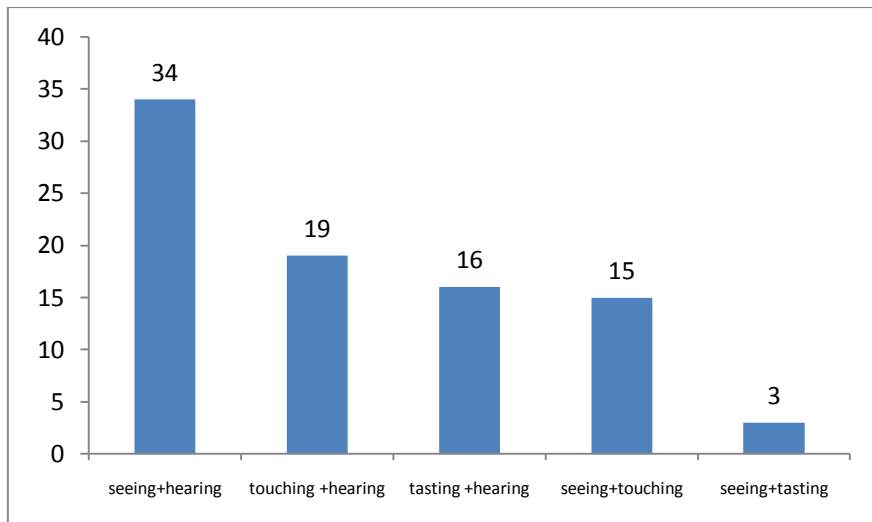
Simin Behbahani is one of significant women poets in contemporary world that "synesthesia" has a considerable situation beside other imagery figures in her poetry. According to her poetry's volume, the author has studied 204 cases from Simin's synesthesia and the followed results have been received:

The synesthesia (abstract to sense) in comparison to (sense to sense) in her poetry has more frequency. Also, in integrating senses, she has used hearing and seeing sense more and in the scope of senses frequency in her poetry, hearing sense has more frequency than other senses and the smelling sense has the least frequency. In the construction of abstract concepts with five senses, seeing sense is in the first rank in her poetry than other senses and then touching and tasting senses.

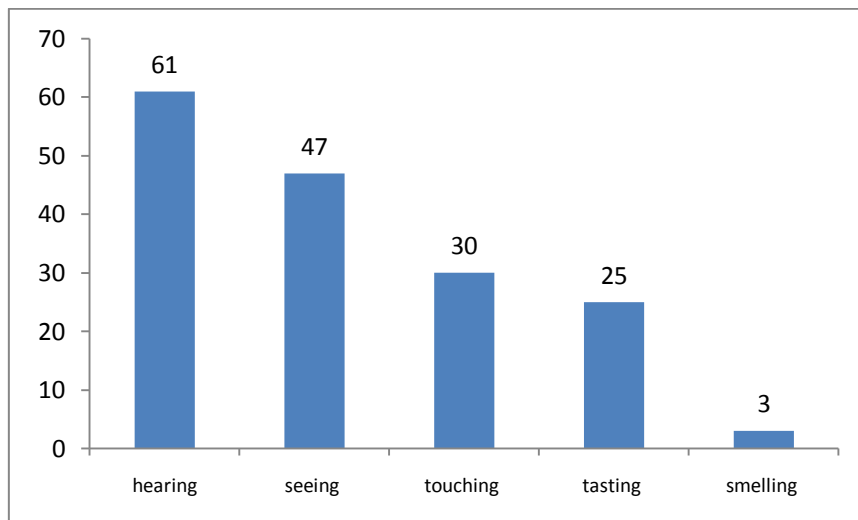
1. The synesthesia in Simin Behbahani's Poetry (204 cases)



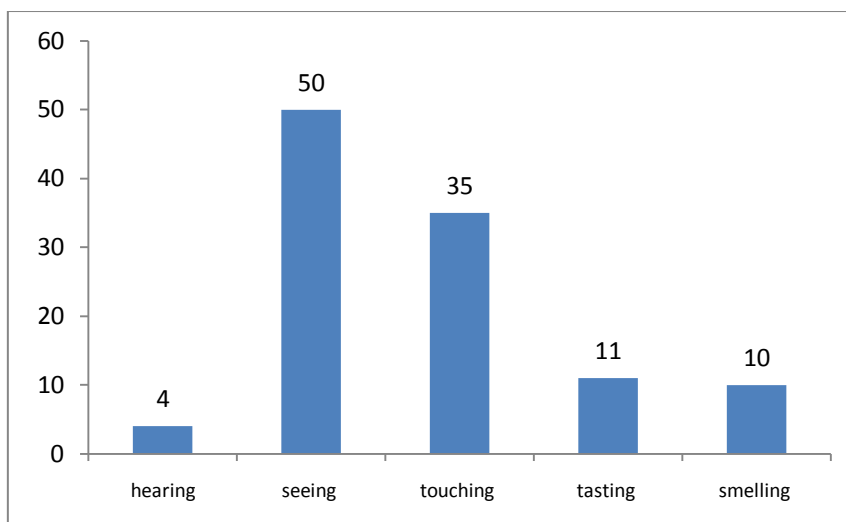
2. The frequency of Integrating senses in Simin Behbahani's poetry



3. The frequency of senses based on the frequency in sense to sense in Simin Behbahani's Poetry



4. The frequency of senses in abstract to sense in Simin Behbahani's poetry



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THE NATIVE/FOREIGN BINARY OPPOSITION AS A WAY OF CONCEPTUALIZATION OF V.RASPUTIN'S ARTISTIC IMAGE OF THE WORLD

Nadezda Y. Murzina, Svetlana S. Safonova, Olga A. Chupryakova

Kazan Federal University, Kazan, Tatarstan (RUSSIA)

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ABSTRACT

The article analyzes one of the basic cultural and psychological oppositions that forms a cognitive evaluative system of knowledge, the opposition *native - foreign* and its representations in the work by V. Rasputin "Farewell to Matera". The specificity of verbalization of the bipolarity *native - foreign* as text-forming dominant of the V. Rasputin's work and one of the methods of artistic knowledge of the world has been determined. The method of continuous sampling, the statistical method, the method of component-definitional analysis, the descriptive method, which includes observation and classification of the material, and contextual analysis per se were used as basic research methods. The binary code *своѝ – чужоѝ / native – foreign* in the text of the narrative displayed a wide range of lexical and semantic relationships that contribute to the formation of semantic systems or paradigms based on synonyms, antonyms, periphrastic and associative concepts and images, valence of the word, coordination in the context with the other words, which in aggregate fill the word with a certain sense of importance to the author. It has been revealed that the actualization of conceptually meaningful lexemes *своѝ* and *чужоѝ / native and foreign* is realized in the context of the story "Farewell to Matera" due to the wide range of the author's nominations of both usual and occasional, author's individual. High frequency of functioning made it possible to talk about their importance as a means of realization of the author's intentions.

Key words: individual style, binary opposition, conceptual sphere, conceptual and semantic space, lexical and semantic field

1. INTRODUCTION

In modern anthropocentric linguistics aimed at studying the language personality in the text, of particular relevance and importance becomes a communicative model "author - text – reader" as a unique paradigm of scientific research. The prospect of resort to the linguistic consciousness of creatively thinking personality is obvious, as writers and poets make a special contribution to the development of conceptual sphere of the national language, further the formation and development of the reader's language personality [Likhachev 1993].

It is in the lexical texture where the fragments of the author's conceptual picture of the world are imprinted and the originality of the language personality is reflected. Understanding of the meaning of the literary work rests upon the lexical layer: "lexical level of the text is significant in the formation of esthetically determined conceptuality and aesthetically oriented pragmatism of the work. This is the main form of representation of literary meaning of the text which permeates, integrates all the elements of the work and the diversity of their relations and combinations" [Bolotnova 1992: 173]. In this sense, the problem of binary oppositions for the structure of the literary text becomes especially weighty because the "binary code" collects and stores a huge semantic potential necessary for understanding the work on the whole, and for interpretation of its individual constituents.

Finally, Valentin Rasputin's prose has repeatedly been the subject of studies by many scholars, which, however, are generally reduced to the literary works, describing the evolution of the creative development of the writer, his basic philosophical and moral ideas, genre and plot originality of the works. Today, there are rare linguistic works of the author's creative heritage. However, the works devoted to the complex linguistic analysis of binary contrasting as a means of conceptualizing V. Rasputin's language picture of the world, the specifics of its functioning in the literary texture of the story by V. Rasputin "Farewell to Matera" have not been found. V. Rasputin belonged to the generation of "villagers", who had in his creative life to finish the last page of the Russian countryside in the annals, to capture and philosophically summarize all system of its moral values. All this determines the actuality of the research undertaken.

2. MATERIALS AND METHODS

In the process of the research, we relied on the previous experience of studying the phenomenon of bipolarity, the peculiarities of functioning key concepts in the language space in the works on the linguistic

analysis of a literary text [Rakhimova 2014, Yusupova 2015], functional semantics [Muharlyamova + et al 2015, Tarasova, Mukharlyamova 2014, Nurullina + et al 2015] and the works concerning the analysis of language features of V. Rasputin's individual style. The basis of our study was literary texture of the story by V. Rasputin "Farewell to Matera", at that the actual language material was retrieved from the Internet source: Rasputin V. "Farewell to Matera" // Stories. - M.: Young Guard, 1980 [electronic resource]. - URL: <http://lib.ru/PROZA/RASPUTIN/matera/txt>. In the study we used the method of continuous sampling; the statistical method; the method of component-definitional analysis; the descriptive method comprising observation and classification of the investigated material and the contextual analysis.

3. MAIN BODY

The mind of man ontologically contains the notion about *native* and *foreign* that manifests itself in all spheres of his being, which emphasizes the sign, semiotic nature of this binarity and its primordially anthropocentric character. In this connection, the opposition *native* – *foreign* is a cultural constant as one of the most important contrasts in public life, preserving its value throughout the ages, along with the other binary codes reflecting archetypical notions about the structure of the world such as *life* – *death*, *good* – *evil*, *love* – *hatred* and so on.

Note that the prose of 1960-1970s is characterized by undivided attention to the dramatic processes of personality disintegration, spiritual impoverishment and degradation. A new treatment of the conception of personality manifested in the fact that in the literary space of the text of this period one of the most meaningful is the opposition *native* – *foreign*. It is characteristic for the so-called "village" prose, where takes place a peculiar division of the world of the characters into *native* and *foreign*. *Native* are, as a rule, people who live and act according to the laws of nature and conscience, *foreign* – those who are strangers to natural life course, common sense, higher order and harmony.

It seems reasonable to us to start studying this bipolarity with lexicographical description of the lexemes, as it will allow to reconstitute their general language, usual content. The Etymology Dictionary defines: «**СВОЙ (NATIVE)**. Common Slavic suffix, derived from the same stem as *свобода* (freedom)»; «*свобода* (freedom) literally – «свое, собственное, отдельное от других положение / own, personal, freestanding» [Shansky, Bobrova 2002: 283]; «**ЧУЖОЙ (FOREIGN)**. Common Slavic suffix, derived from «народ» (people). The foreigners were called goths (that is, strange people). Hence *чужой* / *foreign* – «не свой, иной / someone else's, different» [the same: 366-367]. Etymological portraiture of the opposition *native* – *foreign* illustrates that both lexemes are primordially Russian and emerged in common Slavic period of the development of the Russian language. The concept *native* is initially consciousness of blood relationship of a group of people within which a man feels at the same time "free" and oppose himself to the others – *the foreign*, *enemies*, *slaves*, the notion *slave* is equal to the notion *foreign* [Benvenist 1995: 236].

The study of binary-conceptual opposition *native* – *foreign* in lexicographical sources shows that its representants are distinguished by complex semantic structure, as some ambivalence of the considered categories comes to light. The main meaning of the lexeme *свой* / *native* is the seme 'принадлежность' / 'belonging', in the peripheral space the meanings such as 'своеобразный' / 'distinctive', 'свойственный кому-л., чему-л.' / 'typical of smb., smth.', 'особенный' / 'special' are fixed. The basic meaning of the lexeme *чужой* / *foreign* is realized through the seme 'принадлежащий другому' / 'belonging to another' marking 'не свое' / 'not one's own'; on the periphery, this lexeme gets closer to the lexical-semantic variant (hereinafter - LSV) *свой/native*, revealing such meanings as 'странный' / 'strange', 'удивительный' / 'amazing'.

Y. S. Stepanov noted rightly, the opposition *native* – *foreign* penetrates the culture and is "one of the main concepts of any collective, mass, popular, national perception of the world" [Stepanov 2004: 126]. The scholar in his investigation lays emphasis on indissoluble connection of the concepts *свой* – *чужой* / *native* – *strange* with self-consciousness of the people and the very notion 'the people': these lexemes categorize the world, highlighting *своих* / *the native*, one's people and *чужих* / *the foreign*, different, alien, and organize the ethnic space giving an evaluation and helping to orientate, single out the relevant features.

Actualization of the key concepts *свой* / *native* and *чужой* / *foreign* is realized in the context of the narrative by V. Rasputin "Farewell to Matera" owing to broad spectrum of the author's nomination of both usual and occasional, the author's individual one. So, the corresponding to common language practice are the nominations of the type *свои* / *friendly*, *наши* / *our people*, *материнцы* / *materintsy* (according to the settlement), *родные* / *kindered*, *род* / *family*, *отец* / *father*, *мать* / *mother*, *чужие* / *alien*, *со стороны* / *from outside*, *незнакомые* / *strangers*. Specific, the author's, from our point of view, are the units such as *могила* / *grave*, *кладбище* / *cemetery*, *Хозяин* / *Owner*, *царский лиственый* / *tsar's larch*, *черты* / *devilry*. «У нас мужики изеку, почитай, все **свои** были, **материнские**. **Чужих** не сильно примали»; «Неизвестно, с каких пор жило поверье, что как раз им, «**царским лиственем**», и крепится остров к речному дну, одной общей земле, и покуда стоять будет он, будет стоять и Матера».

High frequency of their functioning allows to judge about their importance as one of the means of realization of the author's intention. In particular, the lexico-semantic field (hereinafter – LSF) *свой* / *native* comprises more than 2000 units: *свой/own* (128), *Дарья/Dariya* (316), *Матёра / Matera*(255), *Настасья / Nastasya* (117), *мать / mother*(107), *Егор / Yegor*(106), *старуха/old woman* (104), *Богодул/Bogodul* (102); the words with the root *род-* of the type *родной*(*native*), *родимый/dear*, *родина/homeland*, *родители/parents*, *род/generation* (83); *старик/old man* (38), *наш / our*(38), *могилы/graves* (36), *отец /father*(34), *кладбище /*

сemetery(27), материцы/ *materintsy* (17), Тунауска/ *Tunguska* (15), лиственль/larch (15), деревенские / *rural*(6), местные / *home-born* (3). Such density of the LSF is determined by two factors: firstly, it is conceptually meaningful in Rasputin's artistic philosophical program; secondly, this field, interacting with the field *Матёра* / *Matera*, absorbs in its structure some of its units. The scope of the LSF *чужой* / *foreign* gives place to the previous one by times (300 units): *чужой/foreign* (39), *поселок* / *settlement*(53), *город* / *town*(45), *мужики*(пришлые)/*mugs*(alien) (32), *приезжие* / *newly arrived* (24), *Воронцов*/ *Vorontsov* (54), *Жук* / *Zhuk*(14), *черты* / *devilry* (8), *незнакомые* / *strangers*(8), *другое место*/ *another place* (7), *верзила*/ *a lanky man* (6), *товарищ/comrade* (5), *поганцы/ jerks* (4), *медведь/bear* (4), *нечистая сила/evil spirit* (3), *лицо* (официальное) / *personage* (3), *Песенный/ Pesenny* (2). Such proportion is quite predictable and naturally determined: parting with *Matera*, their life, history, the habits of centuries, customs, lifestyle, life philosophy, the characters of the narrative recall *the native*, talk about *the native*, think of and pray for *the native* and even fight for *the native*...

The binary code *native* – *foreign* in the text of the narrative finds out a broad spectrum of lexical and semantic relations that are conducive to forming semantic systems or paradigms on the basis of synonyms, antonyms, periphrastic and associative ideas and images, word valency, interaction in the context with other words which in aggregate give a sense important for the author.

So, paradigmatic and syntagmatic relations allow to model the LSF *свой*/ *native*. Its core is polysemanteme *свой*/ *native* in aggregate of its meanings. But, unlike usual content, the leading and actual in the narrative by V. Rasputin is the LSV "relating as to a group, a community, bound by kindred relationship... and so on; native, home" [Modern 2004: 727]. In this sense, for every inhabitant of *Matera* *native* is every piece of dear *Matera* – they were born here, they live here, here lie the bodies of their ancestors: «Тут [Матёре] все знакомо, обжито, проторено, тут даже и смерть среди **своих** виделась собственными глазами ясно и просто – как оплачут, куда отнесут, с кем рядом положат, там [in the town] – полная тьма что на этом, что на том свете». In the literary texture of the narrative the lexeme *свой* / *native* functions mostly as possessive pronoun not as substantive, that is why, its syntagmatic relations make it possible to reconstruct the full picture. The combinations with other words like semantic puzzles allow to outline the space, kindred, society, life, philosophy (*своя Матера, своя земля, свой дом, свой народ, свои мужики, свои могилы, свой век* и под. – и всё это для каждого материнца *своя жизнь*): «**Вся земля на Матёре своя...**»; «...нам-то **Ангара – своя, с сызмальства на ей...**»; «**Была в деревне своя церквушка, как и положено, на высоком чистом месте...**».

The circumnuclear zone of the LSF *свой*/*native* includes both synonymous units *наши, материнские, местные, деревенские, мы, родные, родина*, etc., and the totality of their derivatives, which, forming a paradigm, are actualized by means of syntagmatic relations: «Ну, мужики **у нас свои**, а баб любили со стороны брать. Так заведено пошто-то было. И по **наших** девок, кто оставался, тоже наперебой плыли: с Матерой **породниться** кажный рад. **У нас** из веку богато жили. И девки от **наших мужиков** все **породные** выходили. Ишо и пощас видать **породу, кто с Матеры**».

A special place is taken by lexico-semantic group *семья, мать, родители, дед, бабука, предки, муж, жена, дети*): «**А я родился в Матере. И отец мой родился в Матере. И дед**». Based on the seme *род*, let us put in the lexemes *могилы, кресты, кладбище, покойники* into this zone as true shrines most respected by the inhabitants of *Matera*, which allows them to preserve their spiritual and moral benchmarks: «**А как можно отдать на смерть родную избу, из которой выносили отца и мать, деда и бабуку, в которой сама она прожила всю жизнь...**»

Rather wide is the peripheral zone of the LSF *свои* which includes various complexes of meanings. Firstly, nominations of household articles and homeware: *самовар/samovar, печь/wood stove, ухват/oven fork, сундук/coffer, прялка/ spinning wheel*. etc., which are around the man in his everyday life and constitute his mode of life ... Everything that is they perceive as *своё, native*. Secondly, the lexemes with locative semantics, which "outline" the territory of household and life of the *materintsy*: *подполье/cellar, амбар/barn, двор/yard, погреб/root cellar, сени/seni, изба/izba* and so on. Thirdly, the nomination of domestic animals and products of subsistence farming (*куры/chickens, корова/cow, коза/goat* and others; *картошка/potatoes, моркошка/carrots, молоко/milk, сметана/sour cream* and so on.): «...**свою картошку, которая кажется лучше, роднее и вкуснее любой другой**». This zone comprises the names of inhabitants of *Matera* (*Дарья/Dariya, Настасья/Nastasya, Богодул/Bogodul, Катерина/Katerina, дед Егор/granddad Yegor, Маня/Manya, Колька/Kolka, Лиза/Liza* and others), the toponym *Матёра/Matera* and hydronym *Ангара/Angara*.

The core of the LSF *чужой/foreign* makes up the polysemanteme *чужой* / *foreign* and its prepositional-case forms. Representation of the key lexeme is done by means all its LSV, but dominating and especially meaningful in the narrative are the LSV «not bound by kindred relations; strange» and «not bound by close relations with somebody, having not coincident spirits, views, interest; dissimilar» [Modern 2004: 929]. В качестве примера приведемThe following fragment of the dialogue between *Dariya* and *Bogodul* about things happening in the cemetery:

- Мер-ртвыхар-рабют!* <...>
- Хресты рубят, тумбочки пилят!* – кричал *Богодул* и бил о пол палкой.<...>
- *Кто? Не тяни ты душу, – Дарья поднялась, выбралась из-за стола. – Кто рубит?*
- *Чужие. Черты.*

В художественной ткани повести репрезентация концепта *чужой* осуществляется за счет синтагматических связей (*чужие края, чужие берега, чужие люди, чужой народ* и под.): «Уехать разве к Ивану, второму сыну, в леспромхоз? <...> **Сторона** хоть и не дальняя, да **чужая, чужие люди, чужие вещи, и неизвестно, не чужой ли сын**».

The zone around the core consists of the nominations such as *незнакомые/strangers, со стороны/from sideline, другие/the others, приезжие / newly arrived* and the system of their wordforms and derivatives: «...на одном работал свой, материнский парень из семьи Кошкиных, на другом – кто-то из **приезжих**».

The periphery of the LSF *чужой / foreign* consists of the lexeme *мужики, поганцы, нечистая сила, черти, лицо* (official), *не человек, не люди, природы*: «Чтоб счас же тебя тут не было, **поганая твоя душа! Могилы зорить... – Дарья взвыла**».

The opposition *свои – чужие / native – foreign* is actualized through the space as well, therefore the field *чужие / foreign* comprises the lexemes with locative semantics *город, поселок, центр* and even the toponym *Америка*: «Для нее этот новый **поселок** был не ближе и не родней, чем какая-нибудь **Америка**, где люди, говорят, чтобы не маять ноги, ходят на головах», where *America* as the highest degree of foreignness is compared.

Note that actualization of the opposition *свои – чужие / native – foreign* is carried out at the expense of the pragmatic macro component of the lexemes. As a rule, the key concept *свой / native* has positive connotation, *чужой* – negative: «У нас из века богато жили. И девки от наших мужиков все **породные** выходили, **бравые** – на залеживался товар. Ишо и поцас видать **породу**, кто с Матеры».

It is interesting that the narrative reveals the semantic points of opposition *свои – чужие* (свое/наше место – другое/чужое место, *деревня/Матера – город/поселок, здесь/тут – там, городская фукалка – самовар* и др.): «Отсюда, с макушки острова, видно было как на ладони и Ангару, и **дальние чужие берега, и свою Матеру, смыкающуюся за сосновой пустошью в одно целое с Подмогой**».

4. CONCLUSIONS

So, the linguistic analysis of the binary opposition *native – foreign*, as well as the ramified system of the units constituting the core of its semantic and conceptual content, in the context of the narrative “Farewell to Matera” has shown the presence of the subtext meaningful for realization V. Rasputin’s ethic and philosophical program. On the whole V. Rasputin and his inhabitants of Matera as the native speakers find out close ideas about native and foreign, that represent the conceptual picture of the world being universal; secondly, introduce additional accents into essential description of the characters; and lastly, extend the literary perspective of an image. But this bipolarity in the literary texture of the narrative acquires distinctive conceptual shades, which is connected with the peculiarities of literary generalization and manifestation of the author’s evaluation, consisting not in direct author’s word, but in actualization through the whole context.

5. SUMMARY

The context of the narrative presents the modification of the universal opposition *свой – чужой / native – foreign*: бинарность *люди – нелюди / people – monsters* (звери / beasts, черти / devils). *Чужие / нелюди* (foreign/monsters) in V. Rasputin is earth, quite real, not mystic embodiment of “the evil spirit”, the consequence of which is «гола обезображенная Матёра», «деревня... сирая, оголенная, глухая», «кругом пусто, голо, отказно». This characteristic nomination becomes, from our point of view, the key.

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INVESTIGATING THE EFFECTS OF POSTMODERNISM IN THE POETRY OF FOROUGH FARROKHZAD

Ali Frooghi¹, Amir Banoo Karimi^{2*}

¹PhD candidate at Department of Persian Language and Literature,
Science and Research branch Islamic Azad University, Tehran,

²Retired professor of Persian Language and Literature, Tehran University (IRAN)

*Corresponding author: banoo.Karimi@aol.com

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ABSTRACT

The term "postmodern" is one school of thought of the twentieth century which was introduced first in the West with all the conceptual and existential uncertainty that gripped it in fields such as architecture, philosophy, sociology and political science and then in the world of art, especially literature and poetry were also considered. The poem "postmodern" as a whole has been proposed in the seventies in Iran, rather than continuing developments in the domestic literature, it has been created by imitating the lyrics and Western literary theories. This poem originally appeared mild in poetry such as Hushang Irani, Yadollah Royaee, Mohammad Moghadam, Ahmadreza Ahmadi. And later reached a peak in poetry like Ali Babachahi and Reza Baraheni. Forough Farrokhzad was among the poets of the twentieth century was the intellectual foundation of understanding the concept of postmodernism in poetry. She has exhibited in two collections of poetry, "believe the beginning of the season" and "born again" clearly tends to flow literary postmodernism. "Bitter thinking and nihilism", "psychosis and schizophrenia", "doubts and confusion in the minds of his poems," "uncertainty and relativism" and "anti-narrative and burble" including factors that inoculation think postmodernism has penetrated the minds of her poems.

Key words: Forough Farrokhzad, postmodernism, anti-narrative, relativism and uncertainty

1. INTRODUCTION

Postmodernism or postmodernity widespread critical attitude to evolution, philosophy, architecture, art, literature and culture say that the heart of modernism was formed in response to it. The term postmodernism first used in 1939 by Arnold Toynbee; the term was used later in 1960s in New York by artists and critics then European theorists who applied the term used in the 1970s, Jean-Francois Lyotard is one of his famous work entitled European theorists in the postmodern condition and totalized regulate the myths of modern times, like the idea of grand narrative attacked. He also, science and philosophy were inadequate in ensuring human freedoms, as they believed that science and philosophy to create unity in learning and provide valid scientific principles, universal, is inadequate. Notes that Lyotard noted, some of the components and characteristics of postmodernism. Basically, the theory of postmodern science criticism of holistic and universal rejection of fundamentalism, is going to bed. The term postmodern in recent decades increasingly refers to an inclusive concept at the end of the heyday of modernism and post-peak decline of the emergence of modernism in the twentieth century. This term also intends to intellectual movement of modern times. However, this word also in contemporary western culture, a sense of uncertainty and confusion in most writings and philosophical perceptions of the problem and on the other hand, the thought of simple induction. Thus, attempts to provide a clear definition of the above words, it may seem ineffective and futile. Basically, some of postmodernism not know a school and not a coherent intellectual and artistic disposition, that certain prospects, theorist and speaker. This is because postmodernist ideas, from various sources, from philosophy to history and linguistics, social and psychological studies to geography, is handpicked. In each case the grounds of styles and ideas of theorists of postmodernism and schools, there are numerous writings; but each to their own have interpreted this new phenomenon. Therefore, it must be said, that postmodernism is similar to a plant that has been propagated by grafting and cuttings and grown in different ways. The same way that it's meaning in one area and not conclusive of its meanings in other areas but despite the floating nature of the notion of anarchy, it must be said, the general sense of the term in recent decades increasingly refers to the end of the heyday of modernism and its decline after the peak appearing in the twentieth century. Thus, in a general view of postmodernism, as a body of complex, ambiguous, diverse and influential and powerful figures, and a current cultural, political and intellectual; the basic features, the challenges of the modern world with science and reason, doctrine and grand narratives of modernity and criticism and protest is critical frequencies and achievements. Now widespread controversy among commentators' detailed explanation and definition of postmodernism has been going on. Foster, an analyst with the study of the term postmodernism, has hinted in

the words of two species notion of postmodernism; first, the definition and related vision based on modernism and postmodernism recognizes that emanate from it and Second, to define and provision against modernism and postmodernism denies that knows and repulse it. Lyotard, is favor of the second theory and Jameson, is favor of the first theory. Another version of postmodernism suggests a more moderate way of thinking. Based on this definition, postmodernism is not of destruction and rejection properties and stabilization rather than an evolutionary perspective. In this case must be considered as a kind of revival of modernism to postmodernism. Zygmunt Boost can be considered representative of this definition. She in the concept of postmodern, post prefix used to the concept of the calendar and when not, the post does not deliver a sense of time. At Bowman look, postmodernism does not mean that the concept of time at the moment mortal, finite moment of modernism that can be called, was born. Moreover, postmodernism is not factor or to the impossibility of the realization of the vision is not modernism. This is not the case with the current wave of modernism, postmodernism, declining turned and realized the views and intentions of modernism is not possible. Thus, the concept of postmodernism will be a long and outstanding efforts of modernity at under pressure from false illusions and unwarranted, is astray and misled. Modernity with this situation, to showcase the loss of hopes and fruitless efforts. In this case, the art of postmodernism is that the situation emerged wavy and figure out otherwise. Still cannot be considered structural or procedural aspects of postmodernism a new structure distinct from the form of modernism. Therefore, the lack of ductility developments in intellectual, scientific and philosophical work makes it difficult to determine the particular round of transformation, under the name of postmodernism. So, postmodernism in terms of form, the modernism that still continues to exist. For modernism, two features can be seen in two zones and speed of growth and expansion industrial – scientific and intellectual - cultural developments. Other features modern developments can be traced to the content. Seems to be the same characteristics with greater emphasis to the circumstances in which it referred to as a condition of postmodernism, be honest.

2. POSTMODERNISM IN LITERATURE

The poem "postmodern" was created by imitating the lyrics and Western literary theories. The term postmodern concept and meaning in the West with all its ambiguities, beginning in fields such as architecture, philosophy, sociology and political science, and then in the world of art, especially literature and poetry was considered although the exact definition of modernity has not been released and can be themselves, to better understand the social origins of modernity can be considered and examined. It is known that during the modern era of domination of "wisdom" are seen as the epoch in which post-Renaissance West was dominated world and wanted to emphasize "human reason" improve the discipline in the world. However, during the nineteenth and twentieth centuries was the pinnacle of modern domination, its aspirations did not materialize and the addition of two devastating world war, poverty and injustice spread. Criticism that thinkers such as Jean-François Lyotard have Jacques Derrida and Michel Foucault have in modernity era, postmodern philosophy was considered; of course, it should be said that traced the roots of this thinking before the vote of Lyotard, Derrida and Foucault's theory of relativity, the Heisenberg and Indeterminacy should occur Einstein, relativity of Heidegger and Nietzsche's ideas in particular. Nietzsche was probably the first thinker (Reification) attacked. In his opinion (Modern Reason) on the principles of modernism and the modern wisdom "based on Kantian reason other human emotions and their instincts are ignored and the product that wisdom is not only war and destruction." (Ahmadi, 1995: p. 212) This idea, in fact, was the great deception that blocks the totalitarian East and West was the bourgeoisie as the modern world's nations. East Block himself as the heir of absolute truth, justice and human freedom and individual will and knew he was sacrificed on the altar of ideology. On the other hand, capitalist West again, taking the man had brought into modern slavery; thus, in instrumental reason both systems, human nature depleted and the creatures will be exchanged. As a result, the formation and development of postmodernist thinking as a human outbreak of West to rip the limitations that had been closed on his feet. Not for nothing do the thinking constitute the main ideas of reason anti-Semitism, rejecting disbelief in the certainty and uncertainty. Strinati Dominic knows this phenomenon the special situation of the industrial capitalist societies and the West due to the spread of consumerism and media saturation, the emergence of the middle class and create jobs market and the decline of personal and collective identities come into being. (Nozari, 1998, pp. 557 -562) The arts are a source of postmodernist thinking, the language becomes more significant and consequently the properties, such as the artistic talents, artistic intimacy, cohesion, subject to High Narration, depth of thought and grand narratives weaken or collapse. That is why, in the West a postmodernist art, is critical. For example, Terry Eagleton about its results and achievements, "says postmodern culture is a body rich, bold and bracing the entire range vulgar works of art created and more than its share has produced. Violated a number of complacent certainties of no reputation, integrity of paranoia some broken, some hard chastity has polluted protected, some oppressive norms cluttered, some seemingly solid foundations postmodern philosophers emphasize the language - who claim that there is not something beyond that - (ibid., P. 71) In the world of art has created some misunderstanding, so far as I know the poem as a kind of "paly with language" (Baraheni, 1995, p. 115). If the language is not luxury but a tool and poet Michel Foucault accept this Directive by the poet in the contemporary world should pay to defend the ideals of the masses and the powers that should not have works (Saeed, 1998: p. 13-14) Art, value and will lose its social responsibility. It seems that the responsibility for decontamination of poetry and limit it as just beautiful language arts, including willful provisions of the

postmodernists have issued the refusal of art and modern thinking. For this reason, some Western critics thought and art as well as postmodernist look with suspicion because according to them, this thinking too philosophical than on innovation and artistic creativity, it is a tool to crush mass resistance against the capitalist system. (Parsa, 2000, p. 73) In fact, we can say that postmodernist thinking, conjured away all, "verbal radicalism" to replace "radical action" does so by maintaining the status quo, their ability to sustain more than ever. We know different approaches postmodernism is the first in a capitalist society. Such thinking layout and fueling Arts capitalist world that emerged from it, try to push your opponents to challenge fundamentalist campaigns with text and language.

3. INDICATORS OF POSTMODERNISM IN POETRY OF FOROUGH FARROKHZAD

- Skepticism: According to the principle of postmodernism, should doubt everything, and nothing should be accepted and true format. Postmodernism, by the same principle, the principle is not stable and therefore introduce some anti-religion.

God, what is the result of selfishness?
We disability who are needy farming
We save your role in every work and every idea
The role of hand, do not see the role of magic (Osyan, 20)
Do you have your face in
The Secret Life of the shadow mask have
Sometimes bleak fact
Thought you
Alive today
Not a living thing except pomace (Forough Court, 373).
My thoughts and words and sounds of the world's indifference, I come (ibid., P. 429).

Nihilism: traditional community effort was mainly based on the theory of divine providence, so the entire universe under the supervision and guidance of God was moving and progressing toward a specific purpose; but instead of divine providence in the Modernist school of thought was material progress and the intellectual and scientific programs rather than the will of God. In postmodernism, in fact, instead of believing in divine power, nihilism and nihilistic thinking was established. Postmodern, aimless, lacking purpose, vulgarity, the Central and empty your sanity and easygoing fun and lewdness to escape the terrible world of modern and dried laws considered official. Poetry of Forough Farrokhzad especially within the Office of the poem "believe in the cold season" and "rebellion" to intensify the color and smell of absurd thinking and nihilism takes and the poet's desperation and sorrow expressed these thoughts:

Which peak, which peak / But all this way by winding the cold mouth and sucking
To the intersection where not end (Farrokhzad, 2008: 280)
In the caves alone / vanity was born / smell of cannabis and opium was blood / pregnant women /
It is the larvae bore / and cradle of shame / to seek refuge in their graves ... (Farrokhzad, 2000: 362)
I stayed cool and quiet open / memories of distant Bgzashth / iconic love with
Regret and pain / went off in the heart of Gore (Farrokhzad, 2008: 34)
... Work ... work? / Yes, but at the large table / enemy housing / u chewing slowly /
As Wood and office / and thousands of other useless things (Farrokhzad, 2008: 275)
Time passed and at four times the rate / the moment I do not understand / savior
Is in the grave (Farrokhzad, 2008: 13)

- Eclecticism and schizophrenia: Fredric Jameson introduces two signs for postmodernism, tends to be eclectic art and schizophrenia (Hodge 1998: 56). This means that the poet postmodern eclecticism of poetry at random and without certain principles but with taste, style, past all the pieces in the shape it is very impressive combination. In other words, the eclecticism and schizophrenia is one of the important features of post-modern poetry; "why is that postmodernism is that eclectic approach, provides the possibility of involvement of various kinds of interpretations and the deconstruction of art to the realm of art opens" (Gharabaghi, 2001: 164). Among contemporary poets such as Forough Farrokhzad seen this much verbal component. In fact, eclecticism and distracted as if the light of various problems he was largely due to the substantial doubt that was set before him in the works of writers such as Sadegh Hedayat. Below we mention some examples of poetry:

The flight path of the Incarnation was that one day the bird was visible.
As if it were fresh leaves of green lines imagination in their lust breathe.
The violet flame that burned in the windows of the Spotless Mind / something but thought there was no innocent of lights (Farrokhzad, 2000: 436)

- Negation of social and individual coherent identity: Instead of focusing on individual coherent identity in postmodern philosophy and the community has insisted on changes and volatility in individual and community identity. Postmodern philosophy is to deny all the principles and concepts of human and transcendent nature of the human being and nothingness leads to a lack of identity.

After that human right
No other coming (Farrokhzad, 2007: 276)
In the birthplace of Sheikh Abu Dalghak fiddle immediate cache
And Sheikh of the American Heart Tombak Tabor (Farrokhzad, 2007: 301)

- Announce the end of ideologies: He thought in the past, values and anti-values were also the do's and don'ts of sustainable aspects, such as the stability and sustainability thinking from the perspective of postmodernism rejected. In a sense, do's and don'ts from the perspective of postmodernism do not stay constant but may be varied depending on the wishes of the individual and the institution. Some of the poems of Forough Farrokhzad from this perspective also intends to postmodernist thought. Based on common ideology founded doubts, a new form and content of the concept underpins the reality is that the school is postmodernism:

Prophets mission of destruction
We century brought with them
The explosions
And toxic clouds
Is verses are sacred resonance (Farrokhzad, 2007: 336)
And the grass dried up desert
And fish the seas dried up and
Since then refused to soil their dead (Farrokhzad, 2007: 265)
Life is perhaps a long street that passes through it every day woman holding a basket ... (Farrokhzad, 2000: 414)
Perhaps that moment enclosed life
I look in your eyes ruins tad
And in this sense
I received it with the perception of the moon and the night 's (Farrokhzad, 2000: 414)
Kindle smokers may be living in perilous lethargy distance between going to bed
Confused or pass through the cap picks
And to a passerby with a meaningless smile says "Good morning" (Farrokhzad, 2000: 414)

- Certainly the objective truth and the distressed condition of the doubt: Postmodernism, critical to any concept of objective truth and is trying to express the opinion that there is no real and objective criteria beliefs and all beliefs and the issues before this period is certainly acceptable at this age are immersed in an aura of doubt that the fear and distress to humans if disturbed while fueling. In fact, post-modern art after modernism is reflected woes; generally a lot of confusion and distressed situations in which the present man is "one of those troubled and distressed situations, new age as" paranoia "doubts and guilt and hopelessness and despair and grief broke the illusion of conspiracy and distrust of others and the future of the fruits of it." (Khosravishakib, Mohammad, Yar Ahmadi, Maryam, 2012: 74). In the poems of Forough Farrokhzad in this component over other components is evident So that in his Divan poetry of his face that source of fear and doubt and ambiguity in them.

I go to the porch and fingers
I'm persevering night on skin
Who will introduce me to the sun
Who will take me to a party Sparrows (Farrokhzad, 1991: 99-100)
Cold / and winds cut off my lines.
Does anybody in this country still / getting to know the face of annihilation by his / horror
Is not? Is it time / the valve / open open open open? / The sky
Rain? / Body of a man on his / pleaded, prayed? (Farrokhzad, 2000: 376).
Where I come? / Where I come? / That I am so imbued with the scent of night? (Ibid: 433).
Is a woman who was in the coffin of my youth was waiting for the soil and their infallibility?
Do it again I'll go up the stairs of your curiosity? (Ibid: 447)
My brother says cemetery garden ...
my sister ...
And I have since lost their heart to fear
I imagine the absurdity of this all hands / and the embodiment of alienation such as fear (Ibid; 450)
Alas, / I am dead / and the night is still / as if the rest of the night in vain. (Ibid, 372)

- Relativism and uncertainty: Uncertainty is a feature of postmodern literature, which means removing the authority of the writer and author. In the past, poets and writers, and the first power source such as a ruler

or ruling on his work and its meaning had full authority but it is not postmodern literature author of the strength of the past instead, the singer took her place with a liberal version of the text. Post-modern poets believe that the present world is not stable coherent. That's why their poems to scatter their lyrics as the product of "pause and reflect on the emotional and myriad disparate elements that in modern life, every man faces" (Taheri, 2005: 20). Some of the poems of Forough Farrokhzad represent the opinion of his relativist and burble which will be located in the context of post-modern literary style and utilizes the element of relativism and uncertainty are formed and examples of well characterized in the following poem burble and uncertainty is evident as well:

Perhaps the soul / the isolation of an island of wilderness / have been exiled (2008: 287)

- Failure of meta-narratives: The narrative is causal events in the time and place (Ahmadi, 2001: 417) The story of a beginning position and flows based on a model of causal events and incidents and at the end of a specified event which is in fact a result of the events and happenings are shaped end should be made. One of the elements that can be seen in the post-modern poetry "is a narrative of failure" means the linear structure and narrative poetry not prevail. Mousavi says in this regard: "This view is perhaps derived from certain postmodern look at the problem of time, ie the time when we as a linear motion and Precedence not see, but from high and uncertain as a whole always has the same value and see your other logical course of events in the future and we cannot touch than before "(Mousavi, 2008, 4). The song "born again," she is one of the poems that aspect of failure, rupture and fragmented narrative that is well visible. This poem Even though the infrastructure of the same affection benefit but the appearance of the different categories of thought in proximity to each other, the non-narrative long poem has become mentioned in the poem, the poet's life hangs sometimes and says:

Perhaps life
Is a long street that passes through it every day woman holding a basket (Farrokhzad, 2007: 310)
Sometimes pays to issue death:
Declining simple flowers in a vase (ibid; 311)
And took refuge in the categories of other childhood:
An earring in my ear, I hang two of
Two Red cherry twin
I hugged my nails and leaves dahlia (ibid, 312)
And where's the mental trips:
The journey time on-line
And the volume line of time to impregnate (ibid; 313)

And at the end of the poem rather than a result of the relationship between the former explain the plan pays other categories

I'm a little sad fairy
I know that the ocean is housing
And she relaxed in a wooden Fife
Plays slowly (ibid)

According to what was said in some of his poems on the Forough Farrokhzad like the poem was investigated by the use of components of "breaking story" is trying to provide another form of narrative. Particular narrative is school of post-modernism and based on causal logic gives way associated with abstract forms and paints, of course, this means the conscious understanding of postmodern art of Forough Farrokhzad.

4. CONCLUSION

Postmodernism is one of the most important schools of thought in the second half of the twentieth century that it became effects in various branches of science, philosophy, architecture, painting, literature and linguistics and profound impact on the form and content of the works created one of the important effects of postmodernism in the field of literature, poetry is post-modern. It can be said in this poem is a poem explaining the meaning avoidance, non-structured, non-narrative language that is used in a special way. One of the Iranian poet of Forough Farrokhzad is capable of understanding the circumstances of the contemporary world and integrating them with intellectual wit and your imagination examples of post-modernism style effects in some of his poems is mixed. Among the various effects of the new style, nihilism, doubt the objective truth, distressed circumstances and doubts: eclecticism and schizophrenia, relativism and uncertainty, and declare the end of ideology of factors that can be seen in the poems of Forough Farrokhzad. It should be noted, however, that understanding Forough poetry of nature, enjoying strong imagination, he is very creative poetic language more beautiful poems postmodernist he said. It's important to be seen in other poets.

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THE REPRESENTATION OF THE CONCEPT «JOURNEY» IN THE AUTHOR'S PICTURE OF THE WORLD OF J.TOLKIEN (BY EXAMPLE OF HIS NOVEL «HOBBIT OR THERE AND BACK AGAIN»)

Liliia Kh. Shaiakhmetova, Leysan Kh. Shayakhmetova

Kazan Federal University, 18, Kremlevskaya Street, Kazan,
420008, Tatarstan (RUSSIAN FEDERATION)

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ABSTRACT

The article investigates the concept "journey" in J. Tolkien's picture of the world of based on his novel "Hobbit or There and Back Again".

The main research method was the conceptual analysis, that is a system of concepts and lexical-semantic fields. The paper reviews conceptual and figurative- value layer of the concept "journey" and studies its lexical-semantic and associative semantic fields.

It was revealed in the process of the study of conceptual layer of the concept "journey" that the main meaning of the lexeme "journey" coincides with the dictionary definition. The peripheral part of this layer is composed of the following lexical-semantic field: "the subject of journey", "purpose of journey", "travel route", "the physical condition of the road", "assist in the realization of journey", "obstacles", "baggage" and others.

In order to reveal the content of the value layer of the concept associative-semantic field of the concept "journey" against the background of the considered work will help to find the following interrelated associates: "fidelity", "ordeal", "means", "self-development", "growth" and others.

Based on the analysis of all sememes that represent the literary concept "journey" against the background of the novel being studied, it has been found that the concept "journey" in J. Tolkien's picture of the world is a very complex and multifaceted cognitive formation, having high psychological significance, as well as content being value for linguocultural community. The results can be used in cultural linguistics, psycholinguistics and semantics of the text.

Key words: Cultural linguistics, author's picture of the world, concept, lexical-semantic field, associative-semantic field

1. INTRODUCTION

Many papers concern the studies of linguoculturological and lexical-semantic fields, mental structures and concepts [Zamaletdinov R. R., 2014, p. 333-335; Tarasova F. H., 2014: p. 196-202 and others]. This study investigates the concept of "journey" as literary in the works by J. Tolkien by the way of the example of his novel "Hobbit or There and Back Again". According to S. A. Askoldov, literary concepts are attracted to the image, but the image in this case is only a hint, the key to disclosure a part of the whole [Askoldov S. A., 1997:70]. The study of artistic concept in its language verbalization helps deeper imagine the wealth of the spiritual world of the characters of the work, realize the main ideas of the literary text that determines the relevance of this work.

The concept "journey" is a universal world culture. Movements have always played a visible role in the life of any nation, the process of settlement and land development has not been finished at present time. All our life, our growth and development, every move - it is a road [Shayakhmetova L. Kh.: 2012]. The question is that how we go this way. Philosopher M.Ju. Timopheev writes about the road as the most archetypal image, which is widely represented in the culture of different peoples. Sometimes it assumes the nature of ideological principle, such as Dao in ancient China. Spengler distinguishes the way as the principle of organization of the universe in ancient Egypt. The world mythology and folklore are full of "road" stories. For example, the travels of Homer's, D. Defoe's, J. Swift's, J. Verne's characters [Timopheev M. Ju, 2000: 42-44].

It should be noted that for J.R. Tolkien, an English writer, linguist, professor of the Anglo-Saxon language and literature at Oxford University, the worthy recipient of the reputation as one of the world philologists in the world – the concepts "journey" and "road" are very close, as he had no end of them. Tolkien took his name from the German word *tollkühn*, which means "foolhardy", which confirms his life, full of adventure, travels and roads. He spent his preschool years in the wild, which was more than enough to describe all the forests and fields in his works. In summer of 1911, Tolkien had been to Switzerland, about what he mentioned later in his letter of 1968, noting that Bilbo Baggins's journey to the Misty Mountains was based on the way that Tolkien traveled with his twelve friends from Interlakenado Lauterbrunnen. He was in the

First World War, making the round of the entire Western Front; he survived in the bloody battle of the Somme, where two of his best friends had been killed, and then he hated wars [ru.wikipedia.org].

In his life and his works he considered nobility, beauty, depth and spirituality in relations to be the main things, which he reflected in his novels. That is what has been attracting everyone to his works, since the aforementioned categories of relationships will never lose their relevance.

We have selected the conceptual analysis to be the main method of our research, that is a system of concepts and lexical-semantic fields, contributing to the identification of the ideological meaning of the literary text.

Lexical-semantic and associative semantic fields of the concept “journey”

The novel to be studied tells the story of the journey undertaken by the team united by wizard Gandalf and consisted of 13 dwarves led by Thorin Oakenshield and hobbit Bilbo Baggins. The purpose of their journey was Lonely Mountain, where fire-breathing dragon Smaug lived. On their way they experienced difficulties - trolls, stone giants, goblins, giant spiders, a creature named Gollum, wargs and others. Overcoming many difficulties, each of them was pursuing their own goal: dwarves wanted to reclaim their homeland and get their gold back, Bilbo Baggins was also in search of romance and adventure, which was unacceptable for hobbits because they tended to lead a predictable, uneventful and quiet life. Despite the radically opposing views and manners of the hobbit and the dwarves, they could take their difficult path with dignity. At its core, “Hobbit or There and Back Again” is a novel about friendship, honor, comradeship and devotion, which helps to achieve the goal.

Due to the fact that the artistic concept is represented as a unit of the writer’s consciousness, its realization in literary texts is unique. To identify the features of verbalization of the artistic concept “journey” in the studied work, according to I. A. Tarasova, we single out the following layers actualized in the concept: conceptual, figurative and symbolic and value [Tarasova I. A., 2003:235].

In the process of the reconstruction of the conceptual layer of the concept “journey” it was revealed that the basic meaning of the lexeme “journey” directly associated with the author’s message coincides with the dictionary definition. In the novel, we see a real way, path going either to the forest, or to the mountain, or the valley, the ravine, and so on, that is the representation of major, direct meanings of the lexeme “journey” being confirmed by lexicographical data: *journey is an act of travelling from one place to another, especially when they are along way apart; journey is more of ten used when the travelling takes along time and is difficult* [Oxford Learner’s Thesaurus, 2008:803-804; www.ldoceonline.com/dictionary/journey_1].

Thus, the core of the conceptual layer of the concept “journey” against the background of the studied novel is made up by lexemes-representatives *journey, way, road, path*. The peripheral part of this layer is composed of the following lexical-semantic fields (hereinafter - LSF): “subject of travelling”, “purpose of travelling”, “conditions for travelling”, “the route”, “the physical state of the road”, “assist in the implementation of travel”, “obstacles”, “baggage”, and others.

The LSF “subject of travelling” includes such features as “rider”: *They were on ponies, and each pony was slung about with all kinds of baggages... There was a very small pony, apparently for Bilbo* [Tolkien J., 1966:28]; *They all mounted once more, and jogged along again on the path towards the East* [Tolkien J., 1966:40]. The descriptor of “pedestrian” also takes place in this field: *Then at last they said good-bye to the ponies and turned their heads for home. <...> Bilbo did not like at all the idea of trudging for miles and miles with all that on his back* [Tolkien J., 1966:127].

It should be noted that the signs “rider” and “pedestrian” are supplemented by several microsigns that characterize the travelers. Some of these microsigns form the following antonymous pairs: “experienced – unadapted”, “disgraced – cautious”, “strong – weak”, “arrogant - well-behaved”, “boisterous – silent”, “impatient – patient”. This opposite semantics is determined by absolutely different characters of the dwarves and hobbit Bilbo Baggins. In addition, in the structure of the lexical-semantic field there are also microsigns that are common to many subjects of travelling: “faithful”, “promise keeper” and individual microsigns “resourceful”, “noble” and “wise”: *There is more in you of good than you know, child of the kindly West. Some courage and some wisdom blended in measure* [Tolkien J., 1966:264]. It should be noted that during a travel, especially to its end, microsigns “weak”, “unadapted”, “arrogant” are lost. This means that the structure of the concept “journey” initially involves a change – this is due to the internal development and wordly-wise subjects of traveling.

“The purpose of traveling” forms such feature as “search”, which, in turn, is divided into several variations: a) “search for gold” by dwarves: *We must away ere break of day to seek the pale enchanted gold...to win our harps and gold from him!* [Tolkien J., 1966:13], characterized by microsign “concealed”: *The king asked him many questions, but Thorin would only say that he was starving* [Tolkien J., 1966:156]; *Long and searchingly he questioned the dwarves about their doings, and where they were going to, and where they were coming from; but he got little more news out of them* [Tolkien J., 1966:159]; b) Bilbo Baggins’s “search of adventure”: *he wished to go and see the great mountains, and hear the pine-trees and the waterfalls, and explore the caves, and wear a sword instead of a walking-stick* [Tolkien J., 1966:15].

The LSF “conditions for travelling” includes the features such as “participation in the dwarves’ traveling”, as only those will find themselves in the secret door Erebor, who, after having read, could comprehend the meaning of the word-combination Durin’s Day in the moon message on the map, and it was the gnome – Durin’s descendant Thorin Oakenshield: *“Then what is Durin’s Day?” asked Elrond. - “The first day of the*

dwarves' New Year," said Thorin, "...We still call it Durin's Day when the last moon of Autumn and the sun are in the sky together" [Tolkien J., 1966:50].

The sign "dependence on time" is also included in the above LSF, because the journey will make sense only when approaching the end point of the route at certain time - on Durin's Day by the dwarves' calendar: *Stand by the grey stone when the thrush knocks and the setting sun with the last light of Durin's Day will shine he key-hole* [Tolkien J., 1966:50]. This LSF is also complemented by the sign "map availability": *On the table in the light of a big lamp with a red shad he spread a piece of parchment rather like a map.* [Tolkien J., 1966:18] *On the map there is closed door which has been made to look exactly like the side of the Mountain* [Tolkien J., 1966:19]; "key availability": *I forgot to mention that with the map went a key, a small and curious key;* and also "burglar": *That is why I settled on burglary – especially when I remembered the existence of a Side-door. And here is our little Bilbo Baggins, the burglar, the chosen and selected burglar* [Tolkien J., 1966:20-21].

The LSF "route" includes a lexical chain of geographic names such as Shire –The Misty Mountains – Rivendell - Mirkwood –Lake-Town –LonelyMountain. Furthermore, this field forms the sign such as "clarity", since at the beginning of the journey the route was clear and simple: *We thought of going East, as quiet and careful as we could, as far as the Long Lake. We might go from there up along the River Running and so to the ruins of Dale — the old town in the valley* [Tolkien J., 1966:20]. However, with the development of events this LSP is complemented with the signs "complexity", "changeability" and "surprise": *They came on unexpected valleys, narrow with deep sides that opened suddenly at their feet and they looked down surprised to see trees below them and running water at the bottom. Also it is very necessary to tackle the Misty Mountains by the proper path, or else you will get lost in them, and have to come back and start at the beginning again, if you ever get back at all* [Tolkien J., 1966:43]; What is going on forms the feature "danger" of journey: *Most of the paths were cheats and deceptions and led now here or to bad ends; and most of the passes were infested by evil things and dreadful dangers*[Tolkien J., 1966:51] *We shall soon before the break of day start on our long journey, a journey from which some of us, or perhaps all of us (except our friend and counselor, the ingenious wizard Gandalf) may never return* [Tolkien J., 1966:16].

Speaking about the route, one should indicate "the duration of the route" - they went towards their aim for about seven months. The journey began in early May: *That's how they all came to start, jogging off from the inn one fine morning just before May* [Tolkien J., 1966:28]. The travelers to the mountain in late autumn: *Only in June they had been guests in the fair house of Elrond, and though autumn was now crawling towards winter that pleasant time now seemed years ago* [Tolkien J., 1966:188]

The LSF "The physical condition of the road" forms the signs of "impassable road": *It was a hard path and a dangerous path, a crooked way and a lonely and a long* [Tolkien J., 1966:51]; "physical heterogeneity": *They came to the hill and were soon in the wood... The marshes and bogs had spread wider and wider on either side. Paths had vanished, and many a rider and wanderer too, if they had tried to find the lost ways across; They came on unexpected valleys, narrow with deep sides; There were gullies that they could almost leap over; but very deep with waterfalls in them... There were dark ravines that one could neither jump nor climb into; At the head of the passwe took refuge in a cave; «lack of the drinking water»: *But I doubt very much whether anything you find in Mirkwood will be wholesome to eat or to drink* [Tolkien J., 1966:43]; "the presence of magic objects": *There is one stream there, I know, black and strong which crosses the path. That you should neither drink of, nor bathe in; for I have heard that it carries enchantment and a great drowsiness and forgetfulness* [Tolkien J., 1966:123].*

The LSF "obstacles" includes such features as "nasty weather": *There was a terrible storm* [Tolkien J., 1966:111]; "magic evil beings", represented by the following lexemes *trolls, stone-giants, goblins, wolves, the creature called Gollum: A nice pickle they were all in now: all neatly tied up in sacks, with three angry trolls sitting by them, arguing whether they should roast them slowly, or mince them fine and boil them, or just sit on them one by one and squash them into jelly* [Tolkien J., 1966:37]; *the stone-giants were out hurling rocks; We were crossing by the High Pass that should have brought us to the road that lies to the south of your country, when we were attacked by the evil goblins* [Tolkien J., 1966:111]; *Escaping goblins to be caught by wolves* [Tolkien J., 1966:92]; *He was anxious to appear friendly, at any rate for the moment, and until he found out more about the sword and the hobbit, whether he was quite alone really, whether he was good to eat, and whether Gollum was really hungry* [Tolkien J., 1966:67]; *the great spiders, who had been busy tying them up* [Tolkien J., 1966:143].

The LSF "assist in traveling" forms such signs as "wizard" in the face of the magician Gandalf the White, who put the team of travelers together, gave them the map and a key and during the journey assisted them in every way. This field also includes the sign "bird", because the birds - eagles, thrushes and ravens repeatedly helped the hobbit and dwarves: *Just at that moment the Lord of the Eagles swept down from above, seized him in his talons, and was gone* [Tolkien J., 1966:99]; *it was only an old thrush. Unafraid it perched by his ear and it brought him news* [Tolkien J., 1966:229]; *But the ravens are different. There used to be great friendship between them and the people of Thor; and they often brought us secret news, and were rewarded* [Tolkien J., 1966:236]. In the structure of this field there is the sign of "good magic creature", as the travelers had to help the king of the elves Elrond - it was he who read the runes on the map in the moonlight: *Elrond knew all about runes of every kind* [Tolkien J., 1966:48]. It is necessary to note the sign of "werewolf" in the face of Beorn, having the microsign "fair": *I will provide you with skins for carrying water, and I will give you some bow sand arrows* – said Beorn [Tolkien J., 1966:122].

The LSF “baggage” includes the sign “the things being initially available”: *They were on ponies, and each pony was slung about with all kinds of baggage, packages, parcels, and paraphernalia* [Tolkien J., 1966:28]; and also the sign “find on the way”: *(In the trolls’ cave) there was a good deal of food, the pots of coins, several swords of various makes, shapes, and sizes, and Bilbo took a knife in a leather sheath* [Tolkien J., 1966:40]. This sign also reveals the ring found by the hobbit: *suddenly his hand met what felt like a tiny ring of cold metal lying on the floor of the tunnel. It was a turning point in his career, but he did not know it* [Tolkien J., 1966:63].

To reveal the content of the value layer of the concept we have investigated the associative semantic field of the concept “journey” against the background of the studied novel, which consists of the following interrelated associates:

The associates “fidelity” and “devotion”. Overcoming such a long and dangerous way, like going to the Lonely Mountain is possible only if there is a strong fidelity - fidelity to the given word, fidelity to the Native land, the king, fidelity and devotion to the friends. The path of the hobbits and dwarves is the path of their noble and faithful hearts: *“Thorin had taken heart again hearing how the hobbit had rescued his companions from the spiders...”* [Tolkien J., 1966:162].

The associate “trial”. The journey described in the work by J. Tolkien is indeed a formidable challenge for even the most experienced travelers: the above-described transition in the Misty Mountains, passage through Mirkwood, hop on eagles, etc. But the author gave his characters willpower, courage, resourcefulness and solidarity, which do not allow them to lose heart.

The associate “means”. The traveled path is a way for Bilbo Baggins to achieve his dormant and secret dreams of adventures. For dwarves as this way it is a means to return to their homeland and property buried in grief.

The associate “experience”. Mountain hiking became for all participants to be invaluable experience - the hobbit and the dwarves met many new people, had an opportunity to communicate with various magic creatures, elves, people, etc. All these, of course, broadened their attitudes and outlook.: *“Is that The Mountain?” – asked Bilbo in a solemn voice, looking at it with round eyes. He had never seen a thing that looked so big before. “Of course, not!” – said Balin. “That is only the beginning of the Misty Mountains”* [Tolkien J., 1966:42].

The associate “personal development, growth”. This journey was for Bilbo a kind of journey to himself, inside himself and helped to reach his potential, his rich spiritual world, his courage - he became more confident and performed many noble and determining actions quite unexpected to himself: *“O Bilbo the Magnificent!...I name yourself-friend and blessed,” – said the king gravely* [Tolkien J., 1966:269]; *«My dear little Bilbo! Something is the matter with you! You are not the hobbit that you were...»* [Tolkien J., 1966:276].

After analyzing the associative-semantic field of the concept under study, we can say that in the center of the field there is the associate “fidelity”, which is the driving force, the motive of the traveled path. The path for the sake of loyalty and honor - this is the way made by many noble hearts, so in this work the lexeme “journey” is a symbol of loyalty and honor

2. CONCLUSION

Thus, analysis of sememes that represent the artistic concept “journey” against the background of the work by J. Tolkien “Hobbit or There and Back Again”, revealed that the concept studied in the writer’s world image is a very complex and multifaceted cognitive formation and has a high psychological significance.

The concept “journey” is a linguocultural concept, representing a significant unit of vocabulary, having a rich lexical background and content being value for linguocultural community. The content of the concept “journey” is multi-layered and includes conceptual signs (“extent”, “danger”, “heavy-going road”, “obstacles”, “traveling subject” and others), and value characteristics (“trial”, “experience”, “means” and others) that develop and complicate the language content. And in the works by J. Tolkien we spectate the transformation of language meanings of the concept “journey”, represented in the writer’s works, associating with such concepts as “fidelity” and “self-development”.

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BUDDHIST ART AND THE SYMBOLS OF THE GREAT STUPA AT SANCHI

Dr. Moheballi Absalan¹, Ramin Keshavarz²

¹Professor of comparative religion and spirituality at the university of Sistan and Baluchestan, Zahedan,

²M.A. student of art research at the University of Sistan and Baluchestan, Zahedan (IRAN)

E-mails: m.absalan@theo.usb.ac.ir, Raminkeshavarz60@gmail.com

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ABSTRACT

The human and anthropocentric character of Buddha has confused the mind of both researchers and believers. But the complex and intricate meaning of Buddhism has been interpreted to some extent by looking at the Sanchi Buddhist temple which includes rich and elegant visual elements associated with mythological symbols and codes. Deep meanings of these artistic creativities of early Buddhists, not only indicated the loyalty of the primitive Buddhists to the basic principles of Buddha, but also, reflected the dual personality of Buddha. However, the main question is: How did the early Buddhists portray the human and divine concepts of religion in the Stupa by using symbols? Interpretation of symbols of the great Sanchi as a primitive temple and matching them with Buddhist teachings indicated that the founders of the Stupas have embodied the true spirit of Buddhism in the architecture of Jatakas and sometimes they have portrayed the Buddha's immortal and anthropocentric personality in the symbols, such as Buddha's footprint, trees, animals and guardians all of which represent the fundamental teachings of Buddhism. Finally, the main purpose of this essay is to study the influence of Buddhism on the symbols of Stupa of Sanchi and the quality of relationships among them.

Key words: Buddha, Stupa of the Sanchi, Hinayana, Jataka

1. INTRODUCTION

The word Stupa, which has been used for the first time in the holy book of Veda, has Sanskrit root and means "to gather" and "to add". It also means a lock of hair or tress, the upper part of head, wreath of flowers or stack or a pile of soil or bricks (Encyclopedia of Buddhism, 2004). Stupa, in archeological terms, is referred to temples and shrines which are dedicated to saints, a tradition that had been customary not also in China (Smith, 1901-9), but had also taken its religious and ritual form in the historical development of Buddhist culture so that its artistic visual style which can be observed in Buddhist Stupa, symbolizes the codes and secrets that indicate the profundity of thought and evolutionary survey of believer's belief in Buddha which is the spiritual means of humans' association with the hidden secrets in the Buddhists' principles.¹

Coomaraswami who regards visual arts as containing code-like concepts believes the hidden language in traditional art is not mere customs or personal creativity, but it is an inclusive language (Coomaraswami, 1998) in which symbolism is something intuitive. Often in Indian religions such intuitive, heart-felt inner language, has an old and ancient history language, and is so that one can say that it has been started since the "Dravidian" era: An era that has had profound lingual belief effects in the books and religions of China and Buddha, and in the evolutionary trend of these great religions not only religious evolutions have undergone change, but it has also formed its sacred carvings and architectures with deep meanings and secret-like concepts. Buddhism is one of these great religions that have not taken advantage of such historical trends (Absalan, 2011).

After the death of Buddha, primitive Buddhists who had devoted their faith and devotion to Buddha's body, had carefully buried the ash of his corpse and some other monks whom Buddha had praised established a temple at this place and knew them as worthy as the Stupa monument (Bareau, 1971). A Stupa whose intuitive interpretation after the death of Buddha, is rooted in humane beliefs and/or anthropocentric Buddha and one of the best primary samples of these temples is Sanchi Stupa. Once upon a time, Sanchi Stupa was located at the economic crossroad of northern India and this was one of the reasons of constant support for it that lasted very well up to the first millennium. Literary sources refer to devotion of the main Stupa on half of Asoka (Fischer, 2004). After Asoka's reign, he due to conversion to Buddhism, he decreed to distribute Buddha's ash among eighty-four thousand Stupas but not as a place in which the ash of one of the saints is buried, but a divine place for ascending humans to the world of Nirvana where Buddha himself had reached. This belief made Buddha's ash to be buried carefully according to the reports by just versions of Pale and Sanskrit "Mahaparinirvanasutra" and a part of that ash was buried in Qandahar, northwest of India near Peshawar, in Kalanga, in the seashores of Circars, and Ramagrama Tombs whose guards are called Naga's (Bareau, 1971). Buddhist Stupa was at first in the form of a pile of soil, but in different periods it took the exact

form of rituals and techniques of architecture developed there. Among the recognized Stupas, the most ancient is named Dhamek which is located in Stupa complex of India (Sarmadnabri, 2011).

Sanchi Stupa, which is located in the Madhya Pradesh region of India is the oldest and the most ancient in India. Among the Stupas of Buddha, the diameter of the great dome of Sanchi is about 36 meters (Gilles Beguin, 2009) and its height is 16.4 meters, the construction of which dates back to the Asoka Period which at first it was a tiled dome and then the body of the building was built by stone around which a fence was mounted for which four doors have been made for entrance the south gate of which is the oldest. Based on the reliefs, this building has been built during the reign of Maurian, Sungan and Andhran dynasties that today not only are the most important historical and art of India, but Sanchi is the most frequently visited temple which is a place for pilgrims to visit (Akira, 1990). The form of worshipping around it (Akira, 1990) which is the most frequently visited temple that is regarded as a place of pilgrimage, of this Stupa is usually clockwise. The place and location of pilgrimage around the Stupa is surrounded by stone and has wooden fences too. In fact, all the Sanchi Stupas have a diameter of 36 meters together with their fences around them have a radius of about 36 meters. Four Toranas³ which are carved verandahs and located around them are four main points that make entry into the dome of the four directions easier. Two stairways in the western part provide access to the second path for the believers' pilgrims who are located further above the path. Carvings of the famous Sanchi are limited to the columns and four transverse posts at the entrance of Thoranas. Each gate is divided into three sections: The upper part is composed of three architraves and is covered with name quotes at the column scrolls. The space is full of humans, animals (some of which are of Iranian Style) and also symbols of Buddhism such as Stupas, lotus flowers and trees. Around the columns that connect the transversal posts to the square columns; there are lions, back to back elephants and pigmies located and their function is to break the two levels of the fences and provide a dynamic cross from the horizontal posts to their vertical support columns possible. Another visual connection is established between the columns and the transversal posts with the support bodies. These statues are among the most beautiful examples of Yakshi art in India.

The most majestic gate was established under the ruling support of kings of "Andra" dynasty between the 70 to 50 years B. C. The surface of this gate is covered with various shapes and designs such as the landscapes of Buddha's life, the story of several Jatakas, paintings of Yakshis and Yakshas, animals, symbols and ornamental patterns of Buddha (Coomaraswami, 2003). From one of the inscriptions in the area one can understand that professional masters who have been involved in the decorations of Sanchi were Bhilsa masters who carved ivories (Zakargur, 2011).

1. Buddhism Schools and their Influences on the Stupa Inscriptions

Dividing the Buddhism rituals into two schools of Theravada⁴ or Hine Yana and Mahayana⁵ has caused the worshipped elements like Stupa to have a distinguished architecture and inscriptions. The fundamental distinction between paintings of Mahayana schools of Theravada and Mahayana has been in its subject and theme. Although at first it had a primitive shape and appearance and not only was made of wood but also its surrounding was made of wood (Akira, 1990) in the course of time on the basis of this religion's principles, it has adopted a particular style of architecture so that every aspect of its architectural intricacies in Stupa, has in itself a code-like meaning and a symbolic concept; as today Nirvana is also displayed in Buddhist architecture by the word Stupa (Creon, 2009). The role of two fundamental schools of Buddhism in the historical survey of approaches to art and divine architecture of Stupa has played a remarkable role.

Buddhists or followers of the school of Hine Yana who had firm faith in the primitive beliefs of Buddha and had no belief in God and or gods were merely searching for perfection and holiness meaning the stance of Arahats⁶. Thus, they spent their time doing meditation or contemplation. In the passage of time, they have given their religion an organized discipline and they have given and have bestowed reverence to the relics remained from Buddha suited to the worship and praying and in the end they completed his body in different sizes of big and small statues to very huge bodies of temples and worshipped them. They by writing religious transcripts revolutionized the Buddhism beliefs (Noss, 1974). Believing that this great scholar has not been the first Buddhist who has appeared in the world but before him six or according to a narration twenty four Buddhists existed in the world who had achieved the divine rank and they were located at the high position of Tushita or in the heavens. Remains left of Buddha and belief in his heavenly ascent caused the believers in him in different cities and countries to establish a temple. Creating the Stupa which was to do a good deed and sacred service by the believers in Buddha, built a circular and a high cone-shaped edifice whose peak was located at its highest top position and this was an introduction so that in the historical survey of Buddhism, Stupa shapes gain more profound and meaningful concepts. By inscribing the written texts which have been about praising the Buddha and the striking statement which stated "praise the survivors of Buddha who are worthy of memorial and this way you will ascend to heaven" (Ashtiani, 2009) the ground for a school named Mahayana was set.

Although Buddha had told to Ananda in the last moment of his life that monks and nuns should not hold ceremonies or rituals for his survivors, but by establishing Stupa, the ground was set for expansion and development of worshipping and praising Buddha among the people and monks was expanded and observing ritual practices and Nazr and vows and sacrificing was considered part of the reward for believers. Believers in Buddha in order to draw people toward Stupa, narrated epics and narrations from Buddha so that believers with great suggestion when kneeling in front of the temple while doing inward meditation, revealed the spiritual character of Buddha in front of themselves. These actions in the school of Mahayana Buddha not only caused

the expansion of the belief in divinity of Buddha, but also paved the way for believing in the other divine creatures too. In these two schools with the differences observed, approaches and faith beliefs are an introduction to creating architectures today. We can see their symbols and their spiritual influences. While heavenly Buddha and Bodhisattvas⁷ had priority in Mahayana paintings and were beside Theravadas, there were Shakyamuni effigies and some events of his past life, namely those of Jatakas that were more important. Because Theravadas looked upon him more as a human sample and thus preferred events that depicted pious acts, Dhyana⁸ actions and trainings which revealed that inner force was needed to overcome the bad thoughts. Symbols such as Bodhi Tree⁹, wheel, Pose and particular Mudra¹⁰s, in both schools were important. But Mahayana's emphasis was on three worlds; meaning terrestrial, heavenly and the ultimate heavenly worlds which influenced the manner in which many subjects were illustrated. Mahayana image of Shakyamuni¹¹ was more abstract and in the same way in him and in all the events and creatures, looked upon them in the eye of an anthropocentric superior force. Buddha was illustrated in all the post symbolist inscriptions of Mahayana as more away and distant from the worldly universe and nearer and closer to the divine or heavenly world which is the origin of all the ultimate of all meanings. Theravadas liked the lonely inscriptions which emphasized pious manners and ascetic features which are accompanied by that tradition (Fischer, 2004).

But the greatest influence of Mahayana school observed in the inscriptions and effigies of Buddha happened at the time of the outset of Christianity when they desisted emphasizing on Shakyamuni's role as a historical figure and founder of religion and duties and beliefs and gradually looked upon him as a part of the chain of the highest manifestations of Buddha. Taking these historic issues into consideration, one can state that this way of completing and establishing the primary Stupas, Theravada school has been more prominent and more outstanding compared to Mahayana whose direct influences can be observed in primary Stupas such as those of Sanchi and Bharhut. In preliminary Jatakas, Buddha has been absent and with the help of certain symbols, they portrayed his presence. Scenes of Buddha's life have been reported in his absence; footprints (traces of Buddha), empty bed, Bhodi Tree, lion, deer, wheel or his pillow, were used as symbols of Buddha's presence (Marzban, 2011).

2. Architecture and Symbolism of Stupa

Stupa which is embodied in the immense power of Nirvana of Buddha is like a voluminous and formed pile which manifests non-dimensionless and formlessness and is regarded as figure which shows the divine



Fig.1. The great Stupa at sanchi

and spiritual life and victory of Buddha against his drives and inclinations. What distinguished the divine Stupa of Buddha from the other sacred places was its sacredness and worshipping of the ash of Buddha and the believers who have been buried in this place; an atmosphere which is generally believed to be the symbol of Buddha's death along with his rituals (Gardner, 2012). But the body and architecture of Stupa also from the point of view of some researchers not only has kept its Nirvana-like and sheer meaning, but also its outer facade has been surrounded by a fence which renovation has not been able to elevate the sun umbrella of (the Willi Chatrah) up to the great dome of the Stupa that has commanded the whole building (Figure1), because it is a symbol of support and help and a sign of power like a central post which is indicative of cosmic axe (Beguin, 2009). Thus, the composition of square and circle shapes in the Stupa building is to some extent a symbol of intermixing the

universe or the heaven and the Earth. This intermixing causes timelessness and nonlocality in the Stupa and is a token of Buddha's Nirvana¹² and the ultimate destination which is neither existent nor nonexistent; thorough detachment from the wheel of place and time and setting free from the somatic pain of being reborn (Rahagh, 2001) and also Stupa is sometimes introduced as the symbol of mountain; the center of the universe according to Buddhas is Meru Mountain that from its peaks different levels of heavens rise, heights of Meru peak are the housings of the four main directions, and thirty-three main Gods. By embedding a desire (the axis of world) inside the traditional Stupa, they have tried to illustrate this great image (Fischer, 2004) because some mountains are cosmic and the center of universe and the balancing component are the cause of balance of the universe that four geographical directions make sense by relying on them and also the vertical direction of the mountain which is from one side ascending to the heavens and from the other side plunging deep into the Earth; it involves the upside and downside directions. Two more directions are added to these four ones; Outside and inside. Stupa has hidden in its inside the ash of Buddha which has the seed of Nirvana and it is fertilizing salvation and emancipation. Stupa's body has been likened to an egg whose crust is indicative of the outer appearance of the world and has got the seed inside it (Zekrgou, 2004).

But the most important aspect of Stupa is its symbolic respect. Stupa is the most primitive and the most ancient building that is directly related to the religion of Buddha and is one of the semi-iconic symbols of the religious art, although on the surface there are (no images or pictures of the worshipped one) but they directly point to the worshipped or beloved one (Zekrgou, 2004). The God who has taught the invitation of mankind to

emancipation or the cycle of reincarnation, teachings that have made a number of buildings, books, bodies and ritual tools to be created; because believers' entry to the temples, as their initial pendants, in getting to the law of Karma, because man knows the law of Karma or law of deeds or actions as the base for reaching the "real I" and this message will manifest itself in the symbols of Stupa. So that Stupa's being solid is the sign of the great unifying symbol which has reached the humanity in the eternal abode to the illumination and at this phase the devotee is liberated from uncertainty and confusion and has reached the level of absolute emancipation (Nirvana). This it is a gate to reach for him. At this level, Atman with Pramatma, achieves the uniqueness phase. The symbol of this great unity is the solid form of Stupa (Coomaraswami, 2003). Thus, reaching the true understanding of Buddhism faith is resorting to rituals that sacred objects embody the actual interlacing power of Buddha so that official sacred texts, ritual tools and small sacred buildings such as a room for saying prayers or worshipping, painting, residence place of followers and also buildings which are themselves being worshipped such as Stupa and finally the multitude of statues, canvasses, figures and pictures of important events and places (Fischer, 2004) that elevate the esoteric knowledge of disciples and believers. Thinking and reflecting the components and parts of the body of Stupa and its hidden concepts in its architecture can reveal more and more the entry into its divine world of Buddhism.

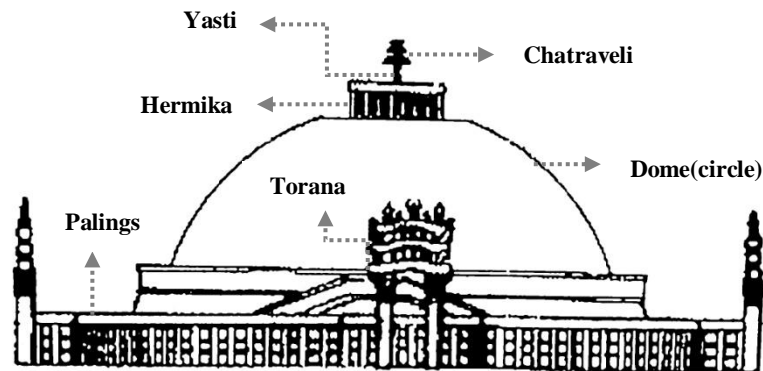


Fig. 2. The Component Parts of the Great Stupa of Sanchi

The component parts of Stupa contain symbols that contemplation and symbolist thinking on them draws the believers in these rituals toward infiniteness of a universe beyond the world full of pain and suffering (what Buddha has mentioned in his teachings and invites his disciples to the Nirvana world). This deep Buddhist belief can be observed in parts of Stupa's architecture (Figure 2) as referred:

1.2. *Anda*: or the body of Stupa has a sphere's form and a circle's plan. Circle and sphere, of the earliest historical periods next to the Indians, have had anthropocentric dignity which is indicative of infinity and evokes continuity and survival.

In general in the India art, circle is the symbol of continuous and circular movement of the heaven which is associated with divinity (Hohnegar, 1997). Circular plan of Stupa is an allegory of infiniteness of the creation of Nirvana. The outcome of this term's concept (circle), Mandala's¹³ terms, which means it orbits around a holy place, and Chakra that describes the absolute system of existence or divine principle in the combination of Daharmachakra, is a vehicle that calls to the minds the rolling out of this

2.2. *Hermika*: is a squarely shaped part that from the upper side converts the Stupa's plan to a combination of square and circle and in the Buddhist art that means heaven of the gods which is located above the universe (Moor, 2001). Armita is the symbol of thirty-three gods (Gardner, 2012). Square is the most complete figure of all the angular geometrical shapes and is the symbol of standing, solidity and certainty. Unlike the circular shape it represents the utilization of bounds and limitations. Thus, they have known it as the symbol of the Earth (Zekrgou, 2004).

3.2. *Yasti*: is an axis placed at the center of Stupa and it represents the column or axis of the universe. The cosmic axis is an axis around which revolves the wheel of universe and is the basis for whatever around which the system of universe has been formed. Yasti as the axis of the universe ascends from this mountain – dome and through Harmika and this way connects the world to the supreme heavens (Gardner, 2012). The pillar symbolizes the cosmic serpent mythology of Ananta or She-a (meaning endless) too which this element accords to the endlessness of the universe's eternity and bears with itself eternal memories. This serpent's tail is on the Earth and its head goes to the heavens (Zekrgou, 2004).

4.2. *Chatravali*: or umbrellas which are placed in the form of three stories to seven stories are placed on the Yasti or axis. Above this dome which is called Tee (Cole, 2009). There were respectful umbrellas that both remember the blessed and allocate to the special people and three Chatrahs gradually became the allegories of three essences of Buddhism rituals: Buddha, Rituals and followers council or Sangha (Zekrgou, 2004).

5.2. *Palisades*: which are the fences surrounding Stupa and they are also observed in the other sacred places of India. The palisades around, are a copy of an ancient Indian tradition based on which they surrounded around a holy or sacred places or temples (Zekrgou, 2004). The stone palisade surrounding the Sanchi Stupa, based on the wooden samples was one with rectangular entrance gates that was an allusion to

the ancient Swastika. But it was probably taken from the farmers' palisade that was used to stop their sheep and cows from getting into it (Fischer, 2004).

By this brief introduction about the concepts and comprising elements of symbolism of Stupa, the existing symbols in Sanchi Stupa which is limited to its four entrance gates will be analyzed and studied.

3. Symbolist Analysis of the Inscriptions of the Great Stupa of Sanchi

In the four directions of Sanchi temple with four Thoranehs or gates of Stupa which is used in Indian and Buddhist architecture, one is faced with them that have code-like meanings (Figure3). Stupa gates are for points of emphasis on the world mountain (Gardner, 2012). Toranas usually are built on the Stupas. Indians of southern India make symbolist Toranehs with flowers and leaves and hang them during Eids or celebrations at their front doors for bringing luck and prosperity (Zekrgou, 2011). In view which are usually seen around the two sides of Toranas, events and sceneries of Buddha's life are observed whose worldly image has been avoided. Bhodi tree or Pipal and the first sermon of Buddha at the garden of gazelles and a view of Paranirvana that shows each and every image of Buddhists' beliefs and faiths.



Fig. 3. Northern Torana of the Great Stupa

Four Toranas indicate the four main directions and have transverse bars and inscriptions that provide good learning tips. When visitors start their worship, they entertain them with stories and illustrative narrations. Such prayer in Buddhist rituals is composed of circumambulation rituals around the Stupa in clockwise direction (Fischer, 2004). But the general descriptions of the features of Sanchi Toranas are as follows:

1. There are some elephants in the northern Torana in its lower part (Figure4) and one piece of the wheel of law which symbolizes "Darmah". This means that Buddha's teachings are on the path of enlightenment. In this Torana, there are some horses that take the carriage of the city gate (Figure5).



Figure4



Figure5



Fig.6. The eastern Torana of the great Stupa

2. The southern Torana that seems to be the oldest Torana, has a carved inscription at its center that Loth estimates to be the sign of the third emperor of Satavhana¹⁴ or namely Satakarini (Luth, 2006).

3. The eastern Torana that displays more skill and tactics of architecture in a very complex picture (Figure6). The elephants and the inscribed and mounted character of Yakshiani that is hung over a tree full of fruits which has an inclusively feminine symbol that in the Indian, Buddhism and Genism mythologies are the guardians and watchmen of natural treasures that exist under the ground and the roots of trees and in Indian art since the past up to the present, women who touched the trees have been carriers of flowers and fruits (Yaksha Christopher Marlowe, 1899).



Figure 7.

4. The western Torana whose inner view is observable from above the stairs, shows many individuals that introduce the elephant of Chaddanta Jataka¹⁵. Meaning that the history of Buddha Setva or an incarnated future Buddha with six guardian elephants and war relics that show rulers who were opposing the death of Buddha (Frederic Louis, 1994). On all the Toranas there are some mythological concepts inscribed that have symbols and codes of belief. We also observe guardians on this Torana that are called Dvarapala¹⁶ (Figure 7) that carry on their shoulders heavy blocks of the building and sometimes they also have a spear on themselves. Some of these Toranas indicate a period of historical evolutions of Buddhism. For instance, Buddha's life and the lives of his predecessors and scenes of these worshipping, Jataka reliefs and Buddha's councils, inscriptions of animals such as lions and elephants, male and female

bodies (Yakshis and Yakshas) or servants, the tree of Bhodi and plants, the wheel of law and the vehicles each of which shows a symbol and sign of spiritual life and belief of Buddhists. On the inscriptions of early temples of Buddhism that have been inscribed on its Toranas, Buddha never appears; so that on the mounted reliefs of Jataka in Sanchi the statue of Buddha is not seen but for displaying Buddha's presence, symbols like Stupa are shown (Figure 8) and animals such as lions (Figure 9) empty throne and pillows the tree of Bhodi (Figure 10) have been used.



Figure 8.



Figure 9.

In figure 10, you see the picture of the throne of Buddha and his pillow under the Bhodi tree which is a sign of the moment of his enlightenment in Bodhi Gaya in northeastern of India. Buddhist paintings included symbols that often incarnated complex and complicated concepts and issues because Buddha's religion used these symbols more often than any other religion. Although the creator of Buddhism did not support painting and inscribing and taught rituals that opposed owning materialistic things; the importance of tokens and symbols and illustrative signs in these rituals, caused this religion to be endowed with the richest and the most diverse system of visual support.



Figure 10.

In Figure 11, a relief is observed that capitals of columns observed which are surrounded with Yakshi and Yakshas and the influence of Achaemenian art in them is obvious. Four lions that are standing back to back have held a wheel above their heads. The wheel is also a symbol of Buddha's enlightenment and also the sign of his first speeches. The action of spinning the wheel indicates the rituals. The wheel of destiny is indicative of the passing life, death and rebirth. This vehicle of life often had other stages of meaning. In this case (the capital of a column Sarnat), the meaning of the



Figure 11.

above mentioned, is one of the basic principles of Buddha's teachings. Four animals implicitly bear a cosmologic meaning in which column is the symbol of axis of the cosmos (Gardner, 2012). In Buddhist paintings, animal inscriptions bore a significance role and this was worthy for a religion that originated in the rural environment. The lion of the world inapt to come was Buddha's attendant. Buddha is addressed by his family name "Lion of Shakyas" which supports the idea of his dependence on the endless lion beds. The most famous lion in Buddhism rituals is the capital of the column of Sarnat in India (Fischer, 2004).

Besides, in Stupa of Sanchi symbolism we observe inscriptions of male and female genders some of which are busy praying and are observed with their hands on their chests, while in other reliefs they have various things with themselves and some have embraced the female bodies of enchanting trunks and branches of trees. They despite their different names such as Yakshi, guardian, warrior and serpent king, have common characteristics which in females, it is power and abundance. Yakshas are a type of males that are observed frequently in Indian inscriptions. These are bodies of prosperity that are generally accompanied with the farming culture (Fischer, 2004).

Yakshis, are the goddesses of the forest and spirits of the female soil. Usually carved statues of stone or wood of Yakshis are placed on the columns of temples, in the two entrance gates.

These bodies or statues are usually carved very attractively and beautifully (Zekrgu, 2011).

Coomaraswami states about Yakshis of Sanchi: "Buddhist monasticism was always busy working for locking and chaining the western gates; but the statue of this fairy apparently stated something different: the spirit of joy and cheerfulness which is desirable and sweet and it is never possible to be polluted (Coomaraswami, 2012). Swami finally concludes that the art of Sanchi is basically blasphemous (non-religious) and this spirit not only becomes apparent in bold cheerfulness (physical manifestations) that are free from puritan¹⁷ doubts, but also is obvious in sheer dramatic manifestations, technology and style of realistic facts. However, from the perspective of Swami, Sanchi art cannot reflect the ruling spirit and emotions of the early periods of Buddhism. Even one cannot consider this art primitive art; on the contrary Sanchi art has been a classical accomplishment of a prevalent art that has been made during the course of many years; but by using materials that are not so much stable. If we would like to introduce an art of this era that can be rightly named primitive Buddhist, one should have a look at architecture and refer to the simple shape and form of Stupas and their undecorated palisades and discover the great designs of Chaityas.

2. CONCLUSION

Schools of Hana Yana and Mahayana are somehow indicative of the historical aspect (humane) and the anthropocentric aspect (heavenly) of Buddha. The great Stupa of Sanchi is one of the earliest of Buddhist stupas in which traces of the belief influence of the Theravada school are obvious. The significance of portraying Shakyamuni, in various Jatakas and narrated councils, possessing an inner and humane power, witness to the artists' fidelity and to this point and the basic principles of Buddhism rituals that attempts have been made in order to observe all these aspects in all the inscriptions and reliefs and symbolic architecture of this stupa. But two fundamental factors can be expressed in the creation of the symbolist features of stupa of Sanchi that distinguishes this stupa from the other temples. First the main influences of the texts of Hinayana, school that in the course of the ruling dynasties of India has made the creation of rich symbolism in the great stupa. A symbol such as wheel, lion, tree of Bhodi, the empty throne and stupa and so on and so forth have comprised a system of memories or tokens which is followed by the development of the believers' faith in divinity. The second element is the well-known distribution of Ashoka which has provided the grounds for the anthropocentric character of Buddha by defending the sacredness of Buddha's ash and has caused the Sanchi temple to be respected and revered by the followers of this religion as the axis of cosmic Buddha's Nirvana.

Footnotes

¹ According to Coomaraswami, symbols including verbal, musical and exhibition or abstract, are communicational means (Dadashi, 2011).

² Naga or snake that in Buddhism rituals has a religious and divine role or relationship with the saints and every Buddha Satvah had a snake hung from him.

³ Torana in Indian architecture is a part of religious rituals elements. It is a kind of gate or an arched porch that is built for entering a sacred place that passing under these Toranas is a kind of entry to the world of Buddhist Nirvana.

- ⁴ Theravada, The path of the elderly, the small vehicle, the rituals of seniors (Fischer, 2004). Theravada or Hine Yana who recognize their followers as loyal to the basic principles of Buddha (Shaygan, 1983). A general term for the more ancient form of Buddha's rituals which is common in Sri Lanka, Burma and Thailand.
- ⁵ Mahayana, The school of Mahayana which includes most of the Buddhists; besides Asia, has been developed in Europe and North America too and especially the school of Zen (one of the branches of Mahayana in China and Japan) has been greatly welcomed in these two continents (Shaleh, 1967).
- (a general term for the Buddhist rituals of North)
- ⁶ Arhat The rank of illumination in Buddhism.
- ⁷ Bodhisattava, An entity that after many births will be given to Buddha but he waits to help the others (Fischer, 2004)
- ⁸ Meditation and control (Fischer, 2004).
- ⁹ Bodhi Tree, The tree under which Buddha was busy meditating at the moment of enlightenment.
- ¹⁰ Mudra, Winding hand movements in making sense of a particular school (Fischer, 2004).
- ¹¹ Shakyamuni means the historical Buddha (the last manifestation of Buddha in the birth of endless snakes).
- ¹² Nirvana, The final destination of Buddha which is beyond the existence and has no apparition or is infinite (Fischer, 2004) In Nirvana there is neither joy nor sadness neither beauty nor badness, neither existence nor non-existence. Thus the conclusion is that in Nirvana there is neither nonexistence nor existence (Rahagh, 2001).
- ¹³ Mandala, They are cosmic diagrams of extreme beauty and complexity
- ¹⁴ Satavana is a Buddha that will come in the future.
- ¹⁵ Chaddanta Jataka, It means an elephant with six ivories.
- ¹⁶ Dvarapala they are goddesses that sometimes have the form of humans and sometimes devil forms and are the guardians of the gate doors.
- ¹⁷ Puritan, Mysterious mystic states (Coomaraswami, 2012)

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METAPHOR OF WATER IN THE SILVER AGE POETRY

Tatiana Gennadievna Bochina, Olga Vyacheslavovna Starostina

Kazan Federal University, Kremlyovskaya street, 18,
City of Kazan, Tatarstan (RUSSIA FEDERATION)

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ABSTRACT

This paper deals with the study of water metaphor in the poetic texts of the Silver Age. A theory of the study of the concepts of "metaphor" and "image" since antiquity to the present day is presented. Philosophers, linguists and psychologists have been interested in a matter of what a *metaphor* is since ancient times. The views of scientists on the study of the theory of metaphor are different and various. Today, there is no single definition of the term, however, it is worth noting that the majority of scientists agree that the metaphor is an expressive element of language and speech, a trope. Attention has been given to delimitation of the linguistic and artistic metaphors. The paper addresses the issue of the semantics of the water space in a poetic text. We have analyzed the metaphor of water in the lyrical texts of literature of the Silver Age, the interaction and communication of images of water with ancient texts. In addition, the object of scientific study is the traditional rhyme (*вода – беда, мope – зope*, etc.), which absorbed structural and semantic variations.

We used such methods as a lexical-semantic analysis, descriptive, comparative, contextual analysis, and a component analysis method.

The paper ends with the conclusions about the way the water metaphor performs its functions in the poetic texts of the Silver Age.

Key words: metaphor, semantics, hydronyms, symbolism, traditional rhyme

1. INTRODUCTION

Metaphors play an important role in language and speech, by bringing unusual meanings to the formation of new concepts. The characteristics of the objects marked with metaphors is very specific. It may belong to the set of common ideas about the world of native speakers, mythology, culture and religion. Metaphor "reveals the mechanisms of interaction of linguistic and extra linguistic reality" [Erofeeva I.V., 2014]. For example, the metaphorical meaning of *water* in Buddhism symbolizes "a stumbling barrier" ("crossing the flow" in the Buddhist canon is the overcoming of the world of illusion and the attainment of enlightenment). In Judaism, the Torah is compared to water, since it attracts all those being thirsty, extends over the world, it is a source of life, which comes down from heaven and refreshes the soul. Christian baptism is a rite of purification, renewal and sanctification of soul and body. In Islam, water is a symbol of life. In folk views, water is divided into living and dead. Living water is the sky water, carrying life, generous; dead water is the dungeon water (a contrast of top and bottom as life and death), poisonous and destructive. In modern healing, "living" water is considered to be a positive electrode (masculine) and "dead" water is the negative electrode (feminine) [Orlov I., 2005, 66].

Objective of this research is to study the water metaphor, the functioning of the naming units of lexical-semantic group of *water* in the poetry of the Silver Age, and to analyze the value of copyright metaphors. Moreover, "currently, disciples of the Kazan linguistic school extensively study the semantic-syntactic features" [Fattakhova N., Fedorova N.I., 2014].

Relevance of this research is in the interest of studying the functioning of hydronyms in the poetry of the Silver Age.

We used such **methods** as a lexical-semantic analysis, descriptive, comparative, contextual analysis, and a component analysis method.

2. RESULTS

Scientists have been interested in a theory of metaphor since ancient times. Aristotle gave the first definition of the term "metaphor" about two thousand years ago: "*The metaphor is the transfer of words by changing the value of the genus to the species, of the species to the genus, or of species to species, or by analogy*" [Taho Godi A.A., 1978, 363]. Cicero noted the dual nature of the metaphor - to be a means of language and a poetic figure [ibid: 381].

G.N. Skliarevskaia states in her book "The metaphor in the system of language" that the arguments by ancient philosophers contain ideas that have served as a basis for multi-faceted study of this linguistic phenomenon: "**Quintilian believed that "metaphor had been granted to us by nature" and "ensures that**

no object was left non-denoted". Demetri stated the same: "everyday speech has created such a good metaphor for some of the concepts that we no longer need the precise terms, such a metaphor has established itself in the language, and took the place of the literal notation". Cicero treated metaphor as a way of formation of the missing values of the language – the transfer by similarity is carried out "due to the absence of the concept-corresponding word in the language". Theophrastus also recognized the right of the metaphor to compensate for the lack of words in the language" [Skliarevskaja G.N., 1993, 6].

However, after intensive study of the theory of metaphor by ancient scholars, a kind of emptiness occurred in this area, associated with the decline in the study of rhetoric. A. Richards argued that in those days, "the metaphor was treated as decoration, a trinket, some additional mechanism of language, but not as its basic form" [Richards A., 1990, 45].

In the XX century, the interpretation of the term *metaphor* changed. In the first half of the XX century, linguists distinguished between the linguistic and the poetic metaphor. Charles Bally was first to contrast the linguistic and the poetic metaphors, and showed a general metaphoric nature of the language.

However, after a time, the metaphor became an integral part of the work of art and the speech. Metaphor mainly contributes to the integrity, imagery of the text, since it is closely linked to the cultural-specific models. The *linguistic* metaphor is spontaneous, inherent in the very nature of language and is studied in linguistics as a complex problem that is relevant to different fields: lexicography, semasiology, theory of nomination, and psycho-linguistics. At the synchronic level, it is an artistic metaphor that is a powerful source of language development. First of all, this phenomenon is distinctly represented in the prose and poetry texts. *Literary metaphor* includes various characteristics (individual and creative nature, the belonging to a particular type of tropes, the occasionality as originality). It is multidimensional, is notable for novelty and originality. Literary metaphor transfers the subject beyond its standard perception by native speakers, and gives it additional, often unusual values. Many scientists think about the role of metaphor, its function in language and speech [Sadykova A., Kayumova D., 2014].

N.D. Arutiunova notes the following features of the literary metaphors: 1) the merger of image and sense in it; 2) contrast with the object trivial taxonomy; 3) the categorical shift; 4) actualization of "casual relationships"; 5) irreducibility to a literal periphrasis; 6) syntheticity, diffusivity of the values; 7) the assumption of various interpretations; 8) the absence or unreliability of motivation; 9) appeal to the imagination, and not the knowledge; and 10) selection of the shortest way to the essence of the object [Arutiunova N.D., 2000, 20].

There are many views on the classification of metaphors. For example, G. Lakoff and M. Johnson distinguish two types of metaphors, considered with respect to time and space: the ontological, that is the metaphors allowing to see events, actions, emotions, ideas, etc., as a kind of substance (the mind is an entity, the mind is a fragile thing), and the oriented, or orientational, that is the metaphors, not defining one concept in terms of another, but organizing the entire system of concepts in relation to each other (happy is up, sad is down; conscious is up, unconscious is down).

George Lakoff in his "The Contemporary Theory of Metaphor" speaks about the ways of creating the metaphor and about the composition of the means of literary expression. Metaphorical concepts are systemic, "metaphor is not limited to only one area of the language, that is, the sphere of words: the processes of human thinking are largely metaphorical. Metaphors as the linguistic expressions become possible just because there are the metaphors in the conceptual system of a person." [http://dic.academic.ru/dic.nsf/ruwiki/1758].

According to the classification proposed by N.D. Arutiunova, metaphors are divided into 1) nominative, consisting in the replacement of one descriptive value with another, and serving as a source of homonyms; 2) figurative metaphors that ensure the development of figurative values and synonymous means of language; 3) cognitive metaphors arising from the shift in the compatibility of predicate words (transfer value) and creating polysemy; and 4) generalizing metaphor (as the end result of the cognitive metaphor), erasing the boundaries in the lexical meaning of the word between logical orders and stimulating the emergence of logical polysemy.

This classification, in our opinion, is the most appropriate for the poetic language. Here are the examples of nominative "water" metaphors in the poems of poets of the Silver Age: *Полно смотреть в это звездное море (Enough looking into the starry sea) [Blok] (море – небо (the sea - the sky); Есть у воды своя пора: часы прилива, часы отлива / А у Стеклова вода не сходит с пера; И рассеянно из чаши / Пену пьют, а влагу лить (The water has its own time: the time of tides / And Steklov still has water in his pen; And absently drink foam and pour moisture from the cup) [Annenskii] (water, moisture – to talk much about nothing); Вот лежу, уехавший за Воды, / Ленью еле двигаю моей машины часть (Here I am lying, moved out for Water) / hardly moving a part of my machine [Mayakovskiy] (Water - Caucasian mineral waters), etc.*

Figurative metaphors are the most interesting from the point of view of the analysis, the reader's perception. The fact is that "when "colliding" with the "alien" text, the reader fills the areas of semantic uncertainty, based on the life and reading experiences generated in the framework of his/her own culture. This process can be seen as a semantic interference, when the reader generates meanings based on procedures of meaning generation specific to his/her culture." [Amineva V.R., Ibragimov M.I., Nagumanova E.F., Habibullina A.Z., 2015]. It is the effect that is achieved by imaginative metaphors: *Я твоих печальнее отребий / И черней твоих не видел вод, / на твоем линяло-ветхом небе / Желтых туч томит меня развод (I haven't seen waters more sad / and darker than yours / in your faded-shabby sky / the dispelled yellow clouds afflict me) [Annenskii]; Когда вода – широкий камень, / Широкий пол из снега, / Мы*

говорили это лед. / Лед – белый лист **воды** (When the water is a broad stone / a broad floor of the snow / We've said it was ice. / Ice - a white sheet of **water**) [Klebnikov]; В **Океане** / Расплавленных почеч; Разлилась **волна** злорадства (In the **Ocean** / of molten buds; A wave of malevolence flew) [Pasternak] Стояли холода, и шел «Тристан» / В оркестре пело раненое **море** (It was cold and "Tristan" moved / A wounded **sea** sang in the orchestra) [Kuzmin]; В голове **болотный** бродит **омут**, И на сердце изморозь и мела (A **marshy steel water** in the head, And darkness and frost in the heart) [Esenin]; Меня, как **реку**, / Суровая эпоха повернула (Me, like a **river**, / A severe era tossed) [Akhmatova], etc. The authors put a deep meaning into the metaphor of water, invest the familiar objects and concepts with unusual meanings, thereby making the reader be an active participant: "The writer's role has been claimed by the reader who was passive and silent before" [Krylov V.N., 2014].

Often, the hydronyms in figurative metaphors are reinterpreted in a symbolic-figurative. The researchers dealing with Russian proverbs and sayings have noted that "in the proverbial space of the Russian language a separate area is formed by the texts containing rhymes "беда – вода, горе – море, кручина – пучина" (trouble - water, grief - sea, sorrow - abyss), and "the rhyme becomes structural and semantic invariant of a range of sayings, and the rhyme pairs themselves become variants of semantic motive-invariant (associating the water and the sea with a negative origin in Slavic mythology)" [Gin. Ia.I., 1988, 141].

This structural and semantic invariant is found in the works by A.A. Akhmatova more than ten times. This is a traditional relation of water and troubles: Осторожно подступает, / Как журчание **воды**, / К уху жарко приникает / Черный шепоток **беды** (Gently rises, / As the gurgling **water**, / Nestles heatedly to the ear / Black whisper of **trouble**) [Akhmatova]; С Новым годом! С новым **горем!** / Вот он пляшет, озорник, / Над Балтийским дымным **морем**, / Кривоног, горбат и дик (Happy New Year! Happy new **grief!** / Here he dances, mischievous, / Above the smoky Baltic **sea** / bandy-legged, humpbacked and wild) [Akhmatova]. This includes actualization, the repeated variation of the theme of grief-trouble-death-water: Была над нами, как звезда над **морем**, / Ища лучом девятый **смертный вал**, / Ты называл ее **бедой** и **горем**, / А радостью ни разу не назвал (It was over us like a star over the **sea**, / Seeking with a beam the ninth **mortal wave** / You called her **misfortune** and **sorrow**, / And never called her joy) [Akhmatova]. This is also a further development of the traditional rhyme, their enrichment with new structural and semantic variants (морскою – тоскою, река – тоска (sea - melancholy, river - melancholy)): От звонкой минуты пред бурей **морскою** / Оно наливется мутной **тоскою** (From a ringing minute before the **sea** storm / It is filled with cloudy **melancholy**) [Akhmatova]; А после она выплывает, / Как труп на весенней **реке**, / Но матери сын не узнает, / И внук отвернется в **тоске** (And later it comes up, / Like a corpse in the spring **river**, / But the son will not recognize his mother / And the grandson will turn his back **in grief**) [Akhmatova].

Let us consider the beginning of the "Посвящение" (Initiation), starting the cycle "Реквием" (Requiem): Пред этим горем гнутся горы, / Не течет великая река, Но крепки тюремные затворы, / А за ними "каторжные норы" / И смертельная тоска (This grief bends mountains / Makes the great river stop, But prison gates are strong, / And hide the "convict burrows" / And a mortal melancholy) [Akhmatova]. These lines like dewdrop reflect the wealth of concept sphere of A.A. Akhmatova, her emotional and associative memory. A traditional folk rhyme is the relationship *mountains – grief*, a symbol of a grief-trouble and the associated with them anguish-melancholy – the flowing water. In addition, the folk views conceptualize the water space and the mountains as the boundary between this and other world, a habitat of evil forces, on the one hand, and the souls of the dead, on the other [Slavic Antiquities, 1995, 386, 520].

At the end of "Requiem", A.A. Akhmatova returns to the theme of water-river-tears (the river in dreams means tears) when writes about a possible monument to herself, established near the prison gates: И пусть с неподвижных и бронзовых век, / Как слезы, струится подтаявший **снег**, / И голубь тюремный пусть гулит вдали, / И тихо идут по **Неве** корабли (And let from the motionless and bronze eyelids / the melting snow streams like tears, / And let the prison dove coos far away, / And ships go quietly along the Neva) [Akhmatova]. Thus, the traditional folk rhyme condenses the main theme of one of the most tragic poetry cycles by A.A. Akhmatova.

The symbolism of water as a dangerous space is particularly evident in the examples. Mythological understanding of water as a strange and dangerous space, its negative symbolism gave rise to the synonymous rhymes where the words of the lexical-semantic group "water" consistently correlate with synonyms *grief-trouble-melancholy*. We meet the similar meaning of water in the following poem by M. Kuzmin: Хвост. Удар. Ещё! Не переспорим! / О, чудовище! нажрися **горем!** / Выше! Выше! Умер? Нет?.. / Что за теплый тихий свет? / Прямо к солнцу выbleван я **морем** (Tail. Hit. Once more! We cannot overargue! / Oh, the monster! Cram with **grief!** / Higher! Higher! Died? No?.. / What a warm soft light? / Straight to the sun the **sea** vomited me) [Kuzmin]. The negative attitude to the water space can be found not only in the rhyme vertical order, but also in the horizontal order of the poems by M.A. Kuzmin. The poet often associates water with the disappearance, fear, anxiety, death. For example: Нету слов, одни улыбки, / Нет луны, горит звезда – / Изменяя и ошибки / Протекают, как **вода** (значение изменчивости, текучести); «Друг, ты знаешь ли дорогу? / Не боишься ль гор и **вод?**» / – Успокой, мой друг, тревогу: / Прямо нас звезда ведет; Взойдя на ближнюю ступень... / Но ярости пугаясь **вод**, / Я не дерзал смотреть обратно; / Казалось, смерть в **пучине** ждет, / Казалось, - гибель – неотвратна (No words, only smiles, / No moon, only the star shines – / Changes and mistakes / Flow like water (the meaning of variability, fluidity); "Friend, do you know the way? / Are you afraid of the mountains and water?" - Calm down, my friend, your anxiety: / The star leads us straight; Having ascended to the nearest stage... / But being frightened of water's rage, / I did not

dare look back, / It seemed, the death waits in the abyss / It seemed, the death is imminent) [Kuzmin]. Our ancestors had "an idea of the water space that lies on the way to the settlement of the dead, on which we can conclude from the remnants of pagan antiquity, which have been preserved in our common people, as well as in religious poetry and the Apocrypha. The Russian people even to this day believe in the water space that surrounds the country of the dead ancestors" [Sobolev A.N., 2000, 110].

Of course, the metaphor is based on the principles of the word functioning in poetic speech. There would not be poetry without it. The metaphor shows in any text the imagery (the continuity of image and sense), the existence of different interpretations, some diffusivity of a meaning, and actualization of archetypes. In this respect, the metaphor is close to a *symbol*, but differs from the symbol in that it corresponds to the real world only by the imagination. While the symbol encloses transcendent meanings that lead beyond the reality.

3. SUMMARY

Scientists have been interested in a theory of metaphor since ancient times. A particular interest in the analysis of metaphor was shown in the early and mid-XX century by both domestic and Western researchers.

The fact of linguistic and artistic metaphors remains indisputable. These two types of metaphors coexist and complement each other, sometimes there is a leveling of signs of both the linguistic and literary metaphor, a kind of overflow of the meaning of a word. However, if the linguistic metaphor can be self-sustained, independent, the individual author's metaphor is realized only in a context.

According to N.D. Arutiunova, we have divided the metaphors that are in abundance in poetic texts of the Silver Age writers to the nominative and figurative. Figurative metaphors included also the traditional (proverbial) rhymes, based on the meanings of archetypes that exist in the minds of native speakers. Archetypes are found not only in poetic texts, but in proverbs and sayings, where they "go" to the poem content (often to the rhyme vertical order). "the rhyming words have not only a mnemonic and aesthetic function, but also make an important contribution to the figurative and semantic content. F.I. Buslaev's thesis of that the proverb was created by mutual forces of sounds and a thought that "the idea of proverbs, originating in the people's imagination, along with the sounds, constantly obeys their habit and harmony" became classic" (Buslaev 1861). Moreover, the emphasis in this statement of the outstanding philologist should be laid not on what subjects and is subject to, but on the harmonious combination of the formal and content sides of the "constructing material" of a proverb. The cast of proverbs is commonly referred to the choice of words in respect of the aesthetic requirements of a syllable, their consonance and size, and the fret – fidelity of the suggested opinion, its correspondence with reality (Voznesenskii 1908). Especially clear unity of sound and meaning is manifested in the so-called "trivial" or traditional rhymes" [Bochina T.G., 2003, 195-196].

4. CONCLUSION

Thus, the metaphor exists and is actively used, as the human's knowledge of the world and self-knowledge is impossible without metaphorical thinking. This can be proved with the words of the poet Mandelstam "The matter is disclosed only through the metaphor, and there is no life beyond the comparison, because the being itself is a comparison" [quoted by Skliarevskaia G.N., 1993].

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APPLICATION OF THE LANGUAGE OF STORIES IN THE NIMA YOUSHIJ WORKS

Zhila Serati¹, Dr. Iraj Mehraki²

Department of literature, RoudeHen Branch, Islamic Azad University, RoudeHen (IRAN)

E-mails: zh.serati@gmail.com, i.mehr41@gmail.com

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ABSTRACT

In the applied Linguistics of contemporary literature of Iran, Story writing in its common tradition during recent half century, in fact was a souvenir of west world, which is entered to Persian literature after Mashrooteh movement. This tendency toward western Story Writing literature, its principles and language was formed along the emergence of nationalistic and democratic activities in Iran.

Writers and literary men composed stories in narrative and prose from to express the pains and suffers of deprived and oppressed layer of society and also to oppose against tyranny and injustice to gain freedom.

This similarity with west and novel genre made story to be applied in national and patriotic purposes like other literary genre.

Key words: Nima Youshij, language, Story writing

1. INTRODUCTION

Nima Youshij's name undoubtedly, has been distinguished in Persian narrative and prose field eternally (Ali, Espandyari, 1897-1949)

Although he has presented an innovative and structure - based approach in poetry transformation i.e. the emergence at a new poetic style and classic poem, he has enjoyed of Persian classical language and literature in writing generally and especially in writing story.

"It can be deduced that the number of his poems and traditional of his works are much times more than his new wave poetry, he is the very man who has stood up alone to prove his legitimacy." [1]

In other words, in this literary genre, Nima, unlike Iranian writers such as Chubak and Sadegh Hedayat who were theme - oriented, has adopted a traditional approach in the content and subject of his storie's language of high value and importance. Of course, the main characteristic of his most stories shows the tendency toward traditional literature. In this regard, he does not consider European imitation and mostly takes into account national and patriot thoughts.

"He writes his stories as a social and humane thinker to release his society from pains suffers and social pressures. He puts his ideas, ambitions, criticisms and protests in the form of poem, allegory, short and long story, prose and novel at times. Nima's language role applied in his stories is more national and patriotic, though he considers his works fanciful and not so serious all - in based on some hints in his letters. However, he write stories to enlighten, therefore he ignores basics and principles and story writing at times." [2]

The time in which Nima lives as a precise and aware artist is a turbulent time and as one can derive from the content of his work, he takes the subjects of his works from the pains and social challenges of his time, there, he makes use different allegories symbols, stories and myths in such a way that his, prose and poem works enjoy with a symbolic and social shape and natural aesthetic approach which attract all readers and makes it unforgettable in their minds.

Introducing some of Nima's works in the form of story

In a general classification for instance, some of Nima's works in prose and poetry are mentioned here:

A. Prose Works

1. Stories with childish theme: Birds and Deer's, An Ortolan in cage, what did Cuckoo say?

2. Short Stories: Oil Drinker, Untamable Donkey, along the way, Meeting the monster and his wife and cart.

3. Quasi - story: The Painter, The Monster

4. Novel: The Man's Sepulcher

5. Plays: Hazart Gelman's Shoes

B: Poem Stories:

The Prisoner, Unknown Martyrs family, Soghrim Castle, Steel Soldier, Amin Bird, The House of Seryoyli, Manli, Night Guard, The Lion, The ship's Candle, The Swan, The Bread Plan,.....

Surveying the use of language skills in Nima Youshij's Stories

1. Description:

Nima mostly makes use of descript due to his realistic naturalism and applies the notion of naturalism in describing the scene, environment, space and moods and characters and protagonists and also within the dialogues he adopts in story writing, and he talks about the value of these in his stories' subjects.

In stories like an "Ortolan in cage", "what did the Cuckoo say?" And "Unknown Martyrs family", his descriptions were influential, passionate and beautiful and present natural colorful views.

A Sample:

He starts "Untamable Donkey" in this way:

"Summer quarter's sky was blue and clear. It was one of those days that one couldn't even hear a bird in sky. The sun's reflection among the trees and on the river which flows on white and blue stones hesitatingly, represent a delightful peace".

"Nima's description of nature is not forged. Describing the nature has an active role and interpret human's behavior and is effective in conveying the story and paves the way for humans' act." [3]

One of the Nima skill's in language uses natural sceneries for naturalistic picturing since he considers human and nature contrastive and dynamic to each other. And this description in 'Steel Soldier' which says:

Sample:

When the winter's sun was rising
There it came with a bitter smile and rest in its bed
And got separated like smoke from fire.

He pictures the condition of social environment and describes the epic and hero breeding of the characters in 'Steel Soldier' and 'Unknown Martyr':

Who is making benefit in this cage?
Who are in danger far from him at this time?
Are the friends aware of him?

Also, the story of Night Guard is the most precise poem of Nima regarding the description and imagination of his various external and internal moods which highlights the highest emotional effectiveness in social and humanistic issues.

"The Night Guard is worried about his children's death, yet he children do not wake up and this is the wave of emotion which explains the irritating scene of children's death.

Sample:

What a dreadful night
Shadow around the narrow and frightening woods
The fire still extinguished
Motionless children with frozen body
Not in their sense because of an eternal sleep
Free from good and evil, more or less
Their watching eyes
With a night warm inside
Murmuring the tale of an hour ago

The story of 'The Soldier's Family' is also similar to novel with regard to narration and imagination and this is the first Poetic story of Nima with new techniques of contemporary story writing.

Sample:

The neighbor's child puts on well
Tours and drinks well
What is the difference between these two kids?
Whatever one has, the other does not
The Soldier's kid with such torn away clothes
Then, why he is alive?

2. Illusion:

Nima's mysterious stories are more formed with illusion and adventure. Even in stories with childish theme, he interprets the events of the story in the same illusionist way.

"In his stories like this, readers evaluate the story in their illusionistic perceptual zone in two levels: "adults and children language".[4]

In one level, a child with a childish illusionism and in another, an adult with an aspect, appreciate the secrets in the subject of the story and analyze them. For instance, in the stories of "An portolan in cage" and "what did cuckoo say? ", he uses illusion in such a way that these stories find a mysterious aspect, in a way that these two stories, guide the readers from surface to depth. That is, in "What did cuckoo say? ", the cuckoo is the writer himself and the hunter is the strict critic and revolutionary fighter.

Sample:

The female cuckoo sighed and said to him. Come on and let me tell you something. Why do you refrain from hearing the right word and why are you so proud of your thought? I know this person as well. He has forbidden animate flesh for himself. He doesn't eat our flesh but instead he eats our eggs which would be our chicks, otherwise!

The story of "The man who eats oil" has a structural beauty for the reader in surface level and a mysterious theme in depth the content of which might be humanistic and mental social.

A sample of this story:

The waiter said: Your food is something else, why do you exasperate with me? Eat oil, say oil, hear oil and write oil so much that die because of oil in your own word. People's houses get lighted when your house remains in dark, you gobbler and dishonored.

The story of "shepherd after medicine" has benefited a native and traditional idea with regard to illusionism which makes the reader believe that human can avoid satanic temptations and turns to an eminent and complete person. In this story, love and kindness are replicated as an instinct in an animal like deer.

In the imaginary story of "Manli", the fisherman gets some illusions and a mermaid deceives him. But the subject of the story is that everyone can solve his/her problems with the help of his/ her wisdom and intelligence.

3. Satire:

Another Nimaic approach in story – telling is using satire language; actually as a common figure of speech, such type of satire has always been applied in the works of arts for most writers and poets' as a means of criticism against ignorance and superstitions. Satire is aimed at reducing social problems and disadvantages of the time.

Nima has depicted superstitious attitudes and behaviors, through a smooth and delicate diction; in his stories, the setting of these tyrannical and unjust events is mostly villages and cities of North provinces of Iran.

Among his satiric stories "Seryoyli's House", "Agha's Tomb", "Manli's", and "The feral Ass" can be named.

"Some of these satiric stories and in laughter and humorous climaxes; however, they are nothing but the personal expression of his inner idealistic opinions." [5]

As an illustration, in the satiric play of "the highness Ghelman's shoes", Nima says, "... something has happened and you have no idea.

What is going on in here?

Why don't you let people sleep a wink?!..."

"He is actually expressing his political and social ideas as if; he is going to reform the society of the time as his main responsibility. And there is no other path to fight against ignorance and superstitions but, bitter satires." [6]

"Seryoyli's House" is another Nima's satiric work, through which sorcery, as the theme, has been developed in a realistic satire. All through the plot you can find witchcraft mythical tools like hair, nail and evil have been pictured in every corner of the village and in Seryoyli's House. Seryoyli Symbolizes the vulnerability of human being and those pieces of hair and nail denote sin, pain, and ignorance of people in those days.

As an illustration in "Seryoyli's House" Nima says:

"There's so much evil

You might not be wail, though;

Shall it be possible?

Darker than black be prevail"

"Agha's Tomb" is another satiric work of Nima. This is a fairly long novel, describing a poor farmer from north of Iran, among huge number of others, trying to stand against the tyrants and at the expense of his own life he could abolish ignorance of his society.

"The Feral Ass" is another satiric work of Nima. This is a humorous story of an untamed donkey which symbolizes "the luck". Here in his story Nima has benefited from the traditional method of "narration", to convey his message. Technically he didn't intend to create a fictional story; he was just trying to move along the traditional story telling convention. His aim was not making people laugh in such types of satiric works, yet he has applied satire to awaken the society of his time. He was looking to uncover the ugly truth, and to stand against all those distorted social attitudes. In other word, satire is painful and sad, deep in Nima's works of art, while it creates fun and humor out in surface. Nima has applied satire in many of his works forcefully and fiercely.

2. CONCLUSION

Nima was father of Farsi's modern poetry, an artistic story writer in contemporary literature, fostered of a period of political and social evolutions in Iran.

He grew in a atmosphere in which the oppressed and deprived people of this time was suffered under suppress and tyranny.

Nima has constructed his ideals and wishes based on justice and freedom. He initiated a movement in Literature of Iran containing poetic language and especially story innovation while invigorated and reinforced Farsi literature in Iran.

He applied various story elements like description, satire, visualization, myth ... constructed a new way of creation for Iran's art society.

In contemporary era. Studying his stories reveal that he has considered traditional principles in his stories and has imitated European styles as well. He has considered also patriotism thoughts and applied the new language in his stories, has created beautiful verse at poem and prose stories.

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CREATIVE WORD-FORMATION IN CHILDREN

Oleg Esin, Tatyana Shchuklina, Leyla Mardieva

Kazan Federal University, 18 Kremlyovskaya Street, Kazan (RUSSIA)

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ABSTRACT

The article emphasizes the importance of studying derivation in infant speech, because it allows researchers to understand the extent to which linguistic processes are caused by the specifics of the human mind and the processes of cognition. Children's speech gives an interesting material for the study of the dynamic nature of the language because it is related to general cognitive activity of a child and the development of cognitive structures.

Derivation in children's speech is an indicator which helps to identify potential opportunities of the word-formation system, shows the functioning of language mechanisms, stimulates derivational processes and the processes of nomination in general. The article regards different stages of language acquisition in children and discusses the advantages and disadvantages of the imitative theory. The authors describe and explain concrete examples of word creation in infant speech.

The results can be used in psycholinguistics, neurolinguistics, clinical linguistics, in teaching Russian as a native and foreign language.

Key words: language acquisition, child's speech, word formation, derivation, word creation, lexicon, cognitive activity, child's development

1. INTRODUCTION

In the second half of the 20th and at the beginning of the 21st century it became important in linguistics to study the nature of the language activity from different points of view. Nowadays it is obvious that there are several levels of investigation: psycholinguistic, neurolinguistic, cognitive and neural.

Children's speech gives an interesting material for the study of the dynamic nature of the language because it is related to general cognitive activity of a child and the development of cognitive structures [Wichmann 2014]. Identifying prospects for the development of the linguistic identity and the dynamic position of a child in language we can say that word formation (or, more exactly, word creation) is particularly important. On the one hand, it is a clear indication of the language mechanisms functioning, and therefore it gives a possibility to identify potential opportunities of the word-formation system, and in a certain way to predict the future state of the language; on the other hand, it stimulates word-formation processes and the processes of nomination in general. In addition, the study of children's speech allows us to understand how strongly linguistic processes are determined by the specificity of human thought and by the cognition of environmental knowledge, and therefore to determine the causes and conditions of language nomination, to identify the real mechanisms that contribute to the formation of speech skills and individual language system.

What are the ways of language acquisition? This question has been and still remains one of the most actual. Until recently it was believed that the basis of children's speech activity is the imitative principle. This principle is really one of the leading in social interaction. There is more than one copying mechanism in the human brain [Hamilton 2015], and it is proved that people are the most imitative creatures in the world. The theory of social-cognitive development (the 'Like-Me' developmental theory which is based on behavioral studies) is aligned with new findings in developmental neuroscience, including results using infant EEG, which is beginning to document the neural basis of 'Like-Me' perceptions prior to language [Meltzoff 2015]. Nevertheless, it is possible to say that from the linguistic point of view the supporters of imitative language acquisition theory minimized the degree of creative activity of a child; they drove his/her capacities of speaking and thinking to the elementary ability to operate speech patterns – ready statements that a child receives from the adult. The scientists distinguished the so-called “empty forms” perceived by a child mechanically, unconsciously, according to the principle of imitation [Piaget 1994].

Enormous intellectual and creative capacity of the child has been discovered relatively recently, in the second half of the 20th century, when psycholinguistics began the experimental verification of imitative language acquisition theory. Their researches have disproved many of the statements of this theory. It was discussed if the imitation is not the only basic mechanism of comprehension of the language in childhood, it was proved that the language acquisition process is not limited by the work of unconscious intelligence. A child performs a lot of work to dismember and generalize the speech flow units and then output a system of rules and grammatical structures [Arushanova 1999; Ushakova 1970]. Children understand the meaning of the words by induction from the contexts in which these words appear. This induction is constrained by limits of the

concepts. It is argued if the word learning involves the creation of new concepts or many aspects of vocabulary development are independent of conceptual development [Snedeker 2010].

2. METHODS AND MATERIALS

The materials for research were selected with the help of continuous sampling method. We used the database of children's speech that is being created in Kazan Federal University within the clinical linguistics project [Gorobets 2015]. This database contains the speech examples of children without developmental disorders and the speech examples of children with speech disorders and SLI. In our research we used the methods of word-formation analysis elaborated in Kazan linguistic school by V.M.Markov, G.A.Nikolaev and other representatives of KLS.

3. RESULTS AND DISCUSSION

A child is a creative linguistic personality, gradually pushing the limits of his/her understanding of the language; linguistic activity of a child is informative and creative, it is associated with the search for imaginative motivation to all language levels. A child himself/herself creates his own language, or rather even a few models of language, "generalizations" and "simplifications" which are then modified and excluded by him in the process of development [Zalevskaya 2000].

Modern psycholinguistics considers the child's speech as a forming substance, a positive dynamics of which is made possible by the establishment of a child's language ability. The means of language abilities formation are the signs of language (words, morphemes, sentences) that the child receives from the speech of people around him due to his/her linguistic intuition (or linguistic instinct), which also develops according to the formation of language skills and linguistic competence in general. The way of language abilities formation is through the comprehension of the basic laws of language system to assimilation of language rules, to installing of so-called filters imposed by the language standards and restrictions in his/her speech practice.

Active development of language ability occurs in the period of speech creation, which is understood as the realization of a child's creative potential in the sphere of language determined by his/her desire to understand the system laws in the language [Zeitlin 2001]. In modern science words are often seen as the core representational units of language use, and the basic building blocks of language learning, as well as multiword phrases [Arnon 2017]. The results of neuromagnetic research demonstrate that acquisition and consolidation of novel morphology in human neocortex involves fronto-temporal perisylvian language circuitry [Leminen 2016].

According to A.G.Arushanova, creative abilities in children are different. There are so called "spontaneous semantics", children who convey the same meaning of the word through a variety of means, each time solving the same problem in different ways; they are very sensitive to the meaning of words and connotations. The second group is presented by so-called "spontaneous formalists", children who solve the tasks of the same type identically, ignoring the fact that they do not know the specific items. The third group includes "spontaneous conservatives" who remember which words they know, and which they do not know; they correctly say "a cat has a kitten", but they will not be able to call the baby of an animal they do not know [Arushanova 1999].

Formation of linguistic consciousness of the child is in direct proportion to the development of his/her language skills, the development of a motivational level, which involves the identification and characterization of the motives and goals, driving the development of linguistic identity and defining a hierarchy of meanings and values in its linguistic model of the world [Karaulov 2002]. In this regard, the process of nomination in children's speech is the mechanism of creative thinking, which allows the children to show their own understanding of the world through the analysis and synthesis of linguistic forms, in other words, it acts as an integral feature of the emerging language of consciousness. Getting to know the world around us, the child forms his/her own image of the world. The names of things are its reflections.

The names of things appear in speech by natural necessity. The wide range of children's innovations is the best evidence of it. The randomness and freedom in word formation are underlined by a functional inner form of the word and its dynamism: today a child sets one match, tomorrow it will be another.

But there comes a time when the very name of the thing becomes the subject of a meaningful observation. It seems that children open their understanding of the language through the nomination process and the creation of words along with it. In the early stages of the word creation, when a child needs an individual word due to the lack of words in his/her lexicon, the child creates words only when it is really necessary [Habibullina 2015]. The ability to give new names consciously appears later, during the third or the fourth year of life (in case of developmental disorders and SLI absence), and some of these names are occasional [Smirnova 2014].

The result of the nomination process in children's speech is presented by the units that reflect the universal desire of children to consider the word as a motivated sign and to look for traces of the word source. The principle of operation is the following: a word must contain a feature of a subject. Change of cognitive units leads to a change in the internal shape and / or to renaming of the object. Thus, the blanket on the couch is called '*divannik*' ('*divan*' is a couch, and the blanket is expressed with the help of the suffix *-nik*), a saucepan where meat is cooked is called '*myasovarka*' (according to the analogue words '*skorovarka*', '*multivarka*',

'*myaso*' is meat, '*var*' means "boil", and '*k*' is a suffix, very frequent in Russian language), panama is called '*nagolovnik*' (because it is put on the head – in Russian '*golova*', and '*na...nik*' is a confix, a word-formation morpheme) etc.

The presence of antomorfem system in the Russian word formation allows children to use in their speech the following innovations: "*Adelinapriletelanatalerke i zakhvatilimir. Ves' mir. Lunuizvezdy. Potom Zhenyatalerkuskhital i raskhvatilmirobratno*" (Adelina arrived at the flying saucer and took over the world. The whole world. Moon and stars. Then Eugene stole the saucer and brought the world back). Here we can see the antonymic pair '*zakhvatit*' – '*raskhvatit*' (according to the existing model '*zapravit*' – '*paspravit*' (about the bed). It is interesting that a girl creates the verb '*raskhvatit*' which is absent in Russian language but it seems to the child semantically incomplete because she adds the component "back" clarifying the meaning of her neologism. The prefix *s-* used instead of the prefix *po-* ('*skhital*' instead of '*pokhital*') shows the proximity of semantic layers in these aspectual prefixes. The most frequent in aspectual pairs, they can be easily replaced in children's speech: '*sdvin'sya*' instead of '*podvin'sya*', '*sgnul*' instead of '*pognul*' etc. (according to the position of Kazan linguistic school we regard aspectual pairs as separate words and suppose that these acts are derivational, not form-building).

S.N. Tseitlin thinks that the emergence of specific, not registered in adult lexicon forms of speech, and especially the emergence of words, self-built by a child is just a proof that he masters the language well, that he designs forms and words, that his mind has already developed a system of specific rules that he uses it without help [Tseitlin 2001]. Language development, on the one hand, is an indicator of the level of development and the specificity of thinking, on the other hand, it is one of the links in the cognitive development of man. And if a child at some point does not manifest himself/herself as a creating language personality, it should be an alarm sign for parents and teachers. The mechanism of analogy is the basis of design and interpretation of different language facts in a child. The most shining example of the implementation of this mechanism is usually seen in the names of baby animals. Following to the analogical principle ('*kot* – '*kot'yonok*', '*slon* – '*slon'yonok*') a child creates explainable names with clear inner forms for other animals: '*byk* – '*bychonok*', '*ovtsa* – '*ovchonok*', '*petukh* – '*petushonok*', even '*chelovek* – '*chelovechonok*' etc., according to the example '*medved*' – '*medvezhonok*' a child can name the baby of panda '*pandezhonok*' etc. This tendency is very typical for children with SLI: it takes a long time to learn by heart the words with suppletive stems. A child without SLI usually knows all these words by heart even if he/she does not understand the etymology; children with SLI have great problems with understanding of this linguistic phenomenon.

4. SUMMARY

An infant penetrates into unknown words by comparing them with some other familiar words. To understand the meaning of any word, a child should comprehend its formal structure, determine the producing word, the choice of which is caused by the presence of a motivating image; he/she should "catch" a word-formation model and define the contribution of word form to the semantics of the unit. This "etymological instinct" in children is determined by their desire to understand the internal conditionality of links between sounds and meanings. Trying to find the internal form of a word children intuitively follow the logic of language, using existing models of motivation in it, combining "the synthesis of words with its analysis" [Zeitlin 2001].

To get rid of "empty forms," the children try to find a rational explanation for the name of an object, phenomenon. Taking into account the content of the familiar words, a child tries to establish a rational connection, between the name and the usual meaning of corresponding lexical unit and between the name and the concrete use of the lexical unit.

5. CONCLUSION

The authors examine the existing points of view on the process of language acquisition and give a psycholinguistic description of word formation and word creation in children. The process of nomination in children's speech is regarded as the mechanism of creative thinking. New and occasional words created by children reflect basic laws of the language, the potential of language system and contribute to the study of linguistic aspects of language acquisition.

A child realizes his/her potential to create words with the help of design and interpretation of linguistic facts. The potential to create new linguistic forms and units is related to the infant's cognitive activities and development of mental structures. The child constantly assumes (it is quite reasonable and based on the sign concept of language) that there should be symmetry of the formal and semantic structure of the word. Almost all "childish" innovations (with rare exceptions) are built on this symmetry. A "childish" word is a sensual sign based on linguistic laws [Mardieva 2014]. The majority of children's interpretations are logical and consistent with their views and experience.

CONFLICT OF INTEREST

The authors confirm that the data presented do not contain conflict of interest.

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THE COMPASSIONATE, THE MERCIFUL THE INTELLECT BASED ON THE GNOSTIC VIEWS OF MOLANA AND WILLIAM BLAKE

Dr. Shahla Khalilolahi¹, Dr. Batool Mahdavi²

¹The faculty member of Shahed University,

²The faculty member of Mazandaran University (IRAN)

E-mails: Khalilolahe@yahoo.com, b.mahdavi@umz.ac.ir

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ABSTRACT

The purpose of present research is to investigate the intellect based on the views of Molana and William Blake, the English romanticism poet. The main issue of the present study is to respond to the question that how the intellectual have been explained regarding Molana and William Blake's opinions that have been analyzed through text take noting and with the help of documentary descriptive method.

Intellect is an extensive substance by which truths about the objects are comprehended and it diversifies statement and face from the material. In Noor Mohammadi's mysticism, according to the Islamic scholars, God first created the general intellect which is made of the abstract world and then the decouple intellects and nine essences have been created. Molavi divided intellect into two types of general intellect and sectional intellect and he considers the existence of the world from the general intellect; according to William Blake, the intellect is similar to a crystal which not only confines human being but also separates him from his own natural and real life and provides the causality of his peak fall and descend, bewilders and shackles the human's spirit and is the enemy of eyesight and intuition of the human being and prevents him from observing the reality:

"I strove to seize the
In most form with ardour Fierce
and hands of flame, but burst the crystal Cabinet,
And like a weeping Babe became
a weeping Babe upon the wild"

What is obvious is that both Molavi and Blake reject the idea of reaching The Absolut right through intellect and senses and they regard it as an ineffective identity. Similar to Molavi and Islamic scholars, Blake believes in the idea of general intellect and sectional intellect and both of them negate the idea of reaching and connecting to The Creator through the knowledge caused by intellection and thought and at the same time they claim that the prerequisite to the ontology and theology is to refer to the environment and its phenomena.

Key words: general intellect, sectional intellect, gnosis, Molana and William Blake

1. INTRODUCTION

Intellect definition based on the views of mystics and philosophers

Intellect literally means the prevention and prohibition and idiomatically is an extensive substance by which truths about the objects are comprehended and it diversifies statement and face from the material. In Noor Mohammadi's mysticism, according to the Islamic scholars, God first created the general intellect which is made of the abstract world and then the decouple intellects and nine essences have been created out of general intellect.

The term of intellect which nowadays is specifically employed for the theoretical intellect, mind functioning in the comprehension of the relations among phenomena and understanding of generality, in Koran, its derivatives such as *يعقلون* (they think) and *يفعلون* (They do) have been approximately 50 times. The Islamic philosophers and scholars, approximately similar to the former advocates of Plato and the Middle ages scientists, in addition to considering the intellect as a mental faculty, consider it as a level of objective levels that is abstract and immaterial and therefore, they called it the first thing issued by God (the first intellect or Mohammadi reality, and in the West, Logos and Nous) and even they defined it as the soul dominating on the universe, angels, the unseen world and the elect of God. Molavi considers the whole of the face science as the general intellect existence and he names the general intellect as inside conscience and he regards the sectional intellect only as technology embracing tool and as the cause of ignominy of intellect that the existence of this world from the general intellect is as the king and face is as the prophets and this is due to sagacity that this is converted to two types (Nasr, 2001; 97-98).

Intellect is made of light conceptualization of real unification by the verse "each of us has a specified position" moreover, it is in a condition that he cannot bear the beauty light of Almighty (Lahiji, 1998: 66).

About intellect, in a prophetic Hadith, it is stated that "the first created was intellect" (Sadri Nia, 2001: 163). The scholars believe that, from the nature of God and His Holiness, more than one essence has not been released and it is an extensive essence that cannot be examined and divided and the remaining fathers and mothers have been issued from it because the first intellect which is the real one is found surplus and multiplicities appropriations, meaning that according to the nature of intellect, due to the cause of intellect and due to the relationship existed between cause and effect. According to these three views, three credits and criteria have been created in the first intellect and to each credit of first intellect, the intellectual, soul and celestial categories have been issued as well as it has created from first intellect, but not intellect, soul and Ferris. Then they were discovered under the Phoebe Ferris, fire element and fire nature and then air element, nature air and then water element, water nature and after that earth element and soil nature, after finishing the fathers and mothers, the decent completed and decreased 14 levels, after these 14 levels there are 14 levels ascent against the decline to complete the circle and after creating the fathers and mothers, triplet births are shaped. Finally, human being was created and when human being was given intellect, the circle was complete and when the circle reached its starting point finished. Therefore, the first intellect is both starting point and final point, it is starting point to the coming and it is final point to the returning, it is the source to the coming and it is resurrection to the returning. Therefore, it is obvious that the originality of creatures is intellect. It is Leylat al-Qadr to the coming and it is doomsday to the returning.

The first intellect is the pen of God and the prophet and the cause of creatures and human being and is adorned to the features and ethics of God and according to this issue it is said that God has created human being on His own shape. None of the intellects and souls can be borne the holiness and the excellence of Allah except the first intellect which is the superior to all intellects. The first intellect accepts the graceful holiness and excellence from God and gives to itself. All of intellects give something from the thing superior to them and give to their own landing. Each of them has a hand by which takes things and another hand by which gives things, therefore, they take and give, but self-existent gives but doesn't receive anything because does not have anything superior to Himself and has inherent purifying, holiness, knowledge and sagacity.

The prophets and saints are the representatives of God. It is intellect and the scholars and scientists are the representatives of intellect, it is the soul and kings and sultans and kings are the representatives of soul, it is the environment and the public and nomads are the representatives of environment. Because God was the first, one came and since the intellect is in the second level is divided into two types, soul in third and is divided into three types and since the environment is the fourth level is divided into four levels.

Some of the scholars believe that the source of intellects and souls of lower world is the tenth intellect which is defined as the Phoebe Ferris intellect and the active intellect and the manager of lower world and is the grantor of its shape (Nasqi, 2004: 126-128). They also stated that the first thing that God created in the heavenly world is the first intellect that is the God's pen and in heavenly world created the first heaven which is the Throne of God. The first intellect or God's pen which is the light ocean was asked to write on the throne:

" : إِنَّ اللَّهَ تَعَالَى خَلَقَ الْخَلْقَ فِي ظِلْمَةٍ ثُمَّ رَسَّ عَلَيْهِمْ مِنْ نُورِهِ فَمَنْ أَصَابَ مِنْ ذَلِكَ النُّورِ ، أَهْتَدَى وَ مِنْ ضَلَّ فَعَوَى

God created human being in darkness and He gave His own light to them and those who received this light were guided and those not were deviated.

God created the pen with the name of first intellect in the macrocosm and He created the pen with the name of human being's intellect in the microcosm and the human being's intellect apparently has two pens and one of those two pens is language and the other one is hand. The language is a tool for emerging science and the hand is a tool for the appearance of intellect. The intellect is the messenger of God and the language is the messenger of intellect. The first intellect is the symbol of characteristics and names of God and characteristics, names and acts of God appear from the first intellect (the same, 245-248).

Since the first intellect includes all the generality of the world and their faces through the beauty, it is a general world which is the symbol of الرحمن (the merciful) and since the general soul in details includes all details which the first intellect dominates on is a general world that is the symbol of الرحيم (merciful) (Jahangiri, 1996: 426).

The sectional intellect that is the reflection of general intellect on the soul book can be a tool for achieving the existed divine truths in the revelation, the truths which are beyond the reason, but are not non-rational and at the same time can be as a veil for preventing human being from seeing those truths and in the later state, the sectional intellect becomes a device by which human being transgresses God's rules, religion and its existence. The Islamic scholars recognized the double-edged sword nature of sectional intellect during centuries and eras and some of them such as Ghazali, Jalal al-Din Molavi and Fakhr al-Din Razi focused on the sheer negative aspect of the human's intellect due to veil and the constraints which is unable to reach the divine truth and Molavi considers the sectional intellect as the scandal of the intellect and others such as Ibn Sina, Ibn Arbi, and Sadr al-Din Shirazi attempted to achieve the general intellect from the sectional intellect (Nasr, 2002: 94-96).

The human soul differs from the vegetative soul and animal soul due to its significant reasoning power, sometimes this focus of this power is on the knowledge of truths and facts of creatures and the objects surrounded and this power is so called theoretical intellect due to this power validity and whenever its focus is on understanding the subjects and distinguishing between building and corruption of actions and sayings and

the interpretation of figures because of the affairs discipline of life and resurrection, that power is so called practical intellect due to this validity (Lahiji, 1998: 211-212).

2. REVIEW OF THE LITERATURE

Soheila Salahi Moqaddam (1998) in his PhD thesis titled: the literary and mystical comparison between Jalal al-Din Mohammad Molavi and Blake. Tarbiat Modares University, faculty of humanities put under investigation the mystical terms of Molana and Blake and an article, Molana and Blake: two concordant men, was published by them in research humanities quarterly, Al-Zahra University, eight year, No. 26-27 investigated the mystical terms such as intellect.

Molana's view of intellect

As it was previously said, the prophets and saints are the symbols of God. Therefore, the judges and scholars are the symbol of intellect, sultans and kings the symbol of soul and the publics and nomads are the symbols of environment. As it can be interpreted from the following verse, Molana was like-minded and had the same opinion about this view and composited it as following in Masnavi:

The thinkers and saints are the most intellectual as the ends of camels
(Masnavi, Book one: 2503)

Dividing the intellect into two types of sectional intellect and general intellect, Molavi believes that the general intellect has an unseen and ultra-world source and this intellect is not belonging to the material world and not only the sectional intellect is caused by it but also it is regarded as shackles on his soul which prevents him from sins:

These words coming from the general intellect is the smell of rose garden, cedar and lavender
(Book one: 1901)

And

You will be complete by His generality the general intellect is the shackles of soul

Molana not only sated the nature of general intellect, but also regarded some differences between general intellect and sectional intellect, meaning that although the sectional intellect shows itself as the owner of secret, it has not comprehended the truth of love and negates it:

Sectional intellect negated the love though it thought of having secret
(Book one: 1984)

Molana obviously rejects the sectional intellect and gives priority to the general intellect
Don't regard the sectional intellect as your ministry oh sultan, make the general intellect
(Book four: 1258)

Above verses showed that the level of general intellect are valuable in his view as he associates it with the verse " مَازَاغَ النَّصْرُ وَمَا طَعَى " (17, the Star) the sight did not waver, nor did it exceed and he introduces the general intellect as the non-deviated intellect, the light of gentlefolks and right-thinking wisdom and contrary to the general intellect, he considers the sectional intellect as each side-oriented or bright eyed and the professor of the dead's graves:

He named the general intellect as direct intellect the sectional intellect looks each side

The non-deviated intellect is the light of gentlefolks bright eyed intellect is the professor of dead's graves

(Book 4: 1309-10)

Therefore, he, somewhere else, introduces the intellect and thought for the recognition of God as loose legs and the reason of his legs' loosing is the heart destruction, health and self-indulgence:

The head intellect is smart but loose legs one whose hearth is destructed and one who is healthy
(Book six, 119)

Molana guides human beings to wisdom in order to gain knowledge and after achieving the knowledge and science make the intellect as their own students. According to him, the intellect is similar to Gabriel (angel) who can only enter into the places with specified limitation. He, in this case, knows the spirit prior to intellect and says that the intellect accompanies the human beings' spirit with specified limitation and finally the reign is up to the spirit and when the human's spirit becomes the source of divine wisdom, it does not need to gain knowledge:

Be the aspirant of wisdom form the wised by whom be wise and insightful

The wisdom aspirant becomes the source of wisdom education and causality separates from him

Becomes the tablet keeper protecting his intellect becomes successful from his spirit

Since his intellect was his teacher at the beginning then, he becomes the teacher of his intellect

The intellect, similar to Gabriel, Oh! Ahmad if I take a step, it burns me

Leave me alone and propel me up to now oh, my sultan, this was my limitation

(Book one: 1085-1091)

The intellect ocean is so widespread and great but apparently is not observable and we don't understand about this boundless ocean except some humidity

How many worlds are there in the intellect? How width is the intellect ocean?

The intellect is hidden and not observable we only understand a wave or some humidity of it

What the shape of humidity makes a tool out of it by that tool he is thrown away

(Book one, 1134-1140)

He undoubtedly considers the sectional intellect as something against love and recommends that it must be sacrificed to love and he always insists that the intellect is belonging to another world but not this world.

Sacrifice intellect to love where are the intellects on that side?

The intellects are sent to that side the Wise if they stay here, the lover is lied

(Book four: 1324-1325)

Blake's view about the intellect

According to Blake, Christian mystic, the source of creation is not immaterial creator, and he introduces universal man as the source and originality of the existence so that he focuses on four powers or elements: imagination or energy, instinct or desire, intellect and emotion (Four Zaos). (1)

"Four mighty Ones are in every man: a perfect unity cannot exist, but from the Universal Brotherhood of Eden. The Universal man. To whom be Glory Evermore, Amen". (p.495) (2).

The universal man of Blake is, in fact, the spirit unified by God, he lives in Eden Garden, but he faces descent due to the dissociation and separation from God and after God's analyzing of his complete soul he is sent to the lower world. First, he is clear from every sin and he is innocent and pure. (Urthona). With gaining different experiences in material life, this state of innocence finishes and he is degraded to the next level of life and finally, through immateriality of the soul of the complete soul and drowning in the rationality darkness and the creation of some limitations and rules, he reaches hell (Ulro) and in this case he completely separates from the source of his existence. According to Blake, the only way by which human being can reunite with his Creator's soul is using his own imagination power that can connect him to the source of creation. Blake believes that intellect and imagination are against each other. The imagination power approaches the human being to his source while the intellect estranges the human being from it. In this case, Blake gives the artists, especially poets, the role and prophecy of messengering.

Blake considers the intellect (Urison) as the cause of dissociation from the unified soul banded together with God and believes that the intellect first caused human to be separated from the environment and then caused him to be separated from his Creator as it is stated in his book titled Intellect:

And Urison Craving with hunger

Stung with the odors of nature

Explored his dens around

He formed a lines & a plummet

To divide the Abyss beneath

He formed a dividing rule

He formed scales to weigh

He formed massy weights

He formed a brazen quadrant

He formed golden Compasses

And began to explore the Abyss (The Book of Urison)

The starving intellect flinched to itself and was stung with the odors of the nature, coming out from the safe place and made the separation. He first made the scales for weighting, and then created the heavy and voluminous weights and after that created brazen quadrant and golden compass and started to discover the abyss so that Urison, sublime boy or environment, wrote his rules in the brazen and iron book with gold and silver. According to Blake, the intellect and argumentation power caused rules and scales to be codified finally is defeated by the imagination power and human achieves to reunite with God and the nature.

Meanwhile, Blake considers the intellect and argumentation as the shackles and deception for the weak minds following the humans' rules that is in conflict with the imagination which is the cause of his redemption.

"But, the chains or the cunning of weal and tame minds which have the power to resist energy". (p.1.16) (4)

He adds that argumentation and especially the science of philosophy limits human being and impedes him submitting God unconditionally;

"The emmet's inch and eagle's mile make lame philosophy to smile" (3)

Ant's movement and eagle's flying cannot be interpreted by the philosophy and science (and especially philosophy which is the mother of all sciences) cannot explain it.

Philosophy which the representative of sheer science are unable to these phenomena and insults them.

Therefore, Blake considers the observation of nature and creatures and natural events as the straight way of reaching the reality of existence and he considers the intellect and the acquisition of knowledge as the indirect way that sometimes deviates human from reaching the reality.

"I strove to seize the

Inmost form with ardour Fierce

and hands of flame, but burst the crystal Cabinet,

And like a weeping Babe became

a weeping Babe upon the wild (5).

The intellect is similar to crystal circle in which human being is confined, it is metaphorical and bright world that has prevented him from happily living in the nature world and human being is similar to the baby crying to achieve that world.

According to Blake, in the childhood, the mind of child is free and he has a high imagination power so that the child has unlimited potentialities and abilities and is the creator of the intellect energy and rational principles and after that human being gradually separates from the imaginative world of intact and wild environment with the codification of traditional and social rules, but he also regrets being in that world and the time being there and he always to explore his own lost prosperity that is in fact the unification to the existence of universe.

Blake believes that the real science is gained in the world and the environment and it is not achieved through book, studying, discussion and learning and it cannot be acquired but is achievable through discovering and observing.

“With my inward eye, it is an old man gray
with my outward a thistle” (from prophetic Works) [1]

My insight, contrary to my eyes, is similar to the experienced old man and my eyes are like plants meaning that its perception and intelligence is in the vicinity of plants and it is not possible to comprehend the reality of existence through which.

Therefore, training and developing these insight eyes and inner eyes and ears are needed to recognize and comprehend that unified reality and this is not feasible except the abandonment of rationality and the adhesion to the imagination power or the last savior.

“Enough of science and of Art
Close up those barren leaves
Come forth and bring with you
a heart that watches and receives” [3]

Come forward and bring with yourself the heart which can comprehend and observe.

Blake negates achieving God through intellect and he believes that it is gained only through developing and training the imagination power (energy)

Energy is the only life and is from the body

But reason is the bound or outward circumference of Energy. Energy is the eternal delight. [4]

He states that energy is the only source of life and it is caused by human's body and that is energy which is eternal happiness and exhilaration. In another poem, accordingly, he composed:

The Tables Turns

UP! UP! My friend and quit your books
or surely you'll grow double
UP! UP! my friend and clear your looks
Why all this trial and trouble (7)

Come my friend to leave the books out not to make mistakes and be dubious. Let's look around with the insight eyes and not bother ourselves.

“Books ! it is a dull and endless strife
Come here the wood land linnet,
How sweet his music! on my life
There's more of wisdom in it” (the same).

Leave out the boring and tiring books and continuous suffering and listen to heart-pleasing song and tone of robin in the meadow.

According to him, the theology and God's Wisdom can be found easily in environment than in book. He attempts to achieve the introversive trend through observing the nature.

“One impulse from a vernal wood
May teach you more of a man
of moral evil and of good (8)
Than all sages can”

Human being can gain the best ethical lessons, differing good things from bad one, from the spring and environment to that he can gain from scholars. Therefore, he believes that acquiring knowledge in the environment is superior to acquiring knowledge by the scholars.

Alike Molavi, Blake divides the intellect in two types of sectional and general intellects. He believes that the sectional intellect based on the passions and is caused and separated from the environment has a determinative nature and deviates human being.

The road of the excess leads to the place of wisdom.

The ugly man represents the man's reason.
And the restrainer or reason usurps its place
and governs the unwilling (4)

The ugly human being represents all men that the reason penetrates in him and seizes his soul and governs on his soul unwillingly.

According to Blake, the general intellect, contrary to the sectional intellect, is not material-oriented, self-conceited and self-profiteering. He believes that knowledge and acquaintance is caused by human's intellect which finally will fag that person and others. In the Christian Bible, God bans the human being from eating the knowledge fruit causing him to distinguish between good and bad and alarms him that if human disobeys it, he

is driven from the Heaven. Blake's understanding of Adam and Eve is different from others', he believes that the cause of their descent and fall from heaven is not eating the forbidden fruit or gaining the knowledge, but he believes that this state was done due to the appearance of indignation in the human beings. He, in the symbolic story titled "poisonous tree", states that the owner of garden gained a knowledge through eating the tee fruit that caused him to be killed as well as resulted in his enemy's death.

And I sunned it with smiles
And with soft deceitful wiles
And it grow both day and night
Till it bore an "apple" bright
And my foe beheld it was shine
And he know that it was mine
And into my garden stole
When the night had veiled the pole
In the morning glad I see
My foe out stretched beneath the tree (8) (from the poison Tree)

Blake believes that only the imagination power can cause the human being's flourishing and ascending, creating the world fraternity and finally recreating the unified soul and complete man. He believes that the intellect interruption in this process causes the dissociation and separation from the unification with God.

Sweet is the love which nature brings
Our meddling intellect
Misshapes the beauteous form of things
We murder to dissect (3)

The environment guides us to the divine love, but the intellect causes the shapes of beautiful objects to seem ugly and deformed to us.

Blake states that "finding the main truth about the world, we must open other eyes and ears, those of imagination, according to him, human being is all imagination. God is in man and man is in Him. What Christ has come for removing was inflexible Platonic philosophy which blind human being's imagination eyes or the eyes through which man can observe the truth.

3. CONCLUSION

What is found from the intellect comparison between the views of Molavi and Blake is that both of them believed in the sectional intellect and general intellect and as religious scholars believe that the sectional intellect cannot comprehend the divine truth, Molavi agreed with them and considers it as a barrier and veil for reaching God. Blake also has an identical opinion and believes that it is unable to comprehend the divine knowledge and considers it as the cause of dissociation and separation from the main soul of the living world. Therefore, both Blake and Molavi disagree with idea of recognition of God through five senses and argumentation and both consider hearth as the right way of truth absorption of the living world, comprehension of it and the cause of human's ascending. The difference existed between these two is that Blake considers an important role for the environment and natural phenomena for recognizing God while Molavi completely invalidates the idea of understanding God through five senses and natural phenomena. There is no work regarding the different types of intellect among Blake's works and he does not go far from the sectional and general intellects.

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STUDYING GENDER AT THE LESSONS OF RUSSIAN LANGUAGE: SYMBOLIC AND SEMANTIC APPROACHES

Guzel Minnezufarovna Nurullina, Zulfiya Firdinatovna Yusupova

Kazan Federal University, Kazan, Tatarstan (RUSSIA)

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ABSTRACT

The article is devoted to the studying gender at the lessons of Russian language. This paper examines the symbolic meaning of the word and reveals the concept of the word semantics relatively to inanimate nouns. To reveal the matter of the problem the words-concepts are used as an example. In the article the authors connect the essence of gender category with symbolic and semantic hypothesis of the ancient grammarians, according to which natural biological category "sexus" is correlated with grammatical category "genus". As a didactic material the authors present quotes from literary works, proverbs and sayings, which focus on the development of speech, enrichment of vocabulary and the formation of cultural competence of students.

Having analyzed the structural and semantic principle of study of the category of gender in the Russian language by the example of culture lexemes, having studied the literature on research problem, having considered a learner as a linguistic personality, putting forward the lingvocultural approach to learning the Russian language as dominant, authors come to the conclusion, that the symbolic-semantic principle helps multifaceted language training.

Key words: symbolic and semantic approaches, gender category, inanimate nouns, linguistic methodology, Russian language lesson

1. INTRODUCTION

The study of gender category of nouns refers to the section of studying morphological categories. The effectiveness, the success of teaching gender category to a greater extent depends on the correct and well-developed technique. First of all, learners should become acquainted with the basic theoretical principles of the study of the grammatical category of gender and acquire strong skills of appropriate use of generic forms in the connected speech.

Many scientific linguistic and methodical works are devoted to the study of grammatical categories. Some researchers justify the necessity of the implementation of functional-semantic, competent, text-oriented, lingvocultural approaches to the study of nominal parts of speech. The authors highlighted the important problems to be solved in studying the morphology within school course of Russian language.

Another scholar-methodologist, the author of textbooks on teaching the Russian language, E.I. Litnevskaya focuses on the use of the systemic principle in the morphological characteristics of a word. According to E.I. Litnevskaya, systemic principle "allows you to pay attention to the specifics of grammar categories, in particular to the fact that all morphological features have their formal expression in the language - the paradigmatic (in-word) or syntagmatic (out-of-word) and are expressed by inflections both of the word itself and of coordinated with it lexemes" [Litnevskaya & Bagranceva, 2006].

Undoubtedly, each of these approaches can be implemented in the study of the gender category, because in the modern Russian language grammar category of gender of nouns is an independent classificatory (not a word-changing), obligatory (compulsory for all word forms of the singular), semantic category with a structural significance.

The gender category is particular by nature, and scientists often put questions about its appearance, about the very essence of this category. Such questions as - why in the Russian language, for example, *veter* (the wind) – is the masculine gender and *voda* (the water) – is feminine, why *dom* (the house) – is the masculine and *izba* (the hut) - is feminine? - are very often. And often pupils at Russian language lessons find it difficult to answer these questions, which further leads to misunderstanding of the essence of the category of gender and to the inability to use nouns correctly.

2. METHODS

According to the symbolic-semantic hypothesis, which appeared in the ancient period, the grammatical category of gender originated under the influence of natural givens - the presence of people of different sexes. Supporters of the symbolic-semantic hypothesis considered that the natural biological category *sexus* relates to grammatical category *genus*. So, the creators of the names gave male names to the rivers and female

names to the seas and oceans, because the rivers flow into the seas and lakes. The sun had the masculine gender and the moon - as it gets the light from the sun - is of the feminine gender. Analyzing linguistic signs and denotations, G.A. Khairoutdinova sets up a hypothesis about the principles of distribution of the nouns by gender. According to the linguist, the denotation is re-presented by substantives of masculine gender if the word updates such features as large (in size), strong, active, courageous, and by substantives of feminine gender, if they bear such features as small, weak, passive, feminine [Murzina & Khairoutdinova, 2015]. British scientists Corbett and Fraser note that "gender systems always have the semantic core" [Corbett & Fraser, 2000]. And this "semantic information is culture-bearing: it reflects a way of conceptualizing reality" [Nurullina, 2014].

At the Russian language lessons when studying the category of gender it is important to explain to the learners that in the very nature of the word there is a symbolic basis. Inanimate noun which has no correlate in a sexual difference is asemantic. However, in poetic language, in works of folklore a word obtains a symbol value and becomes semantic. Therefore, when analyzing the grammatical category of gender the crucial, the underlying will be the symbolic-semantic principle.

In antiquity, all the surrounding nature was perceived as alive like a human being. Words-concepts denoting the natural elements (*fire, water, air, wind*) occupy a central place in the works of the ancient grammarians, because the elements are considered to be primary elements that make up everything that exists. These words are inanimate nouns, which distributed to genders do not form any meaningful and semantic oppositions. However, these referents get a sign of sex in the metaphors in literary works. Many poets animate the natural elements; in the action of the elements there is a huge magical power.

One of the powerful elements is a *wind*. This noun is of masculine gender. Extra linguistic motivation of relatedness of this word to the masculine gender is in the estimatedness of interpretation: the wind as well as a person of the male sex, is characterized by the presence of force, activity and energy. In pagan representations of the ancient Slavs the wind was regarded as a living being with feelings and thoughts. It had a human look and was endowed with reason and will.

Russian fairy tales, songs and charms are filled with appeals to the winds for help as to the living and ready to help out in trouble creatures. For example, in A.S. Pushkin's poem *Yelisei* appeals to the wind: "*Wind, oh, Wind! Lord of the sky. // Herding flocks of clouds on high, // Stirring up the dark-blue ocean, // Setting all the air in motion, // Unafraid of anyone // Saving God in heaven alone!*" [Pushkin A.S.].

So, the noun *wind* becomes semantic during personification, metaphorization. M.V. Laskova notes that "pervasive character of personification – is one of the proofs, firstly, of semantic (motivation) nature of gender, and secondly, of the connection of grammatical gender with the cultural traditions of native speakers" [Laskova, 2001]. The figurative personification based on a stylistic use of nouns, can serve various expressive purposes. With personification things get gender characteristics.

There are many proverbs, sayings, riddles with a keyword *wind*. Verbal artifacts reflect the culture, life, history, the spirit of the Russian people. Therefore, at the lessons of the Russian language when studying a grammatical topic culturological competence can be formed as well. In addition, proverbs and sayings are a great tool for teachers to conduct fruitful work on the development of speech and enriching the vocabulary of students. Examples of proverbs and sayings about the wind can be: *Foliage is confused by the wind, and the man - by the word // Bad is the wind that brings no good // To call the wind - to disrupt voice in vain // Sow the wind - reap the storm.*

Another natural element that has a destructive power is the *fire*. However, in contrast to the wind, the fire, above all is considered to be a symbol of home and comfort. For example, the ancient Slavs worshiped the fire of the earth and heaven. The fire was seen as a living being that is born, lives, reproduces, grows old and dies. It has a tongue that licks stove stones. It drinks and washes, sleeps when it is blown out, walks along the earth, speaks and gets angry and takes revenge of anyone who treats it disrespectfully. Sometimes the fire was even distinguished by sex - male and female, and was given the human name. [Mullagalieva, 2006].

The Slavs called the fire Svarozhich, considering it the son of the sky - Svarog. The fire was worshiped as a godhood guarding the wealth of home, peace and happiness of all members of the clan; the life of the family was built around it.

Deep semantics of the sacred fire, the idolization of it can be seen in Russian language traditions, beliefs, taboo rules of behavior. For example, if a fire in someone's fireplace was blown out, it promised superstitious imagination all sorts of trouble and was known as a harbinger of family extinction. To quarrel when lighting a fire was a sin.

Russian people attach great importance to the so-called consecrated fire. It is the fire which has been taken out of the church after the great religious rites and at the same time, a particularly exceptional power and grace [Mullagalieva, 2006].

There are many proverbs, sayings, riddles with a keyword *fire*. Verbal artifacts reflect the culture, life, history, the spirit of the Russian people. Therefore, at the lessons of the Russian language when studying a grammatical topic culturological competence can be formed as well. In addition, proverbs and sayings are a great tool for teachers to conduct fruitful work on the development of speech and enriching the vocabulary of students. Examples of proverbs and sayings about the fire can be: *From the frying pan into the fire (From one disaster into a bigger one) // There is no smoke without a fire (Don't speak without a reason, even if the conversation does not reflect the truth quite right. Everything has a reason) // Do not play (joke) with a fire <you'll get burned > (Do not do anything that could result in unpleasant, dangerous consequences, do harm to*

smb) // Gold is tested in a fire, people – in a trouble // Glances and burns in a fire, rumors and pays with a ruble.

The noun *fire* appears in the riddles in both sexes, male and female. For example: *Our grandfather Ermolai eats anything you give. // Trembles a pig - golden bristle. // Slept in a stone, got up on the iron, went on the wood, flew like a falcon. // Mother is thick, daughter is red, son is curly, father is humpy. (Oven, fire, smoke, poker). // A horse is not harnessed yet but it has already picked up a tail. (Fire and smoke) // The father was not born, but his son already walks in the woods. (Fire and smoke) // Scarlet cock in the water died out (Riddles about the fire)*. Thus, in the riddles the fire gets noun features characterizing animate objects. Thus, the word gets nominative meaning.

So, having the example of *wind* and *fire* lexemes, indicating the elements of nature, and using as an illustrative didactic material works of folklore and quotations from the works of poets and writers, we have tried to prove that inanimate nouns with artistic rethinking are semantic and acquire symbolic value. This is especially true in the study of the category of gender in the Russian language lessons, since students have difficulties in determining the gender of nouns. This further leads to a violation of grammatical rules of the use of nominal parts of speech. Therefore, symbolic and semantic principle can be offered as one of the most effective in teaching the morphological category of gender in the Russian language.

When teaching the Russian language symbolic and semantic principle focuses on the use of symbols in the culture. Culture is a "symbolic universe" (Y.M. Lotman). Some of its elements, acquiring a special ethnic sense, become symbols of the peoples. Modern Russian language teaching system considers the symbolic semantic principle of learning language in relationship to culture. The search for effective ways of teaching languages has led to the development of linguistic and cultural approach to the linguistic education in the center of which is the idea of an interconnected learning of the language and culture [Andramonova N., Usmanova L. 2014, Fedorova, N.I., Fattakhova, N.N., 2015; Zamaletdinov R.R. 2015].

3. DISCUSSION

In the analysis of the grammatical material a concept of symbol often becomes crucial and fundamental. Symbols are produced in every nation on basis of comparison. Thus, expanding the scope of the denoted concept the word or phrase in the poetic language often becomes an important symbol. The symbolic beginning is inherent in the very nature of the word. Symbolic-semantic approach, therefore, appears as one of the major factors in the formation of lingvocultural competence of linguistic personality.

"Learning is a product of interaction. Learners might interact with instructors and tutors, with content and / or with other people. Many educators expend enormous amounts of effort to designing their learning to maximize the value of those interactions" [Tanya Elias, 2011]. Learners are actively involved in receiving, interpreting and correcting of new knowledge, broadening and deepening of their own ideas about the world.

Changes in the current educational paradigm are connected with the fact that the personality from the object turns into the subject of study: the learner is actively involved in receiving, interpreting and correcting of new knowledge, broadening and deepening of their own ideas about the world. The most important achievement of the cognitive activity is the possibility of processing the largest possible amount of information. However, in our view, to reduce the cognitive activity only to the production and processing of information is a mistake: the human and spiritual should be formed and developed in a man, which gives him the introduction to the national culture.

In the process of teaching, developing and educating of a student the role of the Russian language as a worldview subject, ensuring the unity and interaction of language, culture and identity is undeniable. Lingvocultural approach to teaching Russian language allows to solve the problem of forming communication skills, of actualization of sense-forming, reflective and other functions of the learner's personality.

4. SUMMARY

Having analyzed the structural and semantic principle of study of the category of gender in the Russian language by the example of culture lexemes, having studied the literature on research problem, having considered a learner as a linguistic personality, putting forward the lingvocultural approach to learning the Russian language as dominant, we concluded that the symbolic-semantic principle helps multifaceted language training. This is determined by the following factors:

- 1) at the lessons of Russian language students have an opportunity to approach the samples, culture phenomena. Literary texts, works of folklore contribute to the formation of linguistic personality of students.
- 2) modern methods of teaching Russian language is justified by a big increase in the anthropological diversity of participants in the educational activities; Russian lesson aims to subjectivation, individualization and personalization of education.
- 3) organization of educational activities, accompanied by the forthcoming of educational and methodic works; the use of effective and unique means of organizing the educational activities.
- 4) the appearance of a new didactics with a base in the content of education as a way of thinking and acting; processing the lingvocultural approach to teaching Russian language.

5. CONCLUSION

The significance of the above-listed factors is determined by the fact that they contribute to the development of creative thinking of students, to raising lingvocultural competence, to the formation of a skill to be included in the international scientific, professional and cultural context.

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PEDAGOGICAL MODEL OF M.PSELLOS IN THE DEVELOPMENT OF THE BYZANTINE EMPIRE

Nurlan Orazkhan^{1*}, M. Tastanbekov¹, Aslan Turlybek²,
Dinora Zhumatayeva¹, Asel Zhumadullaeva¹

¹Kh.A. Yasawi International Kazakh-Turkish University, Turkestan,

²Suleyman Demirel University, Almaty (KAZAKHSTAN)

*Corresponding author: nurlan.orazkhan@yahoo.com

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ABSTRACT

Modern humanistic pedagogy changes the heuristic approaches to the formation of different concepts of past eras, revealing all of its aspects. Until now, in the study of pedagogical views of previous eras, researchers were limited to analysis of explicit information that did not allow to fully disclose pedagogical concepts of the past. For the acquisition of pedagogical heritage of the Middle Ages for the pedagogy of modern education, it is necessary to focus on the implicit information. The detection of such source material helps to fully recreate the pedagogical models, their essence and identity.

The historical and pedagogical analysis of M.Psellos' works allows to rethink the pedagogical concept of Michael Psellos as humanistic on the basis of a study of implicit information.

Key words: pedagogy, humanism, pedagogical models, M.Psellos

1. INTRODUCTION

Michael Psellos is referred to world-wide thinkers and doers, calling him as "the first philosopher of the era," "Byzantine Voltaire", the most famous writer, scholar-intellectual of "the first rank", "universal genius" and his works are characterized as "the highest achievements of medieval culture"

The legacy of Michael Psellos, numbering about 225 works was studied unequally. Michael Psellos' philosophical views, theological writings, historical works, epistolography, rhetorical works, legal works, literary works, poetics, language and style, music and demonology were mostly studied.

The works that characterize the personality and worldview of Michael Psellos are particularly noteworthy. Michael Psellos earned utterly controversial assessment as a state and political figure. The researchers wittingly or unwittingly absolutized certain features of Michael Psellos, calling him either as the Neo-Platonist, or the orthodox of orthodoxy, the polyglot, the follower of the ancient worldview.

2. LITERATURE REVIEW

However, a common drawback of all historiography devoted to Michael Psellos, was an inattention to his pedagogical heritage. K.E. Tsaharie, Von Lingental (1877), D.I. Azarevich (1877), N.N. Skabalanovich (1889) P.V. Bezobrazov (1890), B. Tatakis (1949), G. Weiss (1977), J. Lyubarskiy N. (1978), S.Troyanos (1986) mentioned about Michael Psellos as a pedagogy, however these were unsystematic statements that did not reveal the essence and the content of his pedagogical concept.

It can be concluded that the pedagogical works and pedagogical activities of Michael Psellos were not almost studied, except for single, minor comments and statements that had been made only on the basis of explicit information. Until now the education concept has not been studied the essence of his pedagogical model has not been recreated and his identity has not been revealed, his pedagogical position has not been disclosed and thereby the place and role of Michael Psellos in the medieval European pedagogy have not been determined.

Until now, the methods that would be suitable for the historical and pedagogical analysis of his pedagogical concept were not found and. Traditional methods of analysis should be used in scientific investigation of any pedagogical phenomenon. However, a new technique of comprehending implicit information is necessary for understanding medieval didactic texts.

One of the main obstacles to the researchers in the study of educational thought of medieval times is the problem of finding a hidden pedagogical knowledge. We believe that one of the least studied areas is pedagogical knowledge of the Byzantium in the XI century that may contain very significant educational value.

Byzantine civilization was the most advanced civilization in Europe. It was based on the city economics and culture. The basis of the medieval civilization of Western Europe was the village (except for Italy where the city was also preserved from antiquity). Byzantium apprehended the city from antiquity in the undefeated form

as social Institute относительно regarding the developed commodity-money relations, the institutions of private property and the monogamous family, legal ideology and, of course, secular education system (Udalseva & Litavrin, 1989).

Every object of research, particularly the humanistic education concept of Michael Psellos should be considered as a system, and we propose to consider the system as a holistic beginning, which includes three components: 1) the set of elements forming a new quality that was not inherent in any one element taken separately; 2) internal unity, or internal connections of these elements, in other words, the structure; 3) external relations of elements and their connection with the external environment, external conditions. The last two components form the shape (Bogdanov, 1989), therefore, the system appears, in our view, as a holistic beginning, which includes elements and a form.

The analysis is carried out by using methods that can be divided into general scientific, historical, pedagogical and psychological methods.

The word "analysis" is from the Greek origin and means "decomposition, dissection, analysis and parsing." The general definition of the analysis is a method of scientific research by considering the components of something.

Pedagogical methods, approaches and principles are presented in the following way: holographic, age, personality, personal approaches, comparative and contrasting and semiotics and hermeneutic methods.

Primarily, general scientific methods were used in our study.

The dialectical method. It includes three positions: 1) the objectivity of the study of phenomena; 2) Consideration of comprehensive relations peculiar to phenomenon under the study; 3) consideration of the phenomenon in the development. The objectivity of the study suggests that the really existing phenomenon is studied, but not the amount of features, indicators or examples. The fundamental position of the dialectical method is used directly (philosophical modeling), and indirectly, through the system of private study methods of education process (eg, modeling) (Kovalchenko, 1987).

A tectological method. The creator of tectology as the science of organization is Bogdanov (1873-1928). A.A. Bogdanov introduced the term *conjugation* to describe the coevolution of a cooperative interaction. According to A.A. Bogdanov, an organizational relationship is a relationship of conjugation (binding) and combining by means of ingression (glue). He called the combination of elements as complexes (Bogdanov, 1989). Complexes are divided into three types: organized; 2) disorganized; 3) neutral. "They differ in the amount of practical sum of their elements" (Bogdanov, 1989). Practical sum of the elements is the sum of activities-resistances. The organized complexes have greater sum of elements, the neutral complexes have the whole which is equal to the sum of the parts, and the disorganized complexes have less sum than its parts. The whole and the elements are not identical in properties. Here, four options are differentiated: 1) integral property (belonged to the system, but not to the elements); 2) Non-integral properties (belonged to the elements, but not to the system); 3) integral- non-integral properties (belonged to the system and elements); 4) non-existing properties (do not belong to any system or its elements).

Conjugation is not only an interaction, not only the mutual influence, not only the combination, not only the transition from one set to another, but also cooperation (Bogdanov, 1989). An expedient unity strengthens the opportunities for cooperation. In the organizational relations, it is important to consider a favorable environment (e.g. secular education in Byzantium), the corresponding elements within the complex (a secular education in Michael Psellos' concept) appropriate cords between these interactions and coordination of purposeful efforts, taking into account the mutual changes in time, including the consonances and dissonances, interference and resonance, convergence and divergence, harmony and disharmony, mutual-complementarity and competition (Ogurtsov, 1995). As the experience of Michael Psellos shows, the harmonization of relations of elements in the pedagogical process is achieved by largely focused efforts of a pedagogic-teacher.

The modeling method. Using the model of pedagogical sciences dates back to the works of J.A. Comenius. As a model of pedagogical process, J.A. Comenius took the laws of nature that had been interpolated on the phenomena of teaching and upbringing children. The highest level of modeling is philosophical. The philosophical model allows to explore the most important aspects of the education process: to define the main levels of methodological abstraction, to identify the ways to analyze each of open levels of abstraction (Kovalchenko, 1987).

The modeling method comprises the following steps: 1) Identification of the object structure; 2) determination of the object structure; 3) defining the purpose of its activities; 4) determining the relationships with other objects. The type of model is determined (symbolic, structural and functional). A symbolic model is also called as the information, since it is made verbally (based on historical and pedagogical analysis).

A mental model promotes awareness of the essence and specific nature of the object being studied. The structure of the model consists of three main components: 1) meaningful; 2) psychological; 3) didactic. A.I. Uyomov allocates 37 different definitions of the model (Kovalchenko, 1987).

The theory of similarity lies on the basis of the modeling and the possibility of studying object on the model is based on the principle of analogy. The main types of analogy are an isomorphism and homomorphism. Isomorphism is relation of sameness, equality of two systems (the object of modeling and its model). Homomorphism is relationships that are not symmetrical, but unilateral; that is, only the relations of similarity. There can only be a transformation from the image to the preimage. The study of historical and

pedagogical phenomena and processes is only possible through the principles of the homomorphism (Kovalchenko, 1987).

Modeling is based on the deductive approach to the reality, to the principle and the method of ascent from the abstract to the concrete. This way of the research requires the formation of an idealized abstractly theoretical object of cognition and then the essence of the model is revealed on the basis of reference to specifics, that is, a result of the transition from the abstract to the concrete.

In addition to the deductive modeling and mathematical verification of hypotheses, there is also an empirical modeling (based on empirical analysis of phenomena, the transition from the empirical cognition to the theoretical) (Kovalchenko, 1987). There are two types of models: the reflection-measuring ("data analysis") and imitational prognostic. The field of the reflection-measuring is the disclosure and analysis of real and historical and pedagogical cognition in the object and in the pedagogical knowledge. A scientific modeling consists of two stages: essential-meaningful and formal quantitative (Kovalchenko, 1987).

Historical methods require good knowledge of the methodology of history and fundamental skills of studying the source material. Didactic facts are saved in the historical source and the research process is reduced to registration, analysis and interpretation of these facts.

E. Klipta distinguishes four categories of explanation: 1) causative; 2) evolutionary-genetic; 3) functional and genetic 4) functional (Okon, (1990)..

Historical and comparative method allows to reveal the essence of the phenomena being studied on the similarity and difference of their properties, as well as to make a comparison in space and time, that is, horizontally and vertically. The logical basis of the method is an analogy, when a conclusion about the similarity of other features is made on the basis of the similarity of some features of the objects being compared (Bogdanov, 1989).

Historical and typological method consists in that "on the one hand, it is different in the social and historical development and on the other, individual, special, general and universal are closely. The method of historical and typological analysis is a means of identifying differences and identities. The result is a typology. Being a kind of classification on the form, it is the essential method of essential analysis to ascertain the essential characteristics of the studied objective reality.

An objective basis of historical and systematic approach and method of scientific cognition is the unity of the individual, special and general in the socio-historical development. The system approach and system analysis methods, which include structural and functional ones, are characterized by integrity and complexity. Studying a particular system requires its isolation from organically unified hierarchy system. This procedure is called as a decomposition of the system (Okon, (1990).

The greatest effect is achieved by the integrated use of the main above-mentioned methods of historical and pedagogical research in the analysis of a particular phenomenon.

Antique pedagogy considered the man as a means of implementing public policy interests. The purpose of humanistic pedagogy is upbringing of such a person, who would have set himself an adequate situation of the problem, considered various options of self-actualization, critically perceived religious regulation of life.

3. THE PURPOSE OF MICHAEL PSELLOS' PEDAGOGICAL MODEL

Michael Psellos' main purpose of teaching activities was the formation of the legislator and reformer, a thinker in legislative activities, "the philosopher of legislative provisions", the transducer and modifier of public relations "by means of laws."

Beginning from his work, the pedagogic clearly sets out to the child the particular tasks of mastering legal knowledge "in the entire volume," which is brought to mafic in a clear, accessible manner. The child perceives that task as a real, calling for activities, as this task has specifically been discussed with him (Konarzhevsky, (1999). About the pedagogical skill Michael Psellos says that the main objective of training was veiled by Michael Psellos and is revealed gradually in the text only after the pupil gets acquainted with the structure, specific rules and claims of existing law.

Analyzing the purpose of teaching and the set tasks, we believe that Michael Psellos focused the learner on critical thinking of the legal rules, their differentiation, the allocation of certain norms of law, norm systematization of the law, their a logical division into operations or incidents, the delineation of claims, Interdicts, laws, classification of claims and laws.

The purpose of education was presented as voluminous, extensive and multidimensional by Michael Psellos and was not limited to the study of legal norms. The peculiarity of pedagogical practice of the teacher was a close interconnection with the upbringing of person's qualities necessary for the heir of the throne.

We believe that the stereotypes and iterative semantic motifs give the opportunity to influence on the learner's consciousness in an effective manner. Through the implicit information, the pedagogue sought to show something in common which generally corresponded to the romei law in his particular examples and specific rules of law. To facilitate process of realizing the laws of Byzantine, Michael Psellos outlined his principles that the learner should always bear in mind in his future work in reforming the law. These guidelines were aimed at upbringing of the heir's conviction in the necessity of creation of such social conditions that ensure justice, freedom and security, supremacy of law, restrictions of despotic power, indifference to human and protection of his rights through laws. Since the only legislator in Byzantium was the Emperor, he had to

have the qualities of citizen, patriot, Christian, highly moral person for the preparation of laws based on the principles adopted by the authorities.

Therefore, an important objective of the implementing the pedagogical plan of the textbook "Review of laws" was a versatile education of the heir of the throne with the support of humanitarian knowledge (law, philosophy, theology, rhetoric, linguistics, history, literature, ethics, etc.), which would be based on the idea of "common good", the doctrine of the oecumene and interests of a private person-the owner in his future legislative activities.

The analysis of Michael Psellos' pedagogical model shows that the teacher consciously created the most favorable conditions for training and upbringing the mafite, taking into account the relatively high level of his prior training and overall development. He aimed his student at protecting the dignity of legal entities and provided him with intellectual support for the acquisition of the material.

Michael Psellos set before his disciple the problematic tasks which consisted in evaluating, analyzing the taught material and forming a logical thinking. The teacher says that some legal actions which are called lawsuits are not lawsuits in fact. He teaches mafite to avoid confusion with a similar form of action. By giving a comprehensive description of lawsuits Michael Psellos divides them into certain ranks and categories, and at the same time draws attention to their specificity.

Michael Psellos taught his disciple to distinguish logical operations: "There are types of lawsuits as direct and lawsuits which are built on analogies. If somebody harms a person through an action, then the lawsuit is direct. If someone is harmed differently, it is called a lawsuit built on analogue". He forms a critical attitude to the rules: "Not all novels, Lord, consider suitable." Critical perception of their teachers is carried out in order to "weed out" and to change: "Some have not been published in the books of Leo - Michael Psellos writes - others were outdated, if they were drawn up, the thirds were late with changes when the life claimed [them]. " Further, he provides specific examples of regulations that have become obsolete, in other words, he confirms the theoretical thesis by examples.

Arguing about the donation, Michael Psellos explains the meaning of different types of donation to the heir of the throne. He teaches teenagers to think logically, differentiate different types of donations, explains the meaning of each Latin word in the definitions: "There is an idea of donationibus, differentiating the received gift into two types, donum is a gift, the first gift is between the living substances, and the second gift is called *mortis causa*, as the base due to death, because *mortis* is death, but *causa* - because of it, that is, gift is transferred as a result of death".

4. CONCLUSION

Thus, Michael Psellos explains pupil the entire system of law and considers it as his first duty. Since Michael Psellos assesses the nature of punishment from a moral point of view, calling some of them "shameful", it gives us the reason to believe that he set himself the task to educate future lawmaker's moral qualities.

When the teacher relates the contracts - real, verbal, literal and consensual, he reveals the essence of each of them, gives their etymology and shows the degree of reliability, such as "literal contract forms for only calmness."

The style of enchiridia presentation selected by Michael Psellos, i.e. poem- conversation with the student demonstrates the wide use of the dialogic method, which he considered as one of the means of cognition of surrounding reality. In the Byzantine pedagogical practice, a dialogic teaching method was very often used and presented an interview of two or more persons to determine the nature of certain issues. As it is known, this method is characterized by the fact that it awakens the maximum activity of both sides involved in the mental operations and is an inversion pulsating of transition from active to passive and a multiple repetition of such state. This method is also associated with the formation of own thoughts as the interlocutor and stranger.

Didaskal and kafigit, owning dialogical method of disclosing the knowledge essence, played a leading role in training, effectively managed learning process. Dialogical method is able to inspire students to develop their willingness to learn, to take an active learning material. Dialogical method does not provide insulation of the learner (Piskunova, 1997).

To maintain the dialogic teaching method, Michael Psellos repeatedly refers to pupil, using different forms of treatment, "the lord" supports student's attention in those moments when it is necessary to concentrate his attention to studied question.

Michael Psellos prepares his student for independent activity, revealing two techniques of studying law: 1) "many" composes collections of lawsuits; 2) other "connects important circumstances to a small book and fundamentals in the laws of time." For example, he specifically teaches the student how to master the material better, how to organize it best. Thus, the teacher develops an interest in independent academic work and stimulates it.

Michael Psellos teaches mafite to carefulness, thoroughness, responsibility. For example, he says that the collection of lawsuits is composed "in a strict order," and notes that the circumstances of the book should be "small", which, certainly, implies a reasonable and careful selection of materials.

Thus, various methods of training and education were used in the pedagogical model of Michael Psellos. He teaches his pupil to approach to the material differentiated, to capture components, relationships,

the positive and negative aspects in it and thereby critically evaluate the existing norms of law and in general legislation to protect the dignity of the members in involved правоотношений on the basis of the law.

Michael Psellos pays great attention to language, speech, concepts, terminology and other linguistic forms with a view to diglossia not to prevent human rights. Using a variety of techniques Michael Psellos enters his mafite into the complex world of legal submissions, giving him valuable intellectual support, by stimulating his intellectual development and creating favorable conditions for training and education.

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MODEL PROPERTIES OF THE TEXT (ON THE BASIS OF POLITICAL IMAGE TEXTS OF BURYATIA)

Y.N. Varfolomeeva¹, A.V. Kuzmin², E.I. Kharanutova³

¹Candidate of Philology,
"East Siberian State University of Technologies and Management",
40V Klyuchevskaya St., Ulan-Ude, Russia, 670013,
Associate Professor of "Advertizing and Public Relations",

²Candidate of Philosophical Sciences,
"East Siberian State University of Technologies and Management" (ESSUTM)
670013, Republic of Buryatia, Ulan-Ude, Klyuchevskaya St., 40B, str. 1
Head of "Advertizing and Public Relations"

³Candidate of Philosophical Sciences,
"East Siberian State University of Technologies and Management" (ESSUTM)
670013, Republic of Buryatia, Ulan-Ude, Klyuchevskaya St., 40B, str. 1
Associate Professor of "Advertizing and Public Relations" (RUSSIA)
E-mails: yulvar83@mail.ru, a-kuzmin@mail.ru, kharanutova@inbox.ru

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ABSTRACT

The article is a content analysis of political image texts model properties on the basis of Buryatia mass media publications. The problem of defining the text image and different interpretations of various concepts are in the article. There are genres of image texts and their characteristics in the article. The paper applies the principle of V. Propp's semiotic analysis to the study of political image texts. The author investigates "constant" and "variable" values as a part of image texts.

Key words: image text, political image text, image article, image interview, "constant" and "variable" values, signs of the image text

1. INTRODUCTION

The texts functioning in mass media which became objects of fixed studying from linguists recently speaks about relevance of similar researches and are of special interest to modern linguistics. So, for example, advertising texts in M. N. Morgunova and E.A. Lazareva [7], M. N. Sadovnikova's [9], E.A. Matveeva [5] etc. works are exposed to the linguistic analysis. The special attention is drawn to a phenomenon of "the image text" which structure and properties aren't defined completely. Establishing natural, regularly repeated, model properties of this type text is obviously important. This moment is very important because such line as procedurality, but not ready result is common to image. In this regard, definition of image formation technological process accurate structure is significant, as it is one of the main instruments of the image text forming.

As a rule, the image text is defined as the text which broadcasts the invariant instruction on creating a positive image of the subject by means of the number of various intra text interactive character communicative actions, structures of influence and belief addressed to the recipient [1, by c.117]. In this definition the emphasis on lack of alternative mental set when forming a positive image is placed, in other words, senders of the message don't offer recipients any options, and "solve" for the addressee in what image he will apprehend the image subject. In this regard it is necessary to define interrelation of ontologic properties of the reality object with structural-semantic and communicative properties of the image text.

One of this research tasks is to identify the criteria of the image text allocation. So, for example, A.D. Krivosov defines the following social determined telltale-factors of the image text: the social importance of an image prototype, and also reliability, availability and addressing of information which is predetermined by an edition format [3, with. 179].

2. RESULTS

Substantial kinds of image texts, for example, political texts are of special interest for research. In the political text it is about actual political problems (distribution, gain of the power, political system of society, structure of power; political management). K.V. Kiura entered the concept of the political image media text, understanding it as the text initiated by the subject of political activities (the political leader, batch), functioning

in space of public political communications, the employee to the purposes of forming, maintaining and correcting positive image of the subject turned to potentially mass audience and extended through mass media [2, c.55].

The political image text obviously reproduces manifestation of political leaders' activities, their propaganda orientation, the attitude to society. Depending on the political message the public opinion is created differently. The correct giving of an information material creates a clear vision and opinion of the sender on policy which is an ultimate goal of the political image text.

Two genre kinds of image texts are allocated: image article and image interview [3, c.180].

An image article is defined as the PR text genre devoted to an actual socially significant problem where the facts, the underlying problem lying of the PR basic subject (firm, organization or person), as well as opinion on this problem promote forming or increment of the public equity of this PR subject. Image article implies as object of reflecting a problem, significant for the basic PR subject, an event or the person [3, c.180]. Image article always contains the hidden optimized author's assessment — a line item of the basic PR subject. The text structure of image article implies availability of the following components: promotion of the thesis — creating the system of argumentation — conclusions.

The material "The Authorities of Buryatia Advance the Region in the Tourist Market" can be an example of an image article. The lead has determined the main content of material: *The Russian Union of the tourism industry has included Buryatia in number of subjects whose authorities most actively advance the territories in the tourist market.* This article creates a positive image of the power in the opinion of the reader promoting their names. Modality of heading and text in general is positive: *organizers have highly appreciated activity of the authorities, Vyacheslav Nagovitsyn has approved two projects, the industry develops most successfully, the authorities actively cooperate with public organizations.*

Image interview represents factual statement about events on behalf of the interviewee and aims to convey information based on judgments of the interlocutor to the public. Distinctive feature of image interview is its prevailing type — interview conversation where there is no polemics, questions are aimed at specific answers that promotes forming of the optimum communication circle of the basic PR subject [3, c.183].

In the center of an image interview attention there is a socially important person — the politician, the figure of business or culture therefore it shall contain the information of official nature about this person (surname, name, middle name, official position of the interviewee, firm or organization which this person represents). Image interview can be followed by the fact leaf — the biography [3, c.184-186].

Interview with Vyacheslov Markhayev, the first secretary of BRO CPRF in which the specific answers promoting forming of the optimum communication circle of the basic PR subject are provided can be an example of image interview: *I have served nearly 30 years in militia, we have already begun work, personally I study the alternative education law now, we plan to make offers on review of a number of federal laws.* The general positive modality reached by word use prevails, it is emphasized with positive semantics: *professional, strong, serious support, initiative, etc.*

So, the image text can be designated as rather independent genre of mass media phenomenon [1, c.118]. Speech suggestive impact – the integral component of the communication act consisting in change of standard and individual mental schemes configurations under the influence of the text information.

Technique

Establishment of the reproduced, regular properties of the image text is of interest. Relying on idea of linguistic model as sample serving as the standard for mass reproduction [4, with. 305], the linguist V. M. Hamaganovav in his theory defines the text as the language model possessing the certain regularly reproduced semiotic properties having the ontologic basis [11, with. 10-11].

Applying methodology of V.Y. Propp as the semiotics principle has allowed V. M. Hamaganova to reveal "fixed" and "variable" values in structural-semantic structure of the text. The semiotic analysis of the linguistic unit goes back to V. Y. Propp's theory about functions as components of the whole text plot. Having carried out "inter-subject comparison" of magic fairy tales "components", having described their composite and substantial properties, V. Y. Propp has determined that characters "have not enough functions", their row is ending: "characters of fairy tales, being various, still often do the same. The method of implementing functions can change: it represents a variable. Morozko acts differently, than baba-yaga. But function as such is a constant" [8]. A constant by V. Y. Propp is a fixed subject element, the subject part realized by different specific manifestations [10, p. 249].

It is obviously possible to apply V. Y. Propp's theory and its annex to the descriptive text given by V. M. Hamaganova to the image texts analysis. After the list of functions offered by V. Y. Propp for the analysis of magic fairy tales we will select the list of functions or "constant" values of image texts.

1. The situation or event is described.
2. The importance of the image text subject in development of this situation is outlined.
3. The biographic information is supplied.
4. The problems connected with the above-stated event are stated.
5. Prospects of solving these problems are designated.
6. The expected results and plans for the future are described.

3. DISCUSSION

In correctness confirmation of the "constant" values list we selected it is necessary to reveal compliance between signs of image texts and "constant" values. Being guided by A.D. Krivososov's definitions, we will allocate the main substantial signs of the image texts and the designated "constant" values:

1. Article subject is a socially important problem. *This sign reveals in such value as "the description of situation or event". For the effective image text it is necessary to designate right at the beginning the subject which will be revealed in article.*
2. In the center of attention the social significant person stands. *This sign correlates with the "characteristic of the image text subject role in development of this situation", at the beginning of article it is necessary to determine value which is played by this person in the designated situation.*
3. The facts, the problem, the point of view promote forming or implementation of the public equity of this PR subject. *In a case with interview factual statement on behalf of the interviewee. In this case effective use of the "biography" and "designation of these problems solution prospects" functions.*
4. Object of reflection – a problem, significant for the PR subject, an event or person, in other words, the problem of the PR subject and a socially important problem in this case are identical. *This sign reveals by means of the "fixed" value "statement of the problem connected with the above-stated event".*
5. Hidden optimized author's assessment (quotes, statements, statistical material). *The author's assessment can be observed by means of such values as "designation of these problems solution prospects" and "the description of the expected results and plans for the future".*
6. The structure of image article consists of three elements: promotion of the thesis, creation of the argumentation system and conclusions. *This sign corresponds to structure of the offered functions.*

We will provide an example of the political image text analysis of regarding allocation of the above-stated functions. This text belongs to texts of election propaganda within batch primaries "United Russia". The text is called "Nikolay Buduyev: "I am used to saying what I think" it is published in the MK in Buryatia edition as of 11.05.2016 presented in the form of interview with open questions of the journalist.

1. Description of a situation or event. *A straw vote (primaries) of "United Russia" on candidate screen in deputies of the State Duma of the Russian Federation on the elections of the Russian Parliament which are coming in September.*
2. The characteristic of the hero role in the image text in development of this situation. *The CEO of the "MK Weekly in Buryatia", the deputy of the City Council of Ulan-Ude, the member of regional headquarters of the Russian Popular Front "For Russia!" Nikolay Buduyev is the participant of a straw vote (primaries) of "United Russia".*
3. Biography. *The father has died early, mother Tatyana Nimayevna brought up me all by herself, working at school, then as the methodologist in the Palace of Pioneers.*
4. A statement of the problem connected with the above-stated event. *The silent City Council is an excess certificate to the fact that the present scheme of the city authorities where its chairman is also a mayor at the same time, is not changed.*
5. Designation of the problem solution prospects. *As for primaries, it is the normal scheme of candidate screen. We need transparency of local government today.*
6. The description of the expected results and plans for the future. *The status of the deputy of the State Duma gives more opportunities to change situation to the best. It is necessary to go forward. Nobody can understand all the issues. But the main thing for the deputy - is to understand people.*

4. CONCLUSION

In an analysis result application of the semiotics principle of V. Y. Propp to researching political image texts was provided. "Fixed" characteristics which are inherent in image texts have been shown: the description of situation or event, the characteristic of the image text subject importance in development of the situation, providing biographic data, a statement of the problems connected with the above-stated event, designation of problems solution prospects, the description of the expected results and plans for the future.

Also standard set of attractive characteristics of the politician or batch (appearance, psychological features and moral-and-ethical assessment of the politician, political, professional and business qualities) and the block of the repeating linguistic components can be carried to "fixed" values (wide use of the estimation lexicon which is often pursuing similar goal under the influence of context, generally - *the personal, indefinite-personal and impersonal sentences* helping "to be discharged" of the specific politician: to report, transfer it to us, parentheses: *in opinion of, by words*).

As "variable" value it is necessary to recognize the function implementation method: the particular person (the politician, batch), the exclusive choice from a set quality of linguistic components (depending on target audience the preference can be given pseudo-scientific forms, or lack of difficult terminology, productive forms with positive semantics or creation of material objectivity illusion when the assessment is hidden, etc.) can with be emphasized.

Thus, the hypothesis of some model of the political image text existence made in this work assumes specification of this phenomenon definition. The political image text – is the text type constructed on a certain

model having "constant" and "variable" values in the structure: invariant goal is mental set on creating a positive image (in most cases) of someone or something through a direct positive modality and a set of obligatory components (the description of situation, the characteristic of the subject importance, the biography, a statement of problems, designation of problem solution prospects, the description of the expected results), the way of achieving this function (object of the description and the choice of characteristics and linguistic components) is variable. Further consideration of different substantial kinds of image texts, identification of their regularly reproduced semiotics and linguistic components proves relevant.

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TENDENCIES OF LEGAL TERMS REPRESENTATION IN ENGLISH AND RUSSIAN MONOLINGUAL TERMINOLOGICAL DICTIONARIES

Olga A. Bezuglova, Anastasia A. Kuznetsova

Kazan Federal University (RUSSIA)

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ABSTRACT

Currently, there is a lot of terminological dictionaries, most of them operate online quite successfully. The widespread use of legal terminology in the texts of various themes and style is explained by the fact that these dictionaries are popular not only among legal professionals, but also among the professionals working with languages: translators, teachers, journalists and others. Therefore, their entries shall be provided with all the components necessary to clarify not only the meaning but also the grammatical peculiarities of word pronunciation, as well as the peculiarities of their proper use. The relevance of an article is in the need of improvement and adaptation of this type of dictionaries for the needs of a wide range of experts.

The aim of our study is to analyze the microstructure of modern monolingual dictionary of legal terms and the determination of their representation trends.

During the work, we used the comparative analysis method concerning the structure and the content of the entries from modern lexicographical sources concerning legal terminology, as well as the method of dictionary definition component analysis in respect of English and Russian legal terms.

The performed analysis showed that the entries of legal term monolingual dictionaries considered by us The People's Law Dictionary (compilers J. Hill, Christopher Hill, 2002) and the Great Law Dictionary (compiled by A.Y. Sukharev, V.E. Krutskikh and A.Ya. Sukhareva, 2003), presented in the electronic version, are organized on the basis of logical and conceptual approach. The entries are provided with a scientific definition with the necessary explanations and show the associative parameters of a title unit. The formal parameters are reflected only in the English-language dictionary in the form of the part of speech specification. The linguistic characteristics of the borrowed terms are presented by the information about the pronunciation and etymology features of a title word. However, the capital units of the studied dictionaries do not have the instruction concerning their linguistic characteristics such as reference word forms, possible phrases and so on, which are important for the professionals working with a language. Also, the entries do not have the examples of use from written sources, which are designed to characterize additionally the semantic and grammatical features of words, clarify the scope of their use, support standards and provide the guidance for the proper use.

The results of the performed study allows us to establish the possible trends of their development and the possible ways to improve the monolingual dictionaries of legal terms in order to improve their informational content and an effective use of various fields of knowledge by experts.

Key words: linguistics, lexicography, terminography, legal terms, dictionary microstructure, dictionary entry, definition

1. INTRODUCTION

The widespread use of legal terminology in the texts of various subjects and styles explains the existence of a large number of legal dictionaries, both in print and online. Most of these dictionaries are compiled by professional lawyers, so they fully meet the needs of legal professionals. However, legal terminology dictionaries are popular not only among lawyers, but also among a number of names of professionals who work with a language: translators, teachers, journalists and others, and they can be actively used by the students of different specialties during legal terminology study [1]. Therefore, the entries of legal dictionaries should be provided with all the components necessary to clarify not only the meaning but also the grammatical peculiarities of word pronunciation, as well as the peculiarities of their proper use. Our study is aimed to analyze the microstructure of modern monolingual dictionaries with legal terms in English and Russian languages and to determine the trends of their representation.

Two monolingual dictionaries of legal vocabulary, available in Internet free of charge we chosen by us. However, they were compiled on the basis of entries from terminographical sources published in hard copy: The People's Law Dictionary (compilers J. Hill, K. Hill, 2002) [2] and the Great Law dictionary (compiled by A.Y. Sukharev, V.E. Krutskikh and A.Y. Sukharev, 2003) [3]. The following fact served as a selection criteria: both dictionaries are reputable terminographical sources, compiled by legal experts, published around the same time and available online.

2. METHODS

In this study we used a comparative analysis method concerning the structure and the content of the legal term monolingual dictionary entries, as well as the component analysis method of dictionary definitions.

3. RESULTS

Despite the fact that at the description of the language of law such features as a clear hierarchy of relations and system organization dominate. As any other specific language for specific purposes, it shall be regarded as the language developed on the basis of a national language system (grammar, morphology and syntax) [4].

M.V. Lutseva refers the presence of specific concepts, designated by terms to the main features of a legal language; consistency; emotional neutrality; the appeal to the resources of a common literary language at the creation of special legal terms, which, in its turn, are endowed with a specific and narrow values, as opposed to similar concepts in a common literary language [5].

Our research is focused on the essential field of term existence - the field of their fixation, in which all abovementioned characteristics are reflected. Despite the fact that the primary area of legal term codification is the legislation acts. The meaning of terms are clarified both by experts and non-specialists using dictionaries.

Until recently lexicography considered as a fairly conservative field of linguistics. However, the appearance of automated dictionaries opens a wide field for innovations within this area. Due to the availability and major appearance of online dictionaries with different subject areas, electronic lexicography issues are very popular among researchers and are reflected in a large number of domestic and foreign works. The greatest interest is presented by the studies from Carolin Muller-Spitzer, Alexander Kopleinig and Antje Topel, the results of which are presented in the article "Online Dictionary Use: Key Findings from an Empirical Research Project" (2012), the authors of which consider the issues of electronic lexicographical source practical relevance in accordance with the requests imposed by users [6]. However, as was noted by the lexicographers B. T. Sue Atkins and Michael Rundell, the first entries were compiled in printed form until recently, and only then they were given to IT professionals to digitize the information. This fact indicates the lack of computer capabilities use during the development of dictionaries [7]. G.R. Chumarina also comes to the conclusion that it is not enough to replace simply traditional dictionaries into automated ones for the modernization of lexicographical systems. Special technologies ensuring an optimal use of PC opportunities in relation to a language shall be developed for users [8]. A.V. Rusakova notes that the creation of a logical and a conceptual structure concerning a studied domain is an essential basis for the creation of a terminological dictionary. According to her opinion, the use of hypertext features allows to show a terminological system in its all hierarchically ordered plurality [9].

According to G. Pearson, communication guides of term use are not limited to the communication between experts, but also include the expert communication with the professionals who have a lower level of training, than uninitiated experts (people with general education), a teacher and a student [10]. S.S. Budkova also notes that a modern professionally-oriented vocabulary cannot be limited to the orientation of "specialist-professional", and when you create a vocabulary it is necessary to take account the possible communicative situations, in which the studied terminology may function. Legal language is used not only in the communication between law specialists, but also in the situation "specialist-student", "amateur-specialist", "amateur-amateur", as a dictionary can be used by a student, who is not fully aware of a lexical unit use nuances by a translator or a foreign language teacher, i.e. by non-specialists, for whom a language is not a native one. Consequently, a single definition is not always enough for all users of a terminological dictionary [11].

As S.S. Budkova, we consider it is necessary to use an integrated approach during a lexicographic source creation for an integrated approach in the study and the reflection of a sub-language special terminology, which shall be based on the study of primary text body and on the analysis of existing lexicographical sources.

We analyzed Dictionary Dictionary.law.com based on The People's Law Dictionary, compiled by Gerard Hill, an expert in the field of law and jurisprudence, and Kathleen Hill, a writer, a publisher and a newspaper observer. The dictionary contains more than 3,000 terms and is considered by scholars, lawyers and commentators as one of the most authoritative and practical publications. The dictionary website provides a user with three search options: the search for a necessary term definition and the search of all definitions, including a definite term and an alphabetical search.

The analysis of entry microstructure within capital units, starting with the letter «L» showed that the vast majority of the dictionary entries includes the definition (99%) and formal (information about a part of speech, to which a headword is referred) (100%) and associative parameters (links to related and associated terms by meaning) (67%) in a lesser extent. Let's present to your attention some vivid examples of a typical dictionary entry in this dictionary:

legacy

n. a gift of personal property or money to a beneficiary (legatee) of a will. While technically legacy does not include real property (which is a "devise"), legacy usually refers to any gift from the estate of one who has died. It is synonymous with the word "bequest."

See also: *beneficiary bequest legatee will*

lineup

n. a law enforcement method used in an attempt to have a witness or victim identify a person suspected of committing a crime. The suspect is included in a line of people, including non-criminals and others (such as plainclothesmen, office clerks, etc.). Law enforcement officials ask each person in the lineup to speak and turn to profile, while the witness or victim studies each of them and then is asked which person in the lineup, if any, committed the crime in his/her presence. One danger with this system is that the officers will suggest by manner or tone which is the suspect, or that one person in the lineup appears, by dress or conduct, to seem more suspicious. This type of identification is precarious at best.

As we see, interpretative options in entries are expressed by a scientific definition developed according to descriptive principle. The main unit «legacy» in its definition also has the reference to the synonym which explains a term use nuances. The meaning of «lineup» term in addition to the definition is explained in detail, which is also a hallmark of this dictionary and is reflected in the significant number of term interpretations.

In rare cases (2%), when a term is a borrowed one, and its pronunciation may be difficult for an expert, the formal parameters of an entry also include the information about a term pronunciation. However, this information is provided not by an international phonetic transcription, but using the combinations of letters, familiar to an English-speaking reader and with similar reading:

locus

(low-cuss) n. Latin for "place," it means "place which" this or that occurred.

The same example shows that in the case of borrowed terms an article is provided with the information about their origin (2%). The low percentage of entries specifying the origin of a term and transcription can be explained by the fact that a part of the borrowed terms is so assimilated that experts recognize it as the part of the native language vocabulary and do not require the explanation of their origin [12]. However, professionals working with a language, require such information quite frequently.

In rare and particularly difficult cases for understanding (2%) the compilers of a dictionary provide a dictionary entry with a terminological unit use example, which greatly facilitates the semantization of a term, for example:

lay a foundation

v. in evidence, to provide to the judge the qualification of a witness (particularly an expert witness) or a document or other piece of evidence which assures the court of the talent and experience of a witness or the authenticity of the document or article. Example: a medical report cannot be introduced unless the physician who wrote it testifies that he wrote it, or a photograph must be authenticated by the photographer or by testimony that it truly reflects a particular place or event. An expert witness is qualified by testimony as to experience and training.

See also: *evidence*

The legal dictionary on dic.academic.ru portal is also an authoritative source and contains about 7000 terms presented in an alphabetical order with the ability of word search. The dictionary is based on the printed Big Law Dictionary written by A.Y. Sukharev, V.E. Krutskikh and A.Ya. Sukhareva, who are the representatives of legal professions. The analysis of the term entries beginning with the letter "L" showed that 89% of entries have a scientific definition, built according to a descriptive principle:

Liquidator's aim - a person from whom a charge is collected on the occasion of his case termination.

In 8% of cases, a term origin is explained. In contrast to The People's Law Dictionary, Big Law Dictionary does not provide the formal parameters of a title unit. The associated parameters in the form of links to related and associated terms by meaning are specified only in 10% of cases. However, 63% of the definitions are presented in a hypertext format, which greatly simplifies an amateur's work. In the following example, we see that, a user may visit the links "date", "charterer" and "ship":

Laydays - a date conditioning the earliest deadline of a vessel supply for loading. Until that date, a charterer is not obliged to take a ship and is not responsible for its downtime.

4. CONCLUSIONS

Thus, the performed analysis allowed us to establish that the both analyzed dictionaries are organized on the basis of a logical and a conceptual approach. The interpretation of terms in both cases is presented by a scientific definition, built according to a descriptive principle and equipped with the explanations necessary for a specialist. A distinctive feature of an English-language dictionary is the presence of examples in a large number of articles concerning the situations where a title unit is applicable. However, neither in an English nor in a Russian-language dictionary has the examples of speech term use, which make their semantization difficult for non-experts and the specialists, for whom this language is not a native one. The examples of the term use in the written sources would allow to characterize additionally the semantic and grammatical features of words, to clarify the scope of their use, to confirm standards and serve as a guidance for a proper use.

Also, an English-language dictionary articles devoted to borrowed terms are composed not only of an etymological reference, but also of this term pronunciation explanation, which is important for all dictionary users regardless of their native language and law knowledge. The articles a Russian legal dictionary do not contain the information about a term pronunciation nuances. The formal parameters are reflected only in an English-language dictionary in the form of a part of speech specification, to which a term belongs, but genus,

species, basic word forms, possible word combinations, which are important for professionals working with a language, are not listed in any of the studied dictionaries.

Both dictionaries reflect the associative parameters of terms in larger or lesser degree, but the hallmark of a Russian-language dictionary is an extensive use of hypertext features in definitions, which also has a great convenience for a wide range of dictionary users.

The above presented results allow us to conclude that the analyzed dictionaries are convenient for law experts, however, they do not contain all information required by non-specialists as well as by professionals working with a language, using a terminological dictionary in order to clarify the nuances of any legal term use.

5. SUMMARY

The results of our analysis may serve as the material for further study of English and Russian monolingual legal dictionaries in order to develop the recommendations for their improvement and adaptation to the needs of a wide range of specialists.

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NORMS AND VARIATIONS OF THE OLD TATAR LITERARY LANGUAGE

Ilmira F. Kamaeva, Fanuza Sh. Nurievam Enze Kh. Kadirova

Kazan (Volga region) Federal University, 18 Kremlevskaya Str., Kazan, 420008 (RUSSIA)

E-mails: ilmira0007@mail.ru, fanuzanurieva@yandex.ru, enge@inbox.ru

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ABSTRACT

The article is devoted to the pre-national period of the Tatar language history. It describes the Arabic written monuments created in the Volga region during the XIII-th - IX-th centuries.

In order to achieve the goal, the following linguistic methods were used: the descriptive one, which has a number of linguistic observation techniques and the methods of classification and systematization; the comparative-historical and the comparative research methods. The technique was developed for the evaluation of synonymous and specific grammatical forms and phonetic phenomena in terms of their frequency.

The paper presented the chronology of old-Tatar literary language development and the stages of its development were determined. The issues about the normalization degree and the features of literary norm development at different stages of the Tatar language history are described. The specificity of the written monument language, its status and the relationship with the literary traditions, as well as other forms of language existence and its common speech forms were determined.

The study of the written records during the pre-national period gives the grounds to assert that Old Tatar literary language widespread over a large area is based mainly on Kypchak language and it is significantly different from the preceding common Turkic Qarakhanid-Uighur language according to structural characteristics.

Key words: Old Tatar language, literary language, norm, variation, pre-national period

1. INTRODUCTION

According to the writings on the typology history of literary languages, as well as according to Turkology literary languages are divided usually into two main stages - pre-national, or the old written languages and modern languages, i.e., national literary languages. The second half of the XIX-th and the early XX-th century are considered to be the periods of the national Tatar language development. National Tatar literary language did not appear out of nowhere. The traditions of the old written Tatar language played a great role in its development. Old written Tatar language in science is called the Old Tatar literary language. To date, a factual material is accumulated due to the efforts of scientists from XIX-th and XX-th centuries, the written records were published. They represent different aspects of the Tatar literary language development history of pre-national and national periods [1; 2; 3; 4; 5; 6; 7; 8, 9].

The difference between two types of literary languages is not only socio-historical one; they differ from each other by operation character, style branching, development sources, and hence the different nature of the linguistic norm. The theory of literary language history was used during the study of pre-national period monuments.

2. METHODS

A deep theoretical development of Tatar literary language history problems of the history of the Tatar literary language is presented in E.R.Tenishev's studies since its origins. The scholar notes the following: "The most difficult and obscure period in the history of the Tatar literary language is the pre-national one, its time frames are represented by XIII - XVIII centuries, the power of influence reaches the 30-ies of the XX-th century [10: p. 281]. The concept of a systematic and a comprehensive analysis written records of the Golden Horde period, developed by F.Sh. Nurieva [3], is the promising one at the language analysis of Old Tatar literary texts. The analysis of language element functional loading makes it possible to determine the basic and the peripheral signs, to determine the relationship between the standard and the variability of old-Tatar literary language. The selected phonetic and morphological features are the classifying indicators in the classification of Turkic languages.

3. MAIN PART

During the study of pre-national period literary traditions scholars unanimously emphasize that a special variant of the literary written language was developed and operated in the Volga region. This variant was named differently: the Turks, Volga Turks, Old Tatar, Turkic-Tatar.

Old Tatar literary language - the Tatar literary language of pre-national period, was developed on the basis of the Bulgaro-Kipchak dialects of the Volga and Ural regions under a strong influence of literary and linguistic tradition of the previous periods: the ancient Turkic and Uighur-Qarakhanid one.

The literary language used during the XII-th - XIV-th centuries in Volga Bulgaria and the Golden Horde is regarded as the initial stage of the old-Tatar language development. The language monuments written during the early Middle Ages in the Volga region have the heterogeneity of literary languages. It should be noted that this is not a regional feature - almost all medieval Turkic literary languages were mixed ones.

The development of local lexical, grammatical, and partly phonetic and stylistic rules peculiar only to the Old Tatar literary language, can be observed in the written monuments of Volga Bulgaria "Kyssai Yusuf" by Kul Gali (1212), in the epigraphic monuments. The reflection phonetic vibrations [ä]~[i]. [ō]~[i]; The inclusion of certain Kipchak morphological elements - genitive - niñ, accusative - ni cases - in literary language is associated with the nature of the addition of regional standard development during an early stage. The Golden Horde stage of the Turkic literary language development was a significant step for the development of the Turkic people culture. The Jochi Ulus territory was an extensive one and the Golden Horde had several cultural centers. Volga Bulgaria remained one of the cultural centers, and later the Kazan Khanate became such a center. This cultural center of the Golden Horde, in contrast to the Lower Volga region and Mamluk Egypt, where complex ethnic processes, the development of supradialectal Koine, the creation of literary language variants took place after the Mongol invasions and had a long-standing cultural and writing tradition [11]. Our studies show, that writing and literary form in its development is focused initially on phonetic-graphic and grammatical rules of literary languages in Qarakhanid-Uighur area. It is quite understandable that these habitats remained the center of Islamic education spread during this historical period. Due to ethnic and demographic conditions Kipchak population started prevail in the Jochi Ulus. This ethnic situation contributed to the development of supradialectal Koine of Kipchak type in the centers. The analysis of written language records evidences the impact of the people spoken Koine on the standard of writing and literary language during the Golden Horde period. This influence and interaction of the old tradition with new language processes language is reflected differently in the language of the individual records, depending on the genre belonging of a record. The religious-didactic literature remained more stable and secular literature adapted innovations more quickly according to an author's level of education and his belonging to a particular literary and art school, from the customer of a record, such as "Khosrow and Shirin" by Qutba, "Muhabbat-name" by Khorezmi, from the specific conditions of a creation place, from a transcriber, his tribe belonging, and a native language knowledge. One may state that the early records of the Golden Horde preserve firmly the Qarakhanid-Uighur tradition and a new version of the regional literary language - Old Tatar literary language is developed simultaneously in Volga region.

Among the phonetic-graphic signs of Qarakhanid-Uighur literary tradition the lip harmony, the intervocalic -q- and the combinations of -ayu- type are the stable ones. The anlaut [ä], which gives the position of the front vowel [i] is the most dynamic one among the phonetic signs, and -ō is changed into -j.

The morphological characteristic of the record language reflect the general regularities of the old-Tatar language development. The study of the declension in a text allows to state that the transition to Kypchak declension type occurred in the fourteenth century. The forms, which remained outside of the base system, for example, in the nominal paradigm the Dative case with -a, the accusative case with -i and the original case with -dan. The consideration of their position in the declension system of a record allows to attribute them to the Oguz type of declension and to consider them as peripheral ones in relation to the basic Kipchak system.

The analysis of a verb temporal forms in the language of specific Golden Horde records demonstrates the interaction of the literary tradition with the regional Koine. Among the indicators of the past tense the form ended by -dy, the use of the affixes -myş, -yan, -yp tur was a limited one. These three forms of the perfect tense demonstrate the penetration of new Kipchak form in the literary language -yan; -myş is retained as the indicator of the prestigious book tradition, -yp tur is a colloquial dialect form.

The considered grammatical indicators of tense system in the language of the Golden Horde sources show that the traditional system, along with the stable basic components, rising to Qarakhanid-Uighur linguistic tradition in the Volga habitat, as well as the system of declension undergoes significant shifts towards the inclusion of new local and regional Kipchak forms in it: -a, -a turur, -yan, -yb, -ybtur.

-maq form dominates in the sphere of impersonal forms. This form became a widespread one in the texts of the Golden Horde and Chagatai records. Among nine records we analyzed only the language of "Khosrov and Shirin" by Qutb, "Muhabbat-name" by Khorezmi, "Gulistan-bit Turks" by Seyifa Sarayi, "The Code Kumanikus" states the low frequency of a new substantive form -rya, which is a regional one, characteristic for the Volga region language [11].

The official business style - the language of cliches - was developing actively during the Golden Horde period. In respect to the basic structure of Toktamysh Jagaille language cliches (1393), Timer Kutluga(1398) noted the linguistic features typical for Povolzhye areal: the declination is entirely Kypchak one, epy participle ended in -gan, олтурган "sitting", тушманлык кылган Бекбулат "Bekbulat is our enemy", infinitive ended in -yrga: тута турурга алтын нышанлык ал тамгалык жарлык бәрілді "yarlyk is given with a golden seal and a scarlet tamga", etc. [5, 54-57]. This feature of cliches is explained by the typological proximity of business writing language to the specific regions of their origin. As we know, this kind of the Golden Horde literary language is directly related to the Volga region. This feature has more language peculiarities of local Turkic-speaking tribes than in other functional-stylistic varieties of the written language within this period. The analysis

of over two hundred epitaphs of Volga Bulgars, taking into account the transfer peculiarities of Turkic word graphic features based on the Arabic alphabet allowed F.S. Hakimzyanov to describe in detail the graphic-phonetic structure, the phonetic, grammatical and lexical features of the inscription language. As the scholar notes, the vocabulary of this group of records has much in common with modern Kypchak languages, mainly with the Turkic languages of the Volga and Ural region - Tatar, Bashkir language. The lexemes with the Kypchak features are quite distinguishable at different language levels: it is the past tense participial drawing up in morphology using the aff.- *-ğan* (*asrağan* «the man who raised», the additive case development using *-ğa* (*baqıy dunjağa* «to the eternal world», etc. However, the records showed the indicators of Qarakhanid-Uighur literary tradition, a certain place is occupied by the Arab-Persian borrowings [1, 64-65]. Taking into account the relatively strong facts from F.S. Hakimzyanov about the development of supradialectal language form of common Turkic (Kipchak type) language during the pre-Mongol period in the Volga Bulgaria, it can be assumed that this tradition also had to play its role in the development of the old-Tatar language.

During the period of the Kazan Khanate, many peoples of the region were experiencing the process of ethnic development, particularly the ethnos (or the subethnos) of Kazan Tatars was being developed during that period [12, 130]. Of course, these changes led to the new stage in the development of literary and written language among Tatar people.

According to the standard classification of medieval Turkic literary languages, the period of regional Turkic literary language existence, such as the old Uzbek, the old Azerbaijani, the old Tatar etc. starts from XV-XVI century approximately.

The standards of the Old-Tatar literary language in XV - XVI centuries are clearly reflected in Mukhamedyarov's poems "Tuhfai Mardan" (1540) and "Nury sodur" in the works written by Umami Kamal, Mohammed Amin, Garifbek, in cliches and epigraphic inscriptions. The analysis of linguistic sources within the study period shows that the elements of the Tatar national language penetrated more and more into the written language. At this point the main types of functional styles are developed: the scientific, epistolary, journalistic style of business papers, which is improved during the subsequent periods of the Old Tatar language.

The consolidation of new phonetic, morphological forms takes place in written literary language at the turn of the XV-XVI centuries [4, 13]. For example, along with the formant of the present-future time *-yr/-er, -ur/-ür*, the affix *-a/-ä* occurs. However, it has a limited application in records.

The action name in the records of the Kazan Khanate period is presented in the form of Oguz ended by *-maq/-mäk*, the cases of *-u/-ü* form use are recorded [5, p. 383]. This form is characteristic of the modern Tatar literary language. The infinitive is presented by two forms in texts. The traditional form ended by *-mağa/-mägä* is stably preserved in the works, the form *-yrğa/-ergä* is also used actively.

The sources of XV-XVI centuries use three forms of participle, usually correlated with the past tense: *-ğan, -myş, -dyq*. The actual intersystem ratio of participle forms involved in them is different. They are characterized by an uneven frequency of use. If Muhammedyar's poems, the Ibrahim Khan's and Khan Sahib-Giray's cliches, the work "Zafername Vilayeti Kazan", Kula Sharif's works had the prevalence of *-myş* form within the predicative function, the Kipchak form ended by *-ğan / -gän* prevails in the participial meaning. The cliches use the participle form ended by *-ğan* exclusively.

The detailed language study (by F.M. Hisamova) of numerous official and business documents of diplomatic correspondence with the East, the administrative correspondence samples in Russia showed that the Old-Tatar language of business writing was very close to the Tatar spoken language in its basic system. In the area of official business use it was called "Tatar writing", "Tatar language" everywhere [5: 376-377]. The origins of this style were in the famous *yarlyks* and certificates of the Golden Horde, the Kazan Khanate and the Crimean Khanate period.

Since the second half of the XVIII-th century the Old Tatar literary language begins to feel the impact of Chaghatay literary tradition more clearly, in which the Arab and Persian borrowings prevail. The language of written sources of that period is largely different from the language of the preceding records. Since the middle of the XVIII-th century the functionality of the old-Tatar literary language is extended: the study of the old-Tatar literary language begins at educational institutions, textbooks, anthologies and different guidebooks are published [14].

4. CONCLUSIONS

In the Old Tatar literary language of the late nineteenth - early twentieth century, the differentiation of the traditional norms of the old-Tatar written language and the colloquial forms of Tatar language becomes a systematic one according to genre features and addressing [6]. Unlike other steps the same writers, such as Z. Bigiyev, F. Karimi, G. Chokry used common Turkic forms in scientific works, journalistic articles and travel notes. The nationwide conversational forms were used in popular works devoted to a Tatar reader. The novice writers G. Tukai, F. Amirkhan, Sh. Kamal kept the traditions of Old Tatar language in their early works, and the subsequent ones were written using national literary language, based on the nationwide-spoken language.

5. SUMMARY

Thus, the study of the Old Tatar record language gives the reason to believe that the Old Tatar literary language widespread over a large territory is basically the Kipchak one, and it is markedly different from

preceding Qarakhanid Turkic-Uighur language by structural characteristics. The old Tatar language of XVI- XIX centuries spun off from the Golden-Kipchak literary language remained a relatively stable one in its basic system throughout its operation.

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OLYMPIAD IN RUSSIAN LANGUAGE AS A FORM OF BILINGUAL STUDENT LINGUISTIC DEVELOPMENT

Dinara I. Rakhimova*, Zulfiya F. Yusupova, Tatyana A. Korneyeva

Kazan Federal University, 420008, Kazan, Kremlevskaya Street, 18, Tatarstan (RUSSIA)

*Corresponding author: dinara_dela@mail.ru

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ABSTRACT

An extensive experience of the Kazan Federal University scholars for the performance of linguistic competitions at various levels, including international ones, allows to generalize and to formulate the guidelines for the preparation of bilingual students to the competitions of this type. In this article the authors consider Russian language Olympiad as one of the most effective forms to enhance the language development of bilingual students who know the native language, on the one hand (e.g., Tatar, Chuvash, Bashkir, Mordovian, Udmurt one, etc.), on the other hand, they know Russian language as they learn it at school. The urgency of the problem is in the fact that teachers often have difficulties in the preparation of students for the Olympics and in the increase of their interest to an intellectual competition, to the linguistic outlook increase, to the in-depth study of Russian language. The purpose of the article is to analyze the Olympiad tasks and participants' responses, to develop the guidelines for teachers, to prepare bilingual students for the Olympics. The main research methods were analysis, observation, description, generalization and classification. During the preparation for the Olympic Games it is recommended to focus on student interests, to take into account the difficulties of Russian language facts mastering for bilingual students, communication skills, corrections, the psycho-emotional attitude of students, etc. We believe that this study contributes to the field of language education, to the language training of students, to the work with gifted children. It may be interesting for the teachers who teach bilingual students.

Key words: Russian language, Olympiad, bilingual students, language education, language training, training, Olympiad task, written tasks, oral tasks, methodical recommendations

1. INTRODUCTION

The Olympiad movement in the global education system has its long traditions. As you know, the Olympic Games are held for students in different subjects (foreign languages, biology, chemistry, mathematics, computer science, etc.). International and national (regional) Olympiad organizations operate. The organizers offer various forms of competition: the correspondence and full-time, remote, online, written and oral ones. In order to prepare for the Olympic Games the online courses, workshops, private lessons, etc. are offered. Language Olympiads, in particular, Russian language Olympiad is one of the most effective forms of competitions, where bilingual students may demonstrate their linguistic and communication skills, the enthusiasm for the study of language phenomena. The urgency of the problem lies in the insufficient degree of preparation method elaboration for the Olympics of bilingual students, error analysis, the difficulties in the implementation of various tasks, conditioned by student native language influence. The Olympiad in Russian language should reveal the linguistic talent of bilingual students, the Olympiad tasks should be aimed on the manifestation of the participant research qualities.

The analysis of scientific-methodological and pedagogical literature showed that the authors discuss various issues related to the peculiarities of the Olympiads for the subjects in different regions and countries (see: [Olympics 2013; Mehmet A. 2014], etc.), indicate the difficulties which participants face during the performance of tasks, the problems of participant response estimation, the development of tasks [Bolshakova, 2015], etc. Concerning the bilingual students Russian language Olympiad are held in Russia and in other countries. Some features of education and the training of bilingual students are shown in the following works [Shakirova, 1999; Judith F.Kroll, 2008; Zeitlin, Chirsheva 2014; Prince, 2014; Galimullin, Galimullina, 2015; Khamraeva 2015; Korneyeva, 2013], etc. An important role in the preparation for the Olympics in the Russian language plays the study of national linguistics controversial issues and the views of scholars on the difficult, unresolved cases of grammar and word formation. These issues should include, for example, a controversial interpretation of zero suffix phenomenon in scientific literature and its mixture with the word formation without suffixes, the issue about the parts of speech and grammatical homonymy in Russian language, the issue about verbal word composition, state category words and many others. Of course, the analysis of the modern literature on the subject, the reference to the classic domestic work in linguistics will enrich the scientific thesaurus of students, and will develop the logical thinking of students, will develop the speculation skills on

linguistic topics, will create well-reasoned texts, will expand the factual reserve of knowledge, will help to see the grammatical phenomena not only in synchrony, but also in diachrony ([Andramonova, Usmanova, 2014; Fatkhutdinova, 2014; Rakhimova, Yusupova, 2015; Nurullina, + et al; Fedorova, Fattakhova, 2015, etc.).

Russian language Olympiad is a unique competition for bilingual students, which is not mainly to test the knowledge of Russian language school program, but to identify the linguistic gifts of students, the ability to uncover the meaning and artistic richness of Russian language. Russian language Olympiad among the bilingual students in the republic has been held for many years and has its own characteristics. A lot of attention is paid to Russian language development and language policy, the preservation of linguistic traditions of people in the Republic of Tatarstan. The program "Russian language in Tatarstan" is implemented successfully for 2016 - 2020. It is aimed to create the conditions for the preservation and the development of Russian language in bilingual terms and a multicultural education in the Republic of Tatarstan. The state program "Preservation, study and the development of the official languages of the Republic of Tatarstan and other languages in the Republic of Tatarstan for 2014 - 2020" is created and implemented.

2. MATERIALS AND METHODS

The aim of our study is to analyze the Olympiad tasks and the responses of participants, to identify the challenges faced by bilingual students during the performance of Olympiad tasks, to develop the guidelines for teachers in order to prepare for the students for Russian language Olympiad.

We used analysis, observation, description, generalization, classification, as the main research methods the application of which contributed to this goal achievement.

The materials of the international Russian language Olympiad for bilingual students were involved for the study, which has been held for the third year in Kazan. In 2014, for the first time the Ministry of Education and Science of the Republic of Tatarstan jointly with the Kazan Federal University performed the International Olympiad on Russian language for the students with native (non-Russian) language of study. The try-out of the Olympiad was held in online test mode. In 2015 about 2,700 (in 2014 - 2500) students from 21 Russian Federation and CIS country regions (in 2014 - 18) took part in correspondence round: Belarus, the Kyrgyz Republic, the Altai Territory, the Kirov Region, Kurgan Region, Moscow, Moscow region, Nizhny Novgorod region, the Republic of Bashkortostan, Chuvash Republic, the Republic of Mordovia, the Perm region, the Chechen Republic, Omsk region, Republic of Sakha-Yakutia, Samara region, Sverdlovsk region, Krasnodar, Orenburg region, the Republic of Kalmykia, the Republic of Tatarstan. In-person final round involved 100 students. The final in-person round included written and oral parts.

3. RESULTS

We found that the participants of Russian language international Olympiad were offered with cognitive tasks requiring the demonstration of the linguistic intuition, research qualities and the knowledge of Russian culture. We came to the conclusion that the tasks for the Olympics are drawn up taking into account the curriculum and are focused on something that bilingual students will be able to demonstrate the knowledge of Russian literary language pronouncing norms, the knowledge of modern Russian literary language lexical system, the skills morphemic and word-formation analysis, the knowledge of Russian phraseology and the ability to analyze the functioning of phraseology in a literary text, the skills of a word morphological analysis, the knowledge of Russian language syntactic system and the ability to analyze the syntactic phenomena of increased complexity. Besides, the tasks linguistic culturological nature are included, which allow to reveal the student awareness about Russian language as a national cultural phenomenon which reflects the spiritual and moral experience of the people and the basic moral values. The main factors in Olympiad problem solution, are a broad mental outlook, erudition, Olympiad participant wit and their profound erudition.

The personal involvement of the article authors during the Olympic Games conduct and the inspection of works allowed to determine the level of language material knowledge by bilingual students, the ability to explain certain phenomena, to argue a linguistic subject, etc. The most common are the errors concerning the inability to differentiate between paronyms and homonyms, the inability to determine a root of a word (a word root is not always an independent unit in Russian), a prefix (for example, Turkic and Finno-Ugric languages have no prefixes), suffixes (Russian language has diverse suffixes in nouns, adjectives, adverbs, etc.), the inability to differentiate the homonymous forms of different parts of speech, etc. Some participants experienced difficulties at the drawing up of sentences and the implementation of creative tasks. Sometimes we had to record a poor vocabulary of participants, the inability to use synonyms, idioms, etc. In 2015, participants competed, performing not only writing assignments, but also showed the eloquence in the oral round of the Olympiad, speculating on the proposed aphorisms. The oral part of the Olympic Games was aimed to bring out the best ones in eloquence, the ability to demonstrate their point of view nicely, expressively and competently. To this end, the participants were offered a variety of famous writers, poets, scientists, writers and public figure sayings. When one of the sayings was read, the participants had to speculate about the read material, agree with an author or disprove his point of view, to bring their arguments, to show erudition and knowledge. For example, let's provide some aphorisms offered to the Olympiad participants: 1) Imagine for a moment that you have suddenly lost the knowledge of Russian language. Our inner world will be impoverished, the horizon will be narrowed, and we will become poorer culturally. After all, Russian language... is the golden key to the world

culture achievement (R. Mustafin - Tatar writer, publicist); 2) Teaching is what a young man needs since his childhood. A man must study always. ... If you do not like something in any subject - make an effort and try to find the source of joy - the joy of acquiring something new. Learn to love learning! (D.S. Likhachev - domestic philologist, art critic); 3) There is a lot of good books in the world, but these books are only good for those people who know how to read them. (Al Herzen - domestic writer, essayist, philosopher); 4) All of us have our own Pushkin, who remains one for all. It is the part of our life at the beginning which does not leave us until the end. I knew and I loved Pushkin in the age when it was much sweeter to hear the reading, then to read by yourself. I knew his "Tale of Tsar Saltan", "The Tale of the Golden Fish" from hearing... (A.T. Twardowski - domestic poet and writer) [Language, 2009].

Of course, during this round of the Olympiad the participants had to demonstrate their reading outlook, the ability to keep a thesis, to argue, to express their position, etc. The participant answers were evaluated according to such criteria as consistency and cohesion, expressiveness, richness, originality, emotionality, the absence of speech errors. Oral round allowed the jury to hear participants, talk with them, to determine their ability of a statement development, to reflect on ethical, environmental, social, scientific, educational and other problems. In this case, we recommend teachers to give more opportunities for the students concerning speaking, the organization of discussions, debates, disputes, the performance of speaker contests, etc., where bilingual students could demonstrate their ability to develop and defend their point of view.

4. CONCLUSIONS

According to the study results, the authors concluded that the Russian language Olympiad allows bilingual students to reveal their creativity, express their linguistic sense, ingenuity, demonstrate the ability to talk on linguistic topics. During the preparation for the Olympic Games it is recommended to focus on student interests, to take into account the difficulties during Russian language facts mastering for bilingual students, communication skills, corrections, etc. And also the attention shall be paid to the psychological training of a participant, who is burdened with an additional psycho-emotional load. It is important to create the situation of success and a sense of a student's personal achievement importance, regardless of the obtained points and an occupied space. We believe that, despite a large number of works devoted to the Olympic Games, we the attention focused on Russian language Olympiad specifics for bilingual pupils in our study. Russian language Olympiad is not limited to the identification of the best participants, the check of linguistic, communicative and cultural competences of pupils, their language reflection. It also plays an important stimulating role. The Olympiad participants discover new aspects of the school subject "Russian language" study. The spirit of research is awakened in them, the language learning motivation is increased motivation. The jury members (including the authors of this article) celebrate annually the high level of the Olympiad participant preparation, the ability to reflect on linguistic tasks, to discuss linguistic culturological issues, to demonstrate erudition and linguistic horizons. At the same time, the Olympiad shows the student deficiencies and the ways of Russian language competence improvement. We believe that the preparation for the Olympics requires the systematic work with gifted students, the opening of new faces concerning the study of the school subject "Russian language", the improvement of research and public speaking skills. We recommend teachers to use the books on entertaining grammar, encyclopedias, etc.. Taking into account the specificity of the bilingual students one should be also focused on the development of comparative skills concerning language and text fragment analysis. In this regard, the system of exercises concerning the finding of similarities and differences in words and sentences within Russian and Turkish (or Finno-Ugric) languages on the phonetic, lexical, word-formative, grammatical level, taking into account the transposition of interference is an important one.

5. SUMMARY

During the preparation of bilingual students for the Russian language Olympiad it is important to rely on the technology of culture dialogue and present them the peculiarities of people mentality in the language in a text. We want to believe, that the performance of an international Russian language Olympiad for the students with native (non-Russian) language of education will become a good tradition and will allow to communicate closely with teachers and bilingual students from different regions and CIS countries..

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THE NEGATIVE EVALUATIVE COMPONENT WITHIN THE SEMANTIC STRUCTURE OF BEHAVIOUR VERBS IN RUSSIAN, ENGLISH AND TATAR LANGUAGES

Alsou Aydarova, Almira Aminova

FSAEI HE «Kazan Federal University» (RUSSIA)

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ABSTRACT

The article deals with the lexical-semantic group of verbs which describe human behavior using the material of three languages (Russian, English and Tatar) with different structure. The situation "human behavior" implies the existence of a behavior subject, a committed action and a behavior object in respect of which an action takes place. The situation also has an observer who evaluates this action. An observer's evaluation is the main characteristic of the studied group of verbs which distinguishes them from other lexical-semantic groups. Evaluation is considered as the opinion about a subject, expressing its characteristics in terms of value category. At that the estimation within the meaning of a behavior verb is mainly negative. A negative estimation can be expressed explicitly and implicitly. The deviation from the normal existence undergoes a negative qualification and is perceived as a wrong, a reprehensible behavior. Such human qualities as dishonesty, insincerity, irresponsibility, unnatural behavior, etc. are condemned in these verbs. The violation of standards and norms of behavior causes the most severe emotional, verbal and cognitive reactions among the representatives of different cultures. These reactions are reflected in the semantics of the studied verbs.

Key words: assessment, evaluation component, lexical-semantic group, behavioral verb, behavior

1. INTRODUCTION

We know that language is a complex system, and its units exist in relation to each other. One of the language system indicators is the existence of lexical-semantic groups. Lexical-semantic group (LSG) is considered by E.V. Kuznetsova, as the class of words belonging to one part of speech with a rather general integral semantic component (or components) in its meanings and typical clarifying (differential) components, and also characterized by the similarity of compatibility and an extensive development of functional equivalence and regular ambiguity [Kuznetsova, 1989: 7]. The lexical-semantic groups of words were the subject of research in the works written by V.I. Koduhov, L.M. Vasilyev, T.N. Sivkova, I.I. Shapilova, R.A. Lukmanova, S.V. Smagina, T.G. Skrebtsova, T.N. Kolosova, S.A. Zaretskaya; P.V. Artemova, N.V. Deeva, F.A. Ganieva, O.A. Chupryakova, G.M. Nurullina [Nurullina 2015], R.K. Ishtanova, K.M. Dullieva et al.

2. METHODS

The object of this study is the lexical-semantic group of behavior verbs. The material for the study was extracted by the continuous sampling of monolingual, bilingual, ideographic dictionaries and the dictionaries of synonyms. The use of behavior verbs in speech is studied on the basis of Russian, English and Tatar language national bodies. The volume of the material under study made 173 lexical units (hereinafter LU) in Russian, 76 LU in English and 68 LE in Tatar. Behavior verbs are located at the intersection of the lexical fields "Action and activity", "Genesis, condition, quality" and "Attitude".

3. RESULTS

Behavior is understood as the system "of organized actions in some way, the composition of which depends on the activity purpose, motive, type and program, on the attitude, the worldview of a behavior subject, and other components that make up a concept structure" [Grishaeva 1999: 14].

Human actions under certain conditions are defined by social experience embodied in collective consciousness, and are evaluated according to these attitudes as the appropriate or the inappropriate ones to certain standards [Grishaeva 1999: 14]. According to E.A. Stolyarova's definition, evaluation is "the opinion about a subject, which expresses its characteristics in terms of value category" [Stolyarova 1988: 187]. Value judgments occur among people in the process of cognition. The evaluation process includes the comparison of an estimated thing with a benchmark, a norm and a standard. The grading scale can be represented in the form of a Y-axis, which have the areas of a positive and a negative elements; a neutral zone is located

between them. Following the correct way of life, i.e. the compliance of behavior and a man's acts to the concepts of norm, reference, standard and regulations dominated in society is evaluated positively, and the deviation from this trend is evaluated negatively. The evaluation can be either subjective (individual, dependent on personal perception of an evaluating subject) or objective (normative, established on the basis of standards, ideals, etc. developed by a collective).

The presence of evaluation in the content of behavior verbs is indicated by many researchers: "indicating a way a person acts, the verbs in the present value contain mostly a social or an emotional evaluation of a designated behavior manner" [SGZYA 1989: 284].

The situation of "a man's behavior" suggests the a behavior subject, or the one who commits some action which is qualified as behavior. There is a committed action expressed by the verb which implements the lexical-semantic variant of "a man's behavior". You can also highlight the presence of a conduct object in respect of which this action takes place. The situation also has an observer who evaluates this action.

4. DISCUSSION

The semantic field of behavior is represented by the verbs, which are characterized by the semantic models "someone behaves like a" and "someone behaves in some way to someone else". According to L.M. Vasilyeva's opinion, the verb should be combined with the name of an agent person, and an estimated word, and also with the name of an addressee, if it expresses the evaluation of conduct to another person [Vasilyev 1981: 54]. At that the values of an agent and a recipient can be expressed only explicitly. For example, he behaves affectedly, he shows off. The assessment may be expressed explicitly and implicitly, that is, in a verb. For example: She behaves herself timidly, she is shy.

The following verbs with the most common meaning of the considered LSG act as a nuclear seme in English: to act, to acquit oneself, to bear oneself, to comport oneself, to conduct oneself, to demean oneself, to deport oneself, to do, to live, to quit oneself, to react, to respond. These are the following verbs in Russian: to behave, to act, to hold, to keep yourself, to pay, to act, to follow, to seek, to manage, to wield, to treat, to make, to create. These are the following verbs in Tatar: (үз-үзеңне) Tautou, kylanu, kylu, Jasau, kyrsety, Kara, eshlay.

The evaluation component with these verbs is an obligatory one, without it the situation "a man's behavior" is meaningless:

Prokhorov thought that he acts unfairly when freely watch a blind man's face [BTSRG, 2008: 340];

*She behaved **very badly** towards their guests* [OLT];

*Байлар үзләрән бик **житди һәм эре** тоталар* [ТТАС-3 : 130].

The rest of behavior verbs are marked by an evaluative component: Rus. be brave 'act boldly, trying to be or seem brave at all times, cheering yourself' [BTSRG, 2008: 346], to geek out - 'to behave frivolously, committing silly, weird, funny, surprising unusual acts' [BTSRG, 2008: 346], to be slovenly - 'to behave irresponsibly, be careless, become loose, careless in matters with a man' [BTSRG, 2008: 344]; Eng. conform 'behave in a way that most people think is correct and suitable' [Macmillan 2007] - lit. 'behave yourself in accordance with generally accepted standards', condescend 'treat others in a proud or haughty way' [LDCE 2001: 278] - lit. 'Treat others with pride and arrogance', pretend 'behave in a particular way because you want someone to believe that something is true when it is not' [Macmillan 2007] - lit. 'Behave in a certain way so as to make others believe in some fake; Tat. **масаю** 'үзен башкалардан өстен күрсәтергә тырышу, эреләнү, мактану' [ТТАС-2: 369] – lit. 'To put yourself above others, to boast, to give oneself airs', **ерткычлану** 'кешелек сыйфатларын югалту, артык явызлану, аяусызлык, хаксызлык күрсәтү' [ТТАС-1 : 334] – lit. 'To lose man's qualities, to become too violent, to show cruelty, injustice', etc.

There are much more types of behavior which are evaluated negatively, than the types of behavior which are evaluated positively, or which have an ambivalent evaluation. This view is supported by such scholars as L.M. Vasilyev, O.P. Zhdanov, V.I. Karasik, I.I. Sandomirskaya, E.V. Paducheva and L.I. Grishaeva. This fact suggests that there is the asymmetry of evaluation distribution in a man's consciousness. O.P. Zhdanova sees the cause of this phenomenon, first of all in the complexity of "behavior" concept, and explains it by the fact that the behavior verbs characterize an action but do not name it [Zhdanova 1985: 51]. We believe that this asymmetry is explained by more severe emotional and verbal and cognitive reaction of people to the negative phenomena.

In our sample, the behavior verbs which express a positive assessment, make 7.8% in Russian, 6.5% in English and 8.8% in Tatar. The percentage of behavior verbs with a negative evaluation within three studied languages is the following one: Russian - 72.5%, English - 86.3% and Tatar - 82.4%.

The deviation from the standard existence undergoes a negative qualification and is perceived as a wrong, reprehensible behavior. The actions which do not conform to generally accepted standards get a negative assessment. For example:

- dishonest behavior: Rus. to cheat, to fool, to deceive; Eng. swindle, bull, cheat; Tat. алдау, ялгыштыру, хәйләләү;

- unbalanced behavior: Rus. to rampage, to be hot, to bluster; Eng. rage; Tat. дулау, өтәчләнү;

- irresponsible behavior: Rus. to be lazy; Eng. idle, carouse; Tat. иренү, ялкаулану;

- insincere behavior: Rus. to pretend, to dissemble, to be obsequious; Eng. simulate, pretend, feign, imitate, fawn; Tat. салыну, салышу, ялагайлану;

- unauthorized behavior: Rus. to vandalize, to be obstinate, to contradict; Eng. defy, misbehave; Tat. кәжәләнү, тискәрләнү, үжәтләнү;

- frivolous behavior: Rus. to fool around, to be naughty, kink; Eng. ape; Tat. шаяру, шуклану.

The LSG of behavior verbs is characterized by a gradual structure. The feature of this organization is their polarization: "all behavior verbs are located on one side of zero on an evaluation scale. The units of a group are internally contrasted by negative quality degree: 1) absolutely bad, 2) very bad, 3) bad enough, 4) relatively poor, 5) satisfactory" [LSGRG 1989: 58]. Indeed, the LSG of behavior verbs in Russian, English and Tatar languages can be represented as the system of gradual oppositions:

1) "to behave extremely badly": Russian. to behave brutally, to be a fascist, to rage; Eng. rage, bluster, tyrannize; Tat. ерткычлану, кансызлану;

2) "to behave very badly": Russian. cheat, swindle, deceive; Eng. swindle, cheat, cozen; Tat. хәрәмләшү, алдау;

3) "to behave quite badly": Russian. to fawn, to cringe, to play the hypocrite; Eng. fawn, cringe, kowtow, sham; Tat. ялагайлану, куштанлану.

4) "to behave rather badly": Russian. to lead wild life, to rake, carouse; Eng. ape, idle; Tat. ялкаулану.

5) "to behave a little bit badly": Russian. to be shy, cautious; Eng. bustle, fuss, trifle; Tat. читсенү, ятсынү.

- The gradual organization of behavior verbs is clearly visible during the analysis of individual verbal series. The movement on the negative scale may be illustrated by the following examples:

- Unnatural behavior: Tat. мактану – масаю – эреләнү – тәккәберләнү;

- Unbalanced behavior: Tat. хольксызлану – дулау – шашу;

- Unauthorized behavior: Rus. *to be stubborn - to be capricious - to be self-willed - to behave outrageously - to vandalize*;

- Insincere behavior: Engl. *imitate – pretend – feign*.

There are almost no verbs describing "good" behavior. This behavior is described analytically:

The difficulty of the barber profession is that each customer must be treated politely and be patient [BTSRG, 2008: 340];

To atone for this conduct, therefore, Elinor ... behaved with the greatest attention to Mrs. Jennings [BNC];

Мостафин каушау сизмәде, гади, тыныч кына тотты үз-үзен [TTAC-3 : 130].

5. SUMMARY

Thus, there is a special group of vocabulary describing a man's behavior in Russian, English and Tatar languages. Undoubtedly, the central place in it is occupied by the group of behavior verbs. An action, an attitude or a subject state indicated by a behavior verb is valued necessarily. The evaluation by an observer is the main characteristic of the studied group of verbs which distinguishes them from other LSG verbs. The analysis showed that the majority of behavior verbs describes the behavior undergoing a negative assessment by an observer. At that the LSG of behavior verbs has a gradual structure. The verbs of behavior with a negative evaluation condemn such qualities as dishonesty, the lack of balance, insincerity, frivolity, irresponsibility, an unnatural behavior, etc.

6. CONCLUSION

These phenomena are observed in any linguistic-cultural community; epy compliance with the rules of conduct is particularly important in the process of a cross-cultural communication [Gilazetdinova 2014]. The violation of behavior standards and norms causes the negative reactions among the representatives of these cultures, which is reflected in the semantics of studied verbs.

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GEOCRITISM OF SPACE IN, *LA MODIFICATION*, NOVEL OF MICHEL BUTOR

Somayeh Rostami Pour¹, Fatemeh Khan Mohammadi²

¹PhD Candidate, Department of French Language, Science and Research Branch,
Islamic Azad University, Tehran,

²Assistant Professor, Department of French Language, Science and Research Branch,
Islamic Azad University, Tehran (IRAN)

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ABSTRACT

After World War II, human attention towards living spaces is becoming more obvious than ever. Paying attention to cities' spaces and architecture and totally living space is one of the postmodernism's achievements. Believing in living space in creating literary works has kept high profile in postmodernism period. Therefore, Geography as a science of spaces plays a significant role in creating literary works. For the first time, Bertrand Westphal proposed geocritism in early twenty-first century. He observes human space from a new point of view. This sentence is a sudden concept. with incomplete meaning and grammar. Familiarizing with the update events in geocritism and introducing Michel Butor's idea and opinion, the author of *Modification*¹ novel, are the main purposes this study for which the elements of geocriticism have been employed.

Key words: Geocritism; Space, Literature, Geography, Michel Butor, *Modification*

1. INTRODUCTION

The relationship of literature with space, environment and the nature where an author or an artist live, in most situations inspires them to creating works. This is an old story. After World War II, human attention towards living spaces is becoming more obvious than ever. Paying attention to cities' spaces and architecture and totally living space is one of the postmodernism's achievements. This statement has been used in the abstract. Therefore, Geography as a science of spaces serves a crucial role in creating literary work. For the first time, Bertrand Westphal proposed geocritism in early twenty-first century.

Now, novel as a kind of a coincidence of literature and space is the creation of modern urbanist human, contradictions and modifications of his function in interaction with his surrounding space. For a long time literature has constantly been a panorama of the cities' reflection in its heart.

Around the year 1950, some of the authors created a new method with the title of "new novel", protesting against classical structure of novels and traditional method of narration. Among them, we can refer to Alain Robbe-Grillet, Nathalie Sarraute, Claude Simon, Marguerite Duras and especially Michel Butor.

Michel Butor is among the authors whose wide range of works reflects environment space. He was born in 1926 and he is considered as one of the outstanding figures of French novel in 20th century. Space of Michel Butor's novel is it a correct tense for an article investigated this time from new point of view and in respect of geocritism. The purpose of this paper is to demonstrate the degree to which geography and literature are complementary disciplines.

1.1. Background

Extensive work and research has not been done on Geocritism of space in field of literature. Therefore, it should be noted that there is no research in the context of geocritism study on Michel Butor, *Modification* novel. And this topic can be as a new one given that literary space of Michel Butor novel has been investigated from new perspective, which is geocritism.

1.2. Method

This approach is a geo-centered or geocentric mode of criticism. Geocritism is based on three theories of Spatiotemporality italicize all three words, Transgressivity and Referentiality. This present study will be written based on elements of geocritism from Bertrand Westphal's point of view.

1.3. Instruments

The instrument that was used in this study was books and papers about geocritism are the major instruments employed for geocritism.

¹ "Second thought" in English

1.4. Data collection procedures

This research lists the databases created by research library. These databases include the use of the geocritism to index the content by subject.

1.5. Research questions

- 1) What is the application of geocritism in creation of imaginary space in Modification novel by Michel Butor?
- 2) In what manner, the space in Michel novel is described?

2. RESULTS AND DISCUSSION

2.1. Space as a focus of human attention in 20 century

Authors pay more attention to a place where a story happens in new ages more than before. The importance of urban spaces as human place has been doubled by World War II. Meanwhile, Bertrand Westphal professor at university of Limoges, France, observes human space from a new point of view and from different perspective. He refers to presence of reality in literature:

"It seems that the perception of the space has never been as complicated as it was during period after World War II. Horrors that has transformed human history between years 1945 and 1939 and the worst one was had concentrated on many hectares where had been surrounded by barbed wire, result in new study of time. They has not immediately influenced on space study; of course the condition had been prepared but apparently it was after cease fire which perception of space see itself in big changes." (Westphal, 2000, p. 9)

Colonialism and occupations of weak countries in Europe, west and East Germany, African and Asian countries have made great changes in the importance of space category.

In regard to the effect of colonialism on space and geography, Westphal notes

Decolonization process formed after the establishing of the new partition principles. Anyway colonial point of view is an essentially unilateral view and its nature requires that it contain space only from one point of view, its point of view. The other points of views are considered if they are peripheral or they defined in their unchangeable difference (ibid 10).

Therefore, destruction, demolition as well as west and East countries' divisions, colonialism and decolonization phenomenon were the World War II result.

But these destructions have created different perceptions of human spaces, borders and cities. Geographical study is a perception of space especially human spaces. Geocritism addresses the relationship between human and space. Among these human spaces, cities are in central attention of this criticism, considering their position in post-modernism era. In post-modernism era, artists and authors focus on geography and real places in geographical map more than ever.

Michel Butor is one of the French authors who wrote *La Modification* in (1975). It is a story of a middle-aged man who has serious doubt as to making a selection between two women. Leon Delmont, the protagonist of the story, was looking back on the past, present and future life in the compartment of a third-class train in 22 hours trip from Paris to Rome. In the end, these memories which finished with realities result in *Modification* and deep change in main character's personality.

Leon was in doubt about the love of two women and two cities. He narrates all his memories with Henriette his wife, and Cécile his roman beloved and two cities Paris and Rome in The past, present and future time with plural second person pronoun. He fails to choose between Cécile and Henriette. The selection between Cécile and Henriette is not the reason for this confusion and doubt but he is in doubt about the choice between Rome and Paris: "A detailed and romantic description that he provides of Rome makes it clear that he loves the soul of this city more than his beloved body. It can be said that Leon Delmont does not love Cécile, instead he loves Rome and entertaining himself and Cécile makes made it possible for him in this city." (Butor, 2007, p. 7)

For the main character, Rome and historical attractions and amusement which are of greater importance than love for his beloved. Michel Butor praises Rome and Paris and considers them among the important cities of history which each of them contain an old history in itself.

Therefore, Leon Delmont, novel's main character reviews his memories in 22 hours in a dream. Two cities, Rome and Paris, especially Rome with all their ancient remains, building, restaurant, cafes and drawings have been depicted in Leon's mind like cinema screen: "... A cafe that its iron window shade is going up, a beauty shop where still use a tail of horse hanging from a golden ball instead of a sign, a grocery its name was stamped in bold with ponceau color on its board." (Butor, 2007, p. 18)

Names of cities, streets, squares, museums, blocks and many other places in *Modification* novel have outside reference and they can be found in geographical map. Paris and Rome are describable from the perspective of new novel authors by Michel Butor novel.

In the new novel world, Michel Butor capable author of new novel in 20 century French in a period of time talks about a city where its people and their relationship have a great importance. For this reason, unlike traditional novel in which only author's information and views in the literary work are investigated, he pays attention to human spaces more than the other elements. Cities spaces are human spaces and indeed by describing the city and city geography he illustrates human and their relations, because a city without human

presence is nonsense: "Like a swimmer who arrives in Mediterranean Sea after many years, you dive into the city, pedestrian, suitcase in hand to Albergo Quirinale where savants will welcome you warmly." (ibid, p. 187)

Real and imaginary places accept an instrumental challenge in this novel. By relying on geocritism and presentation of different picture of the city with different scene, a new horizon of real places' representation in imaginary will emerge. From this new point of view, the reader will have a clear picture of the city and they will seek new the concept of place. Butor illustrates concrete and mental pictures in representation of Paris and Rome.

2.2. Spatiotemporality

A large part of geocritism deals with the subject of "being" in space – time. According to Euclidean space model, universe consists of the three dimension of place (length, width, height) and one dimension of time which are independent from each other. In Spatiotemporality, three dimension of space and one dimension of time merge together and establish a coherent and interthreaded four-dimensional environment. The notion of Spatiotemporality in a literary analysis states that in addition to temporal data such as incidents of the author, the history of the text or narratology, spatial data are also important.

Regarding to this matter, Butor selects Rome as an example:

"At the weekend, one belongs to Beromini, the other belongs to Boromini, the third one to Karavajo, Gueedo Reni, wall painting of the beginning of Medieval, pre- Christianity tiles. Especially, in some weekend, you were trying to seek some various period of Rome Empire, Constantine era (its Arch of triumph, Mackzances church and its large sculpture in Capitoline), Antonian and Flavian periods, emperors era (their temples and castles on Palatinus, golden palace of Nero) and in this seeking you were attempting to rebuild monuments on huge ruined place as their primary form, and the picture of the city that could be amid of its newness and genuineness. Hence, while you were strolling in Forum, it could not be that you were merely walking in some insignificant stones, broken pedestals and walls or at the stands of brickwork marvelous buildings." (ibid, p. 191-192)

The surface of this city like the other cities, and all the human spaces are dependent on the strata which are created them. Present time is the last phase. Therefore, perceptible spaces result from sedimentation. It is the time that results in stratal and intricate space and gives time axis to space. Space in addition to numerosity of Synchronicity as well as numerosity in proportion to the other spaces, has numerosity in different period in proportion to itself. For instance, Rome is not only different from Paris but also different from Rome in 18 or 19 century.

Rome has been depicted in different period with its historical layers. In order to acknowledge Rome you have to study and analyze beneath layers of this ancient city in addition to studying Rome in 20th and 21st century. Rome is a city that was constructed on the basis of old belief and myth. Once, Rome was the capital of the world. This city must be introduced by its ancient gloriousness and Baruch works. For the formation of Rome in present time, temporal strata have been stacked to a place named Rome has been formed. It cannot be possible to compare every city with the other in geocritism; rather it is possible to investigate each city in its different period of time. Rome is the manifestation of love and history.

2.3. Transgressivity

According to Westephal, departure from a familiar space and facing with a new place is considered as a kind of transgressivity. To enter into new spaces and to represent them, whether real or imaginary, you should rebel and exceed the borders.

Butor reviews Paris and Rome in mind geography. In geography of imagination, the border of cities sometimes opposes the real one. Sometimes the border is omitted and two cities become so close that it is difficult to define their maps and works. In mental geographical map, cities which are remote from each other, and people who may not be beside us had omitted the borders and situated in a collection and in a city in this geography: "And before that you didn't ponder about this important change. You were content with this binary life. In Paris, you were in dream of Rome's days but yet you would not think seriously about changing of your days in Paris." (ibid, p. 166-192)

2.4. Referentiality

There is a dynamic and mutual relationship between literary work and environment. Outside world is an inspiration to create a literary text and in interaction, also literary work has an effect on the public perception of real space. Westephal believes that this relationship is an "interaction": "all his memories and plans appear in his mind in format of pictures, pictures of continuous trips to Rome or Paris in which he blends fancies and thoughts of these two cities" (ibid, p. 6-7). Leon portraits ancient relic and buildings of Rome for readers and since the story is narrated by plural second person, this feeling appears as if we are waking in Rome's streets.

3. ELEMENTS OF GEOCRITISM

Westephal, theoretician of geocritism, describes the principles of the elements of this critic as follows: Multifocalization, Polysensoriality, Intertextuality, stratigraphic approach. This description states that you should not be satisfied with one point of view in geocritism rather it requires at least two domestic and alien point of

views with two different languages and cultures. In other words, numerosity and a variety of point of views have especial importance.

Therefore, different author with different point of views by using of urban places seek to describe cities from their perspectives. From the other perspective, Paris is absorbing and lovely in Cécile, Leon Delmont beloved, point of view: "again, are you addicting to your dear Paris?" (ibid, p. 211)

At the same time, Yugoslavia author Danilo Kiš illustrates the picture of Paris in his first travel in 1959 from the other perspective as follows:

"I have not come to Paris as a stranger but as someone who goes on a pilgrimage in the innermost landscapes of his own dreams, in a terra nostalgia.....the panoramas and sanctuaries of Balzac, the naturalist 'underbelly of Paris' of Zola, the spleen of Baudelaire's Paris in Petits poems en prose as well as its old woman and its half-breeds, the thieves and the prostitutes in the bitter perfume of the Fleur du mal, the salons and fiacres of Proust, the Pont Mirabeau of Apollinaire.....Montmartre, Pigalle, the Place de la Concorde, the Boulevard Saint-Michel, the Champs-Élysées, the Seine...." (Casanova, 2013, p. 35-36)

In other words, in geocritism, all the senses are in center of attention in creating the picture of a city. Polysensoriality emphasizes the importance of human senses, other senses are as important as sense of sight. Literary sights can be created as many as all human views, senses and emotions.

"The senses are geographical since they make it possible for us to determine location in space, find the relation among different places and recognize their features, whether places we practice now or met in the past." (Rodaway, 1994, p. 216)

The appearance of mentioned sentence of Rodaway can be considered in selected sentences of Modification novel's main character:

"Next morning, you supposed to talk about them at Viadel kerso building, or concentrate on Italian food like a chef or an ethnologist that you love very much and even if you didn't find other food during the travel, by the way you will deal with them. ; Or you were listening to Italian conversation at your table or next ones because no Frenchman was there, and ones who were there could not be heard since most of them were fatigue by train travel all the day; you were listening to Italian language which you love and unfortunately you are not very good at it." (Butor, 2007, p. 226)

And also in the other part of the novel he says as follows:

"In the room space, three conversations by two languages merged together and you will not attempt to discriminate them and through these conversations, suddenly vague sound of the loudspeaker rises that announce the next departure. Again, the same familiar sounds begins along with vibration and escape of outer objects towards this huge line that passed under your beach and it is where the objects begin to fading away. Now wind is raiding and dries the weather. Pier, close the window." (ibid, p. 163)

In summary, cities smell good or bad from different perspective, they are beautiful or ugly. Michel Butor's Paris is different from Sebbar's. Michel Butor praise Rome and Paris and considers them among the important cities of history which each of them contain an old history in itself.

3.1. Stratigraphic approach

This emphasizes time category and its effect on place. According to Westephal, the only way to perceive space is paying attention to all its strata and dimensions. Space and place are inseparable elements in geocritism. It can not only focus on the contemporary works in order to study Paris and Rome but also considers the past time and different period of construction of these cities.

"You praised the square, fountain, church and two oval bells, and hymns which every party is singing in response to the other. And for the first time you discussed historical building of Rome and started this topic with talking about monuments of 17th century. And this was she, who wants to show you "attractive corners" of Rome all the evening, in a long recreation which gets the color of intimacy soon, she became your leader and passed through Borromini churches with you which you did not know them that time." (ibid, p. 139)

Delmont enters the alley from home, the alley which has changed over time. Even people and their relations are not free from time changes. In other words, Paris or Rome in 17th and 20th century are not similar from two authors' point of view. Since the city has peeled in centuries and new strata has formed on old ones.

3.2. Intertextuality

Intertextuality refers to perception of space through text and literary works, and intertextual study is a requirement for Multifocalization approach. Therefore, in order to study Paris and Rome, drawings, pictures, photos and sculptures must be investigated in addition to movies and literary works that these matters assist researcher to analyze place-based works with rich sources: "Leon gets help from the photo to introduce the city: "because from where you sat you looked at glasses on two photos of Paris, above the bed, you saw that they turned to two mirrors." (ibid 155).

In order to recognition of Paris, Rome and any other place, we can not only confine ourselves to their real maps but provided pictures of different spaces in literature and different texts which can show a new impression of that place which it doesn't exist in reality. Indeed, it should be referred not only to a literary work but also to different literary works to represent the picture of the city.

4. CONCLUSION AND IMPLICATIONS

The purpose of this study was to investigate space of Michel Butor's novel from the new point of view which is inspired by elements of outside space. Westphal critic seeks to eject literature from imaginary world and investigate it by outside world's dynamism. The present study attempted to investigate place and space from different point of views, relying on *La Modification* novel by Michel Butor in order to create a new study of this novel. Time constitute an inseparable dimension of place for finding pictures of different spaces. Space cannot be analyzed without considering the temporal strata and intervals.

The purpose of geocritism is the representation of places and human spaces in literature that is an old story. Literature is inspired by outside world in creating a work but in an interaction with presented pictures of created city in the text; it can help to construct of human spaces of future cities and even evokes their past. Imagination can be a solution to building and reclamation of human spaces and even be the omission of distance of views, borders, colonialism point of views.

4.1. Implications of the Study

Researchers and students of literature and language courses observe the application of the other courses especially geography in imaginary space of literary works and also, this time, geography students find a new way to observe terms and geographical definitions in literary writing. Inclusion of geography in literature can provide new research horizons to both scopes.

4.2. Suggestion for Future Research

The Objective of this study was to pay attention to the most important dimension of Research i.e. Research of geocritism. It will enable the Researchers to develop this methodology for their Research Studies.

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MEANS OF EVALUATIVITY EXPRESSING IN THE WORK OF A.I. SOLZHENITSYN *One day in the life of Ivan Denisovich*

Aliya N. Miftakhova, Elena A. Makleeva, Aliya R. Rakhimova

Kazan (Volga Region) Federal University, Kremlyovskaya street, 18,
City of Kazan, Tatarstan (RUSSIA FEDERATION)

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ABSTRACT

This article is devoted to the analysis of lexical and word-formation expression means assessment in A. I. Solzhenitsyn's story *One day of Ivan Denisovich*.

The language assessment category draws attention of scientists from different areas: philosophers, logicians, linguists. The assessment can be expressed in language in the different ways: intonational, graphic, word-formation, lexical and syntactic. The most brightly valuable picture of the world is presented in lexicon and word formation.

A. I. Solzhenitsyn's creativity generally becomes object of close literary critics attention whereas features of his works language did not become a subject of the linguists close attention yet.

Studying emotional and estimative lexicon allows to describe features of the writer's style and is essential to adding to idea of his creativity in general.

The methods used in the course of research are the following: lexic-and-semantic analysis, descriptive, context method, structure and motivational word-formation analysis method, component analysis method.

As a result of research it is established that language of heroes and author contains a large number of estimative lexemes, many of which are stylistically lowered. Camp and prisoner's life, unlike household conveniences and free life with positive connotation, are generally negatively assessed. The image of the chief can be estimated both as negative, and as positive.

Key words: estimation, lexicon, word formation, suffixes of value judgment, slang, A. I. Solzhenitsyn

1. INTRODUCTION

The language assessment category draws attention of scientists from different areas: philosophers, logicians, linguists. Scientists not only address the content of the concept "assessment" as to linguistic category and its status, but also consider types of language assessment.

N. V. Ilyina understands as category of an assessment "the intellectual act which is result of the person interacting with the reality surrounding him. The person estimates ability of this or that object to meet his requirements, desires, interests or purposes. Having found a subject or its property useful, pleasant, kind, beautiful, etc., he makes an assessment" [Ilyina N. V., 1984, 16].

The assessment appears comprehensive and polyhedral. The same object can be a subject of the most various estimates. An important factor in estimation is influence of estimating stereotypes, value hierarchies. According to E. M. Wolf, the subject, estimating events, leans not only on the personal attitude towards object of assessment, but also on stereotypic ideas of the object [Wolf, 1985, 23].

The assessment is expressed in language in the different ways: intonational, graphic, word-formation, lexical and syntactic. As E. M. Wolf notes, the assessment can be limited to elements smaller, than word, but it can characterize both group of words, and the whole statement [Wolf E.M., 1985, 6].

The most brightly valuable picture of the world is presented in lexicon and word formation.

Most of linguists consider the ground level of assessment expression to be lexical (V. V. Vinogradov, T. I. Vendina, G. A. Zolotova, I. N. Khudyakov, E. F. Petrishcheva). As lexical expression assessment means nouns, adjectives, verbs, adverbs are analyzed. The most brightly estimative value is expressed by adjective. So, for example, estimation of *man* and *muzhik* lexemes in gender aspect was defined on the basis of the cognitive signs analysis (adjectives and verbs) in the Internet discourse [Bochina T.G., Miftakhova A.N. 2014, Bochina T.G. + et al, 2015].

Word formation gives the chance to understand what values are kept by consciousness, allows to find ways of assessing extra language reality and to find out that in language consciousness of the people is vital. In the broadest sense the term "word formation" designates creation of new lexemes in specific language [Bauer L., 2006]. According to T. I. Vendina, in word formation the idea of consciousness communication with structure of language is most brightly realized. "The word-formation tools used for updating estimative signs of

diverse objects and phenomena of the outside world allow to represent a picture of Russian valuable orientations" [Vendina T.I., 1997, 46–47].

"Color, sound, flavoring, functional qualities and properties of objects and phenomena of the outside world are staticized only in those objects which are involved in the sphere of cognitive and practical activities of the person and which are of biotic or social value for the person. Process of their "make-meaning" by means of word-formation tools assumes measurement of their significance for native speakers" [Vendina T.I., 1997, 9]. The reference ways of estimating lexicon formation are affixation, composition, semantic derivation.

By words of I. B. Golub, "Russian differs in exclusive richness of the word-formation resources possessing bright stylistic coloring" [I.B., Is blue 1997]. In her opinion, "it is caused by developed system of the Russian word formation, efficiency of the estimating suffixes giving the words various expressional shades and functional and style fixedness of some word-formation models", at the same time "the most strong expression suffixes of value judgment belong to nouns" [In the same place]. In the last decades the researches devoted to different aspects of word formation were considerably intensified [Habibulina E.V., 2015, Galeev T., Solovyev V., 2015, Achaeva M.S., 2014, Steriopolo O., 2008].

The significant amount of works devoted to A.I.Solzhenitsyn's creativity has literary character. The Russian and western researchers characterize genre originality and perspective of the prose writer, address his biography [see Golikova G. + et al, 2015, 121].

However language and style of works by A. I. Solzhenitsyn did not become a subject of a close linguists attention yet.

Relevance of the current research is caused by undying interest of linguists in emotional and estimating lexicon, as well as lack of the complete, systemic description of language features in works of A.I.Solzhenitsyn.

The purpose of this article is to investigate and describe lexical expression means of estimation (nouns and adjectives), as well as derivative nouns with suffixes of value judgment which are not jargons on work material of A. I. Solzhenitsyn "One day of Ivan Denisovich" which art significance does not raise doubts.

Studying this lexicon allows to describe features of the writer's style and it is essential to adding to idea of his creativity in general.

In one of the previous works we already considered estimating derivants in some works by A. I. Solzhenitsyn [Makleeva E.A., 2012], the main attention was directed to the analysis of jargons with estimative suffixes.

The methods used in the course of research are: the lexic-semantic analysis, descriptive method, context method, structure and motivational word-formation analysis method, component analysis method.

2. RESULTS

In any text each language unit appears as some kind of transmission medium of an author's plan, an author's assessment therefore consideration of a question of its expression ways is important.

Very often the assessment can be expressed on the model "good-bad", this estimating opposition can be transferred in the sentence by contextual antonyms: "*Job is like a stick, it has two ends: working for people – give quality, working for chief – give show-off*" [A.I. Solzhenitsyn].

In the following sentence old men who swear among themselves are compared to old women due to such negative traits of character of the last as "garrulity", excessive emotionality, desire to argue the point of view by all means: "**Orderly old men, having cleaned away the pis cans, started arguing, who was supposed to go get the hot water. They were quarreling scraggily, like old women**". [A.I. Solzhenitsyn].

The group of nouns with the negative semantics which are very actively used as the characteristic in relation to those people who differ from the lump of prisoners in the improper, selfish, stupid behavior is especially allocated. At the same time the abundance of animal subject words attracts attention. It also is not casual, the author compares prisoners to animals: "*Oh, how they squirted out! Squirted out cons from the porch! — it was the barracks chief along with jail warden threw a scare into their asses! Do them, beasts!*", "*In the corridor,..., in the mud room none forced forward, slybeast breed, they clung to the walls, two rows right, to rows left...*" [A.I. Solzhenitsyn].

So, camp language abounds with such negative and estimated words as *jackal, pigface, bloodsucker, mad dog, creep, suka, rat, bear, lurg, suka's udder, bitch, dog'smeat, bastard, grabber, purp, plage, troublemaker, ragtag, suka shameful, filth, carrion, rascal, puke, wretch, dirtbag, smallwit*. For example: "*he sits there all day, rat, with our food, check him!*", "*They walked slowly to the door, and then they thicked in, thicked in, jumping from top shelves like bears, and kept thicking into the narrow doors*" [A.I. Solzhenitsyn].

Prisoners in the story appear eternally hungry therefore their stomach is the enemy for them, the word *belly* in this context gains negative semantics: "**Belly 's a villain, no remembering the old good, 'll come asking again tomorrow**" [A.I. Solzhenitsyn].

In relation to the people holding power in prison words both with positive, and with negative semantics are used. The positive image of the good, correct, skilled chief (foreman, guardcom) is created at the expense of two adjectives – **good** and **smart**, as well as by means of the noun **goodfellow**, negative image is created by words with opposite value – **bad, fool, halfwit**. "**Foreman in the camp is everything: good foreman will give you a second life, bad foreman will put you in o wooden pea coat**", "**The foreman who is smart – doesn't push on work, but on percentage**", "**And if the guardcom is smart – starts them moving right away, he knows**

*a con has no way to run, those from the watch towers will catch up with the column. And if the **guardcom is a fool** – he's afraid he won't suffice and army against cons, and waits" [A.I. Solzhenitsyn].*

The food in the story are also estimated on the "good-bad" model: "The cook himself does the following: *he puts grain and salt into the cauldron, and divides the fats – into the cauldron and for himself (**good fats don't end up in the workers' stomachs, bad fats – are all in the cauldron**)*" [A.I. Solzhenitsyn].

For the people starving and working in the frost, the **hot food** is opposed to **cold food** and is assessed positively: "**Cold food is not worth a half of hot one**" [A.I. Solzhenitsyn].

The lexeme **real** together with a noun strengthens extent of an assessment manifestation and designates the validity of a sign. In camp they feed very badly, prisoners are practically always hungry therefore in a context phrases neutral at first sight **meat juice**, the **Moscow long loaf** in combination with an adjective **real** get a positive assessment: "*Meat smell! And **meat juice, real!** There it went, into the belly", "Spread the butter on the long loaf. **The real Moscow long loaf!***" [A.I. Solzhenitsyn].

In describing appearance of prisoners the word **thin** comes with negative semantics which emphasizes impossibility of full life in camp: "Under him, with his head reaching the top pallet, stood the **thin Tatarin**", "One and a half Ivan, **the thin** and the long..." [A.I. Solzhenitsyn].

Life in camp is also characterized by a negative assessment: "**Damned life**" [A.I. Solzhenitsyn].

In most cases the words estimating prisoners bear negative semantics. However once we met the positive estimative word: "*Secrankapt brought the stretchers, like a **good gelding***" [A.I. Solzhenitsyn].

Analyzing derivatives with estimated suffixes it is noted that only two jargons formed in such a way occur in this text. Derivative *attandy* (attendant) has a pejorative coloring. The -y suffixes in itself in the Russian grammar has no pronounced negative assessment [1980, 168], however it is productive in informal conversation and in popular speech [The Russian grammar, 1980, 168] therefore the derivative nouns formed by means of this suffix have stylistically reduced assessment. Derivative *lify* is also stylistically lowered.

All in all in the story there are more than 60 derivatives formed by means of estimative suffixes. We will consider some of them.

First place by quantity of derivatives is won by a suffix - (y): *thoughty, caroty, beardy, holey, licy* etc. Words with this suffix matter diminutivity ("From **fishy small** we more often got bones"), usually followed by caressing or pejorative expression which the context helps to define. In A. I. Solzhenitsyn's story "One day of Ivan Denisovich" contexts in which estimated nouns with a suffix - (y) would be used with obvious pejorative value are not revealed.

Derivative nouns of a feminine gender with a suffix -ers (*familiers, misters, slushers* etc.) and of a neutral gender with a suffix - ers (*butters, blanketers, bottomers, wooders, Sundayrs* etc.), according to T. F. Efremova [Efremova T.F., 2000], have diminutive-hypocoristic, only diminutive or only caressing value. However in a context "God marks a ratbag, *what a **familiers** He gave him!*" [A.I. Solzhenitsyn] pejorative value is clearly traced? As well as in the sentence "*On the table they have **butters and fockers...***" [A.I. Solzhenitsyn] the last word being an euphemism.

Derivatives of a masculine gender with a suffix -sers also occur in the story (*daysers, casers, winders, snowballsers* etc.), important diminutivity which can be followed by caressing expression. The same assessment is common to inanimate derivatives of a masculine gender with a suffix -y (*voicy, piecy, hammy* etc.). Animated derivatives with a suffix -y ("*... no bullying food from the earth, no getting more than **foremany** gives you*" [A.I. Solzhenitsyn]) have negative coloring.

To inanimate derivatives with suffixes -y (*bendy, matrassy, pencily* etc.) and -t(y) (*pockety, datty, casey*) the specified suffixes attach significance to diminutivity which can be followed by caressing expression.

Besides, in the text of the story "One Day of Ivan Denisovich" single formations (1-2 words) get some estimative suffixes. Animate derivatives *brothy and slyy*, inanimate derivatives *sunny and firewoody* get suffixes -th(y), -y gaining caressing coloring. Nouns *stowy* and *baggy* get suffixes -(y)/-g(y) gaining diminutivity with caressing expression. Derivatives *workers* with suffix -er(s) and *frosters* with suffix -er(s) have conversational coloring. Derivatives *impy* with suffix -y and *waey* with suffix -y have caressing coloring. Noun *bready* is characterized by deminishing-caressing coloring ("*Having munched on bready and smoking a cigarette – it's not too bad standing here*" [A.I. Solzhenitsyn]).

3. CONCLUSIONS

In work by A. I. Solzhenitsyna "One day of Ivan Denisovich" big set of lexemes is celebrated with an estimating connotation that allows the author to express positive or negative emotions more stoutly.

The analysis of lexical and word-formation estimating tools allows to draw the following conclusions. As one would expect, camp prisoners estimate life negatively. Words with a positive assessment are used when it is about something important, expensive: food, household conveniences, wishing. The fact that the image of the chief is estimated positive and negative, depending on the relations between him and subordinates, attracts attention. The words estimating prisoners more often bear negative semantics.

4. SUMMARY

In general language of convicts abounds with estimating lexemes, many of which have stylistically lowered assessment.

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SPACE AS SEMANTIC BEGINNING IN E. A. BORATYNSKY'S EARLY POETICS

Anton S. Afanasev, Albina M. Sayapova

Kazan Federal University, 18 Kremlyovskaya Str, Kazan, 420008 (RUSSIA)

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ABSTRACT

The spatial images as a sense-making origin in the early E.A. Boratynsky's lyric poetry (the poems "Finland" and "I will return to you, my fathers field...» are taken) are considered in the context of Martin Heidegger's and Mikhail Bakhtin's philosophical aesthetics, whose many views are in resonance relations. For the author and his character Finland (who is the author's representation in some sense) is his "place in the world", where his "present being" is carried out (Heidegger). Or, if you speak Bakhtin's language, Finland becomes the "place" in existence for an artist, from which a "unique act" is performed - the creation of art in the truth of being. The image of "Finland" also becomes the expression of temporal relations. Boratynsky tries to understand the past and to understand himself as a man of his time starting from it. Boratynsky's past is not specified (the author is not a participant of the past events). That's why it is not recalled. It is some memory-fantasy for him, which allows you to display a certain moment (an inner experiences of the poet) from a certain imaginary past.

In the poem "I will return to you, my fathers field..." "the place in existence" ("present being") of the author is in the statement of "life truth rootedness", of being, of "material", because this truth essentially involves a person as a "place in the world", a man in his "present being".

Key words: E.A. Boratynsky, M.Bakhtin, M.Heidegger, philosophical aesthetics, time-space, "a place in the world", "present being"

1. INTRODUCTION

It is interesting to consider the spatial categories as the sense-making beginning of the poet's figurative art system in this article using the example of two poems from E.A. Boratynsky's early lyrics - "Finland" and "I will return to you, my fathers field...".

The poem "Finland" was written by E.A. Boratynsky in 1820, when the poet was in Finland (the author returned to it once again in 1827). The title of the poem has the topos name, which had a direct attitude to the poet's life. "Finland" becomes a key image of the work. It is given in the spatial and temporal definitions which will be the subject of our consideration within this article.

2. METHODS

If we use M. Heidegger's terminology, the German philosopher of the twentieth century, who was engaged in the essential problems of life and art, Finland for the author and his character (who represents the author in some sense) is his "place in the world", in which his "present being» is realized [Heidegger, 1996; 2010; 2012] (we refer in some of our works to Heidegger's terminology, including: [Sayapova, Arsenteva, 2014]). Or, if you specify the author's position and speak the language of the Russian philosopher Mikhail Bakhtin, who solved the same problems as his foreign contemporary, Finland becomes the "place" of the artist in existence, from which a "unique act" is performed - the creation of art the truth of being, as the world of a man's action, understood as "a man's communication with being" is called by Bakhtin as "the world of event", the "world of an act" by which an artist performs his "unique act", the essence of which is the disclosure of being existence in art [Bakhtin, 1994].

The image of "Finland" and becomes the expression of temporal relations:

Boratynsky tries to understand the past and to understand himself on its basis as the man of his time. It is known that the present is not always born from the past. But the past is not certain for Boratynsky (the author is not the party to the events of the past), because it does not recalled, it is the memory-fantasy for him, which allows you to display a certain moment (the inner experiences of the poet) from a certain imaginary past.

This past becomes the target of his conversion to the past in relation with the present. This conversion, which became a work of art, if we use Heidegger's definition of "truth takes place" because "things are disclosed in its existence", determined by a man's (the author's being) "present being» [Approaching Heidegger]. According to Heidegger and Bakhtin "the performance of truth" i.e., the essential content of existence, is the main purpose of art, and it is existential above all.

Thus, the abovementioned suggests that time is determined by being, by human life in an art system. So, the heroic deeds of "patrol heroes" is the historical fact of the events which took place in Finland, as life determines time (the past) itself. The reflected time has its "place" which is Finland. Consequently, Finland in its all spatial definitions becomes the "place", which includes time, the "present being" (Heidegger) or the chronotope (Bakhtin), which contains the essential content of being, becomes the essential content of the poet's works.

Let's recall Heidegger's and Bakhtin's basic philosophical and aesthetic postulates. The basic Heidegger's position which determines his understanding of art is derived from the ontological understanding of a man's "present being". It is presented in the following: "the disclosure of life in its being" happens in art creation, determined by a man's "present being" in its existential interpretation. I.e. according to Heidegger "the performance of truth" in art is existential, and in this sense it is far from being an aesthetic value [Approaching Heidegger]. Thus, according to Heidegger the ontological understanding of being is in the basis of an artistic creation as its source.

The world represented in M. Bakhtin's work within its spatial and temporal characteristics is the being first and foremost: "The reflected and created chronotopes of the world shown in the work (in the text) are derived from the real chronotopes of this pictured world" [Bakhtin, 1986]. Curiously, Heidegger uses the concept of "a man as a "place" in being", very close to Bakhtin's one, "my only place in being" during the interpretation of the ontological essence of being (the truth of being) in art. According to Heidegger, the truth is accomplished in art, it is performed as "creation being by the creation".

It seems to us that Heidegger's "place in being" ("present being") can be interpreted at the level of the two aesthetic categories: the author who expresses the truth of being by his creation and the reader who perceives art. If we speak about the author, starting from the Heidegger's ontological definition of "a place in being" ("present being") and using his terminology, it must provide "the rooted truth in life", the being, the "earthly" things as this truth involves a man essentially as "the place in the world", a man in his "present being" [Mikhailov, 1993]. And here the author himself is a man as "the place in the world", in his "present being" and he opens the being, the truth of being. According to Heidegger the essence of art is that it is an outstanding way of truth development, which becomes a matter, i.e. "an accomplished one". The author's interpretation in the context of Heidegger's concept "a man as "a place in the world" (in his "present being") is very close to Bakhtin's understanding of an artist "place" in existence, from which a "unique act" is performed - the creation of art is in the truth of being.

If we interpret "the place in existence" as a receptive reader position, you can turn to Heidegger's example of Van Gogh's painting contemplation by a man, where peasant shoes are painted: "Being close to a creation, we suddenly were in a different place, not where we are usually" [Heidegger, 1996]. It is this "other place" as a person's ability to perceive the truth of life allows him to be "a place in being", "revealing a matter in an artistic creation within its being" that is the truth [Heidegger, 1996].

The textual analysis of Boratynsky's poem starts with the fact that Finland is "the present being" of the author first of all, through which he comes to the topic of the past heroes, the Finnish "patrol heroes". Curiously, that the "patrol heroes" as such, i.e., as the heroes, for whom acts are mandatory, are absent. They are present in the artistic concept of a work as a memory-fantasy. If we talk about the so-called landscape sketches of Finland, the perceived space determines the intention of the author's feelings, and the author's consciousness, becomes the personification of the brave Finnish people on the border with former Russia "Finnish granites, secular granites" - "patrol heroes" [Boratynsky, 2000].

The lyrical hero of the poem - "the singer" - was adopted by the animate space of Finland: "We took the singer in our clefts", and he will sing the glory to "the patrol heroes" with "the lyre between you" [Boratynsky, 2000].

The "singer" greets within the style of the eighteenth century poetry:

<...> His bow,
Bow to the citizens, to the modern world:
Like them, he shall be
The same forever! [Boratynsky, 2000]

And further an idyllic world of Finland "fissures", which "took the singer" is described. He was described by 15 lines of the poem according to the canons of the elegiac genre. The world which "captures a sight wonderfully!" is perceived by the lyrical hero as "the fatherland of Odin's children / The thunderstorms of distant peoples!". It is given in the spatial characteristics: the space below ("There by immense waters / The sea was merged with heavens"), the near space ("Here the dense wood from stone mountains / Came down by heavy feet, / It came down and looks in the mirror of smooth waters!") and finally, the "earthly" space, the space of human existence ("It's late, the day went, but the sky dome is clear, / The night descends on Finnish rocks without darkness..."). This spatial world in Finland - "the fatherland of Odin's children", "the cradle of their restless days / Devoted to severe robberies" [Boratynsky, 2000].

If within the above segment of the poem an idyllic landscape adjusts to the memories of "Odin's children", the next greatest poem fragment is about the present time, in which the lyrical hero is alone with his desire to comprehend the historical past on the one hand, and to understand his "windy tribe" through the story on the other. This part starts with the statement of the fact concerning the absence of traces, the memory

about the historical events: "The rallying shield became silent, the Skald's voice is not heard / The ignited oak extinguished", "Sons do not know about the fathers' deeds" [Boratynsky, 2000].

And then in the space of "deep silence" ("And everything around me is in a deep silence!"). The lyrical hero refers to "Odin's children" known by their glorious deeds with a number of questions ("O you who had fights at different coasts"), but their trace "disappeared in their own country" [Boratynsky, 2000]. The emotional impact on a reader in this cumulated number of issues enhances the used graduation method: "Is it you, eh? Give me an answer, hear my voice", "The mighty sons of these terrible, eternal rocks!", "Why are you sad? Why did I read / a reproach smile on your gloomy faces?" "What about our deeds, the glory of our days, / What about our windy tribe?" [Boratynsky, 2000]. However, the space of "deep silence" is silent and the essence of being, the universal law of which is the "law of destruction", the law of nothing that defines the things which "will disappear in the abyss of years" are manifested in this.

At that some other emotional tone is present in the intention of this thought: a lyrical hero in this silent silence hears "a mysterious greeting of the promised oblivion!" Later, in 1835, F.I. Tiutchev wrote: "Give me the taste of destruction, / Mix it with the dreaming world!" ("The blue-gray shadows were mixed...") [Tiutchev 1984]. Tiutchev's image of "destruction taste" is traced genetically back to the image of Boratynsky's "promised oblivion". Boratynsky's "promised oblivion" is a welcome oblivion, which is demanded by Tiutchev's lyrical subject: "Give me a taste of destruction..." (read the detailed information about the comparative analysis here: [Bekmetov, 2015]).

The last piece of the poem that begins with the conjunction "but" is the semantic opposition to the thing which was expressed in the earlier parts of the poem. If the universal law of destruction was mentioned using the historical example of the events and about the knowledge that "a windy tribe" of the lyrical hero "will disappear in the abyss of years!", in the last part the lyrical concentrated on his own "I" (each syntactical sentence unit begins with the pronoun "I") and clearly states its existential (life) principle: "loving life for life".

This part begins with a rhetorical question:

But I in obscurity, loving life for life,
With a careless soul
Shall I be frightened by fate? [Boratynsky, 2000].

The paronymic attraction as a stylistic method closes semantically the word "obscurity", "careless" and forms the lyrical hero romantic characteristic, the hero who cognizes himself in the context of the universal law of life.

Then two more synonymous sentences are developed within the space of two poem segments, developing the first ("loving life for life"): "I am not eternal for times, I am eternal for myself". "The moment belongs to me, / As I belong to the moment!" [Boratynsky, 2000]. The repeating words in all of these three phrases provide the form of aphorisms and develop ambiguity (amphibole principle), which allows to provide the interpretation of "I" antinomy - the ontological Nothing".

3. CONCLUSIONS

Let's start the interpretation of the named antinomy with the first phrase - "loving life for life", in which the opposition of a man's "I" is obvious in its essential content, in its involvement into being, what is called fate or an unavoidable ontological Nothing. "Loving life for life" - it means to love life to live, i.e., to be a man. The second phrase - "I am not eternal for times, I am eternal for myself" is also perceived as an existential principle: it makes no sense to resist ontological Nothing, but a man's spirit is eternal, while a man is aware of his existence. And finally, in the last phrase - "The moment belongs to me / As I belong to the moment!" - the play with the word "moment" says about a man's existence as a fleeting phenomenon, a mortal one in the context of the historical law existence (a person's life is a moment). And yet a man is the master of a moment, i.e., life. Thus, the romantic anthropocentrism within the ontological interpretation of a man's "I" is present in all three phrases: it is the essential "I" of a man identifies the man as the "place in the world" (M. Heidegger).

In 1821, on his return from military service in Finland, E. Boratynsky wrote the poem "I will return to you, my fields...", in which, as in the previous one, the images of space that characterize homeland chronotopes become the semantic markers once again. The images of space in two chronotopes (Finland, home) are the antinomies in the semantic transcriptions of works: if in the first one the "foreign" space represents the "patrol heroes" i.e., the representatives of the "other" world, and the understanding of the lyrical hero inner feelings is given through them in its relation to the past, in the second one the "native" space becomes the personification of the hero's love to his homeland.

Here and there the space is conceived as an animate object, which is why the images of the space are given in the form of appeal to them. In the first case, the predicative function in the appeal is expressed by the 3-rd person pronoun "you" ("You took the singer in your cleft...") [Boratynsky, 2000], in the second case - through the personal pronoun "I" ("I will return to you, my fathers' fields...") [Boratynsky, 2000]. The predicativity with the pronoun "you" the evidence of an action vector from the "foreign" to the lyrical hero, the predicativity with the personal pronoun "I" - from the hero to the world of native spaces.

As in the first poem the appeal use the graduation method, within which the cumulative chain of spatial images is developed. These images characterize the lyrical hero homeland: "... the field of my fathers, /

Peaceful oakwoods, sacred home! / <...> Home icons!", "Oh, the paternal house! Oh, my loved land! / Native heaven! "[Mikhailov, 1993]. Interestingly, space in each segment of the poem in the lyrical hero perception moves from the open spaces of the native land to the closed one (home world), to the "obscure home". And in a closed space the lyrical hero desire is given concerning "the paternal field cultivation" as "a diligent, peaceful plow creating furrows, / More honourable than a sword..." [Boratynsky, 2000]. Within the closed space an imaginary appeal of the lyrical hero is provided to the "old friend" with the possible dialogues about material things: "And you, my old friend, my faithful well-wisher <...> / You will take me to your thick gardens, / You will tell the names of trees and flowers; / I myself, when a luxurious spring comes from heaven / bliss will blow to resurrected nature / I will appear in the garden with a heavy spade; / I will come with you to plant roots and flowers" [Boratynsky, 2000].

And finally, the last segment of the poem, as the previous poem, has the thought of the of a man's life transience, but it is given as a natural phenomenon of a man's existence and is present in the context of an idyllic picture of generational change as the change of seasons: "In a clear spring day, I myself, my friends, / will plant a secluded grove near a coast, / and a fresh linden and a silvered poplar; / My young great-grandson will rest in their shadow..." [Boratynsky, 2000].

4. SUMMARY

Thus, the structural and semantic analysis of the two works from E.A. Boratynsky's early lyrics gave us the opportunity to follow the author's intention in the development of a work space-time images, determining their semantic content of the artistic and imaginative poet's system. If in the first product the "foreign" space sets the lyrical hero to the contemplations about the meaning of a man's existence, expressed in the forms of romantic philosophizing ("What about our deeds, the glory of our days, / What about our windy tribe? / Oh, everything will disappear in the abyss of years") [Boratynsky, 2000], in the second one the lyrical hero with his desires, his ideas about life at home within "the paternal home" space in "an obscure home", is the ontological essence expression of being in its earthly content ("I will appear in the garden with a heavy spade; / I will come with you to plant roots and flowers / Oh, a blessed feat") [Boratynsky, 2000]. It is in this earth, If we use Heidegger's language, a man is perceived as the "place" in being, and it is the truth of being.

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BELONGING CATEGORY OF A NOUN AS THE GRAMMATICAL MEAN OF EMOTIONALITY EXPRESSION IN MODERN TATAR PROSE

Nadiya F. Galieva, Gulshat R. Galiullina

Leo Tolstoy Institute of Philology and Intercultural Communication, Kazan Federal University, 18 Kremlyovskaya St., Kazan, Tatarstan 420008 (RUSSIAN FEDERATION)

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ABSTRACT

The main purpose of the work is the emotional potential analysis concerning the belonging grammatical category of a noun. The object of the study was the belonging category of the first person singular. The main attention was paid to the words-appeals, which are represented by nouns with the grammatical affixes of belonging category of the first person singular –ым/-ем/-м. In accordance with the nature of the material under study the descriptive method was used, which includes such methods as the study of factual material, generalization, interpretation and classification, as well as the linguistic-cultural method. The study showed that the category of belonging concerning the nouns of the first person singular plays a great role in the disclosure of appeal word semantics in combination with the knowledge concerning the cultural identity of Tatar language. The category of belonging is responsible for the most important information which facilitates the generation of a positive or a negative emotion - the adoption or the rejection, the sympathy or the antipathy of a sender to an addressee. It was found out during the study that the semantics and the belonging category do not reflect the whole information about a word. In order to determine the emotionality, focused on the connotative level of a meaning, you must have an idea about the cultural identity of Tatar language. The results obtained by authors will be useful during the Tatar language and its culture study, as well as during the comparative study of unrelated languages and cultures.

Key words: emotionality, Tatar language, grammar, belonging category, Tatar culture

1. INTRODUCTION

The grammatical ways of emotionality expression are a little known aspect in Tatar linguistics. The separate moments of emotional potential concerning the grammatical means of the language were highlighted in I. Bashirova [1], G.Z. Gabbasova [2], M.Z. Zakiev [3] L. Zalyay [4] works, in the collective work edited by M.Z. Zakiev "Tatar grammar" [5], F.M. Khisamova [6], and others. In this paper, using the example of the modern Tatar prose we considered the belonging category of the first-person singular noun as the grammatical way of emotion expression. It should also be noted that the national mentality and the cultural identity of Tatars had been out of sight of humanitarian studies for a long time. Recently, however, the works began to appear in the framework of linguistics and cultural studies, which raise certain aspects of national character concerning the Tatar ethnic group. Such works may include the studies performed by R.R. Zamaletdinov [7; 8], R.R. Denmuhametov, E.N. Denmuhametova [9] and A.K. Gizatullina [10].

When we talk about a first-person, the world is meant perceived through the prism of "I". Usually a person always wants something better for himself. This is explained by a man's nature. Therefore, a man always likes praise and he does not like criticism. Praise is perceived by a man's psychology as good, and rather something that gives pleasure and criticism is perceived as evil, which brings pain.

The indicators of belonging category in the 1-st person singular within Tatar language are the affixes ым/-ем/-м. As a rule, these are appeal words. Usually the belonging category in first person expresses a positive emotion. For example: *Үзе кем икәнен дә белми! Андыйлар гел очрамый, үскәнем* (She does not know who she wants! These are rare ones, sweet) [11]. – *Жаным минем... Бәхетем минем... – дип кочаклап алды Тәлгатъ, бу хакта ишетү белән. – Яратам мин сине, бердәнберем – дип назлы пышылдады ул һәм тавышын күпкә күтәрербрәк кабатлады* (When they heard it Talgat said to her, "My dear... My Happiness... and he hugged her, and then he whispered: - I love you, my only one. Then he repeated these words louder) [12]. In these examples, the word үскән 'grown up/adult', жан 'soul', бәхет 'happiness', бердәнбер 'only' are used which are emotionally neutral ones, but obtaining the belonging affix – ым/-ем/-м, they begin to express positive emotions.

2. MATERIALS AND METHODS

The materials for the analysis and the illustration of conclusions are drawn from the contemporary Tatar literature. The actual material was analyzed using such linguistic and linguistic cultural methods as descriptive, comparative method, and the method of contextual analysis.

3. RESULTS

On the basis of the modern Tatar prose study, we grouped the most common words, which acquire an emotional significance by the belonging affix –ым/-ем/-м.

The words appealing to relatives:

Mother: Өнкәем, газизкәем, кирәксә, мин дә синең өчен утка-суга керермен (Mother, my dear, if it is necessary, I will go into fire, and water for you too) [13].

Father: Өткәй!..Өткәем минем!.. [14].

Son: И, улыкаем, әнкәй, ни хәлләрегез бар, дип ник сорамыйсың? (Oh, my son, why do not you ask, mother, how are you?) [15]. Карточкасын да жибергән булган, улыкаем (And the card was sent by my son) [16]. Ул шунда ук сине исенә төшерде һәм «Улым!» - диде (He remembered you immediately, and said "My son!") [14].

Daughter: Әй, кызым, кемнәр генә яшәмәгән бу тирәләрдә [17]. Кызым минем... Тиделәрмени.. жә инде, житте, житте... Син бит әнкәң белән (My daughter, were you insulted or something? Okay, okay, calm down. You're with your mother) [14].

Child: Бәрәне жел бит, балам, апчыкмасак, өшөп үләр бит нарасый (Poor lamb, she is ours, if we don't take her away, she will die of cold, God's creation) [13]. [13]. *И-и, балакаем...Менә бит минем балам кайткан... Улыкаем минем!... Балакаем!...Менә бит син кайттың, бердәнберем минем.... И-и, бәбкәччәем! Ничек матур йоклый бит, сабый...* (Oh, my baby! He sleeps so nicely!) [15].

Younger brother: *Шаһәдәт кәлимәсен әйт, энем, «Ләә иләһә иллаләһ» дип әйт* [17].

The words of appeal presented in these examples word-treatment due to the attachment of the affix –ым/-ем/-м, have an emotional accent and express their respect and love for a recipient. The depth of emotional experience also increases due to the diminutive affix –кай/-кәй (әнкәем, улыкаем). The words of appeal addressed to parents (әтием, әнием) are unique ones and can be addressed only to parents. However, the words of appeal кызым, энем, балам, улым are the universal ones and are also used to refer to other people, not related to relatives.

The appeals to the younger ones: Миңа акыл өйрәтергә синең әле, энекәем, борының үсәсе бар (You need to grow up, brother, in order to teach me) [15]. Чистый хыялый икәнсең, энем Миңнәхәт! (You just a dreamer, brother Minnahmat!) Кайчандыр белә идем, духтыр энем (Once he knew doctor, brother) [18]. Энем is a friendly, an unceremonious or a pejorative reference to a man, a young man, a boy. It is translated as 'brother', 'little brother', 'mate'. Үскәнем, бәләкәчем, егетем, сеңлем, etc. are also the words of appeal to the youngsters. For example: Үскәнем, миһербанлы бәндәгә охшатканга күрә сорыйм әле (Son, you look like a kind person, so I'll ask you) [19]. Мин дә, егетем, шул хакта уйлап утырам (My friend, I also sit and think about it) [20]. И, балакачкаем, әле син үлмәдеңмени? (Are you not dead, my little one?) [15]. Бик арыган бугай, бәләкәчем [12]. Анысы инде, сеңлем, Алла кулында. Яшәргә теләсәң – яшәрсәң, үләргә теләсәң – үләрсәң инде). (This is, my sister, the will of Allah, if you want to live you will live, and if you want to die, you will die). Син кайгырма, сеңлем, хәзер медицина көчле, бәлки әле бу авырулардан да дәва табарлар (Do not worry, sister, medicine is developed now, may be they will find a cure from this disease) [17]. *Гаҗәл матур сайрыйсың икән, сеңлем* (You talk very nice, sis). Әйдә, сеңлем, үт, утыр, бергә-бергә чәйләрбез (Come on sis, sit, let's drink some tea together) [21]. Картнәен көтеп ята икән бит, сабыем (She is lying and waiting for her grandmother, my darling) [17]. In these examples, the affix –ым/-ем/-м forms lexical units addressed to a specific person joining emotionally neutral words үскән, бала, сабый. The words of appeal developed on attraction affixe express positive emotions. The emotional effect of these words also increases due to the affix –кай/-кәй expressing diminutive value. The words of appeal энем, сеңлем deserve a special attention in Tatar language. Their emotional values have respect for the youngest.

Also бичара, кабәм, дустым, жаным, кадерлем, мескен, малай, бахыр, etc. are the universal words of appeal. For example: Шушы кызганыч хәлдә дә яфрак арып ята үзе, бичаракаем... (My poor little thing blooms even in such a pitiful state) [15]. Сүз – суган кабыгы, аңардан тәрәзә рамасы ясап булмый, кабәм (Talk won't help, my dear) [20]. Бер-берләреннән качырып, берсе икенчесенә күпме ашаганлыгын күзәтеп кенә торалар, мескенкәйләрәм (My poor little things, they only watch how much they eat hiding from each other). Кадерлем, озакламый күрешербез (Honey, I'll see you soon) [19]. Рәхмәт сиңа, жаным!.. Тыныч йокы, кадерлем.. (Thank you, dear!.. Good night, dear!) [12]. Менә атагыз Сафиуллалар белән ашлык сугарга барырым дигән идем, берүзе генә китте, бахырым (I was going to mill grain with your father Safiullah, but he went alone, poor thing) [16]. Әйтәсе түгел, малайкаем! Дустыңа түгел, дошманыңа да күрсәтмәсен ябылу газәпләрен, - дип килеште Фәния (And don't you say, my friend! I will not wish prison even to an enemy - Fania agreed) [19]. Фермада, малайкаем, сәнәк күтәрәп, кая күлмәклеген дип, өстенә киттем (At the farm, my friend, I lifted forks, went to him and asked, where he put the material for the dress.) [22]. Гаепләп калма инде, малайкаем... Хуш булуйк, малайкаем (No offense, my friend... Let's say goodbye, my friend) [12]. Атаңны да шулар харап иткәндер әле, мәрхүмкәемне (And they probably killed his father, God rest his soul) [13]. Вәндәм, кuryкма! (Don't be afraid, my man!) [18].

The word of appeal кабәм (cute) deserves special attention in the abovementioned examples. This word is a dialectal one and is used in the western dialect only as the form of an endearing appeal. This form of appeal is used only with the attraction affix of the 1-st person singular –ым/-ем/-м. Another option of appeal is the word бахыр (poor thing). This lexeme has a positive emotional coloring, but the belonging affix –ым/-ем/-м increases the range of emotional palette joining this word and it becomes more emotional. The word of appeal

малай (literally: a boy) is notable in these examples. It is used both in relation to girls/women and in relation to men. The gender feature of appeal малай is manifested in the fact that women tend to use it only in relation to other women, but not men. Men also turn to other men, but not women using this word.

The words of appeal to women are the following ones: таң кызым, куштан мәчем, матурым, жаным, бәгърем etc. For example: Коръән тотып әйтә алам, таң кызым (I may swear on the Koran, the maiden of my dawn) (T. Galiullin, 2005). Сиңа әллә берәр нәрсә кирәкме, куштан мәчем? (Do you need something, my flirtatious cat?). Сиңа әллә тагын берәр нәрсә кирәкме, тәүфыйклы пәсием? (Do you need something else, my docile cat?) [20]. Мин әтәч роләнә риза, тутырган тавыгым! (I agree to be a rooster, my round hen!) [22]. Наташа, жаным, бәгырем, чибәрем, зинһар, ике тонна өстәп яз инде (Natasha, darling, my beauty, I beg you, add two more tons) [15]. Әйдә, иркәм, өеңә озатып куям (Come on, honey, I'll walk you home) [23].

The appeal to an older woman карчыгым (my old lady) has a positive emotionality appeal. For example: Авылымны, гаиләмне, карчыгымны-бөрчөгемне сагынам [21]. If the words of appeal матурым, жаным, бәгърем, иркәм are of common use and cause positive emotions from a recipient and a sender, the specific words of appeal are тутырган тавыгым (my round hen). This word of appeal also has a positive emotionality, but it does not exclude the ironic attitude to plump women.

The range of appeal types for men is not so diverse as the appeal for women. In the words of appeal to men are the following ones: жаным, карткаем etc. For example: Сәет жаным, бер сорау бирсәм, ачуланмассыңмы, үпкәләмәссеңме икән? (Sait, dear, if I ask you one question, will you get angry, will you swear?) [20]. И карткаем, йөрәгәң тагын бик нык кысамы әллә? – диде (She said - oh, my old man, is your heart in pain again?) [15]. Картым, син шулай да хастаханәгә бар, ярыймы? – ди хатын, минем ачулануга исе дә китмәгәндәй... (My old man, you go to a hospital, - says wife without wondering that I swear...). Яз, яз, карткаем (Write, write, my old man) [18]. In the abovementioned sentences, the word карт (old) begins to express positive emotions and has the value of respect and veneration of a man due to the belonging affixes -ым/-ем/-м.

The belonging affixes -ым/-ем/-м can be attached to the words expressing negative emotions. For example: Юләрем син. Авыл кызлары дигәч тә, безне чеп-чи дуралар дип саныйсыз (Silly, if I am a girl from the village, then you consider me as an absolute fool). Беләм мин үземнең хәчтерүшемне. Ирләр ялганлы беләмни (I know my fool. Do men know how to lie?) [22]. Үзеңнең дә миңа, Данилем-Дилкәем, юләрем-тилекәем, дип үртәп-ярәтә дөшкән чакларыңны онытмадың микән? (You called me, teasing and loving, my Danil Dilyusha, my silly little fool, did you forget it?) [24]. The lexemes юләр, хәчтерүш, тиле presented in these examples express negative emotions. The belonging affix -ым/-ем/-м in their structure endows them with the meaning of attraction. Usually a man tries to attract all the best to himself without taking into account individual cases and gives a positive sense to everything attracted voluntarily. Therefore, the words юләр and хәчтерүш expressing negative emotions, through the affixes of belonging ым/-ем/-м start to mean a playful attitude to a recipient, and generate positive emotions in the minds of individuals.

The affix of belonging -ым/-ем/-м can be attached to the names of animals. For example: Соң, мин берсенә дә каршы түгел, күгәрченем (I do not mind, my dear) [22]. In this case it starts to correlate with a man. Zoonyms with the belonging affix express the sympathy of a speech subject to a recipient and also form a positive emotion.

In order to obtain some additional information about the studied problems, we turned to the national body of Tatar language "Tugan Tel". According to our observations, all the words represented in the national body with the belonging affix -ым/-ем express positive emotions: абыем (my uncle), абзыем (a respectful address to an unknown man), авылым (my village), агаем (my brother), агайларым (my brothers), алиһәм (my muse), балакайларым (my little children), бәгърем (my soul), бәбкәм (my baby), бөркетем (my eagle), дускаем (my friend), Казаным (my Kazan) [25], etc.

4. CONCLUSIONS

We concluded that the belonging category of the first person singular generates positive emotionality. Many words of appeal represent the appeal to women. This is the indication of gender predisposition concerning the belonging category of the first person singular. The national specificity of Tatar language is presented by such words of appeal to women as кызым, сеңлем, карчыгым; the words of appeal to men: энем, картым; universal words of appeal - үскәнем, балам, кабәм. A special group of appeal words in Tatar language is represented by zoonyms and the words expressing a negative emotionality basically. Obtaining the affix of the first person singular, this group of words begins to express positive emotions.

5. SUMMARY

Thus, using the example of modern Tatar prose we considered the emotional potential of the belonging affix -ым/-ем/-м. On the basis of the studied material we revealed the specificity of emotional expression methods in modern Tatar prose.

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THE REFLECTION OF NATIONAL SPECIFICITY OF EMOTION IN THE SPANISH SPEAKING COUNTRIES OF THE CARIBBEAN SEA

Liliya G. Dunyasheva, Anna I. Noskova, Liliya G. Gazizova

Kazan Federal University, Kazan, 18 Kremlevskaya St. (RUSSIA)

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ABSTRACT

The article is written within rapidly developing knowledge areas in recent decades - ethnic psycholinguistics and cultural linguistics, the prerogative of which includes the study of national and cultural communication features. This paper considers the verbal emotional and expressive means of communication, in particular the interjections that reflect the peculiarities of national culture and communicative behavior among members of different ethnic groups in the most vivid and concise manner. Since the national specificity of emotions is especially evident while comparing, the authors of the article analyzed the communicative behavior of two socio-cultural communities: Venezuelan and Nicaraguan linguistic cultures.

Using the method of continuous sampling («Diccionario de venezolanismos» by M.H. Tejera, «Diccionario del Español de Nicaragua» by Arellano Oviedo F., «Diccionario de nicaraguanismos» by H.A. Castellon) they selected the interjections and interjectional structures specific for the Venezuelan and Nicaraguan national variants of the Spanish language that reflect different emotions and feelings of a speaker. The results of the research allowed to identify the following semantic groups of interjections most characteristic of Venezuelan and Nicaraguan speech: "surprise" (38% / 0%), "protest, refusal, disagreement" (48% / 17%), "delight" (38% / 8%), "joy, excitement and enthusiasm" (6% / 14%), "dislike" (44% / 0%), etc. All the examples are accompanied by the authors' translation as well as linguistic and cultural comments.

The results of the study can be used in teaching Spanish, translation of fiction and popular science texts, in situations of intercultural communication, because the knowledge of national and cultural specificity of language functioning of the representatives of various Latin American linguistic cultures helps to avoid misunderstanding and cultural shock.

Key words: ethnic psycholinguistics, cultural linguistics, ecolinguistics, emotionally-expressive means, interjection, Venezuelan national variant of Spanish language, Nicaraguan national variant of Spanish language

1. INTRODUCTION

The last two decades in the development of linguistics are marked by a considerable interest in the study of the impact of a language on people's interaction with each other, with other organisms and natural environment, which constitutes the subject field of a new linguistics discipline - ecolinguistics. According to the principles of Harald Haarmann's ecological linguistics, language is the habitat of a society, and such interrelated factors (or variables) of ecological environment as demographic, social, political, cultural, psychological, interactional and linguistic ones determine the linguistic behavior of an individual, and a certain linguistic culture, developing a holistic 'ecological system' [Haarmann, 1980]. The combination of these variables largely determines the uniqueness of a particular cultural identity as a specific form of the existence of people and communities of practice in the world. In this case language acts as a means of constructing and interpretation of a social reality, including culture, ethnicity and mentality, - a reality in which culturally specific manifestations of emotions, among other factors, play an important role in their shaping [Dunyasheva, Gritsenko, 2013: 6].

Given its nature, the language of emotions is the subject of an interdisciplinary study of ethnic psycholinguistics (Y.A. Sorokin's term). In this context, the national cultural characteristics of communication between the representatives of different ethnic groups constitute the subject of research, while emotions are studied as "culturally determined elements of social reality" [Klobukov, 1998: 115]. In Russian linguistics the character of basic emotions are actively studied by N.D. Arutyunova. She creates a human's image on the basis of linguistic data from different languages [Arutyunova, 1998]. Some articles on the linguistic essence of emotions were written by A. Wierzbicka, V.I. Shakhovsky, O.E. Filimonov, D. Goliman.

The paper focuses on the analysis of verbal, emotional and expressive means of communication that reflect Hispanic ethnic psychological concepts. According to S.G. Ter-Minasova, the national specificity of emotion is especially evident while comparing the communicative behavior [Ter-Minasova, 2000]. Thus, the present study shows the lexical emotional and expressive means of communication (interjections in particular) typical for the representatives of Venezuelan and Nicaraguan variants of the Spanish language.

The choice of subject for research is conditioned by the fact that interjections and interjectional structures reflect the peculiarities of national communicative behavior among members of different ethnic groups in the most concise and vivid form. According to the Spanish linguist E. Martín Cascon, interjections "are as close as possible to a primitive cry, which explains their pristine nature in the development of human language» [Cascón Martín, 2006]. According to conceptualists, interjections have a real "semantic" (i.e. propositional / conceptual) content. As part of a linguistic system of any language interjections convey complex conceptual structures, and the coding these structures allows for communication [Wilkins 1992: 119].

In contrast to the notional parts of speech which express the essence of objective phenomena, interjections reflect the emotional and the volitional components of meaning associated with the transmission of emotions and described by a conventional character in a certain linguistic culture [Noskova, Pleujova, 2016]. That is why the study of interjection and interjectional structure spectrum, inherent to the mentioned national variants of Spanish may help to identify the ethnic specificity of emotion manifestations in Venezuela and Nicaragua. The consideration of national and cultural identity of emotion manifestation in Venezuela (north of the South America) and Nicaragua (Central America), geographically remote from each other, will allow to trace the similarities and the differences in the expansion of linguistic phenomena within a spatial extent. We should consider that the use of interjections in the Spanish language is constantly increasing due to the fact that the major national psychological traits of Hispanic linguistic cultures are their hyper-emotionality, openness, directness and spontaneity in the manifestation of a mental state, sentimentality and sincerity in communicative behavior [Firsova, 2007].

2. METHODS

The general method chosen for the study of the national specificity of verbal emotional and expressive means of communication in Spanish speaking linguistic cultures is the inductive method. At the stage of collecting material and interpreting the results the authors used the analysis of definitions selected by continuous sampling from the dictionary "Diccionario de venezolanismos" by M.H. Tejera [Tejera, 1993], "Diccionario de español de Nicaragua" by F. Arellano Oviedo [Arellano, 2007], "Diccionario de nicaraguanismos" by H.A. Castellón [Castellón, 1939] and "The Unabridged Spanish-Russian Dictionary: Latin America" edited by N.M. Firsova [The Unabridged Spanish-Russian Dictionary, 2013]. We selected the linguistic units with the "interjection" mark (interjección), as well as the emotionally connoted expressions and phrases. The data obtained by the analysis of dictionary definitions were confirmed by the registration method through the study of the following corpora: El Corpus de Referencia del Español Actual (hereinafter CREA) [URL] and Corpus diacrónico del Español (hereinafter CORDE) [URL]. Also, the descriptive and the comparative methods were used at the stages of interpreting the material and comparing the two national variants of the Spanish language.

3. RESULTS AND DISCUSSION

The analysis of the "Diccionario de venezolanismos" by M.H. Tejera and the "Spanish-Russian dictionary: Latin America" ed. by N.M. Firsova allowed to identify 52 emotional and evaluative interjections in the Venezuelan national variant of the Spanish language. Taking the emotional response as the main criterion we identified interjections of a positive (19%) and a negative (27%) nature. Among the positive affective evaluation one may note admiration and enthusiasm (¡agua! ¡Ala!; arza), surprise (¡cañafistola!, ¡cónchale!, ¡concho!, ¡Cónfiro!, ¡cóntrale!), agreement (¡panola!, machete), joy (¡jipa, ¡upria!), etc. A negative emotional evaluation can be seen in the following interjections: dislike (¡barajo!, ¡bacirruque!, ¡basirruquí!, bicho, carapacho), disagreement or refusal (¡agarto, ¡mí!, ¡míiii!, ¡míqui!, ¡vacié!, ¡zoco!), and others.

We should mention that in some cases interjections have spelling variations: "¡jaha!" and "¡haha!" (expressing support); "¡Bacirruque!", "¡Basirruque!", "¡Basirruquí!" (dislike); "¡Cará!", "¡Caraj!", "¡Carás!", "¡Carijo!", "¡Carujo!" (denial and surprise), "¡mí!", "¡Míiii!" (disagreement), etc. This feature is also typical for other national variants of Spanish because they were developed under the influence of Indian substrate and African adstrate, as well as the languages of European migrants [Klimchak, Gazizova, 2015].

It is difficult to attribute some interjections to the group of positive or negative connotations, as they are stylistically neutral or etiquette ones. For example, in order to draw an interlocutor's attention the interjections "¡epa!", "¡lpa!", "¡Ora!" were used in Venezuela which are also a form of greeting. In order to emphasize a phrase the interjection "gua" is used with the meaning of confirming an answer to an obvious question. When answering a phone call Venezuelans usually say "¿ah?", while in Nicaragua a more traditional "aló" is used. It is also interesting to note the interjection "¡serrucho!", used in Venezuela in order to scare away bad luck and bring good luck. The lexeme "serrucho" means "sierra de hoja ancha y regularmente con un solo mango" (a wide saw usually with one handle) [Diccionario de la lengua española, 2014]. The number of etiquette interjections made 8%. These interjections were selected from the dictionary of Venezuela terms.

Intonation and gestures play an important role in the expression of emotions. Thus, in order to express disagreement or denial the synonymous interjections "¡mí!", "¡Míquitil!", "¡Míqui!" are used together with covering an upper eyelid with a forefinger. In the case of interjections "¡juhú!", "¡Ujú!", "¡Umjú!" intonation plays a very important role, defining the emotional evaluation. The polyemotional component is also present in the following interjections: "¡muesca!" (disagreement or admiration); "¡Cónchale!", "¡Concho!", "¡Cónchale!",

"¡Cóncholes!", "¡Cónfiro!", "¡Cóntrale!" (admiration or displeasure); "¡Cará!" and its spelling variants (dislike or admiration); "¡Verga!", "¡Versia!", "¡Versiá!" (surprise or denial), etc. The number of interjections with a contextual conditioning made up to 46% of the total number of Venezuelan interjections.

35 lexical units with the function of expressing emotions were selected from the lexicographical publications of "Diccionario de español de Nicaragua" by F. Arellano Oviedo and "Diccionario de nicaraguanismos" by H.A. Castellon during the study of the semantic features concerning emotional and expressive language means of Nicaraguan Spanish. 14 units out of them were marked by interj. (interjection). After the analysis of the emotional value reflected in interjections and interjectional expressions, we identified the following groups:

- 1) Call to action, the attraction of attention: "adentro" (Forward!), "chiva", "¡ojo!" (Caution!), "sosegate" (Quiet!);
- 2) Anger, annoyance: "chocho" (damn it), "¡hijuelagranmilputa!" (swearing expression of extreme displeasure), "¡jodido", "¡jovero";
- 3) aversion, rejection: "¡Uyuyuy!";
- 4) protest, denial, disagreement: "güevo" (disproof), "¡qué huevo!" (protest), "¡huevington!" (denial), "nel pastel" (no);
- 5) Happiness and joy: "chocho" (damn it);
- 6) Consent: "¡ujú!" (I agree!).

This list of interjections may be supplemented and expanded. So, Doris Espinoza notes that not all the words used on the territory of Nicaragua are represented in the "Diccionario de la lengua española" of the Royal Academy of Spain. The researcher presents the list of Nicaraguan terms not included in this lexicographical source by some reason. For example, the interjection "aguante", motivated the connotation of calling to action: "¡Vamos!, ¡viva!, ¡fuerza!" (Come on!, Viva!, Power!) [Espinoza, 2015]. Thus, the number of interjections which express a positive emotional evaluation in the Nicaraguan version of the Spanish language made 17%, and the number of interjections with a negative emotional evaluation made 49%.

In Nicaraguan and in Venezuelan varieties of Spanish there are cases of employing the same interjection to express different emotive experiences (in 6% of the analysed cases). Thus, the interjection "chocho" (hell) in Nicaragua can be used to express surprise, joy and anger. The interjection "¡Jodido!" can also be encountered in different communicative situations, for example, to denote wrath, anxiety and surprise.

The analysis of interjections as emotional and expressive means of communication that reflect the peculiarities of national cultures and communicative behavior among the representatives of the Venezuelan and Nicaraguan linguistic cultures showed that the expression of negative emotions (anger, irritation, etc.), as well as a call to action is natural both for Nicaraguans and for Venezuelans. The connotation of calling to an action may be conditioned historically as the countries made a hard way from a colony to an independent state through occupation, civil wars, dictatorship, like many other countries of Latin America. The number of interjections which express a positive emotional evaluation in Venezuela and Nicaragua was almost equal: 19% and 17%, respectively.

The results are shown in Table 1.

Table 1. Interjections of Venezuelan and Nicaraguan varieties of Spanish

Interjections		Venezuelan variety of Spanish	Nicaraguan variety of Spanish	
Emotional interjections	With a positive connotation	Interjections expressing happiness / joy	¡chocho! ¡Al agua, patos!	
		Interjection expressing surprise		
		Interjections expressing consent	¡ujú!	
	With a negative connotation	Interjection expressing anger / rage / irritation		¡hijuelagranmilputa! jodido, jovero ¡Uyuyuy! ¡a la gran puta!
		Interjections expressing disgust / aversion	¡barajo! ¡basirruque! ¡bacirruque! ¡basirruquí! Carapacho	
		Interjections expressing rejection / disagreement	¡cará!, ¡caraj!, ¡carás!, ¡caracas!, ¡caracha!, ¡carache!, ¡carijo!, ¡carujo!, carato lagarto ¡mí!, ¡míiii!, ¡míquití!, ¡míqui! Muesca ¡vací! ¡verga!, ¡versia!, ¡versíá! ¡zoco!	güevo, ¡huevington! mena ¡qué huevo! nel pastel

Incentive and etiquette interjections	Interjections expressing a call to action or attracting attention	jepa! jipa! jora!	jaguante! jadentro! jchiva! jojo! sosegate jvení ve!
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4. CONCLUSIONS

The analysis of the Spanish language corpora CREA [URL] and CORDE [URL] showed that 50% of the analyzed Nicaraguan interjections selected from the dictionaries did not show the contexts of usage. It should be noted that none of the documents was drawn up in Nicaragua. As for Venezuela, 58% of interjections did not receive confirmation in the sources of the corpora.

The classification of interjections in Venezuelan and Nicaraguan varieties of the Spanish language concerning their emotional and expressive connotations revealed that the expression of surprise is unusual for the representatives of the Nicaraguan linguistic culture. Also the dictionary of Nicaraguan terms does not contain cases of the expression of disgust and rejection. In contrast to the Nicaraguan community of practice, the representatives of the Venezuelan linguistic culture use positive interjections to reveal surprise, joy or delight (38%). The dictionary of Venezuelan terms did not show interjections that express anger or irritation. We should also note that interjections that serve to transmit such emotions as fear, sadness, contempt and arrogance were not identified in the dictionary definitions.

5. SUMMARY

Thus, the comparative analysis of the Venezuelan and Nicaraguan emotional evaluation of interjections allowed to reveal the similarities and differences in the understanding of emotions within the considered linguistic cultures. Emotionally marked interjections can be characterized by additional shades of meaning depending on the response of a person at the moment of speech. It should be considered that, despite the fact that different people may use identical interjections to express the same emotions they may vary significantly in related languages. In this regard, the study of language behavior among the representatives of national varieties of the Spanish language, both for individuals and for a linguistic culture, seems timely and perspective.

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DOSTOEVSKY AND EAST

Iskander Zh. Edikhanov, Rinat F. Bekmetov

Kazan Federal University, Kremliovskaya str., 18, 420008, Kazan (RUSSIAN FEDERATION)

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ABSTRACT

The article is devoted to the issue of F.M. Dostoevsky's works reading through the prism of Eastern religious philosophy and culture. The methodological basis of the study is presented by system-integrated approach, whose task (among other things) is to expand the problematic field of a desired product, introduce it simultaneously into a wide range of sources in order to understand the mechanisms of an image reception. The authors of the article try to explain the artistic consciousness represented by a text in the aspects of "East centered turn" when the starting point of the analytical reading is not a usual western discourse with the pool of historical concepts and definitions of complex but the eastern knowledge. The modern literary education needs a multivariate understanding of classics based on solid, verified arguments, of course. On the one hand, this is the desire to interest a new reader, to support a developed attention to the legacy of the past. On the other hand, the multivariate approach implements the internal semantic potential which carries all major word-art phenomenon in itself and reveals it within the "long period" according to M.M. Bakhtin's term. The authors of the article take F.M. Dostoevsky's novel "The Idiot" for a detailed consideration. This novel can be interpreted not only in the aspects of Western and traditional Russian ideology, but also in the eastern world. The figure of the protagonist - Prince Myshkin - is the connecting element here. The consideration of the eastern subtext allows to understand the substantive content of his words and deeds more fully.

Key words: F.M. Dostoevsky, oriental culture, dialogue, comparative linguistics, consciousness, text

1. INTRODUCTION

F.M. Dostoevsky belongs to the pool of writers whose creative legacy is studied very thoroughly today. He is represented in Russian and foreign science quite fully as a complete system. Of course, this does not exclude the discussion of the most polemical aspects of his biography and literary writing. F.M. Dostoevsky is a classic, and by this fact the vector of his artistic masterpieces is determined. It is difficult to study classics - especially because an interpreter is forced to look for new approaches to the clearing of an old theme, and is not always possible to be on top of those values, which are defined by a major literary figure in interpretation practice. In this respect, at first glance, the choice of "non-classical" name seems to be more preferred one: the novelty of the work would be subject by the attempt of his aesthetic potential revealing, and the main means will be the set of techniques aimed at an ordinary empirical descriptiveness. Let's repeat that such a strategy is difficult with classics, because classics needs to attract new methodological programs, to find new aspects, to test those interpretations that reveal a writer from a new meaning aspect.

The subject "Dostoevsky and East" is not new, if we talk about it in general terms. Russian studies of Dostoevsky's works are presented by several works, developing the idea of F.M. Dostoevsky special interest to the eastern culture. For example, the presence of Islam forms in the minds of Russian genius was mentioned by V.V. Borisova [Borisova V.V., 1991], G. Krasnov [Krasnov, G., 1998], P.V. Alekseev [P.V. Alekseev, 2013]. Among foreign scholars the similar problem was developed by M. Futrell [Futrell M., 1979]. He also addressed the issue of the Buddhist code implementation in the mechanisms of F.M. Dostoevsky's thinking [Futrell M., 1981]. G.S. Pomeranz [G.S. Pomeranz, 2003] thought about the same, relying on typological parallels and one of this article authors argued, citing the "symbol of faith" by F.M. Dostoevsky [R.F. Bekmetov 2014]. In these studies, F.M. Dostoevsky's East fits rightly into the Russian oriental historical and cultural context, which began with the romantic era of the late XVIII-th - early XIX-th century, which is important, but not enough, in our opinion. One should clarify the methodology of cross-cultural interaction as far as possible, in order to understand in detail the process of creative reception concerning the eastern literary and philosophical imagery in the light of modern comparative approaches.

We believe that the model of comparative literary studies developed in the middle of the XX-th century was exhausted largely. This does not mean that we should decisively abandon it; it only means that it needs to be supplemented - as Newtonian picture of the world was added by Einstein's theory of relativity, clearly delineating the areas of research procedure application. In other words, F.M. Dostoevsky's relation with the world of the East can be described in the conventional contact-genetic aspect, embedding the oriental series into the scheme, offered by A.S. Pushkin and other Russian romanticists. Besides, it is possible to take into account the atmosphere of historical time, to which F.M. Dostoevsky was extremely sensitive: the imperial claims of Russia led it to another territorial acquisitions, where the East (Asia) was the principal one perhaps

(compare the entry from the "Writer's diary": "Asia is the main outcome, perhaps, in our future fates" [Dostoevsky, 2010]). Nevertheless, there is the need to read the texts of the writer through the imposition of the essential oriental element on them, the opening of some unconscious perception aspects from F.M. Dostoevsky involved in a complicated dynamic game of "resonance" roll calls and weaves. In "great time" (Bakhtin's term designating a huge time period where meanings exist in the mode of some kind of preservation, do not disappear completely, but are revived gradually and guide indirectly the creative minds under favorable conditions) actualizes panoramic coverage with an unusual force. The part of this coverage is "the turn to the East" (for more detail read the following: [Bekmetov, 2015]).

The purpose of the article is to demonstrate the potential of new paradigm by the point examples, taken from F.M. Dostoevsky's novel "The Idiot".

2. METHODS

The cornerstone research method is the system-integrated approach which combines multiple literary techniques. At that it should be noted that two methods have the greatest value in a specific case: 1) structural-semantic and 2) literary-hermeneutic.

The essence of the first method is reduced to the accounting of the entire palette of relationships within texts. The text in its borders is conceived as the system of informative signs, a hierarchical unit, a special model of reality. This method was developed in due to the search for structural linguistics, as the counterweight to the traditional historical and descriptive trend in literary criticism. The techniques of Russian formalist school made a significant impact on the method development. This school raised the issue not only of things reported in a work, but also about the presentation method.

As for the second method, it is based on the art of utterance meaning interpretation. The fundamental position of hermeneutics is the process of a foreign word understanding, often a written one. At that the understanding is not confined to the field of rational and logical operations. It allows the participation of intuitive aspects of receptive consciousness, the understanding of knowledge subject as a whole, followed by the mastered knowledge rationalization. This helps a reader to overcome the incompleteness of the original understanding of a word, although the interpretation (no matter how fit it is) is not able to reflect fully the truth about a work. Understanding is always relative one and it is close with misunderstanding. Moreover, in hermeneutics interpretation involves the "translation" of a statement into another language (the language of science and descriptive structures), so understanding is an individual creative mastery of a foreign word. Any text provides numerous meanings, explicit and implicit ones, cognized and not cognized ones. The meaning of a statement is not only the meaning embedded in it by an author, but also the fact that he was able to extract an interpreter from it. Hence - a great role of a dialogical factor in hermeneutics. It is necessary to understand the openness of the creative mind, the gift of a lively responsiveness when you talk about a dialogue. According to R. Barthes, the French literary critic of the XX-th century, hermeneutic reading "encourages to savor every word, as if to cling to a text, read it anxiously and get some pleasure from the process of signification (providing each phrase with a meaning)" [R. Barthes, 2001].

Let's point out also that the article takes into account some principal results of modern comparative studies, both linguistic and literary ones (see: [Amineva V.R. et al, 2014; Amineva V.R. et al, 2015; Amineva V.R. 2015; Gilazetdinova G.H. et al, 2014; Ibragimov M.I. et al., 2015; Khabibullina L.F., 2014]).

3. RESULTS

F.M. Dostoevsky's creativity would be very incomplete if it was studied from the standpoint of immanent methodology. F.M. Dostoevsky's world shall be presented not only descriptively, with the enumeration of features that distinguish, for example, the writer's St. Petersburg chronotope from the chronotopes of northern capital pictured by A.S. Pushkin, but also "genetically", in a wider cultural review. Thus, a reader will find F.M. Dostoevsky's inclusion into the rhythms of the world literary history, both western and eastern one. Indeed, the novel "Crime and Punishment" reflects the gospel truth, rejecting violence as the way of individual or collective will approval. At the same time the text of the novel bears the traces of interest to the Koran in some positive connotations, about which F.M. Dostoevsky's researches wrote, revealing the inconsistency of the allegations concerning the writer's opposition to Islam (the use of the name Mohammed served as the basis in the "Napoleonic" series, although this emphasis was set by Raskolnikov - a hero, not the author). Raskolnikov's dream, his "day-dream" shortly before the crime is among the brightest Muslim allusions: "... most often it seemed to him that he is somewhere in Africa, in Egypt, in some oasis. The caravan rests, the camels lie quietly; palm trees are everywhere...; they all dine. He drinks water right from the creek, which flows and murmurs right there. And it is so cool and wonderful blue water, cold one runs along multi-colored stones and along pure sand with a gold glitter..." [Dostoevsky F.M. 1973 (a)].

The Arab-Muslim code is the soul split evidence, the manifestation of latent origins opposing the domination of searing intelligence. A fine hero's soul is thirsty, like a traveler who appeared suddenly in the oasis after a long journey in the desert, in the shade, among the cool and fell down to the living spring weary. There is not only Pushkin's theme here, which became a motivic complex ("The Prophet", "Koran imitation"), and more - a subconscious appeal to the image of the Qur'anic Garden of Eden, "in which [pure] streams flow"

[Quran p. 7, 94, 360], "in the shadow of lotus trees, deprived of thorns, under acacias, dotted with flowers in the eternal shadow, among the flowing streams and abundant fruit" [Qur'an, p. 483].

This applies to F.M. Dostoevsky's novel "The Idiot". The novel contains the references to the eastern figurative-symbolic meta-language which needs to be explained. In fact, there is a view according to which F.M. Dostoevsky portrayed "a positively beautiful face" in "The Idiot", correlating with Christ, but without the loss of touch with the literary characters (Don Quixote by Cervantes, Pickwick by Charles Dickens). It does not make sense to challenge this view, because it is an obvious one and it is fixed in the epistolary heritage of the writer. However, the image of a holy man is so universal value that it would be appropriate to read it from Muslim tradition traditions, in an undeniable dialogue with the Christian one. Thus, the "non-Christian" aspect is specified by Myshkin's age: he is not thirty at the time of the "fatal madness" ("a young man of twenty-seven years..." [Dostoevsky F.M. 1973 (b)]). Then he suffers from "falling sickness". The reference of this disease has an autobiographical element, which is true, but in the field of cultural cooperation external correlations are important, and they emphasize the similarity of Myshkin and Muhammad: the prophet suffered from epilepsy according to individual assumptions. It is noteworthy that the highest clarity of the hero's consciousness during the last minute before the "seizure" recalls the mind harmony, which opened to Muhammad [Dostoevsky F.M. 1973 (b)].

It looks like evidence that this relationship is supported by such a random detail as the cloak. The writer noted that Prince Myshkin "had quite wide and thick cloak without sleeves and with a huge hood. Travelers use such often during winters" [Dostoevsky F.M. 1973 (b)]. The sleeveless cloak is found in Muhammad's description (this is an attribute of a Middle East suit: it is indispensable in desert at night, or during a strong wind). Of course, Myshkin's "cloak with a hood" can be treated in a more pragmatic way, "more materially". Moreover, F.M. Dostoevsky clearly specifies what European countries wear such clothes: Switzerland and Northern Italy. It is true, but the interpretation of the text is not always based on domestic pragmatism; sometimes in order to get to the "super-idea" of the work, one should relate the figurative components on a much higher plane without the primary level rejection. Similarly, we can interpret Myshkin's passion for calligraphy. On the one hand, we learn about his calligraphic preferences during his visit of General Yepanchin's family - they are geographically and chronologically localized (the medieval period, Russian and Western European font). On the other - the elegance of written characters and the professional work on it is also associated with the East. "Idiot" Myshkin's secret passion for intricate letters writing is amazing one. And the discovery of the inclination to reading by illiterate Muhammad at the behest of the Almighty was also amazing. This inclination brought the Arabs the creation of the figurative literal style, and hence, calligraphy as a science and art.

4. CONCLUSIONS

All provided judgment give the reason to assume that the semantic point which complements Myshkin's image is Sufism - a mystical-philosophical current in Islam.

Myshkin is similar to the Sufi saint (It is noteworthy that Myshkin's cloak reminds hyrku, the clothes of Persian dervishes). He is an ascetic, but not in the Christian sense of the word, when a man looks for an opportunity to go to the monastery to save his soul. He remains in the world, performs preaching, acts like a missionary by the "fire" of words and deeds. Neither way appeals the hero because he is Sufi righteous man, he stays on earth, lives among people, in the midst of various, often confusing, relationships, and reveals "wrongness" of the social environment by the fact of its existence in the mode of an other behavioral logic. He is a stranger, and this position opens a special intuition for Myshkin: he sees a foreign responding heart. There is quite a specific episode, when General Yepanchin hurried to part with an uninvited guest and preventing the absence of family ties changed the tone suddenly when he looked into Myshkin's eyes! "Prince's view was so gentle at that moment, and his smile was without any shade of a hidden hostile feeling that the general suddenly stopped and somehow suddenly looked at his guest otherwise; he started to look at Myshkin differently in an instant" [Dostoevsky F.M. 1973 (b)]. This dramatic change occurred at the preverbal level, when the soul, being freed from social conventions and "dark" nature flaws, dropped out of the flow of everyday troubles, showed the best of ourselves that is dormant under a bushel of external strata. In Sufi teachings this state comes from the heart, determined by it, and the holy acts as a mirror, which reflects his companion as a person in the confrontation of "good" and "bad", "pure" and "turbid". M.M. Bakhtin believed that Myshkin is the carrier of "carnival worldview"; he "can't enter life completely... he remains on the verge to the circle of life", it helps him to "enter" through the live flesh of other people into their souls" [M.M. Bakhtin, 1972]. These properties must be interpreted not only aesthetically, but also religiously and philosophically, relying on the "oriental text" of Russian culture.

5. SUMMARY

These examples can be multiplied. Perhaps their interpretation seems a game, a "strange" experiment. We hope that common calculations will be able to convince in the opposite: that the classical literature needs a living context reading and any interpreting idea is realized truly in the mode of relaxed complementarity.

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READING GOLI TARAGHI'S SHORT STORIES AND EVA SALLIS'S MAHJAR UNDER SPIVAK'S NOTIONS

Neda Fekri

Department of English language, Aliabad Katoul Branch,
Islamic Azad University, Aliabad Katoul (IRAN)

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ABSTRACT

This study is an attempt to present a cultural reading of Eva Sallis and Goli Taraghi's works by applying Spivak's notions with a focus on the relationship between immigration and culture. To this end the respective notions were traced, detected and analyzed and on the basis of the findings it can be argued that the detected elements of multiculturalism designate a movement to redress the errors and injustices of a history dominated by Europe-centered historians and to make it represent adequately the cultural contributions of races and groups have been marginalized or ignored. Besides that the on the basis of the identified elements of Subaltern, Worlding, and Othering detected in works under the study and it can be argued that both novelists regardless of ups and downs have followed the same line of thought in accord with the aforementioned notions introduced by Spivak.

Key words: multiculturalism, otherness, worlding, racism, immigration

1. INTRODUCTION

The present study is an attempt to present a cultural reading by applying Spivak's theory with a focus on the relationship between immigration and culture in the works of Eva Sallis and Goli Taraghi. Immigration to Western countries that has increased dramatically over the past decades with migrants coming from every continent in the world has become the focal point of many studies analyzing the reasons, causes and effects of this event on the immigrants as well as the people of countries where they move from various vantage points. Apparently westerners and in particular their governments do not behave properly towards the immigrants and have a very low opinion of those third-world immigrants trying to migrate into their countries for whatever the reason and try to impose their superiority over these newcomers by any means.

Given the fact that identity is an ever present variable in practices of multiculturalism and that identities are shaped by cultural expressions and that the present study addresses the issue of identity this issue would be analyzed by applying Spivak's theory to story reading along with highlighting the cultural aspects of the works under the study.

Otherness is due less to the difference of the other than to the point of view and the discourse of the person who perceives the other as such. Opposing us, the Self, and them, the other is to choose a principle that allows humanity to be divided into two groups: one that embodies the norm and whose identity is valued and another that is defined by its faults, devalued and subject to discrimination. The otherness of these peoples has notably been based on their supposed spatial marginality. In addition, certain types of spatial organization, like separation or territorial constructions, allow the opposition between the Self and the other to be maintained. Although it seems that the other is sometimes valued, as with exoticism, it is done in a stereotypical, reassuring fashion that serves to comfort the Self in its feeling of superiority. (Staszak 1)

Eva Sallis was born in Bendigo. She has an MA in literature and a PhD in comparative literature from the University of Adelaide. Sallis lived in Yemen while undertaking research for her PhD, and now lives and works in Adelaide. Sallis' first novel, the best-selling "Hiam", won the 1997 The Australian/Vogal Literary Award and the 1999 Nita May Dobbie Literary Award. Her second novel *City of Sea lions* was well received, and her novel-in-stories, *Mahjar* won the Steele Rudd Award. Her 2005 book *Fire Fire*, told the story of gifted children growing up in a dysfunctional, loving family in 1970s Australia. Her 2009 novel *Dog Boy* won the 2010 Australian Prime Minister's Literary Award for fiction. She is a human rights activist, helping to found the organization Australians against Racism. Almost all of her fiction is inspired by migrant experience. She explores the themes of exile, belonging simply and artistically. Her writing is not sentimental deeply felt and relevant readers will gain the troubles of modern-day asylum seekers, an important contemporary issue.

Goli Taraghi was born in Tehran in 1939. She began her writing career with a collection of short stories in 1969. Her first novel, *Winter Sleep*, was published in 1973 and has been translated into English and French. Her recent books are *Scattered Memories*, *In Another Place*, and *Two Worlds*. Two of her recent collections of stories, *The House of Shemiran* and *The Three Maids*, have been published in France. She has also been honored as a Chevalier des Arts et des Lettres in France. The characters of Taraghi's fictions, as the other

characters of Sallis' novels, feel like marginalized. Instead of having been described as marginalized or find their situation, they would be getting far away from the marginality and they would hark back to the past of their own land when they had never been consider marginalized (Dehbashi 230).

2. METHOD

Spivak (1995) in '*Cultural talks in the hot peace, revisiting the Global Village*' explains that Cultural studies' affirmation of "otherness" is also very much related to the increased globalizing of cultural production and distribution and that globalization makes the relationship between third and first world increasingly problematic. As a result of this conversion a discourse of difference or otherness emerged out of the problem of understanding and explaining the presence of cultures that lay outside the sphere of "the chosen people". The paradox of globalization is that it intensifies the problem of otherness (p.123). One important effect of globalization on cultural studies was that the European definition of people in underdeveloped countries in Africa, Asia, and South America shattered and Eurocentric concepts of "primitive," "uncivilized" or "superstitious" peoples became difficult to maintain and subcultures and the working class played in earlier cultural studies began to be replaced and transformed by communities outside the West or migrants within the West, in a move that caused new theoretical and political problems (During 15). A cultural study also analyzes the process of identity formation and believes that founding identity is a cultural process. Therefore, "identity" is something individuals choose to have and people establish their identities in respect of different ideologies. In the process of identity formation, "the Other" has a crucial role. Identity, which is a combination of gender role, nationality, social class, age, and many other aspects, is shaped through the differences between self and the other. Thus, one belongs, for example, to a particular social class in the society simply because he or she does not belong to another one which is usually defined by "self." Spivak also mentions that cultural studies needs to "move out of its Eurocentrism," to become "transnational and historical, while retaining a base in the society for which it is helping to educate citizens" (During. 169). Spivak (1995) is famous for her political use of contemporary cultural and critical theories to deal with the colonialism that comes from past on the way researchers read and think about literature and culture. Her critical notions include theoretical interests, like Marxism, feminism, deconstruction, postcolonial theory and the newest or advanced work on globalization. She has challenged the literary criticism by focusing on the cultural texts of those people who are often marginalized by dominant western culture, the new immigrant, the working class, women and the postcolonial subject are some of those people. She argues that the teaching of English literature in colonial countries was a tricky way to finishing the civilizing mission of imperialism and argues that "It should not be possible to read nineteenth-century British literature without remembering that imperialism, understood as England's social mission, was a crucial part of the cultural representation of England to the English" (243). Besides that she claims that the real world is formed by a network of texts, from British colonial documents to US foreign policies, stock market reports and World Bank reports on the 'Third World' debt and accordingly challenges some of the main ideas about contemporary globalization. She describes the world from the main point of view and location of the First World to the separation of other powerless groups (p.78). She tries to find out analyzing third world problems in an academic situation will make any difference to the lives and experiences of the disempowered and subaltern groups or not. She refers to "worlding", or "the assumption that when the colonizers come to a world, they encounter it as un-inscribed earth upon which they write their inscriptions" (p.129).

Migration in Goli Taraghi's Selected Stories

Most of Taraghi's stories begin at the present time, but an event, a scene or sign takes her back to the past and this past is usually the years she was living in Iran before her migration abroad. Future does not have any sense in the stories, and the characters migrate to their past life, not to define a new identity, but to find a secure place in the past memories. Zarlaki (2010) argues that "Taraghi lives in a huge fear of a terrifying emptiness" which is felt in her confrontation with the new home after migration. She finds that the only way to escape this emptiness is to take refugees in the "hidden layers of memory" (p. 81).

Running away from the present and finding peace in past memories is plain in many of her stories.

She watches the sudden snow in Paris and remembers the winters in Tehran in a story entitled, "Shemiran Bus": "I am put in mind of Tehran in winter, dominated by the tall, snow clad Alborz peak underneath the turquoise-blue skies, the bare, sleeping trees in the far end of our garden, dreaming of the return of migrating birds. In my childhood, snowy days had no end..." (*A Mansion in the Sky* 9)

Home enjoys a special position in Taraghi's stories. It is the structure in which most of the events happen. Home is the lost paradise for the narrator, and with its destruction, the happy years of cheerful past come to an end. The best representation of this identity is in the story entitled "Father".

"My house, Father's house... (59)

She also blames herself of causing her children leaving behind this secure paradise of home: "The children do not understand... (*Scattered Memories* 143)

In *Two Worlds*, there is a story with the name of "The First Day" in which Tehran is depicted as a utopia, arising from the unlimited of narrator's memory: "Tehran, with that playful ... (*Two Worlds* 13).

Taraghi remembers objects of the past in the isolation of migration and calms and relieves her worries by holding on to the memories they raise and bring into the mind. These are the objects of the past life. One of

these objects is Shemiran Bus, whose image and memory seems like real life because it is very clear, bright, and detailed in the narrator's mind that she can imagine herself in her tent, waiting for the Shemiran bus and its driver, Aziz Agha. The other object is the statue of a mermaid at end of the pool in their dreamy garden: "At the far end of the pool... (*A Mansion in the Sky* 60)

In their representation of human feelings and experiences in the process of immigration Taraghi's stories show the troublesome ambivalence of changing identities in the life of immigrants willy-nilly. However the outcome of these experiences is not always disappointing in her works, in a sense that she promises a bright and shiny future as mentioned in the last paragraph and despite the aforementioned readings highlighting nostalgia on the basis of the general sense of forward-looking rather than mere longing and grieving for the past it can be argued that nostalgia does not overshadow other feelings of the characters such as hope to rebuild the past in future instead of reviewing the past memories but it is present along with other feelings. This reading might be questioned that Taraghi's protagonists live in their memories of the lost home, family ties and in general the past life but the answer is that the plans for future fantasized by the characters can be assumed as the hope for future and a positive thing rather than nostalgia that evokes homesickness and negative psychological state of mind. Tracing for instances of 'worlding' element lead us to the presence of Lady Dr, as the only representative of an authority in the story and the symbol of a colonizer in the destination country. In terms of characters it can be argued that Taraghi's characters construct their new identities not only by living in a globalized world, but also by hanging to their past life (e.g. her father and his broad presence in her mind throughout the story) and culture. Instead of forgetting their past culture, her characters connect the culture of their motherland with that of the new world in which they are living rather than succumbing to sheer assimilation and othering preferred by the first-world. As the that the ultimate superiority of positive state of mind and the hope for a better future with a new hybrid cultural identity despite cultural difficulties, othering, worlding and assimilation with ongoing nostalgia reflect Spivak's theory to some extent if not completely.

Reading *Mahjar* from Spivak's vantage point

In this part of the study *Mahjar* is read from Spivak's vantage point in five areas emphasized by her namely Subaltern, Worlding, Othering, West is more civilized and Western women's rights vs. Non-western women's rights.

Zein as the subaltern voice (in Spivak's wording) throughout the novel feels and behaves in an obedient way to the ruling control of the hegemonic elite which includes each and every component of the hegemonic elite community either at the lower level or at the higher level. The first instance of Subaltern occurs when Zein is happy and feels flattened by the assumption that the butcher thinks she understands the phrase "Gonna beya scorcha" (p.11) but the fact of the matter is that she does not understand it at all but at the same time she feels particularly good about it. In another instance of subaltern in the second part of the novel Farhan the long-time refugee welcomes Abd al-Rahman the most recent refugee and the only Iraqi refugee, nastily: "Welcome to exile" that is opposed on the spot by Zein who has proved more Australian-like through the story by murmuring: "Many people here are very Australian about the new refugees". In another instance of subaltern Hussein is drawn into a trap set by native Australians who pretend not to know him in an interview but Hussein finds out about it and gets out of their trap by cancelling his extended unemployment benefits to make him less traceable to Chris and his mates (p.94). Farhan is another character of the story that explicitly attacks the host community and says I hate Australia and Australians and that this country is God's biggest prison and that he would return to Jerusalem one day (p.108). In part three of the story we observe the imaginary bombing of the Israeli headquarters by Akram and Yusuf by a stationary fighter plane (p.126) that is later dismantled by people and the metal parts are sold to provide their basic needs and Akram and Yusuf have to draw a fighter plane on the sand and bomb Israeli headquarters in an imaginary way. And inscribed on the side of it made in Iraq in Arabic but when they start their imaginary plane they decide to fly to Australia not Israel. Page 152 entitled *Lions* is a vivid example of subaltern where Ahmad is surrounded by three soldiers who take his address by force and pulling his ear call his mother and try to find his brother Ali who is only five and is accused of teaching Ahmad to throw stones at soldiers. The '*lions*' is rife with humiliating interactions from the hegemonic elite who rules with military system.

The first instance of Spivak's Worlding occurs in Zein's way where Zein decides to dress More Australian like she even mimicked English walk and chatted in order to practice her English talk (P.10). In an attempt to look more like Australian women Zein wore less make up and did her best to look like them rather than her original look and appearance. In another instance of Worlding, Zein mimics the manner of the bus commuters in tossing the ha'penny¹, stepping up, unfolding the paper and she did the same as others in an attempt to be the same not different (p.11). But she did not know that she was reading the paper upside down until a man told her about it but she insisted that "you read your way, and I will read mine" (p.12). A gilt-edged photo of an ancient cedar hung on the keystone of the entrance arch announcing the visitors that they welcome anyone regardless of their religion or beliefs. Another instance of Worlding is delineated in the novel in the family style of Ibtisam and his four sons and his daughter and the mixed haphazard relationship of them with their temporary partners. Salman's wife, a typical-looking for an Australian has a reputation as a ubiquitous partner of the four boys and mixed marriage was running among the community. But who to blame for this torn apart family the story points the finger to Mother (p.68).

¹ half penny

In an attempt to avoid Othering Zein wore less make up around her eyes and changed her lipstick from a heavy red to a frosty pale lilac. She also smiled when she was served and nodded thank you or murmured it trying to say *thankyew* not *thunkiyoo*. This reminds us of Spivak's opinion that the teaching of English literature in colonial countries was a tricky way to finishing the civilizing mission of imperialism. Spivak's literary criticism criticizes role of English literature in the colonial environment. Spivak (1995) argues that "It should not be possible to read nineteenth-century British literature without remembering that imperialism, understood as England's social mission, was a crucial part of the cultural representation of England to the English" (243). Rayya emphasized this situation by ridiculing Zein and her manners which did not always come in perfect form. In response to Zein's attempts to fit in the new society Rayya later said if you mix with the mud, some is bound to stick (p.11).

The term used to attribute to the Western culture in the book may not look disgracing, humiliating or what so ever but Austral crowd is used to refer to the Australians which is less dignified than that of Leb¹ community which refers to the Lebanese. Spivak's notions challenge that the western world is more civilized, democratic and developed than the non-western world, or that the present, postcolonial era is more modern and progressive than the earlier historical period of European colonialism in the nineteenth century. The situation has become so unbearable that she can tolerate a day in Paris and she says if it was not for the bombing I would have returned to my country. In *Mahjar* Abd al-Rahman an Iraqi refugee invited to a western party held by Zein suddenly remembers her dead child during the party and can tolerate the situation. He sees her daughter Siham playing a Kleenex box like a drum and he stands up thinking to take leave from his hospitable hosts. He can not think. He thinks he might vomit. He could not even feel familiarity for the boys standing next to him. Nothing looked familiar to Abd al-Rahman. No moustaches and American haircut. He felt worse and worse but those strange-looking youngsters came to his help and whispered into his ear:

"Uncle, all shall be well". In another instance in part two Nadine the only daughter of Ibtisam is back home after leaving her family for Budapest. She returns not in the way Ibtisam expected nor could she boast about it in the community of refugees in Australia. Nadine has given birth to a child in Budapest, Sebastian and Ibtisam thinks she has gone mad. Ibtisam can even encourage her to grow her forget about the tattooed shoulder. What she had brought about was not what she expected from the justice-based civilized west and what she could brag about in the community about her only daughter but another humiliating story of being disgraced and stepped on to crush by westerners. Ibtisam thought that Nadine had lost everything including her common sense and her hopefulness and had returned home a mad loser so that no one even her brothers could not tolerate her.

Gazelle is symbol of freedom and of the untrimmed spirit as well as feminine, fragile, vulnerable as well as always beautiful. Rima was resembled to gazelle in her childhood and the related ideas occupied her mind now and then and gazelle images were present every where from her diaries to her book cases. But the title gazelle used by Rima's father was later hated by Rima. When Rima was nineteen, halfway through her medical degree she was taken Palestine to find her a husband. They met a man on the first day and she liked everything about him except for his moustache that she thought he could shave off. Then she decided to leave them behind and when she got back to her parents and asked about the man they said

"he called you a gazelle". "And that was the end of it"(p.46)

Following Fuad's death news Haifa had a nervous breakdown and was sent back home to Lebanon despite the war to feel better next to her people. At her arrival everyone was present and every one tries to be somber for her for some moment but could not maintain it. She was the only one wearing black and their crying was long over and hers had not yet begun (p.36). In another instance we see the confrontation of western norms and traditional norms between Ibtisam and Kathy in the hospital where Kathy is worried of the community and their response to her illegal pregnancy but Ibtisam pacifies her by responding "To hell with the community". It was clearly a cause of rumor among the community in the coming days. In another instance of clashes of western women's rights and Arab culture we see Rayya in her nightmares where she finds her son Hussein in a dingy flat late at night waiting for his wife to stop whoring and come home to look after the crying baby. A western woman, who has control over her son and has turned Hussein from his mother, father, brother and tradition. In another instance Rayya afraid of her son getting AIDS from girls around him responds to a phone call as follows: "Australian whore prostitute slut!"

That shows the depths of her concern and wrath to those around her son who might cause trouble for him. In the novel Zein is introduced as the strongest woman of the Leb² community (p.102) and she can be the best character to focus in terms of comparison with the western women and their rights. She was the first who held a real wedding when her son married an Australian despite being boycotted by half the community and grim-faced and crying presence of the rest. It was Zein who had insisted on a wedding rather than a discrete event and she could be blamed for that. It was a messy and hard marriage on both sides.

3. FINDINGS

The impact of immigration based theories can be traced in many books and essays, and within the perspectives of many scholars and theorists yet the notions of Spivak have rarely been applied to the present

¹ Lebanese

² Lebanese

works. Scrutinizing the novels for features and notions introduced and supported by Spivak in the present study lead to the following findings:

Regarding the first major finding of this research, the analysis of the works under Spivak's views revealed that one of the crossings of Goli Taraghi and Eva Sallis is Self-realization, which is an expression that used in psychology, spirituality and Eastern religions. The Indian mystic Paramahansa Yogananda describes Self-realization as "the knowing—in body, mind and soul—that we are one with the omnipresence of God; that we do not have to pray that it come to us, that we are not merely near it at all times, but that God's omnipresence is our omnipresence; that we are just as much a part of Him now as we ever will be. All we have to do is improve our knowing". The basic premise of self-realization is that there exists an authentic self (or soul) which has to be discovered by psychological or spiritual self-striving. Self-realization can be a gradual or instantaneous phenomenon depending on the school of thought but in all cases it involves extensive preparation of mind and emotions to recognize self-realization when it occurs.

The second major finding is related to the immigration which can be regarded as another instance of Othering in their representation of human feelings and experiences in the process of immigration Taraghi's stories show the troublesome ambivalence of changing identities in the life of immigrants willy-nilly. Nevertheless the outcome of these experiences is not always disappointing in her works, in a sense that she promises a bright and shiny future as mentioned in the last paragraph and despite the aforementioned readings highlighting nostalgia on the basis of the general sense of forward-looking rather than mere longing and grieving for the past it can be argued that nostalgia does not overshadow other feelings of the characters such as hope to rebuild the past in future instead of reviewing the past memories but it is present along with other feelings. This reading might be questioned that Taraghi's protagonists live in their memories of the lost home, family ties and in general the past life but the answer is that the plans for future fantasized by the characters can be assumed as the hope for future and a positive thing rather than nostalgia that evokes homesickness and negative psychological state of mind. Tracing for instances of 'worlding' element lead us to the presence of Lady Dr, as the only representative of an authority in the story and the symbol of a colonizer in the destination country.

The third major finding lies in the fact that Spivak's notion of Othering is repeatedly detected throughout Taraghi's work. In terms of characters it can be concluded that Taraghi's characters construct their new identities not only by living in a globalized world, but also by hanging to their past life (e.g. her father and his broad presence in her mind throughout the story) and culture. Instead of forgetting their past culture, her characters connect the culture of their motherland with that of the new world in which they are living rather than succumbing to sheer assimilation and othering preferred by the first-world.

4. CONCLUSION

To recap it can be argued that the ultimate superiority of positive state of mind and the hope for a better future with a new hybrid cultural identity despite cultural difficulties, othering, worlding and assimilation with ongoing nostalgia reflect Spivak's theory to some extent if not completely.

It can be concluded that the present study in reading the works under the study under Spivak detected elements of multiculturalism which designates the movement to redress what are asserted to be the errors and injustices of a history dominated by Europe centered historians, so as to make it represent adequately the cultural contributions of races and groups that have been marginalized or ignored. Besides that the elements of identity Subaltern, Worlding, Othering were detected in both novelists and it can be argued that both novelists with partial differences have significantly considered the aforementioned factors in their novels.

Suggestions for further studies

This study was concerned with reading Goli Taraghi and Eva Sallis's works under Spivak's notions however there are a lot of other issues to be considered in these works. There can be other comparative studies from other perspectives such as social criticism, psychological trauma of the immigrants, and cultural confusion. The novels of these two writers having been published at an almost similar time (the interval is not significant) provide a chance to analyze them from socio- psychological perspective and analyze the significance of social factors and psychological factors on immigrants in the host country. Thus besides the application of Spivak's ideas socio-psychological notions can be applied to them as well.

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SPOKEN-BEHAVIORAL ANALYSIS OF THE POEM BY M.Y. LERMONTOV "SONG ABOUT TSAR IVAN VASILYEVICH, A YOUNG OPRICHNIK AND BRAVE MERCHANT KALASHNIKOV"

Gulnaz I. Mardanova, Natalia G. Komar, Alevtina Yu. Chernysheva

Kazan Federal University, Kazan (RUSSIA)

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ABSTRACT

"Song about Tsar Ivan Vasilyevich, a young oprichnik and brave merchant Kalashnikov" had drawn attention of many scientists [Lominadze, Golstein, Kiseleva, Komar], who were considering it in literary key, at this - in different aspects, including religious, detecting contradictions in estimation of Christian attitude of the poet. Along with that, the poem of M.Y. Lermontov is interesting from language culturological positions, as language has an ability to accumulate culture (including religious) of people speaking it. Methods of research are description and language culturological. Research was conducted with reliance on conception of spoken-behavioral tactics of E.M. Vereshchagin and V.G. Kostomarov and figured by them spoken-behavioral tactics of the central fragment of Russian national culture – the culture of guilt and apology. In work are analyzed spoken-behavioral tactics of delict (guilt of any kind) admission and its obliteration and also their verbal realizations. There were separated spoken-behavioral tactics of forced guilt admission, guilt admission and also singular and abstinentive spoken-behavioral tactics showing divergence of world vision of M.Y. Lermontov with ethic of the New Testament. In result was made a conclusion about the fact that setting for religiousness of M.Y. Lermontov in considered poem does not correspond to truly Christian school of thought.

Key words: poem of M.Y. Lermontov, spoken-behavioral tactic, admission and obliteration of delict, singular and abstinentive spoken-behavioral tactic, religiousness

1. INTRODUCTION

The poem of M.Y. Lermontov "Song about Tsar Ivan Vasilyevich, a young oprichnik and brave merchant Kalashnikov" (hereinafter "Song...") had drawn attention of many scientists [Lominadze 1985, Golstein 2002, Kiseleva 2011, Komar 2016], who were describing it literary key, demonstrating setting of author for expression of religious morality and national world attitude. Estimations of religious content of the poem by M.Y. Lermontov are controversial. Some scientists suggest that this poet confirm increasing of Christian attitude on late works of the poet. I.A. Kiseleva, for example, writes that works of M.Y. Lermontov represent by itself a special religious-philosophical and cultural phenomenon fed from background of orthodox Christian religiousness and thus deeply impact the making of Russian national consciousness [Kiseleva 2010, p. 40]

There is also another estimation of "Song..." At research of family problem in the poem of M.Y. Lermontov was shown that in course of its solving the author retreats from Christian traditions, which is expressed in a range of sketches of way of life of characters: passion for profit of merchant Stepan Paramonovich; his not only intemperance and irritation while talking to his wife, but also undeserved accusations, threats and swear, absence of trust in her; fear of husband of Alyona Dmitrievna; her non-chaste narration about courtship of Kiribeyevich; Stepan Paramonovich's craving for revenge his offender; his involvement of relatives into his revenge; murder [Komar 2016].

For solution of disputable issues is rather interesting to refer to language culturological aspect of poem consideration, because, as scientists show [Vierzbicka 2006; Vereshchagin 2013; Erofeeva 2014; Mardieva 2014; Bolgarova 2014 + etal; Andramonova, Usmanova 2014; Murzina, Hayrutdinova 2015; Yusupova 2015], the language has capacity to accumulate culture (including religious) of people who speak it.

Actuality of this article is in the fact that it is related to the field of in-demand developments, because in Russia of post-perestroika period the interest to Christianity and, respectively, to scientific research of religious orientations had increased. Moreover, it is in the fact that language culturological approach based on figuration of spoken-behavioral tactics is capable of giving new results, different form literary analysis.

Objective of article is to detect cultural specificity of spoken-behavioral tactics of admission and obliteration of delict (guilt of any kind) in the stated poem of M.Y. Lermontov.

Research was conducted with reliance on conception of spoken-behavioral tactics of E.M. Vereshchagin and V.G. Kostomarov and figured by them spoken-behavioral tactics of the central fragment of Russian national culture – the culture of guilt and apology [Vereshchagin, Kostomarov 2005: 523-824]. According to E.M. Vereshchagin and V.G. Kostomarov, spoken-behavioral tactic is a homogeneous by

illocution and realization line of speaker's behavior, directed to achievement and strategic perlocutionary effect [Vereshchagin, Kostomarov 2005: 525]. On the remote level of human mentality the spoken-behavioral tactics represent the integral sense-intention, and on the surface level it is unwinding in text, existing in verbal realizations.

2. METHODS

The major research method is culturological. In this work it is connected to analysis of spoken-behavioral tactics of admission and obliteration of delict. In order to facilitate representations of spoken-behavioral tactics in description, same as in mentioned work of E.M. Vereshchagin and V.G. Kostomarov, were separated general and particular groups of tactics that have names corresponding to tactics described by these scientists. Description of spoken-behavioral tactics was accompanied by their verbal realizations (cited in italics) that are confirming the sociality of tactics. At separation of realizations was taken into account the possibility of their representation by simple and complex sentences, and also by more unwind texts.

3. RESULTS

"Song..." by M.Y. Lermontov regards moral and way of life of Russian orthodox Christian man of XVI century. Here are used religions nominations (holy Rus, church of God, Christian law, candle, parish church, vespers, Lord, holy truth-mother, cross, God, Christian people, holy church, priest, priestess, force of cross, light of God, sinful death, bell, sinful soul, holy relics, confession, law of God, copper cross, orthodox Christian tsar); demonstrated Christian respectful attitude to tsar as to the Lord's Anointed, shown mutual stipulation of wrongdoing: Kiribeyevich, the favorite oprichnik of tsar Ivan the Terrible, falls in love with a married woman, falls in an incandescent passion to her; tsar Ivan Vasilyevich expresses displeasure for turmoil of Kiribeyevich; Alyona Dmitrievna suffers courtship of the young oprichnik, causing pain to her husband by telling about his caresses; and, finally, Kiribeyevich and merchant Kalashnikov are fighting in a fist combat, in result of which both die: Kiribeyevich – of hand of merchant Kalashnikov, merchant Kalashnikov – by order of Ivan the Terrible. Dramatics of relations of characters is traced in their use of spoken-behavioral tactics that are related to detection of delict and its obliteration.

Tsar Ivan Vasilyevich

Spoken-behavioral tactics of forced guilt admission; 1. Conviction due to high status position of communicant: *Confess; What is your sin?; It's no good to behave like that.* "...It's indecent of you, Kiribeyevich, / To disdain the joy of tsar..." [Lermontov 1970, p. 648]; 2. Suspicion in ungodly deed: *You are concealing something against me; You must be laughing of me.* "Or did you conceal a thought ungodly?" [Lermontov 1970, p. 648].

Young oprichnik Kiribeyevich

Spoken-behavioral tactics of admission of conducted delict: 1. Direct admission of delict: *I've made a mistake; I fibbed; I did not tell the truth.* "Your fibbing slave had deceived you <...>" [Lermontov 1970, p. 651]; 2. Aggravation of guilt (demonstration of readiness to receive punishment or punish himself): *Punish me; Go on, hit me.* "...Order to execute me, cut my head" [Lermontov 1970, p. 649]; 3. Minimization of delict (reference to mitigating circumstances): *I am not that guilty; I cannot deal with myself.* "Don't you blame a slave unworthy... / A hot heart cannot be overflown by vine, / A black though cannot be fed enough!" [Lermontov 1970, p. 649].

Brave merchant Kalashnikov

1. Spoken-behavioral tactics of forced guilt admission: 1.1. Conviction by listing of a row of delicts and / or their proofs: *You're hanging God knows where; You are not watching yourself; Does anybody behave like that?* "And where did you hanging around, wife?" <...> [Lermontov 1970, p. 652-653]; 1.2. Suspicion in ungodly deed: *You are concealing something against me; You must be laughing of me.* "And you were partying, you were feasting, // I guess, with sons of boyars all the way!!!" <...> [Lermontov 1970, p. 652-653]; 1.3. Reference for delict offensiveness: *You've insulted me; How cannot I be offended; Did I deserve it?* "He besmirched a good name of our family <...> / And a soul cannot stand such offense / and a brave heart cannot stand it <...>" [Lermontov 1970, p. 655];

2. Spoken-behavioral tactics of admission of conducted delict: *I've made a mistake; I fibbed; I did not tell the truth.* "I will tell you, Christian tsar: I've killed him by free will <...>" [Lermontov 1970, p. 659].

Alyona Dmitrievna

Spoken-behavioral tactics of forced guilt admission; 1. Reference for delict offensiveness: *You've insulted me; How cannot I be offended; Did I deserve it?* "Your words are like a sharp knife; Heart is breaking because of them..." [Lermontov 1970, p. 653]; 2. Reference to innocence: *I am not guilty. I've suffered for nothing.* "He besmirched me, he put me to shame / Me, the honest one, the chaste one" [Lermontov 1970, p. 654].

In "Song..." are also used separated by E.M. Vereshchagin and V.G. Kostomarov singular and abstinative spoken-behavioral tactics demonstrating actions of characters that, from Christian point of view, in many cases behave themselves strangely or do not conduct anticipation actions at all. Term "singular" means *going out of accord with our expectations* [Vereshchagin, Kostomarov 2005: 760-761]. Singular are offensive spoken-behavioral tactics of Kiribeyevich expressing his love pretensions to Alyona Dmitrievna ("Love me, hug

me") and Alyona Dmitrievna herself, telling her husband about claims of young oprichnik [Lermontov 1970, p. 653-654].

Spoken-behavioral tactics of rejected apology used in "Song..." are also singular, because, according to ethics of New Testament, the offended have to forgive the offender. Such tactics are used by Tsar Ivan Vasilyevich, Kiribeyevich, merchant Kalashnikov.

1. Disproportionate penalty, threat: *I'll show you what is what; I'll get you; Just you wait.*

Tsar Ivan Vasilyevich "I will order the axe to be sharpened and honed / I will order to dress and disguise the executioner <...>" [Lermontov 1970, p. 659].

Young oprichnik Kiribeyevich: "What is your descent / What's the name you're calling yourself? / So I'll know whom to serve requiem, / So I'll have what to brag about" [Lermontov 1970, p. 657].

Brave merchant Kalashnikov "I will lock you under an iron lock / behind the forged door of oak / So you'll never see the light of God / and will never besmirch my honest name <...> [Lermontov 1970, p. 653]; "And then I'll come agains oprichnik, / I will fight till death, till my last ounce of strength <...> [Lermontov 1970, p. 655]; "Now I've come for you, son of infidel, – / I've come for the fearsome fight, for the last fight!" [Lermontov 1970, p. 657].

2. By principle of talion (repay for a crime by causing of similar loss): *Eye for eye, tooth for tooth. Get what you deserve.*

Young oprichnik Kiribeyevich:

"<...> And then Kiribeyevich took a swing / and hit him in the middle of chest – / And the chest of a brave started to crack, / And Stepan Paramonovich wavered" (Lermontov 1970, p. 653).

Brave merchant Kalashnikov

"<...> And hit his hater / Right in the left temple, off all his shoulder" [Lermontov 1970, p. 653].

3. Communicant delegates execution (performance of penalty by other persons): *I'll complain and you will be punished; Harm set, harm get!* "And if he would beat me – you should come out / For holy truth-mother. / Don't you shy away, beloved brothers!" [Lermontov 1970, p. 655].

Abstinentive or restraining spoken-behavioral tactic is the absence in behavior of a man of certain social environment of some normative reactions, i.e. this is explicit of implicit message about the fact that, in spite of expectations, sis not happen [Vereshchagin, Kostomarov 2005, p. 742-757].

Abstinentive spoken-behavioral tactics of absence of a true confession are characteristic to practically all characters of "Song..." True to be said, there are confessions in delict both of Kiribeyevich and merchant Kalashnikov; the latter is even ready to accept the penalty. But it is not an entirely Christian confession that as a whole includes the realization of the wrongdoing in front of God and people, deadliness of a sinful conditions, feel of shame, humility and self-judging, readiness to accept a deserved penalty and receive it, real return on righteous pass, and, finally, the fact of confession itself, accompanied by sayings *I confess, forgive me.*

4. CONCLUSIONS

In "Song..." of M.Y. Lermontov are used spoken-behavioral tactic of forced guilt admission, guilt admission and also singular and abstinentive spoken-behavioral tactics showing divergence of world vision of M.Y. Lermontov with ethic of the New Testament.

5. RESUME

Conclusion confirms results of research: 1) of E.M. Vereshchagin and V.G. Kostomarov about spoken-behavioral tactics of delict admission and its obliteration characteristic for Russian national culture of the peace; 2) N.G. Komar about non-correspondence of setting of M.Y. Lermontov for religiousness in "Song..." to truly Christian school of thought.

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INTERACTIVITY IN TEACHING A FOREIGN LANGUAGE

Marina Yu. Varlamova, Tatiana G. Bochina, Aliya N. Miftakhova

Kazan Federal University, Kremlyovskaya street, 18,
City of Kazan, Tatarstan (RUSSIA FEDERATION)

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ABSTRACT

This paper deals with the analysis of interactive methods of teaching a foreign language on the example of audio-visual materials.

The theory of interactive learning is the object of attention of many methodists. The techniques of working with video in the lessons of Russian as a foreign language are of particular interest. Among the forms of interaction between the teacher and the student the interactive form should be recognized as one of the most effective. They are aimed at developing listening and speaking skills and are effective at different stages of training. Game interactive methods help to learn and to hone many speech cliches and scripts used in real communication in an unobtrusive way.

Consideration of audiovisual materials in terms of interactivity has not been the subject of serious study of teachers of the Russian language as a foreign language, which determines the relevance and originality of the work.

Research methods: descriptive-analytical, social-pedagogical, modeling of the didactic materials and learning process on the basis of their use.

The study found that interactive teaching methods largely intensify the process of mastering a foreign language, engage students in a situation of real communication, applicable to students of different degrees of activity, and contribute to the development of communicative and cultural competence.

Key words: communicativeness, interactivity, audio-visual materials, listening, Russian as a foreign language

1. INTRODUCTION

A competence approach in modern education implies reference of the teachers to the most productive methods of learning. In recent years, the research on the different methods of working with a foreign language audience have intensified [Abdrafikova A.R. + et al, 2014; Bochina T.G. + et al, 2014; Fahrutdinova R.A. + et al, 2015; Gaifutdinova C.A. + et al, 2015; Morozova, T.V., Gabdrakhmanova, E.V., 2015; Palekha E. + et al, 2015; Sadykova A.G. + et al, 2014; Varlamova M. + et al, 2014].

The interactive method is recognized as one of the most modern and productive in teaching. Its advantage is that students actively interact with each other, feel their success and intellectual consistency. The choice of training materials is particularly important. The methodological literature of recent years often makes references to the efficiency of the learning process of multimedia technologies, where audio-visual materials are of a special interest. "It is no doubt that the use of the visual aids improves their perception: the more channels of perception are used (optic, mechanical (tactile), auditory and emotional ones), the higher the indicator of the perception is" [Bochina T.G. + et al, 7661, 2014]. Informative and illustrative nature of audiovisual materials is supported by the fact that students with actual information take into account the data not expressed verbally. These can be gestures, facial expressions, tone of voice, posture, forms of the interaction of speakers, additional sound effects, etc.

Regarding the use of audio-visual materials in training foreign languages we studied the stages of work with video topics (Kriakhtunova O.V., 2011), methods of presentation of air materials (Fazylianova Kh.M., 2005), the technique of working with video on socially significant events in the country (Bogomolov A.N., 2000), etc.

The issue of interactive learning, when videos serve as a support, are insufficiently studied to date.

Therefore, the **relevance** of the study is caused, on the one hand, by the importance of the problems associated with the implementation of interactive technologies in the process of learning a foreign language, and on the other hand - by poor level of study of the issue on the use of audiovisual media in the light of the use of interactivity.

The **novelty** of the study is related to the fact that it is the first to offer various options for interactive work with videos when practicing Russian as a foreign language.

Objective of the research is to show the features of the use of audiovisual materials in combination with the use of interactive methods.

The following methods were used during the study: a descriptive and analytical method: cinematologic, linguistic, methodological sources of theoretical and practical nature; socio-pedagogical: we conducted an aspect analysis of textbooks and manuals on RCTs studied the experience of the use of interactive technology and audio-visual aids in the classes in Russian as a foreign language; and the modeling of teaching materials and training processes based on their use.

2. RESULTS

Using video materials in teaching a foreign language evidences of their effectiveness in teaching listening and speaking.

We determined a number of advantages of the authentic video materials to static images, audio recordings, charts, presentations and other forms of visibility. Educational audiovisual materials make it possible to watch the video as many times as necessary to choose the pieces of information, use the "still-frame" function, immediately update stories to more relevant in content. There is no longer any need to use a dictionary, because the semantization occurs due to the video.

When selecting videos, it is necessary to pay attention to their socio-cultural, lexical and grammatical content. During the work with the video range except the basic exercises aimed at understanding the meaning of a movie, the exercises focused on the development of communication skills of foreigners are quit effective. Among them, the most interesting are the gaming pre-communicative and communicative exercises.

1. **Pre-communicative exercises** help based on the templates to understand what speech patterns you need to choose to express personal intentions.

Exercises "**Act out the dialogue on the model of**" or "**Compose and act out the dialogue on this situation**" are advisable to give to students when studying a wide variety of topics. For example, on the final lesson on the topic "Tourism" after watching movies on the travel agencies involved in the organization of honeymoons, rest in hot countries, internships abroad, the students act out a model-based dialogue in its original form or with minor modifications. A perfect completion of the topic "Education" is to watch the video clip on language courses and to work with the dialogue on relevant topics.

The game "**Let's tell what we see**" uses a "still-frame" or a video fragment. Team members say in turn the sentences containing information about an event they have seen. For example, when watching the fragment, where the main characters first came to Red Square in Moscow, we can announce the following:

Team A: This is Moscow.

Team B: This is Red Square.

Team A: I can see the children.

Team B: The children buy souvenirs.

Team A: The children wear summer clothes.

Team B: There is a monument on the Red Square, etc.

In the case of factual or linguistic error by the student, the teacher comments and corrects inaccuracies.

The game "**Right or wrong**" ("**yes-no**"), where students must select statements, relevant to the content of the video, is advisable to offer after the second viewing. As an example, the exercises is offered that is used in the framework of work with a video about the hotel complex. According to the story, it is a small hotel, located in a quiet area and designed for 20 rooms. Hotel guests can rent a number of different classes with all amenities. Moreover, additional services are available to them: sauna, swimming pool, internet, etc.

1.	The hotel complex is located on the outskirts of the city.	yes	no
2.	The hotel has eight rooms with partial amenities.	yes	no
3.	The hotel does not have enough swimming pools for rest.	yes	no
4.	There is a sauna in the hotel complex.	yes	no
5.	Guests cannot use the wireless Internet.	yes	no

The game "**The verbal portrait**" is appropriate after watching movies on the prominent figures of culture and art, as well as pieces of art or cartoons.

Songs-involving games are interesting for any audience. Students have to insert the missing words in the lyrics or restore the sequence of lines and verses, if isolated lines from a song serve as a handout.

2. **Gaming communicative tasks** are particularly noteworthy – they "contribute to the formation, development and improvement of the communicative abilities of pupils, form their communicative competence. These are contest-games, role-playing and business games, during the preparation and conduct of which the students are involved in the real (rather than training) communication in Russian [Bitekhtina N.B. 2010, 57].

"**Etudes**" are self-created and then played out small performances, consisting of dialogues on a given topic.

The theme of dialogue is set based on the reviewed advertising or news clips. For example, the video of the pre-holiday traffic jams due to the oncoming International Women's Day (March 8) contains information that can be the basis for a dialogue about the holiday, variants of gifts and greetings.

student 1: Tomorrow is a holiday, International Women's Day.

student 2: Yes, I want to congratulate my mother.

student 1: What will you present her?

student 2: I think I will give her roses and sweets.

student 1: Good choice! And I will buy a vase and tulips for my mom.

"Integrated etudes", which differ by the inclusion of a number of interrelated situations, are often created on the basis of video clips from feature films. The goal of the participants of this game is to solve a certain life problem. A task after watching fragments from the film "Be my husband" about that a girl with a child wanted to rent an apartment in the resort is formulated as follows. *You have arrived at the resort. You need to rent a house, room or apartment for temporary stay. You have a small kid with you. You do not have a large sum of money, but applying for a clean accommodation near the sea.*

Competitive exercises are conducted in teams and individually and provide an opportunity for students to show the humor, the ability to think in an original way, the richness of speech means, etc.

For example, when working with video about the resort services, located in the forest area, and offering a variety of treatments, the students get acquainted with the following unfamiliar words and phrases: *alley, fertile land, well-maintained, clay, dirt, health resort, powerful forest, staff, superbly feed, to improve health, spa treatment, dormitories, healthy air.*

Based on the obtained audiovisual information and using new words and phrases, the participants will offer their advertising of a sanatorium, describing the list of services for customers and the features of rest.

The exercises are of particular interest when analyzing commercials, which text is replete with a variety of linguistic techniques. For example, the plot of the animated film **"The great closing"** in an unobtrusive way tells about the law of universal gravitation. The style of presentation of information allows making a focus on the speech of the characters. Working with this video range implements several types of interactive exercises.

"Blitz tournament" exercise activates the student's activity and sets the general working attitude. Short questions that require immediate and clear answer form in the students a general idea of what they have seen. So, after watching the cartoon "The great closing" the following questions can be asked:

- How many characters are in the cartoon? (*Four.*)
- What time of the year is in the video? (*Summer.*)
- Are all the characters – friends? (*Yes.*)
- Do friends discuss an important law of physics or chemistry? (*Physics.*)
- Who is the smallest character? (*A parrot.*)
- Who is modest? (*A baby elephant.*)
- Who thinks philosophically? (*Boa.*)
- What was the goal pursued by Boa when throwing a stone up? (*To verify the law of nature.*)
- How is a law of nature stated by BoA formulated? (*Throw something up, and it will fall down, just on you.*)

Exercise **"Right-wrong"** is aimed at understanding a video plot.

- The cartoon characters are people (no).
- The heroes have distinct characters (yes).
- Monkey had a nut falling on its head (yes).
- Boa threw a nut at Monkey (no).
- Boa verified the law of nature (yes).
- Baby elephant makes a polite remark to boa (yes).
- Animals decided to change the law of nature (yes).
- The experiment succeeded (no).

Exercise **"Verbal portrait"**. When describing the characters, the students must substantiate their observations.

- *Monkey*: funny (often laughs), active (always on the move, does acrobatics), emotional (cries, laughs), impulsive (does not hesitate to express its thoughts).
- *Boa*: thoughtful (thinks about the law of nature), quiet (does not jump to conclusions), thoughtful, intelligent (knows the laws of nature), cunning (wants to throw a nut farther to make others stop touching its tail), hero.
- *Parrot*: intelligent (knows some scientific data), enterprising (brings itself to the experiment), leader (hypothesizes about the possible solution of the problem), able to command (takes the initiative in its hands), coward (shakes with fright behind a tree).
- *Baby elephant*: very modest (timidly enters into a dialogue), educated (knows polite words), fair (indicates the impolite behavior of Boa towards the Monkey), sympathetic (the same as the parrot, takes part in the experiment), compassionate (spares Boa).

The game **"Act out the dialogue on the model"** is used in respect of the passages where Boa and Monkey do not understand each other, and where there is Baby elephant. Students have to first explain what the words the heroes understood ambiguously (**быть** within the meaning *exist* and **быть** within the meaning *happen, occur, по чему?* a pronoun with a preposition, and **почему** - a question word; **делаться** in the sense of *happen*, and **делаться** - *to form, appear, бросать - let from hands, make fly and fall away, **бросать** - to target anything, make to fly through the air and fall).*

The game **"Let us tell what we see"** is quite simple in relation to the said video. Giving one sentence, the students describe the mini-episode.

This is a forest. Here are Boa and Monkey. Monkey runs and jumps. Boa is very calm. Boa throws up a nut. A nut falls on the Monkey's head. Baby elephant comes and makes a remark to Boa.

The exercise engages all students, and analyzes the different fragments of the cartoon.

In order to identify one of the ways of creating a comic effect the students are asked to answer the question: *What do you think, why Boa wanted to throw again a nut and prepared to the throw very carefully?*

The cartoon starts and ends with an easy children's **song**. Students listen to it, and after finishing work with the video can proceed to the analysis of the song. As practice shows, the discussion should begin with the title. Students decide whether the song corresponds to the content of the cartoon. Students fill the gaps in the text with missing words.

Eerily interesting

На свете _____ (*много*) есть того, (The world has (many) things)

Про что не знают _____ (*ничего*), (That no one knows about they (anything))

Ни _____ (*взрослые*), ни дети. (Neither (adults) nor kids)

И это вовсе не _____ (*секрет*), (And this is not a (secret))

Когда _____ (*секрета*) вовсе нет, (When there is no (secret))

Скучают все на _____ (*свете*). (All are missing in the (world))

Но почему? (But why?)

Да, _____ (*потому*), что! (Yeah, (because)!!)

Chorus:

Ужасно _____ (*интересно*) все то, что неизвестно! (All unknown is eerily (interesting))

Ужасно _____ (*неизвестно*) все то, что интересно! (All interesting is eerily (unknown))

After checking the correctness of filling gaps in the text of the song, the students are encouraged to sing it in unison.

The work with the cartoon is summed up by a teacher: the language game in the story, a visual imagery, and replicas of heroes backed by the emotional coloring help to treat the video as an example of real communication.

3. SUMMARY

Interactivity methods based on audio-visual materials are seemed to be very effective and appropriate in the technology of communicative foreign language education. The use of videos in the classes intensifies the learning process, and the interactivity stimulates the interest of foreigners in learning language and contributes to the development of communicative and auditive skills.

4. CONCLUSION

Audiovisual materials represent a direct interactivity, and are also used to implement various types of non-communicative, pre-communicative and communicative tasks.

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GENRE ORIGINALITY OF THE MODERN DIPLOMATIC DISCOURSE

Venera N. Yapparova*, Tatiana G. Bochina, Ilsoyar A. Sadykova

Kazan Federal University, 18 Kremlevskaya str.,
Kazan Federal University Main Building, Kazan, 420008 (RUSSIA)

*Corresponding author: venera2306@mail.ru

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ABSTRACT

This paper deals with the diplomatic discourse as an independent type of institutional discourse, which is characterized by its genre array of texts. Using the publications of different genres posted in the public domain on the official website of the Ministry of Foreign Affairs of the Russian Federation in 2016, the authors make an attempt to systematize the main existing genres of diplomatic discourse. In the course of the study, the authors state that the existing genres of diplomatic discourse are divided into verbal and written. Having listed the major writing genres of diplomatic discourse, the authors describe the most striking features of the language, which these texts abound with. In particular, the authors give examples containing the official formula of diplomatic courtesy and etiquette vocabulary. Among the popular verbal genre the authors in more detail consider the genre of statement. The linguistic characteristics of diplomatic statements include, according to authors, the prevalence of verbal constructions of 1st person plural, the lack of categorical expressions in sentences, the presence of evaluative words, and the impersonal messages. The authors emphasize the complexity of the typology of diplomatic discourse genres, because in the communication the different types of discourses constantly interact and penetrate each other. The paper describes and gives examples of genres of political discourse existing in the diplomatic discourse. In addition, the authors also identify small genres related to either internal activities of the Ministry of Foreign Affairs of RF, or the activities of international organizations.

Key words: diplomatic discourse, speech genre, diplomatic text, political discourse, interdiscourse

1. INTRODUCTION

The study of discourse has been for many years attracting the attention of foreign researchers [Fairclough 2000; Beaugrande 2001; Wodak 2006, 2007; 2008 Dijk et al.], because the discourse analysis reveals the extent and nature of the impact of various factors of communicatively-speech activity on the formation of linguistic patterns of a particular work.

The domestic linguistics currently attempts to study various aspects of professional communication conducted within a certain discourse. A pragmatic approach to communication analysis, which is based on the study of the functioning of language in communicative context, comes to the fore [Ageeva Iu.V. 2014: 46].

The focus of the research is on very different types of discourses, including diplomatic one. Interest in the diplomatic discourse is due to the increased role of diplomacy in resolving the relationship between the different states and countries. According to Prokhorova O.A. and Ardasova O.O., studies on the subject had been conducted before by diplomats, lawyers, economists, political scientists and linguists in areas such as: the theory of international relations; international economic cooperation; international law; analysis of various aspects of the diplomatic discourse [Prokhorova O.A., Ardasova O.O. 2014: 101].

A key role in the regulation of interstate relations is played by diplomatic documents, reflecting the various aspects of diplomatic activities. That is why the study of diplomatic texts, their structure and characteristics of the organization of language is of particular relevance.

On the other hand, interest in the study of this type of discourse is due to the fact that the process of international co-operation to date is a little-known field of linguistics. A significant part of the work is devoted to the study of linguistic texts from the diplomatic point of view of the translation features in negotiations, search for linguistic equivalents for the international diplomatic documents. And there is quite small number of works devoted to the consideration of the actual organization of modern diplomatic language texts.

Objective of this study is an attempt to systematize the main speech genres of contemporary diplomatic discourse. The material of the study is based on public diplomatic documents of different genres posted on the official website of the Russian Ministry of Foreign Affairs in 2016 - <http://www.mid.ru>.

Internet sources become an important tool for linguistic research, since in the age of high technology the Internet has become the most popular mean of communication in any field thereof. According to some researchers, the study of communication via the Internet and functioning of language as a means of electronic communication today is one of the most popular and important areas of linguistic research [Bochina T.G., Mifakhova A.N., Malikov A.Z. 2015: 627].

In turn, the speech genres of diplomatic discourse are of particular interest because the sum of diplomatic texts reflects the result of the professional diplomatic activity.

The diplomatic discourse refers to the diplomatic substyles of an official-business style of speech, but in spite of this, there is no any "complete description of both already existing and emerging genres of business communication" [Good speech: 57].

Making an attempt to understand the specifics of the genre of the diplomatic discourse, the researchers distinguish oral and written diplomatic discourse, each of which has its own types of texts. According to Chistiakova I.Iu., "some of the genres of the literature are represented both by written and oral genres. Obviously, these are business, diplomatic, spiritual literature..." [Chistiakova I.Iu. 2009: 42]. Accordingly, all the genres of the studied type of discourse can be divided into written and oral genres.

2. METHODS

Both the objective of this study and the specifics of the material has led to the choice of the following methods: the method of continuous sampling, the method of direct observation of the material with subsequent analysis and generalization of the results, the contextually-interpretative method, typological method, as well as functional-semantic and comparative methods.

3. RESULTS

The dominant form of communication in the diplomatic discourse is the written form. Written genres of diplomatic discourse include such texts as *a personal note, a verbal note, the aide-memoire, a memorandum, an official telegram, a personal note, a contract, an agreement, and a letter*. Despite the fact that these types of texts are not intended for public access, the linguistic science has a number of works devoted to the analysis of a particular aspect of the most significant written genres: *note (personal and verbal), agreement (bilateral and multilateral), memorandum, negotiations, and business conversation*. In most studies, researchers characterize the structural features of texts and their linguistic content. All authors are unanimous in their opinion that the written genres of diplomatic discourse are created strictly in accordance with the requirements of international law, therefore, have a clear structure and abound with traditional to diplomatic discourse speech clichés, namely:

- official formulas of diplomatic politeness: *I warmly welcome the participants and guests of the VII Forum "Northern Dimension"; I wish you fruitful discussions and all the best.* [http://www.mid.ru/press_service/minister_speeches/asset_publisher/7OvQR5KJWVmR/content/id/2213331]; *I am grateful to you for your traditional hospitality.* [http://www.mid.ru/press_service/minister_speeches/asset_publisher/7OvQR5KJWVmR/content/id/2038346]; *Thank you for the opportunity to be accepted by you. <...> We are sincerely grateful for your expression of solidarity with the Russian Federation* [http://www.mid.ru/press_service/minister_speeches/asset_publisher/7OvQR5KJWVmR/content/id/1964391];

- etiquette vocabulary: *Dear Mr. Minister* [http://www.mid.ru/press_service/minister_speeches/asset_publisher/7OvQR5KJWVmR/content/id/2236936]; *Dear Mr. Secretary of State* [http://www.mid.ru/press_service/minister_speeches/asset_publisher/7OvQR5KJWVmR/content/id/2186062]; *Dear Mr. Chairman* [http://www.mid.ru/press_service/minister_speeches/asset_publisher/7OvQR5KJWVmR/content/id/2122859]; *Dear Mr. President* [http://www.mid.ru/press_service/minister_speeches/asset_publisher/7OvQR5KJWVmR/content/id/1964391] etc.

In addition, the hallmark of these written texts is the absence of harsh words, open categories of obligation, the almost complete absence of any abbreviations, except for well-known names of international organizations: *Let me take this opportunity to reiterate that Russia aims to support the humanitarian organizations* [http://www.mid.ru/press_service/minister_speeches/-/asset_publisher/7OvQR5KJWVmR/content/id/1920305]; *We are interested to hear your assessment on this issue* [http://www.mid.ru/press_service/minister_speeches/-/asset_publisher/7OvQR5KJWVmR/content/id/1905014]; *Of course, we would also be interested to discuss our cooperation in the framework of the Shanghai Cooperation Organization (SCO)...* [http://www.mid.ru/press_service/minister_speeches/asset_publisher/7OvQR5KJWVmR/content/id/1887282] etc.

The establishment of such written texts is one of the important sections of the diplomatic activities of the state [Kozheteva A.S. 2012: 14] and requires the author to have special skills.

In addition to the written genres, the diplomatic discourse has also oral genres, which become widespread in the era of global informatization. Modern information technologies allow diplomatic representatives to promptly bring the key state positions on foreign policy to the broad masses of the country and the world public. That is why many diplomatic texts are created with regard to their possible further publication, carefully prepared in accordance with the requirements of diplomatic protocol. These documents usually concern important issues of international life and are able to influence the formation of the state's image in the world political arena.

In addition, many verbal reports are recorded on various media and subsequently acquire a written form, to further allow the public to get acquainted with the views of the speaker or the his/her important information that cannot be communicated to third parties.

Oral genres of diplomatic discourse are, above all, such genres as: *statement, speech, demarche, diplomatic conversation, answering questions of journalists, communiqués, briefing, informational bulletin*, etc.

The most popular oral genre is a genre of *statement*, which the most commonly reports the country's position or the reaction to a certain event. All statements uttered orally acquire necessarily a written form. The main criterion for the written form of oral presentations is an accurate reflection of the content. In general, the language of oral genres of diplomatic discourse does not differ from the language of written genres. Firstly, the oral presentation must properly observe a verbal delicacy, which allows avoiding conflict situations even under the most unfavorable realities. In this regard, the texts of the official statements primarily use verbal constructions of first person plural: *We positively assess the active contribution to the negotiation process of the guarantor countries - Cuba and Norway* [http://www.mid.ru/press_service/spokesman/official_statement/-/asset_publisher/t2GCdmD8RNlr/content/id/2032910]; *We hope that all parties to the agreement will continue to responsibly and in good faith consider the issues of further implementation of obligations under SVPD* [http://www.mid.ru/press_service/spokesman/official_statement/-/asset_publisher/t2GCdmD8RNlr/content/id/2013398]; *We call upon all members of the Collaborative comprehensive plan of action to fulfill in good faith the obligations they have undertaken* [http://www.mid.ru/press_service/spokesman/official_statement/asset_publisher/t2GCdmD8RNlr/content/id/1571109] etc.

Even with the announcement of the official position of the government on topical issues, the sharp categorical expressions are avoided: *We strongly recommend the leadership of North Korea to reflect on whether the policy of opposing themselves to the international community meets the interests of the country* [http://www.mid.ru/press_service/spokesman/official_statement/-/asset_publisher/t2GCdmD8RNlr/content/id/2064271]; *It would be better if the official Tokyo could concentrate on constructive efforts to improve the atmosphere in Russian-Japanese relations and on the development of mutually beneficial cooperation* [http://www.mid.ru/press_service/spokesman/official_statement/-/asset_publisher/t2GCdmD8RNlr/content/id/1679287] etc. This kind of "Aesop language" allows the speaker not to resort to direct threats, but make a warning within the framework of diplomatic decorums.

However, this trend does not exclude the use of estimating and emotionally-expressive words and phrases: *We condemn this monstrous action, express our deep condolences to the families and friends of those killed and wish the injured a speedy recovery* [http://www.mid.ru/press_service/spokesman/official_statement/-/asset_publisher/t2GCdmD8RNlr/content/id/1838682]; *These cynical crime, which cannot be justified, once again demonstrated the inhumanity and brutality of international terrorism. Especially that a victim of its nefarious actions becomes civilians, including foreigners* [http://www.mid.ru/press_service/spokesman/official_statement/-/asset_publisher/t2GCdmD8RNlr/content/id/2010624] etc.

This feature of the language is a reflection of the interaction of diplomatic discourse with the discourse of the media and a result of the presence of expressive words and phrases when evaluating events.

Another distinctive feature of the statements is the anonymity of messages that have no indication of the specific subject of the action, or the author of the text: *In Moscow, serious concern is expressed of further escalation of the situation in the Middle East with the participation of major regional powers - Saudi Arabia and Iran <...> Russia, on its part, is ready to render necessary assistance to such efforts* [http://www.mid.ru/press_service/spokesman/official_statement/-/asset_publisher/t2GCdmD8RNlr/content/id/2004650]; *The Russian side calls for comprehensive measures to find and punish the criminals* [http://www.mid.ru/press_service/spokesman/official_statement/-/asset_publisher/t2GCdmD8RNlr/content/id/1793734]; *The Russian side is concerned about the ongoing Ukrainian crisis, and the problems arising in the course of its settlement* [http://www.mid.ru/press_service/spokesman/official_statement/-/asset_publisher/t2GCdmD8RNlr/content/id/1596523] etc.

This feature allows maintaining objectivity in assessing the events, despite the fact that the information is disclosed by a certain diplomatic person.

It should be noted that the analysis of genres of diplomatic discourse is complicated by the fact that different types of discourses in terms of communication constantly interact with each other. For example, the interdiscourse characteristics of diplomatic discourse determine its interaction with different types of discourse: political, military, economic, legal, and everyday. Most often, the interaction takes place with the political discourse due to the coincidence of the main goal of communication, namely, the struggle for power [Yapparova V.N., Bochina T.G. 2015: 301]. As a result of the close ties between the two types of discourse, the genre crossings occur. In particular, the diplomatic discourse has genres of political discourse functioning, representing the fundamental legal documents. These genres are a *concept, a state program, a decree, a doctrine, a strategy, and an action plan*. For example: *International Information Security Convention* [http://www.mid.ru/foreign_policy/official_documents/asset_publisher/CptlCk6BZ29/content/id/191666]; *Plan of action of the Ministry of Foreign Affairs of the Russian Federation for the period until 2018* [http://www.mid.ru/foreign_policy/official_documents/asset_publisher/CptlCk6BZ29/content/id/102086]; *State program of the Russian Federation "The foreign political activity"* [http://www.mid.ru/foreign_policy/official_documents/asset_publisher/CptlCk6BZ29/content/id/698403]; *Concept of the state policy of the Russian Federation in the sphere of international development assistance* [http://www.mid.ru/foreign_policy/official_documents/asset_publisher/CptlCk6BZ29/content/id/64542] etc.

4. SUMMARY

All these genres have a clear structure, their style and language content is subject to the general rules of constructing of similar types of texts. Thus, most of these genres have a title, the date and place of creation of a document, the serial number, the preamble, the main provisions presented in the form of chapters or parts, and the final part.

In addition to these types of texts, the diplomatic discourse also has a lot of small genres, related either to intradepartmental activities, or to activities of international organizations such as the BRICS, the UN, the WTO, the World Bank, etc.: *a summary report, a joint report, a statement on behalf of the organization, a comment, an introductory word, and an interview.*

5. CONCLUSION

In conclusion, it should be added that the array of the genres of diplomatic discourse is not limited to the above varieties of texts. There is a variety of forms of both public speech and documentary literature, which often penetrate each other and evolve to very different forms. In addition, new genres, such as business conversation genre or genre of interlocution often arise in response to the demands of a particular socio-political order.

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THE IDIOSTYLE OF I.A. BUNIN: EMOTIVE AND SEMANTIC DOMINANTS IN DESCRIPTION OF NATURAL PHENOMENA

Guzel M. Nurullina, Liliya Abrarova Usmanova

Kazan Federal University, Kazan, Tatarstan (RUSSIA)

E-mails: nurullinagz@mail.ru, usmanova77@rambler.ru

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ABSTRACT

In article are researched mechanisms of discourse syntagmatics of art word on material of works of I.A. Bunin, are considered problems connected to compatibility and combinatoric potential of lexical units, establishing of laws of their connections and also limitations of compatibility and its functions.

Studying of syntagmatic realizations is conducted on example of lexical unit "fog" in "interior" of its text embodiments, established its role in creation of author's value world picture, described interconnection with perceptive vocabulary, detected author's dominants of sensor perception of nature.

Research is built on synthesis of traditional and contemporary methods of analysis of discourse realization of art word: component, discourse-text analysis of names and also cognitive-hermeneutical analysis of text that allowed to detect correspondence existing between text units, information coded by them and mental structure or their elements standing behind this information via studying the nature of connections between them.

Authors are coming to a conclusion that in space of works of I.A. Bunin is represented complex highlighting of lexical unit "fog", at this it is not concluded in frames of word combination but comes out into more expanded context and received a spread nature.

Key words: emotive and semantic dominants, idiostyle, discourse syntagmatics, text space

1. INTRODUCTION

In light of existing paradigm of contemporary linguistics aimed at studying of proportion of language and mentality, language and culture, formation and presentation of knowledge about the world in language semantics, a special importance receive issues of discourse realization of language allowing to detect peculiarities of world view of language personality, determine mechanisms of conceptualization, nature of individual style etc.

Orientation not only at language constants but also at speech embodiment of semantic, functional and ethnic-cultural aspects is dictated by desire to gain an insight to language processes of combination of language units and understand laws lying in the basis of these processes. L.V. Scherba already underlined the importance of studying "the rules of adding of senses giving not a sum of senses but new senses" and noted that these "rules are still insufficiently surveyed by scientists, unfortunately" [Scherba L.V. 1974: 24].

Studying of rules of interaction of senses in discourse is understood by us as determination of composition semantics of every complex sign of a language, i.e. characteristic of possible interaction of units inside of this sign or types of interactions of this sign with other signs in different constructions and arrangements, where a new, derived meaning is also a result of integration, alloy of compatible parts of separate meanings [Bierwisch M. 1983: 61-63].

This research was built relying on works of domestic and foreign linguists describing problems of compatibility of lexical units [Gak V.G. 1998; Losev A.F. 1982; Rakhilina E.S. 2000; Wierzbicka A. 1994; and others] and disclosing actual issues of theory of discourse and "language existence or personality" [Arutyunova N.D. 1999; Gasparoc B.M. 1996; Lakoff G., Johnson M. 1980; Fillmore J. 2010; Fauconnier G. 1994; Turner M. 1993 and others).

Regarding directly the subject of our research it should be noted that syntagmatics of art discourse is stipulated by special rules of building of text where semantic and syntagmatic elements turns out to be mutually reversible and where "fiction text acts both as aggregate of phrases and as phrase and as a word simultaneously <...> can segregate into signs and respectively organize syntagmatically. But it would not be a syntagmatics of a chain but a syntagmatics of hierarchy – signs would be connected as matryoshka dolls inserted into each other" [Lotman Yu. 1970: 34]. Caught in the space of art discourse, the word receives inexhaustible opportunities in realization of meanings and senses which is stipulated by washed boundaries of meaning in language and text. By virtue of individual-author interpretations of objective world, giving birth to "possible worlds", is opening the access to hidden opportunities of perception of objects and characteristics of all those events and phenomenon that constitutes the content of daily life of a man.

2. MATERIALS AND METHODS

As material for research of language items in "interior" of their discourse realizations **served fiction texts** of Ivan Alexeevich Bunin **who possess overenhanced sense of the world and peculiar world understanding, specific sense of nature, in description of which** is observed organic alloy of philosophic views of the author. "His innovativeness, one can say, hidden, unnoticeable for reader – in connections of words, in individual imagery, in linkage of voluminous sentences <...> into something seamless, corresponding to seamlessness of thought "going in two fluxes" and complexity, simultaneity of perception of properties of surrounding world (color, form of objects, smell, sound, tactical sensations, motion in space etc.)" [Krasnyanski V., 2008: 11].

Orientation towards consideration of objects of syntagmatics in sphere of discursive expansion of speech had predetermined nature of interference of traditional and contemporary methods of research: methods of component and distributive-textual name analysis, allowing to detect the range of sense variations of language units; cognition-hermeneutical analysis of text, anticipating getting the insight into deep levels of author's intention, disclosure of implicit text content.

Actuality of research is stipulated not only by theoretical, ethnic-culture aspects but also by educational-pedagogic, because works of I.A. Bunin are included in educational standard of the Russian Federation and promote development of national self-identification of young generation [Nurullina G.M. 2014; Fedorova N.I., Fattakhova N.N. 2015; Yusupova Z.F. 2015 and others).

3. RESULTS

Lexical unit "fog" selected by us for analysis is the key word in art system of I.A. Bunin, because it is distinguished from the general raw of naming of atmosphere phenomena by quality composition and method of co-organization of meta-sense vectors. Realization of this lexical unit in texts of the writer "highlights" those structures of knowledge that are connected with conceptualization of reality and are the projection of his perception-mental activity.

Syncreticity observed in dictionary definitions of lexical unit *fog* allows to relate this noun to category of words of substantial-procedural semantic. Dictionary semantic of stated lexical unit is based on synonymic concepts *mist, blaze, blur, haze* [Alexandrova Z.E. 1969: 368]. Manifesting these meanings, Bunin's text extends their range, complementing and enriching it.

Substantial semantics of lexical unit *fog* is explicating in works of Bunin first of all in combinations with color names. Note that this lexical unit realized its valency in limits of substantive-attributive words combinations of binary and also extended nature, which allows author to implement additional nuances into described natural phenomenon: <...> *thin, shining by blue ether smoke of not already vaporized morning fog* ("The Life of Arseniev"); *Twilight March fog was drowsing over gray snows of field* ("By the Road"). Interaction of senses inside of statement leads to approaching and overlaying of semantics, effect of "piling on" the pressure.

Perceptive figurativeness as style dominant of Bunin's idiolect is disclosing on the level of wide light-color specter in description of the fog. In author's deflection the visual image of this atmosphere phenomenon has a multiplicity of "fixed" to its shades of white, and also of alternative colors, detecting individual world view of the writer. Bunin actively uses different color combinations, as an artist, mixing his paints.

Color variations are connected to formation of individual standard of perceptive property, expression of maximal or minimal degree realizes the semantics of intensity by cost of diverse level means of its expression:

- nominations of multiplicity of shades (*milky, milky-gray, milky-lead, milky-light-blue, milky-blue, gray-lead, slate-gray, winterly, silvery, light-blue, greenish-light-blue, azure, sky-blue, purple* etc.) - different degree of intensity (*light-white, hazy-milk, goldish, lilac, bluish* etc.): <...> **and as a stripe of smoke hangs milky-lead fog over forests** («New Road»); <...> **in a hazy-milk fog of distant ravines** ("At the Hamlet") etc. Special significance achieve individual author's color names stipulated by specificity of comprehension of nature of sensor process itself in Bunin's picture of the world: *On water-meadows a thin vapor shines golden...* ("Forest and clear azure sky looks...»); <...> **fog and water // Mixed in blue abysses**(«Hellas»);

- use of degrees of comparison: **The veil of mists // in valleys and in meadows becoming whiter** ("The night gets pale") **Distant places in greenish-light-blue fog, dry, finest** ("Diaries");

- imagery based upon comparison, aimed at translation of subjective, author's sensations: **Just a fog, milky-blue, // As someone's meek sadness...** ("Motherland"); <...> **gray mane of fog, life-like, was slowly crawling the steamer** ("Fog");

- vocabulary with meaning "degree of mass density" (*thick, impenetrable, smoky, massive – light, transparent, fine, barely noticeable*): <...> **thickly lies the white fog, mixed with moonlight...** ("The Life of Arseniev"); <...> **fog, milky-gray, // Smoky, impenetrable** ("Venice");

- lexical repeats, by cost of which is observed crossing of direct and indirect meanings by cost of close contacting words: **White cold fog was flooding the river. White smoke was melting in sun rays over roofs of huts** ("The Teacher");

- expanded syntax constructions with qualitative-determination semantics. Semantics of intensity is translated by description by cost of content of subordinate part of complex sentence, both dictum and modus:

At the dawn of the first night we met a thick fog that closed horizons, hide masts in smoke and was slowly growing around us, fusing with gray sea and grey sky ("Fog").

Intensification quantitative semantics represented in frames of comparing construction is translated by description with relaying on situation of comparison and expliciting seme 'related to motherland': *At distance, low on forest ravine, lies fog – so white and thick as somewhere in Nizhegorodskaya prov.* ("Diaries").

Bunin's unity of sensual perception of the world is traced in synaesthesia of perceptive sensation, creation of integral images, uniting lexical units of moduses of color, light, touch, smell: <...> *behind the vast plain, in milky light-blue dry fog* ("The Prince of Princes"); <...> *thickly lies white fog mixed with moonlight...* ("The Life of Arseniev"); *In silvery and moist fog* ("Falling Leaves" etc.

Along with disclosure of objective nature of atmospheric phenomenon, discursive syntagmatics reflects its interpretation by author. Color-light semantics is contextually expanding, becomes detailed and is played by cost of connection of emotional-estimation vocabulary: *White loose fog laid under the slope of fields, deathly bluish* ("The Last Rendez-Vous"); *Then the fog became a little lighter, evener, and this meant - more hopeless* ("Fog"); *Heavy fog was hiding Vesuvius up to its very bedding, graying low over the lead ripple of the sea* ("The Gentleman from San Francisco"). Semantic repeating observed in context, at the level of components of meaning, serves for amplification of certain (important for author) signs of depicted situations (attributive *heavy* in the last example, along with lexical units of context *graying low, lead ripple* are amplifying the sign "pressing" etc.). As we can see, the color semantics of lexical unit *fog* has brightly expressed axiological setting, at the level of context occurs actualization of value senses of the writer, inducing the conception of something negative, hiding a danger.

Functioning of color names in fiction discourse of Bunin allows to speak about the degree of importance in author's sensation of not only one or another color, a color of fog in particular, but of those characteristics of the world and world attitude that are fastened by color (harmony, joy of existence, anxiety, unclarity of senses, existential fear, mistake, enlightenment etc.) [Andramonova N.A., Usmanova L.A. 2014].

Globality of semantics of the researched word is disclosed by cost of correlation with concepts *death* and *eternity*, expliciting the symbolical stratum of meaning. Association with death, end of the world gives birth to emotionally loaded images of perception of the surrounding world, specified by the author in frames of extended context: <...> *and winterly fog enthrones them, knowing that his time came, a long time when it seems that everything died out on the earth and morning will never come, and only fogs will grow, wrapping mountains, glorious in their midnight vigil* ("The Range").

In such organic convergence of two plans (objective and subjective) an important role is played by emotional-sense settings of the writer, expressed in texts of I.A. Bunin via emotive-estimation lexical units. Radius of action of negative axiological semantics of lexical unit *fog* is performed on phrase, fragment and general text levels, that is differentiating its significance in the text. Associative routes of this lexical unit in space of Bunin's texts highlight new, implicit senses, approaching tactile perception of the fog with the cold of Arctic, its emotional perception, connected with fear of impenetrable, unknown: *At night, in the fog, Nevkiy is dreadful. It's desolate, dead, the mist, fogging it, seems to be a part of that same Arctic mist that comes from there, where the world is ending, where is hiding something impenetrable for human mind and is called the Pole* ("Loopy Ears").

In major part of cultures the fog is the symbol of uncertainty and emblem of force that deceives and hides the truth from observer [Dictionary of symbols, 1999: 467]. Symbolics of the fog in cognominal story of Bunin fills this natural phenomenon by peculiar sense: on one side, it is a rippled state of a soul and unclarity of character's senses, engulfing him in the moment of coming trouble, obsession or mystic dream, inducing into borderline state and causing anxiety and fear, from another side it is a veil, hiding eternal truths from people, a curtain, behind which lies comprehension of sense of human existence: <...> *impenetrable thickness of the fog was already filling with a real twilight — dreary slate haze, behind which at two steps seemed to be the end of the world, dreadful desert of a space. <...> the fog wrapped as dream, dulling ear and eye; the steamer reminded the air ship, in front of eyes was a gray haze, on lashes — a cold spider web <...> something is fancied in mystery vastness of the fog... The fog was darkening more and more gloomily <...> The fog was closely standing around, and it was dreadful to look at it. <...> yellow moon oof late night, lowering to South, froze on pale curtain of mist <...> And something apocalyptic was in that circle... something unearthly, full of silent mystery, stood in cemetery silence <...>*

The fog is that situation that helps the character to understand that the life is not eternal and, sensing "impenetrable breath of the death" he feels love to the whole world and start to value the life. As this phenomenon is not lengthy, the fog can be counted the embodiment of passage from one state into another: *And for the first time it came to my mind that, maybe, namely that great that is usually called death, looked into my face this night and that for the first time I met it calmly and understood it the way a man should... <...> Both night and fog, it seemed to me, existed just for that purpose that I should love and value the morning even more* ("Fog").

4. CONCLUSIONS

Consideration of discursive valency of lexical unit *fog* in works of I.A. Bunin is the confirmation of his worlds about continuous unity of nature and man: *"...One cannot divide a man from nature, because every motion of the air is a motion of our life..."* ("Lika"). In text space of works of I.A. Bunin is usually represented

complex highlighting of lexical unit *fog*, at this it is not concluded in frames of word combination but comes out into more expanded context and received a spread nature. Art embodiment of such natural phenomenon as the fog demonstrates unity of conceptual and sensor in its comprehension, that is realized in text space of Bunin's works both by cost of direct (at-word) compatibility and by virtue of mediated compatibility of senses, distant connections.

5. RESUME

To specific devices of authors' translation of this natural phenomenon could be related synaesthesia of meanings, combining diversely directed characteristics of described phenomenon, and also axiological ambiguity of opposite estimations of this phenomenon.

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TATAR-KAZAKH LANGUAGE CONTACTS IN THE EAST KAZAKHSTAN REGION

Dilianur R. Akhunzhanova, Gulshat R. Galiullina, Gulfiya K. Khadieva

L.Tolstoy Institute of Philology and Intercultural Communication,
Kazan (Volga Region) Federal University 18 Kremlyovskaya St., Kazan, Tatarstan 420008 (RUSSIA)

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ABSTRACT

The Tatar diaspora living in the East Kazakhstan region has unique cultural and linguistic characteristics, which was formed on the basis of centuries of contact of the Tatar and Kazakh languages. The results of these contacts are reflected both in the structure of the language and the ethnic culture of the Tatars. Objective of this paper is to demonstrate the uniqueness of the language of Tatar people living in the East Kazakhstan region. In 2015, during an expedition to East Kazakhstan region of the Republic of Kazakhstan, in particular, to such major cities as Ust-Kamenogorsk, Semey (Semipalatinsk), Zheskent village Bashkul, Akkulsk village etc. the collection and analysis of material were organized. Ethno-cultural lexicon was selected as the object of the analysis. We have collected and analyzed also the actual scientific data by using the descriptive method. Historical and comparative analysis allowed us clearly trace the lexical and semantic transformation of lexical structure, the statistical method – to reveal the degree of activity of this lexical group among the population. As a result of our analysis, we have concluded that the language of the diaspora of Tatars living in the East Kazakhstan region the influence of Kazakh language is observed at all levels of linguistic structure. It is shown most clearly on the lexical level. Despite the growing influence of the Kazakh language, Tatars still retain the uniqueness of their native language.

Key words: the Tatar language, the Kazakh language, contacts, ethnic culture

1. INTRODUCTION

The processes taking place today in the social life of multiethnic states demonstrate the significance of the national factor. This also applies to Tatars living throughout the world, particularly in Kazakhstan. The policy pursued by the President of the Republic of Kazakhstan N.A. Nazarbaev, including the formation of the Assembly of the Republic of Kazakhstan, prevents national differences in the country, gives nations the opportunity to live in favorable conditions, and preserve and develop their culture and language. However, there are some difficulties in maintaining ethno-linguistic identity, which requires special attention and support. The study of the state of the language of the Tatar diaspora and language contacts in the studied region will predict the further development of language and reveal the specifics of mutual influence of the related languages.

The relevance of this study is also in the fact that the study of the language of the Tatars living outside of their historical homeland is under development. We have already studied some aspects of the formation of the Tatar diaspora [Gilyazov I.A., 2013, Grishin Y.Y., 2014, etc.], the functioning of the language of the Tatars living in China [Yusupova A.S., 2013; Nabiullina G.A., 2014], and in US [Nabiullina G.A., 2015]. However, the history of the formation of the Tatar diaspora in the East Kazakhstan region, especially language development in the region yet have not been subject to a comprehensive study.

Active migration of Tatars to the East Kazakhstan region began in the XVI century. The reason for this process were the socio-economic and religious pressure, and hunger [Iskhakov, 2010, p. 59]. In the XIX-XX cent., with the development of capitalist relations, the number of Tatars in the studied area increased significantly, and accounted about 2 thousand people. Another cause of violent migration was considered the five-year plans, the construction of Turksib Railway, and the Great Patriotic War. Thus, according to the results of the All-Union census, in 1989 there were about 9 thousand Tatars in East Kazakhstan [Aleksenko, 1994, pp. 43-44]. According to 2010, 21,780 of 1,418,784 people, living in the East Kazakhstan region were the Tatars [<https://ru.wikipedia.org>].

2. METHODS

In 2015, an expedition was held to East Kazakhstan region of the Republic of Kazakhstan, in particular, to such major cities as Ust-Kamenogorsk, Semey (Semipalatinsk), Zheskent village Bashkul, Akkulsk village etc. The collection and analysis of material were organized by applying the method of survey and descriptive method. The statistical method allowed estimating the state of the language in the studied region, to identify

the degree of activity of ethnocultural vocabulary among the population. Collection of material on folklore of the Tartars of the East Kazakhstan region, in particular, on the ceremonies, was carried out using separate methods of textual method. Historical and comparative analysis allowed us clearly trace the lexical and semantic transformation of lexical structure.

3. DISCUSSION

Every nation has its own, unique language, history, traditions, customs and beliefs. All this distinguishes one peoples from another.

Since the Tatars living in Kazakhstan for many centuries were closely connected with the Kazakh people, it makes us possible to trace the mutual influence of these peoples. This is particularly evident in the lexicon. The language of the Tatars living in the East Kazakhstan region, has preserved separate words related to wedding ceremonies, the birth of children, the issues of education, family relations, name of dishes, and to the religious sphere. Let us examine them in detail.

Lexical units *кендек әти*, *кендек әни* are used in the language of the Tatars of Kazakhstan, whose parents even before the child's birth have to choose *кендек әти* and *кендек әни*.

Кендек "the center, the core; the rod" – in the Chuvash, Mari, Udmurt languages – *kendek* ("кендек"). In Khakass, Yakut – *киин*, in Mongolian *күйн* ("navel"), *киндяк* "navel" were borrowed by the dialects of the Russian language from the Tatar dialects [Akhmetianov 2001, p.100]. This name was given to responsible, experienced people, because in case the parents got in tragic incident, the children had to stay with them. Throughout the life, *кендек әти*, *кендек әни* were helping their children both financially and with advice. Kazan Tatars have preserved the term *кендек әбисе*. *Кендек әбисе* – an elderly woman, assisting at the birth of a child, delivering a baby [Explanatory Dictionary, 2005, p. 246].

At birth, the essential rituals are considered *бәби чәе* (Kazakh: "шілдеhana"), *исем қушу* (Kazakh: «есім қою», «ат қою»), *сөннәткә утырту* (Kazakh: «сүндетке отырғызу»), as well as giving gifts for glad tidings *сөөнче* (Kazakh: сүйінші) etc.

Lexical unit *бәби чәе* refers to the ceremony for newborns. Word *бәби* ("baby") is derived from a similar in all languages interjectional root, which is from the typological point of view a cognate word *бабай*. The ceremony involves the family relatives who are praying for the health of the child and his/her happy future.

Such rituals and traditions as *тұсау кесу* ("cutting the fetters"), *кәрімдік* ("a gift for the first time ever seen"), *шашу* ("shedding with sweets during the happy event") the Tatar Diaspora adopted from the Kazakhs. Also, the Tatars of the region celebrate the pagan holiday *Науруз*, the New year.

A lexical unit *тұсау кесер* или *тышау кисү* ("cutting the fetters"). *Тышау* – a rope connecting the front legs of a horse or other animal in the pasture, to prevent the animal to go away [Explanatory Dictionary, 2005, p. 576]. In ancient times the elders explained the frequent stumbling of a small baby by that his/her legs are connected with an invisible thread. Therefore, to make a child not to stumble for his/her lifetime and to go right, straight road, it was necessary to cut *тышау* ("fetter"). This ritual was performed when the child turned a year. First, the one was chosen who would cut *тұсау кесуші* – usually a fun, agile elderly woman. Today, the ritual is conducted by a successful, authoritative person. Such a person is selected due to a desire to see the child in the future with the same authority and a good destiny.

Lexical unit *ақ жол/ак юл* ("white road"). Those cutting *тұсау* ("fetter") spreads a white handkerchief in front of the child like as white road, tying legs with three colored threads. A white thread indicates that the child was fair, with pure motives, a green thread indicates health, and a red thread is tied to make him/her rich. Once the child went through the white road, *тұсау* is cut. After that, the road is strewed with candies. Usually, other children gather these candies, and, of course, according to the belief, the house will be full with happiness and success if eating at least one candy. This is called *шашу* "strewing with sweets during the happy event". At the end of the holiday, the child's parents give gifts to those having cut *тышау*. Then all the guests are invited to the table.

Шашу is held not only when cutting *тышау*, but also during other ceremonies. Usually, new guests or the newlyweds at the wedding are traditionally strewed with sweets or money. This custom is also observed in the Kazan Tatars, but the lexical unit *шашу*, functioning in the language of the Tatar diaspora, was borrowed from the Kazakh language.

The Tatars have also preserved a lexical unit *камчы бүләк итү*. *Камчы* ("whip"), in the general Turkic language – *камчи*, *камучу*, *камчин*, in Mongolian – *камчун* ("whip"), in Yakut – *кымны* ("whip"), in ancient Turkic – *камчы* ("shaman's whip"), which indicates the relationship with the word "shaman" in the ancient language [Akhmetianov 2001, p. 89]. The Tatars adopted the lexical unit *камчы бүләк итү* from Kazakhs. It was customary to present a whip at the wedding or at birth of a boy. A whip is a symbol of strength and power.

Кәрімдік – gift, presented at the first meeting with a daughter-in-law and a newborn. The word *кәрімдік* comes from *кәру*, *қарау* (Tatar. *күрү* "to look"). The meaning of this gift is not just in its presentation, but also in showing good intentions and wishes of relatives and friends. For example: *Жаңа туған балаға кәрімдік сұрау* (Asking for *күремдек* for a newborn); *Келін келді, кәріңіз, кәрімдігін беріңіз* (A sister-in-law has come, come to us, see, take her a *күремдек*).

The Tatars of Eastern Kazakhstan have another custom borrowed from the Kazakh: the groom's parents on wedding day should help a bride to wear earrings (*алка киертү*). *Алка* ("earrings") – from Arabic *халка* "an earring, circle, ring" [Akhmetianov 2001, p. 15]. The custom *алка киертү* meant that the bride is

adopted in the family. After Nikah the groom's parents should give the bride's relatives *сайлыклар* (gifts): it is common to give a gold chain or bracelet to mother of the bride, any garment with a collar to her father (coat or jacket), and the rest relatives are also given gifts. All of this is considered a sign of respect to the family of the bride.

The language of the Tatars living in the East Kazakhstan has preserved the words related to seasons.

In ancient times, with the advent of spring, the elders of Akkulyk village went to the lake Kurkuldek, asked the Almighty for rain, read the Koran. And every year, some time after the reading of prayers, rain started. Villagers put a big kettle on that site and cooked food in it. Commonly, the table was set with meat, boursak. This custom has been preserved to this day. It exists also in the Kazakhs, and is called *масаттық*. People go out in the field, bring the sacrifice, and ask God for rain.

The village Bashkul had a custom *йомырқалар чәчү* (seeding eggs in a field between the grooves). As a rule, the children then gathered these eggs. This ceremony was held to make the year be successful and fertile.

The greatest custom – a holiday that takes place in early spring - *Наурыз*. *Нәурүз* – New Year according to the old Eastern calendar (March 21). *Нәурүз* has been considered a meeting with the new year, a part of spring. It fell on the day of the vernal equinox. From Persian *нәү* – the “new”, *рүз* – “day” (the sun). This holiday is still celebrated by some Turkic peoples, including Tatars and Kazakhs.

A festive table was set in every home. One of the main dishes was – *Наурыз кәже* – a thin soup, consisting of seven ingredients: water, meat, salt, butter, cereal, flour and milk. The number seven in the Kazakhs and other Turkic peoples of has sacred significance. Seven components *Наурыз кәже* meant seven elements of life. A cauldron used for this dish meant unity. The Tatars of Kazakhstan cook this dish in this festive day with pleasure.

Among the words that indicate everyday objects (clothing, jewelry, tableware, etc.), the language of the Tatar diaspora has such as *кәсә, кура, шатыр, баһан, көрпә, кыска буйлы күлмәк* etc. These words are common for both Tatar and Kazakh languages, but there are differences in semantics. For example, *кура* – the Tatars of East Kazakhstan mean *yard* under this word, in the Kazakh language *қора* and in Tatar *кура* means “fenced farmyard; a stalk of a dried plant” – in general Turkic – *қора* “the fence”, in Yakut – *күрүө, күрә*, in Buryat – *хурэ* (“a fenced place for animals”) [Akhmetianov 2001, p. 123].

Баһан – or *таған* in Tatar dialect in Eastern Kazakhstan means “swings on poles” (дагана). Kazakh version – *алтыбақан*. In the ancient Turkic – *таған, тахан*, in Mongolian – *тагаан* (“a stack”), in Buryat – *тогоон* (“cauldron”). In the Turkic language – from the verb *асу, тагу* (“to hang”).

A word *көрпә* in Kazakh language means a blanket.

A word *шатыр* is widespread among the Turkic peoples. In the Tatar literary language it occurs in the form *чатыр* (“a tent”). In Persian – *чадыр, чадур*, from the word “чатыр”. The word originated from the ancient Indian *cattra* (“umbrella”), *cat-sat* – “cast a shadow” [Akhmetianov 2001, p. 227]. The Tartars of East Kazakhstan use it in the meaning “coverlet, roof”.

The words referring to decoration are of interest. The dialect of the Tatars living in the East Kazakhstan region has words related to this sphere: *йөзек, беләзек, көзге, тақыя, тасма, мәржән, алқа, муенца* (муенса) etc.

Another category of interest is the etymology of the word *беләзек* (“bracelet”). An essential attribute of Tatar women's jewelry was copper bracelet, and a silver bracelet in the representatives of the rich estates. Bracelets were given at weddings. *Беләзек* – a Turkic word. This term is preserved in ancient Turkic manuscripts: *bilezuk, bi lezuklen*. The word is found in many Turkic languages: Turkish – *bilezik*, Turkmen, Nogai, Karakalpak, Karachay-Balkar – *билезик*, Azerbaijani – *biləzək*, Kyrgyz – *билерезик*, Uzbek – *билекцзқ, Uighur – билейцзқ, билекцзқ, Kazakh – билезик*. The basis of the word – *билер* (“a hoop, a surrounded place”).

A word *муенца/мәржән* from the Tatar literary language is used by the Tatars living in the East Kazakhstan region in the form of *мунчақ/муншак/муенсе*. *Муенсе* – “a jewelry made of precious stones of different sizes, strung on a thread, designed to be worn on the neck”.

Both Tatars and Kazakhs have long been renowned for hospitality. The study revealed many borrowed words associated with the food in the language of the Tatar diaspora of East Kazakhstan region. The Tatars of the studied region often use the word *дәстәрхан*, which in the Kazakh language means “a table decorated with treats”. According to the norms of the Tatar literary language it is common to say *табын*. Kazakh cuisine is famous for its variety of meat dishes. Close interaction with the Kazakhs had an impact on the lexical composition of the language of the Tatar diaspora. Words such as *казы* (“horsemeat sausage”), *карта* (“horse colon, turned inside out (fat inside)”), *қарын* (“horse offal”), *бишбармақ* (“traditional meat-and-flour dish”), *куырдақ* (“roast meat or offal and onions”), *сорпа* (“meat broth”), *плау* (“pilaf”), *манты* (“manti”), the words denoting milk products: *комыс* (“fermented drink made from mare's milk”), *айран* (“yogurt”), *қаймақ* (“sour cream”), *катык* (“katyk”), *корт* (“cheese of pressed and heat-dried curds sour milk with salt”), *көже* (“drink made of seven components: meat, water, flour, butter, millet, salt and milk”) are actively used in the vocabulary of the Tatars of the East Kazakhstan region.

The most famous meat dish among the Tartars – *казы* (kazylyk – in literary language). In Kazakhstan *казы* – delicacy: salted and dried meat from horse ribs, stuffed in the casings. A word *казы* is widespread in other Turkic languages: in the Nogai language *казы* is the horse sternal fat, smoked meat from the ribs, in Kyrgyz *казы* – smoked kazylyk, in Khakas *хазы* – horse kazylyk, in Uzbek – *казы*, in Uighur – *қыйза* – dried

casings stuffed with horse meat from the ribs and breast, and in Oirat *қазы* – animal fat. *Казы* “fat, lard” – in general Turkic – *казы*. The word comes from the ancient root *қар*. In the Chuvash language *йур* means “казы”, in Buryat – *харма* (“kazylyk, sausage”), in Mongolian – “sternal fat”.

In East Kazakhstan, *пилмән* is a popular dish among all peoples. The Tatars call it (as in the Tatar literary language) *пилмән*, Kazakhs - *түшпара* (түшпара), *пилмән* – “fresh dough wrapped stuffing of meat with spices, cooked in a hot broth”. This word is borrowed from the Finno-Ugric languages.

Tatars living in the east of Kazakhstan have favorite Kazakh dishes. For example, *бишбармақ/беш/бешбармақ* – a favorite dish of the Turkic peoples. The Bashkirs call it *бишбармак*, the Kazakhs - *бешбармақ, бесбармак, ет*, the Kirghizs – *бешбармак, бешбармақ, тууралган эт*. A word *бишбармак* consists of two components: *биш* and *бармак*. Nomadic peoples during the meal did not use cutlery and ate with their hands (five fingers).

The words *шаршау* (“to get tired”), *тәмен күрү* (“to try”), *үтерекләрәә* (“to cheat”, from Kazakh *өтірік*), *ақылашу* (to get advice”, Kazakh. *ақылдасу*), *үчектерү* (“to tease”, Kazakh. *өшіктіру*), *шөлдәу* (“to crave”, Kazakh. *шөлдеу*), *байқау* (“be careful”, Kazakh. *байқау*), *ыстык* (“hot”, Kazakh. *ыстық*), *ашаршылық* (“hunger”, Kazakh. *ашаршылық; аштық*), *улжа* (“a trophy”, Kazakh. *олжа*), *остау* (“to hold”, Kazakh. *ұстау*) etc., are also widely used in the language of the East Kazakhstan Tatars.

4. SUMMARY

The language of the diaspora of Tatars living in the East Kazakhstan region the influence of Kazakh language is observed at all levels of linguistic structure. It is shown most clearly on the lexical level. Despite the growing influence of the Kazakh language, Tatars still retain the uniqueness of their native language.

5. CONCLUSION

Thus, those Tatars who moved to the east of Kazakhstan, have preserved their rich heritage, and have been passing their traditions from generation to generation. Close relations with the Kazakhs have paid off. The lexicon of the East Kazakhstan Tatars, along with original Tatar names, widely uses also the Kazakh words.

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THE INTERACTION BETWEEN THE THEATRICAL AND FAIRYTALE DISCOURSES OF YURI BUIDA'S NOVEL, BLUE BLOOD

Anastasya Bobileva, Tatyana Prokhorova

Kazan Federal University, Kremliovskaya str, 18, 420008, Kazan (RUSSIAN FEDERATION)

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ABSTRACT

At this modern stage of cultural development, the urge to synthesize, particularly the interactions of different kinds of art, genres, styles, and narrative strategies is a rising trend. Two interlinked and complementary phenomena, intertextuality and intermediality, are the subjects of this article. The novel of well-known Russian writer, Yuri Buida entitled, *The Blue Blood* [Sinyaya krov (2011)], was selected as the material for this article. The major goal of this article is to determine the peculiarities in the interaction between the theatrical and fairytale discourses in the novel. The analysis establishes that practically all art structures in the work, including the title, characteristics of actions and places, distinctive plot building, and images system, are based on the interaction of fairytale and theatrical discourses. The role of thorough plot-forming fairytale motives, in this case that of blue blood and *Sleeping Beauty*, are determined to be closely tied with Buida's conception of creation, acting, and game. The evolution of these motives and their multiple meanings were also perceived. The novel also utilizes Shakespearean subtext both through clear allusions and hidden and apparent citings, which are meaningful in the expressions of motives of fate, the tragedy of human existence, and the immortality of creation.

Key words: modern Russian literature, Yuri Buida, Shakespeare, inter-mediality, inter-textuality, theatrical discourse, fairytale discourse

1. INTRODUCTION

Intertextuality is the synthesis of different genres, styles, types, and arts, which are characteristic to contemporary literature. A considerable number of theoretical studies have focused on the topic of intertext. These studies include the dialogue of cultures and the synthesis of arts. The works of M. Bakhtin (Bakhtin, 1986), V. Bibler (Bibler, 1997), Y. Kristeva (Kristeva, 1970), R. Barthes (Barthes, 1971), Zh. Deleuze (Deleuze, 1969), all focus on intertext, and these authors are well-known in the field of humanitarism. The theory of intertext is accepted in various works dedicated to the discussion of cultures, which include the intertextual and intratextual dialogue in literature (for example, Amineva et al., 2014; Amineva, 2015; Pashkurov et al., 2014; Golikova et al., 2015). The theory of intermediality pertains to the interaction of different kinds of arts and is less developed, although studies in this field have been conducted in the Western and Russian sciences [Van Dijk, 1989; Benjamin (internet source); Tishunina, 2011, Chukuncova (internet source)].

In this work, we refer to prose of well-known Russian writer Yuri Buida, which possesses the juxtaposition of the two research approaches: intertextual and intermedial analyses.

2. METHODS

We share the position of philologist T.N. Markova, who states that the "use of intermediality concept for understanding and conceptualization of author strategies of art culture of the turn of the 20th–21st centuries" is rational and effective, because "literature more often and actively demonstrate ability to imitate all other types of art, and, first of all, performing arts, via word-image" (Markova, 2014). The combination of intertextual and intermedial analyses appears to be even more effective, because one method of research suggests the other. We consider these two approaches as a method to create literary text and its interpretation.

Let us consider the novel of Y. Buida entitled *The Blue Blood*, where the characteristic peculiarities of the work are expressed by the distinct richness of the intertextual connections with Russian and European literature, and also by the author's inclination to theatricalize art to reality.

The objective of our work to determine the peculiarities of the interaction between the theatrical and fairytale discourses in Buida's work.

3. RESULTS

The novel "Blue Blood" narrates the fate of an actress in the Soviet cinema, Valentina Karavaeva. However, Buida does not present reliable facts. He changes the name of leading heroine (here she is called

Ida Zmojro), and transfers the action to the imaginary town Chudov (from Russian “чудо” meaning, miracle, strange thing). The town associatively gives birth to the miraculous, and has little similarity to the province of Vyshnij Volochok, where Karavaeva was born and spent a significant part of her life.

By making the actress as the leading heroine, Buida builds the narrative in accordance with the well-known Shakespearean metaphor “All the world’s a stage, and all the men and women merely players.” The author deliberately calls attention to the strangeness of the place. The place reminds us of a theatrical decoration: a square with a black neck of an ancient well, where one can visit hell, and an apothecary with midgets preserved in alcohol in the front window; the pride of Chudov, the steamer Hyderabad which, according to legend, delivered goods from magical India and Africa; a four hundred year-old worn-out building that belonged to “someone known as African Petrovskij,” with a cabinet clock confined in one of its walls; the clock, which is silent at daytime and then suddenly starts to chime at three o’clock in the morning.

The theatricalization of life became the method to transform the ugly reality of the inhabitants of Chudov. One of the most important town rituals are the funeral processions. Ida Zmojro says that the “funeral is sometimes the only one theatrical act in which every man participates at least ones. (...) And this means that it has to be bright, memorable, well elaborated and correctly produced. There is everything needed for this: stage, characters, requisite, extras” (Buida, 2012). The scenario of this stage play was created long ago, and was honed yearly, gaining new nuances along the way. The main role in the play was unalterably acted by a girl in a white dress, holding a white dove, which was a symbol of the soul of the dead. The procession is headed to the crematorium, and when a coffin is submerged into the fire, the dove-girl “stood on her toes and raised her hands high, setting the dove free” (Buida, 2012).

The external action in the novel is composed of the mysterious disappearance of the dove-girls and the death of Ida Zmojro. Through this action, the detective plot also obtains a shade of theatricality. Buida thought of the production effects, requisites, and even the sound decor of this stage play. After every disappearance of a dove-girl, somebody would knock on Ida’s door three times, and then in the square, on the cover of an ancient well, the shoes of missing girl would be found. The mysterious atmosphere was complemented by night chime of the clock, which reaches from Africa, and the shouts of town idiot, Newton the Fool: “Carthaginians! It’s already here! It’s back, Carthaginians...” [Buida, 2012]. The major plot pertains to solving the mystery of the life and death of the actress and the reasons for the dove-girls’ disappearances. Ida perceived life as an endless change of roles. Ida played the first role in her life, Sleeping Beauty, at the age of fourteen, for her friend Arno Erkel. The plot of the well-known European fairy tale, which has been addressed by many writers at different times (Charles Perrault, Grimm brothers, V. Zhukovsky, and A. Pushkin) ascends to become an ancient myth on the changing of the seasons. In the novel, *The Blue Blood*, the fairy tale is reconsidered. In Chudov, Sleeping Beauty is the name of a young woman whose body was brought in a sarcophagus by Flemish brothers and executioners, who were the founders of the town at the end of 16th century. Buida represents this fairytale image as an embodiment of the miracle of beauty that has no place in the ugly, dreadful world, and as a metaphor of the actor’s gift that lies dormant until the time comes for it to wake up in a certain moment.

The interaction of the fairytale and theatrical discourses is also expressed in the metaphorical image of blue blood, which gave the novel its title. Buida reconsiders the fairytale image of Blue Beard and metaphorical image of blue blood, giving them a new significance.

“Blue blood is a mastery, it is a moderation, it is a calculation (...) This is (...) the thing that gives the artist a power over spectator or reader. (...) But the blue blood is a cold blood, it is not only a gift, but a curse too” [Buida, 2012].

By mastering the scene, the actor pays for it by eternally playing and becoming lost in the border between life and stage. For a long time, Ida Zmojro was strove to submit a life to the laws of the stage. This dream is brightly embodied, particularly in role of Hannah, the role which she had longed to play since childhood. Hannah was the bride of the famous captain of Hyderabad, Alexander Holupiev, but they were never married, because on their wedding day, when everything all the festivities were ready on the ship, she found him dead. Ida tried to understand what Hannah felt. Then moment came when life offered her this role. By introducing herself as the “great actress,” Ida Zmojro boarded the deck of Hyderabad, entered the main saloon strewed with roses, and her chosen one became Holupiev, Andrey, the son of Hannah, who was the general of NKVD and the favorite of Stalin. Initially, Ida came to a ship to save her arrested husband as she hoped that the general would help her. However, when she appeared in the main saloon during a holiday, she decided that “in this scene, a talk about the fate of wretched prisoner would be stylistically inappropriate” [Buida, 2012].

Her acting is not only connected with treason, but it is also bloodstained, “while Ida danced bare-footed in main saloon, trying to catch rose petals that fall from garlands with her lips, on the deck, in twenty degrees frost prisoners-musicians “one by one left the ranks. In the morning general ordered to clean up the ship, and frozen bodies of musicians were burned in steamer’s furnace” (Buida, 2012). In this episode, one more meaning of blue blood metaphor can be observed: those who are ready to cross the border of humanity are called.

However, in course of the development of action, the heroine’s understanding of the essence of the play changes. The history of Ida’s life is connected with the comprehension of the high intention that would allow her to perform her calling and to stay free in a world devoid of freedom. The actress will have to pay for this predestination with the feelings of loneliness, the loss of loved ones, and the impossibility of seeing herself at large stage. Shakespearean citing, which are printed in italics and perform the role of a refrain, serves as the metaphorical expression of the motive of fate in the novel: “*O, who had seen the mobled queen, Run barefoot*

up and down, threatening the flames, With bisson rheum; a clout upon that head, Where late the diadem stood..." (Buida, 2012).

Gradually, the art becomes a constituent part of the life of Ida Zmojro, but not vice versa. She will learn to perceive people not as the part of the crowd but as her partners. These changes are expressed in the episode of funeral of a Chudovo resident, the battlefield veteran Kolya Vdovushkin. Simultaneously, in this plot, the situational role of the Shakespearian subtext in the novel becomes more obvious.

Before his death, Kolya confessed to Ida that he did not read Shakespeare and that "to die without Shakespeare is a shame". She, who knew all of his plays by heart, began to read *Romeo and Juliet* for Kolya. The daily performances of Ida in the hospital turned into real stage plays, where everyone who is gathered. Her listeners perceived the Shakespearian plot as a part of their own lives, where their own grave passions were boiling. Every evening Ida came to hospital, "(...) she was a quick-tempered Tybalt, she was a Romeo in love, she was a blunt wet-nurse, she was a stunned Juliet... step ahead, wave of a hand, whisper, glance, woeful moan..." (Buida, 2012).

The funeral of Vdovushkin, who wanted a part of the theater to be read over his coffin, became the last public spectacle of Ida Zmojro. She came into the crematorium "in (...) show-white dress and in white shoes on a really high heels, and also in circlet of blue artificial flowers, and with a scarlet kerchief on her neck".

Ida stood by the coffin and read the monologue of Juliet, which Kolya Vdovushkin liked for some reason, and every word she read echoed under a high cupola.

"Phaethon was urging to palace of Phoebe on his horses, shod by fire, love celebrated the eve of bloody tragedy and light resurrection, Verona bloomed by deadly blue and flamed by rebel red, bewildered women were crying their eyes out, stone men were looking at the floor severely, and on eyelashes of Kolya Vdovushkin were gleaming golden drops of his last tears..." [Buida, 2012].

In this scene, the most important motives of the novel, namely, life, love, death, and immortality, come together. The symbolism of colors amplifies the staginess of the spectacle. The white dress of the actress, which is the same dress as in the monologue of Juliet, symbolizes a hope for resurrection. It is not a coincidence that after this funeral, Ida decided to teach the art of acting to the dove-girls, to "make everyone forget about the death."

The novel starts to actively sound the motive of creativity by transforming reality and reminding us of the immortality of the soul. The two micro plots are indicative of this plan in particular. The first plot is connected to Ida Zmojro's creation of her own theater consisting of one actor, and the other is indirectly associated with the start of her creative path. Her creative path starts with the movie *Mashenka*, where she played the lead role that brought her nationwide glory.

In the Black Room, where Hannah once lived, Ida created a studio and started to record her spectacles using an amateur camera. In course of thirty eight years, she had formed a real film archive. The films were composed of *Ophelia*, *Gertrude*, *Lady Macbeth*, *Anna Karenina*, *Nina Zarechnaya*, *Catherine*, and *Nora*. Ida Zmojro never celebrated her birthday, but "she obligatory celebrated birthdays of those whom she called her associates" (Buida, 2012). Among them were Shakespeare, Chekhov, Moliere, Calderon, Beaumarchais, Griboyedov, Brecht, and Williams.

The second micro plot allows the theme of action which is the pledge of immortality, to appear in another paradoxical key. The plot is connected with the fate of the only one resident of Chudovo who hated Ida Zmojro, Zabei Ivanovich Odnobrukhov. Suddenly, before his death, he confessed to her when her photo in role of *Mashenka* appeared in his hands for the first time, under Stalingrad, he had been guarding it "as a holy relic. (...) was wounded three times, and twice contused, burned and drowned, was buried by soil in trench shelter, but never parted with the photo (...)." For Zabei, this photo became the only embodiment of the soul, and "that he was ready to present it on the Day of Judgment, when God will ask him what his life is justified by" (Buida, 2012).

Gradually, the motive of creating the path to immortality covers more and more of the novel's characters. At the burial of Zabei Ivanovich, Ida became the stage director of the funeral procession, and the role of leading actress was performed by her pupil. Then, Ida departs from the role of the stage director of funeral with baba Shuba – "the tsarina of Odnobrukhov clan." According to the last will of the departed, "her coffin was followed by two doves, one with a white bird in her hands, the other - with a black one. (...) And relatives were carrying cages with parrots and canaries that were freed at the same moment when dove-girls sent to heaven the black and the white souls of tsarina of Odnobrukhov" (Buida, 2012).

The symbols of white and black are the most important sources of plot and conflict in the novel of Y. Buida. When the plot line of Ida Zmojro wins the color white, the dramaturgy requires the appearance of an antagonist character on stage, which is connected to the color black. Thus, on the proscenium, the son of general Holupiev, Alik, from the first marriage, appears. Accordingly, he is associated with the color black. He wore "a long black jacket with slip pockets (...) and in winter was dressed in a long-skirted black coat. And the hat, of course. The black hat with high crown, that was called the cylinder by mockers" (Buida, 2012). Alik would become the stage director of a fearsome spectacle connected with disappearance of the dove-girls. This circumstance was the only way to declare something about him. For Ida, this spectacle was reserved as an off-scene role. Alik was involving her in the game, knocking at the door of her house at nights when he conducted another murder. However, she did not want to stay an off-scene character and transformed into a stage director of the spectacle where she played the lead role, *Sleeping Beauty*. With this, she was able to build a realistic fairytale plot, according to principle of mimesis. Stunned by yet another disappearance of her pupil, Ida Zmojro ran into the militia department where she fainted, and the faint had turned into a lethargic sleep.

She laid in a hospital, behind the glass wall, similar to the Sleeping Beauty, and people went to her, hoping to witness the miracle of her awakening.

4. CONCLUSIONS

The final part of the novel provides the reader as well as the residents of Chudovo, the opportunity to ponder on the following: Was this spectacle an elaborate game of the “great actress” to lure the murderer out, or was it a real, lethargic sleep? One way or another, Ida Zmojro, being at the threshold of death, was able to save her dove-girls. She was helped by the role that she had been dreaming about since childhood. The plot device using the theme, Sleeping Beauty, ascends from an ancient myth on the eternal rebirth of life. Moreover, in the novel by Buida, acting becomes a method to overcome death, and creativity becomes a path to resurrection.

5. RESUME

In the course of the analysis, we determined that practically all art structures in the novel *The Blue Blood*, including the characteristics of actions and places, the peculiarities of plot building, and interpretation of characters' images, are based on the interaction of fairytale and theatrical discourses. Buida connects the concepts of creativity, acting, and game with the fairytale themes of blue blood and Sleeping Beauty are closely connected by Buida as the plot was formed.

The interaction of theatrical and fairytale discourses also has a Shakespearian subtext that include allusions and the hidden and clear citations from the works of the great English dramaturgist that accomplish the motives of fate, doom, the tragedy of human existence, and at the same time promote the expression of the key idea of the novel, which is the immortality of talent.

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ASSOCIATIVE EXPERIMENT IS AN EFFECTIVE METHOD OF RESEARCH OF THE NATIONAL CHARACTER (ON THE MATERIAL OF TATAR AND RUSSIAN LINGUISTIC CULTURES)

Fanuza H. Gabdrakhmanova, Leilya R. Mukhametzyanova, Leysan Kh. Shayakhmetova

Kazan Federal University, 420008, Kazan, Kremlevskaya Street, 18 (RUSSIA)

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ABSTRACT

In article is considered one of productive methods of research of national character – associative experiment. On example of results of free associative experiment for words-stimulus *tui* and *svadba* (*wedding*) among native speakers of Tatar and Russian languages authors reflected the hierarchy of values and preferences of bearers of these linguistic cultures. Choice of the *wedding* concept is stipulated by the fact that the wedding is an integral element of culture of any nation, in this conception find their reminiscences of superstitions and pagan ritualism, speculations about a man, family, children, continuity of generations and sense of existence. In life of Turkic people *tui* (*wedding*), beside all said above is a concept that fixes transient stages of human life cycle, and only them have three weddings of life – *gomernen üch tue: bebi tue* (literary, the wedding of a baby), *yashlek tue* (literary, the wedding of a youth), *keshe gomerenen songy tue* (literary, the last wedding in a man's life), that are symbolizing birth, marriage and ritual of farewell ceremony of paying the last respects. This peculiarity of Tatar language consciousness is clearly detected at comparison study that also allowed us to detect that in Tatar nation consciousness the lexical unit *tui* is characterized by larger index of metaphoric diffuseness, dynamics of development and nominative density, than *svadba* in language picture of Russian nation, for example, *baka tue* (literary, wedding of frogs), *unish tue* (literally, harvest wedding), *xezmet tue* (literary, wedding of labor) etc. Presence of answers like *üi tue* (literary, wedding of the house), *saban tue* (literary, wedding of the meadow) in native speakers of Tatar language points at such additional sense shade in understanding of lexical unit *tui*, as *ceremonial event*. With regard to peculiarities of Russian language consciousness, on the assumption of the fact of higher frequency of *joy* (4.8% of Russian speaking respondents and 1.7% of Tatar speaking respondents) and *happiness* (8% and 2%) reactions among questioned of Russian nationality can be made a conclusion about more emotional perception of lexical unit *svadba* by Russians. One more defining feature of Russian perception of lexical unit *svadba* is its close connection with such concepts as *marriage* and *wedlock*. Associative experiment allowed to disclose connotation emotionally and value loaded component of meaning of lexical units *tui* and *svadba*, detect conceptions and notations, most substantial for language consciousness of Tatar and Russian nations.

Key words: free associative experiment, national character, connotation value loaded component of meaning of lexical unit, word-stimulus, word-reaction

1. INTRODUCTION

Via massive associative experiment and building on basis of its results of associative-verbal net could be detected systemity of image of the works of bearers of one or another culture and thus the system of their cultural stereotypes that are reflecting peculiarities of national character [Russian associative vocabulary, 2002].

For free associative experiment we have selected words-stimuli *tui* and *svadba* (*wedding*). Wedding is an aggregate of actions diverse by content and origin, ethnically loaded complex of customs and rituals with a certain symbolic, reflecting world view, social, law, ethnic and aesthetic standards of nation in sphere of family-marriage relations. It is related to transient type of rituals, expressing its universal for all national idea of transition of intending spouses into other age and social status [Novik E.S., 1984].

In course of massive free associative experiment we had questioned men and women of different ages (18 to 75 years) and professions, native speakers of Tatar and Russian language, general quantity of which was 560 persons.

We offered respondents a questionnaire comprising one word-stimulus *tui* (*svadba* / *wedding*), consisting of five questions and, therefore, were anticipated five words-reactions:

1. **Wedding** is...
 2. **Wedding** – what kind it is?
 3. What people are doing at **wedding**?
 4. There is no **wedding** without...
 5. What kinds of **weddings** can be?
1. Nerse ul **tui**?

2. **Tui** nindi bula?
3. **Tuida** nishliler?
4. **Tui** nersesez (kemsez) bulmyi?
5. Nindi **tuilar** bula?

Therefore we were estimating five kinds of reactions separately. Studying of **reactions 1** and **2** gives the opportunity to find out which sememem is dominant in consciousness of native speakers of studied languages; **reaction 3** allows to determine one or another signs of concept that native speakers are putting into this **word**; **reactions 4** and **5** are promoting disclosure of additional connotations and image characteristics of lexical unit *tui*. But for native speakers of Russian language questions "**Wedding** – *what kind it is?*" and "*What kinds of weddings can be?*", similar to Tatar questions "**Tui nindi bula?**" and "**Nindi tuilar bula?**" were confusing. This is explained by the fact that in their consciousness the wedding is perceived only as "marriage ritual" and in yet another time underlines that concepts of "**gomernen üch tue: bebi tue, yashlek tue, keshe gomerenen songy tue**" are characteristic only to Tatar linguistic culture. Therefore, there were only four reactions.

Processing of answers of associative experiment was theoretically and practically based on works of foreign and domestic linguists: J.R.Anderson [Anderson J.R., 1980], K.W.Church [Church K.W., 1990], Y.N. Karaulov [Russian associative vocabulary, 2002], S.G. Ter-Minasova [Ter-Minasova S.G., 2000], Z.H. Bizheva [Bizheva Z.H., 2000], R.R. Zamaletdinov [Zamaletdinov R.R. et.al, 2014], R.S. Nurmukhametova [Nurmukhametova R.S. et.al, 2015], F.R. Sibigaeva [Sibigaeva F.R. et.al, 2014], A.H. Ashrapova [Ashrapova A.H. et.al, 2015] and others.

2. RESULTS OF RESEARCH

Reaction 1. For respondents of Tatar and Russian linguistic cultures in understanding of lexical units *myŭ* and *свадьба* are stereotype concepts of "**holiday**" (1 place) and "**entering into wedlock**" (2 and 3 places) (see. Table 1).

As can be seen from table, one the second place for Tatars is *bebi tye* – literally, *wedding of the baby*. As noted above, this, similar to answers *gomernen songy tue, zhenaza tue*, is a reflection of the concept **gomernen üch tue** (three wedding of a life). The concept *gomernen songy tue*, transferred through such words and words combinations as *gomernen songy tue, zhenaza, zhenaza tue*, for Tatar language respondents is mainly connected with religious ideas of world perception, with idea of immortality – life after death, ascending to rituals of Islam.

Presence of answers *üi tue* (literary, wedding of a house), *zaban tue* (literary wedding of a meadow) in native speakers of Tatar language points at such additional meaning of lexical unit *tui*, as **ceremonial event**. And answers based on verbal-image associations *baka tue* (literary, frogs wedding), *unish tue* (literary, wedding of harvest), *hezmet tue* (literary, wedding of labor), *shaitan tue* (literary, devil's wedding), *et tue* (literary, wedding of dogs), are underlining the larger index of metaphoric diffuseness, dynamics of development, nominative density of lexical unit *tui* in Tatar nation consciousness, than *svadba* in language picture of the world of Russian nation. Such substantial differences by language sign were also observed in **reactions 3** and **4**.

From our point of view is interesting that fact that among questioned respondents of Russian nationality are more such answers as *joy* (4.8% at 1.7% among Tatar respondents) and *happiness* (8% at 2%). This tells about more emotional perception of lexical unit *svadba* by Russians. But at the same time, by comparison with questioned Tatar native speakers in Russians is observed a larger number of answers with a negative connotation (12.8% at 2.5%). Such reactions as *horror, putting a horse collar on one's neck*, allow suggesting a close connection of lexical unit *svadba* with concept **marriage** in the world understanding of Russians. In this connection would be appropriate to remind proverbs of Russian nation, showing the opposite views of wedlock "*Marriage is like falling under ice*" etc.

Reaction 2. Substantial differences between respondents of language category in detection of major signs of concepts "tui" and "svadba" are not observed. Native speakers of both Russian and Tatar languages are putting into this word such signs as *reach, merry, beautiful* etc. (see Table 2).

Words *wooden, golden* etc. are pointing at the concept of **calendar wedding** in understanding of researched word.

As can be seen from results of questioning, lexical units *tui* and *svadba* are carrying a brightly expressed positive connotation. Negative estimation consists only 4.5% at 95.5% of positive among answers of Russian native speakers and 3.4% at 96.6% of positive for Tatar.

Reaction 3. Positive connotation and entertainment nature of lexical units *tui* and *svadba* in consciousness of both Tatar and Russian could be observed in the following words-reactions-signs that are the answer for question "**Tuida nishliler?**" – "*What people are doing at wedding?*" *having fun, performing traditions, congratulate, sing* etc. (see Table 3).

But there are some differences. In comparison with Tatar speaking respondents, there are more Russian answers *fight* (1.5% at 0%) and *drink* (20.3% at 2.3%). Such significant per cent difference is observed in **reaction 4** too. In our opinion, it is explained by several factors. In Russian ritual of nuptial, consuming of wine is met very often, for example, in course of betrothal in sign of conclusion of agreement people were shaking hands, prayed, sat at table and the father of a bridegroom poured wine; after betrothing

was arranged the first wedding feast – *drinking out of the bride*, where the father of bridegroom was putting wine, brought with him, on a table ; after first night with a bethroned, young husband was offered a shot-glass of wine, which he drank and broke, if the bride were "honest", i.e. wine was "participating" in notification of wedding participants about chastity of bride [Ivanova A.A., 1996]. It should be underlined that consuming of alcohol, unlike in Moslem religion, is not prohibited by Christian canons too. The above said allows to suggest the reason of frequency of use of answer *drink* and connected to it (i.e., with a drunk condition) word *fight*.

In its turn, among answers of Tatar speaking respondents are most frequently met answers *eat* (5.7% at 3.5% of Russians) and *congratulate* (18.5% at 8.5%), which says about putting of big emphasis at words of congratulation and viands by Tatars. As in his time K. Fuks noted, during wedding feast "are prepared up to fifty courses; and Tatar women are eating, not missing one <...> Once I was a witness of wedding supper and could not look without astonishment at their unusual appetite" [Fuks K., 1984].

Reaction 4. As results of questioning show, in the world understanding of native speakers of Russian and Tatar languages the major participants of "tui" – "svadba" are bridegroom and bride (see Table 4).

But, as is obvious from table, here also are significant differences. For example, Russians have a large place for answers *without fight* (11.3% at zero index of Tatar speaking respondents), *without alcohol* (8.2% at 3%) and *without tears* (8.2% at 0%). Approximate reasons of frequency of use of answers *without fight* and *without alcohol* were considered in **reaction 3**. As to reaction *without tears*, it is pointing at more emotional perception of lexical unit *svadba* by Russians, underlining sentimental nature of Russian nation. It is possible that presence of *tears* in understanding of a wedding is explained by reminiscence of wedding ritual that is accompanied by lament of a bride, even if she was marrying joyfully, symbolizing farewell to youth and maidenhood [Ivanova A.A., 1996]. "*One day to cry and all life to be joyful*" says Russian folk wisdom.

Among answers of questioned respondents of Russian nationality, differently from Tatars, there is no answer *without offense*. This points at expression of national stereotype **tui upkesez bulmyi** – "there is no wedding without offense" in the world perception of Tatars in understanding of lexical unit *tui*. There also should be noted that at studying of this concept in consciousness of Tatar native speakers more attention is paid for cementing of family relations, represented by words *without parents* (3% at 1.3% in Russians), *without relatives* (3% at 0.6%); performance of rituals – *without ransom* (0.7% at 0%), *without rituals* (1.6% at 0%), *without bread and salt* (1.1% at 0%), *without goose* (0.3% at 0%); hospitality – *without guests* (4.3% at 1.9%); organizers of a wedding – *without toast-master* (5% at 3.8%); and in the world understanding of Russians – to decoration of wedding ceremony – *without flowers* (3.8% at 0.3% in Tatar language respondents), *without balloons* (0.6% at 0%) and expression of positive emotions – *without merriment* (2.5% at 1.6%), *without smiles* (1.9% at 0%).

3. CONCLUSIONS

Therefore, on basis of said above seems possible to make a conclusion about the fact that for Tatars **tui** is a very merry, interesting, cementing family relations, entertaining, hospitable holiday, ceremonial event, in particular, the ritual of nuptial, the major participants are bridegroom and bride and toast-master, where newly weds are congratulated, where people are having fun, sing and dance, but, in spite of all of this, it cannot be without offense; and for Russians **svadba** is associated with very merry, rich, colorful holiday on occasion of entering into a wedlock, the major participants are bridegroom and bride, where people are having fun, congratulate newly weds, drink, dance and which cannot be without fight, without tears and alcohol.

4. RESUME

1. Associative experiment allows to disclose connotation emotionally and value loaded component of meaning of lexical units *tui* and *svadba*, detect conceptions and notations, most substantial for language consciousness of Tatar and Russian nations.

2. The common perception of lexical units *tui* and *svadba* by questioned respondents of Russian and Tatar nationalities proves that for every language embodying in it one or another settings of ethnic culture is characteristic occurrence of specific co-meaning – ethnic-cultural connotations, also says about national-cultural specific of images of consciousness of different cultures bearers.

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Tables

Table 1. Understanding of lexical units tui – svadba in consciousness of Tatar and Russian nations

Associate	Tatars		Russians	
	%	rank	%	rank
white dress	2.4.	10	0.7	11
future cell of society	-	-	0.7	11
important event	1.2	14	7.5	4
merriment	0.2	18	2	9
entering into wedlock	9.2	3	10.2	2
partying	-	-	2	9
bridegroom and bride	2.2	11	-	-
feast	8.4	4	1.4	10
golden ring	0.4	17	-	-
love	1.7	13	0.7	11
lots of people	0.9	15	1.4	10
for life	-	-	0.7	11
bride	-	-	0.7	11
responsibility	0.4	17	-	-
mistake	-	-	0.7	11
holiday	19.4	1	26.5	1
wonderful day	-	-	0.7	11
booze-up	0.4	17	1.4	10
joy	1.7	13	4.8	5
registration	2.4	10	2.7	8
ritual	3.7	7	0.7	11
became related	0.7	16	-	-
the most important	0.2	18	0.7	11
wedding	-	-	1.4	10
match-making	0.2	18	0.7	11
tying of fate	0.2	18	0.7	11
creation of family	3.5	8	2	9
happiness	2	12	8.1	3
happy moment	0.9	15	0.7	11
celebration	0.4	17	4.8	5
three weddings of life	1.4	14	-	-
horror	-	-	4	6
cares	0.9	15	-	-
horse collar	-	-	2	9
flowers	0.4	17	-	-
nonsense	1.2	14	4	6
show	0.4	17	-	-
stage into a new life	3.7	7	-	-
10 years of parents' life	-	-	0.7	11
Bebi tue	12.5	2	-	-
Zhenaza / zhenaza tue	0.9	15	-	-
Sabantui	7.7	5	-	-
Üi tue	6.2	6	-	-
Baka tue / unish tue / xezmet tue / shaitan tue / et tue	2	12	-	-

Table 2.

Associate	Tatars		Russians	
	%	rank	%	rank
non-alcohol	0.1	23	0.5	14
white	0.2	22	1	12
rich	0.9	17	10.1	3
big	3.6	7	0.5	14
diamond	3	8	2.6	8
bronze	0.4	21	1	12
paper	1.1	16	0.3	15
fast	0.1	23	0.5	14
merry	21	1	19	1
virtual	–	–	0.3	15
in coffee	–	–	0.3	15
in close circle	0.2	22	0.3	15
sad	1.2	15	2.3	9
village	–	–	0.3	15
wooden	1.7	12	2.3	9
long	0.5	20	0.3	15
hearty	–	–	0.3	15
the only one	0.1	23	0.5	14
pearl	0.1	23	0.3	15
golden	14.9	2	12	2
green	0.1	23	0.3	15
interesting	5.4	5	1.3	11
cool	1.1	16	0.5	14
beautiful	3.8	6	4.4	5
red	6.7	4	–	–
youth	0.7	19	0.5	14
unforgettable	1.6	13	1	12
non-standard	–	–	0.3	15
unsuccessful	0.1	23	0.8	13
tin	–	–	0.5	14
official	–	–	0.5	14
plastic	–	–	0.3	15
repeated	–	–	0.3	15
by benefit	0.2	22	0.5	14
by love	0.2	22	0.3	15
drunk	0.1	23	0.8	13
rackety	–	–	0.5	14
different	1.7	12	7.8	4
differently national	1.8	11	0.5	14
real	–	–	0.3	15
religious	2	22	0.3	15
with white dress	0.1	23	0.3	15
silver	13.2	3	7.8	4
calico	2.5	9	1.9	10
modest	1.3	14	4	6
mixed	–	–	0.3	15
with music	0.1	23	0.3	15
failed	–	–	0.3	15
glass	0.8	18	–	–
with songs and dancing	1.2	15	0.5	14
with congratulations	0.2	22	–	–
with flowers	0.1	23	0.3	15
happy	0.7	19	0.8	13
secret	–	–	0.8	13
ceremonial	0.7	19	1.3	11
traditional	0.5	20	0.3	15
successful	–	–	0.3	15
cementing family relations	–	–	–	–
porcelain	0.4	21	–	–
porcelain	0.2	22	0.3	15
good	0.1	23	–	–
hospitable	0.9	17	0.3	15
fussy	0.2	22	–	–
black	–	–	0.3	15
noisy	1.8	11	4	6
burlesque	–	–	0.3	15
bright	0.2	22	1	12

Table 3. Reactions to question "What people are doing at wedding?" of native speakers of Tatar and Russian languages

Associate	Tatars		Russians	
	%	rank	%	rank
having fun / making merry	16.5	2	31	1
everything they want	0.2	15	0.5	13
enter into wedlock	1.1	11	1	11
ransoming the bride	0.4	14	–	–

perform traditions	0.7	13	–	–
give presents	1.7	10	–	–
presenting flowers	–	–	1	11
giving advices	0.7	13	–	–
spending money	0.2	15	–	–
fighting	–	–	1.5	10
eating	5.7	6	3.5	7
marrying	0.9	12	3	8
getting acquainted	1.7	10	1.5	10
playing	3.6	7	1	11
exchange rings	0.4	14	0.5	13
communicating	0.7	13	–	–
declaring love	0.4	14	0.5	13
resting	0.9	12	2.5	9
commemorating	–	–	0.5	13
congratulate	18.5	1	8.5	3
singing	13.3	4	1.5	10
celebrating	8	5	4	6
checking the newly weds	0.2	15	0.5	13
telling toasts	0.4	14	0.5	13
drinking	2.3	8	20.5	2
rejoicing	0.4	14	3.5	7
signing	1.1	11	0.5	13
hurling bridegroom and bride together	–	–	0.5	13
tying fate	–	–	0.5	13
relatives gathering	0.2	15	0.5	13
creating a cell of society	0.4	14	–	–
dancing	–	–	0.5	13
arranging feast	13.8	3	6	4
kissing	0.7	13	–	–
honoring the new family	1.8	9	4.5	5
making noise	–	–	0.5	13
joking	0.2	15	0.5	13
	0.7	13	–	–

Table 4. Reactions to question "There is no **wedding** without..." of native speakers of Tatar and Russian languages

Associate	Tatars		Russians	
	%	rank	%	rank
white dress	0.8	11	1.9	7
faith	–	–	0.6	9
fun	1.6	9	2.5	6
"culprits"	–	–	0.6	9
ransom	0.3	13	–	–
squeezebox	0.3	13	–	–
guests	4.3	5	1.9	7
sadness	–	–	0.6	9
goose	0.3	13	–	–
money	0.3	13	–	–
fight	–	–	11.3	2
friends	1.6	9	–	–
bridegroom	1.6	9	0.6	9
bridegroom and bride	51	1	25.8	1
feast	1.6	9	1.3	8
rings	1.9	8	1.3	8
compadres	0.8	11	–	–
love	0.6	12	0.6	9
bride	4.6	4	7	4
offense	7	2	–	–
organizers	0.8	11	–	–
songs	1.6	9	0.6	9
presents	1	10	1.3	8
congratulations	0.6	12	0.6	9
kisses	–	–	2.5	6
holiday	–	–	0.6	9
adventures	–	–	0.6	9
disappointments	–	–	0.6	9
rituals	1.6	9	–	–
parents	3	6	1.3	8
relatives	3	6	0.6	9
witnesses	2.5	7	2.5	6
scandals	–	–	1.9	7
tears	–	–	8.2	3
alcohol	3	6	8.2	3
toast-master	5	3	3.8	5
dances	0.6	12	2.5	6
toasts	–	–	0.6	9
smiles	–	–	1.9	7
bread and salt	1.1	10	–	–
flowers	0.3	13	3.8	5
balloons	–	–	0.6	9

POETICS OF STAGE DIRECTION IN THE PLAYS OF A. CHEKHOV AND IN THEIR TATAR TRANSLATIONS

Aydar D. Galimullin¹, Marsel I. Ibragimov²

¹Postgraduate student of Institute of Philology and Intercultural Communication of Kazan Federal University,

²Candidate of philological science, Associate Professor of the Department of Russian and foreign literature of Kazan Federal University (RUSSIA)

E-mails: aidar.galimullin@yandex.ru, mibragimov1000@mail.ru

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ABSTRACT

In the article are analyzed peculiarities of translation of remarks in plays of A.P. Chekhov by Tatar writers of XX century. On example of Tatar translations of plays "Uncle Vanya" and "The Cherry Orchard" are researched transformation of narration models of Chekhovian remarks in Tatar translations.

Analysis of narrative structures in Tatar translations of remarks in plays by A. Chekhov is based on conception of narrative of V. Schmidt, formed in framed of narratology. In comparison of narrative models in remarks of plays by A. Chekhov and their Tatar translations is used the structure method.

In result of conducted research was established that in-traditional for remark text remarks of Chekhov (here are used verbs in for of the past time and perfective aspect), acting as markers of situations significant for sense formation, in most cases are translated with use of traditional narrative models (verbs of imperfect aspect and in present time).

There are detected rhythmical-intonation differences of separate remarks in play "The Cherry Orchard" and their Tatar translations, and sense transformation connected to them.

The differences detected in comparison of remarks in plays of A. Chekhov and their Tatar translations are considered as stipulated by different types of poetics of dramaturgy of Chekhov (as innovative, in which are violated classical drama principles), from one side, and Tatar dramaturgy (in which principles of classical drama prevail) from other.

Transformations of Chekhovian remarks in Tatar translations are stipulated by poetic of Tatar dramaturgy, in which are kept narrative models, traditional for remark text. Results of comparison of remark poetic in dramaturgy of Chekhov and its Tatar translations could be taken into account at theatricalization of plays of Russian dramaturgist on Tatar stage.

Key words: translation. poetic, dramaturgy, remark, A.P. Chekhov, Tatar dramaturgy

1. INTRODUCTION

In modern comparativism stay actual problems of poetics, at this scientists are more and more addressing to theoretical experience of Eastern literatures as a significant phenomenon in formation of the world literature [Gáfrík 2013, Fomeshi 2015].

Comparative-historical method, as is known. was formed in frames of historical poetic, scientific discipline, whose major theoretical provisions were formulated by A. Veselovskii. At contemporary stage ideas of A. Veselovskii are modernizing: scientists are finding touch points between them and theories significant in science of XX century: theory of dialog of M. Bakhtin, theory of discourse [Theory of literature 2004].

At the same time are developed problems of comparative poetic, particularly is rising an issue about functional peculiarities of separate categories of poetic in different national literatures [Amineva et. al. 2014], functioning of "alien", foreign literature word [Amineva 2015].

Special field in researches on comparative poetic is composed by works on translation of poetic of literature works [Galieva, Nagumanova 2014]. In a range of contemporary works on translation of Russian literature in Tatar language this issue is considered on examples of poetry translation [Idiyatullina 2008, Safina 2014]. Studying of poetic of translation of Russian writers' poetry in Tatar language is to more degree represented in comparisons of Russian and Tatar literature by virtue of larger theoretical development of problem of competitive and comparative prosody in Russian science of versification (R.O. Yakobson, V.M. Zhirmunskii, M.L. Gasparov and others).

On this background are practically absent researches on studying of poetics of Tatar translations of Russian dramaturgy. This article is dedicated to one of the aspects of stated problem: translation of remark as part of poetics of dramatic text.

As material for research were selected Tatar translations of plays by A. Chekhov "The Cherry Orchard" (the translation was first published in 1941; translator is a known Tatar writer I. Gazi) and "Uncle Vanya"

(translation was published in 1952 in the second volume of "Selected work" of A. Chekhov; translator is Tatar writer F. Husni).

In result of conducted research is established that non-traditional Chekhovian remarks are translated by Tatar authors with use of traditional narrative models (verbs of imperfect aspect and in present time).

Chekhovian remarks, in which occurs violation of narrative stipulated by gender specific of drama, for example: "Shook a hand" instead of corresponding to traditional dramatic discourse "Shakes a hand" (remark from act four of "Uncle Vanya", scene of goodbye of Astrov and Elena Andreevna); "Varya is frightened, screams" instead of "Varya gets frightened, screams" (remark from act two of "The Cherry Orchard", characterizing emotional reaction of Varya on Bypasser reciting poems), are translated by Tatar writers in traditional manner. with use of verbs and forms derived from them (adverbs) in present time: «Kulyn kysyp» ("Shaking hand"); «Varâ, kurkyp, kychkyryp, žibärä» ("Varya, getting frightened, screams").

There are detected rhythmical-intonation transformations of separate remarks in Tatar translation of play "The Cherry Orchard" and connected to them sense differences between original and translation.

In particular, intonation non-distinction of verb "musing" in translation of a famous remark from "The Cherry Orchard" ("*Everybody is sitting, muse. Silence. It only can be heard how Firs is quietly murmuring. Suddenly is heard a distant sound, just like from the sky; sound of a snapped string, fading, sad*") leads to reduction of its potential sense: accentuation of general state uniting characters that are living through the drama of their own life that occurs to be a part of general flux of life. In translation of I. Gazi the verb "muse" is not distinguished by intonation: «Betenesë ujčan gyna utyralar» ("Everybody is sitting, musing").

The established differences of narrative of Chekhovian remarks and their Tatar translations are stipulated by difference of poetics of innovative dramaturgy of A. Chekhov (as violating the traditional poetics of drama) and Tatar dramaturgy, in which prevail principles of classic drama.

2. METHODS

Analysis of Tatar translation of remarks of A. Chekhov was based on theoretical conception of narrativity as eventuality, developed in "Narratology" of V. Schmid [Schmid 2008]. Schmid is widely understanding narrativity, relating to narratives not only novel, novella, but also play, movie, ballet, pantomime, picture, "because depicted in them has time structure and contains certain change of situation".

Narrative in drama differs from narrative in epic: "The essence of epic itself suggests that the event narrated had already happened in the past, while the event translated by drama is still have to happen - have to happen, when dramaturgy text would be realized at theatrical stage" [Domanskii, 2014].

Remarks accompanying action are specific event bearers in drama. Traditionally remarks contain predicates with verbs of present time imperfect aspect.

In plays of Chekhov, along with traditional remarks are met non-traditional (in which events are transferred by verbs of past time perfect aspect).

Analysis of translations of such non-traditional, from the point of view of dramatic narrative, Chekhovian remarks by Tatar writers was based on comparison of grammatic forms transferring eventuality, in original and translation.

The second aspect of article, comparison of rhythmic-intonation structures of remarks in plays of Chekhov and their Tatar translations, is presented via quantitative analysis (comparison on quantity of rhythmic pauses in separate remarks from plays of Chekhov and their translations) and analysis of their syntax structure.

Comparison analysis of syntax structures in separate remarks of "The Cherry Orchard" and their Tatar translations allowed to establish a row of transformations.

3. RESULTS

In course of comparison analysis of separate remarks in plays of A. Chekhov "Uncle Vanya" and "The Cherry Orchard" and their Tatar translations were detected the following differences:

- Remark from act four of "Uncle Vanya" (scene of goodbye between Astrov and Elena Andreevna) "Shook a hand" is translated as "Kulyn kysyp" ("Shaking hand"). Therefore, there is a grammatic transformation: instead of verb of past time is used an adverb of present time.

- Remark from act two of "The Cherry Orchard", "*Everybody is sitting, muse. Silence. It only can be heard how Firs is quietly murmuring. Suddenly is heard a distant sound, just like from the sky; sound of a snapped string, fading, sad*" [Chekhov, 1978] is translated as "*Barysy da ujga kalyp utyralar. Tynlyk. Bary tik Firsnyñ äkren genä sôjlänüe işetelä. Kisäk, eraktan, küktän işetelgändäj bulyp, ber avaz, ôzelgän struna avazy ângryj, ul sürelä baryp moisu gyna ângyrap tora*" [Chekhov, 1953]. In translation of I. Gazi is detected a row of differences:

First, Chekhovian "Everybody sitting, muse" I. Gazi translates as "Barysy da ujga utyralar", i.e., use the adverbial modifier of manner "ujga kalyp". which Russian language grammatic equivalent is the word "musing";

second, isolated attributives (*fading, sad*), related to the word "sound", I. Gazi translates as "*ul sürelä baryp moisu gyna ângyrap tora*", i.e. instead of sentence with coordinate isolated attributives he uses conjunctionless sentence, the second part of which acts as equivalent of two attributives: fading, sad;

third, in sentence "Everybody sitting, muse" reader feels pause between words "sitting" and "muse", marked by sign of punctuation, a comma, while in translation of I. Gazi ("*Barysy da ujga kalyp utyralar*") pause is absent;

fourth, in Chekhovian "*Suddenly is heard a distant sound, just like from the sky; sound of a snapped string, fading, sad*", pauses are present after attributed word ("sound") and between attributives themselves (fading, sad); in translation of I. Gazi these pauses disappear: "*ul sürelä baryp moñsu gynä âñgyrap tora*";

fifth, in Chekhovian remark is distinguished (emphasized) the verb "muse" (at distinctiveness of predicate "muse" points both form of past time, not characteristic for dramatic narrative, and combination in one sentence of verbs in present and in past time {"sitting" and "muse"}, while in syntax variant of translation the emphasis on it is absent.

Acoustic characteristics of sounds in remarks of the last scene ("sad" - about the sound of "snapped string"; "sounding lonely and mournful" - about the sound of axe) are translated by I. Gazi similarly: "moñsu".

4. CONCLUSIONS

Differences between original remark texts and their translations, detected at comparison of separate remarks, are stipulated by different reasons.

First of all, it is the belonging of dramaturgy of A. Chekhov and Tatar drama to different types of drama. "Major" plays of Chekhov ("*The Seagull*", "*Uncle Vanya*", "*Three Sisters*", "*The Cherry Orchard*") are phenomena of "new drama" and corresponding to it new type of poetics, forming in frames of neoclassical (in terms of V. Tyupa, post-creativist) paradigm of artistry. In Tatar dramaturgy of first half of XX century (differently from poetry and prose) neoclassical type of artistry did not receive any development. Tatar drama in the first half of previous century was developing in frames of poetics of traditionalism.

Second, literary translation, in spite of its different existing strategies ("exact translation", "free translation"), always suppose understanding of translated work and its interpretation in translation. There an important role is played both by personality of translator (for example, to what degree he is acquainted with works of author of the work translated by him) and by contexts of translations. In particular, national context is significant: translators belong to certain national culture that often impacts on their perception of concepts contained in original and their translation in native language.

Translation of acoustic characteristics of sounds in remark from the last scene ("sad" – about the sound of "snapped string"; "sounding lonely and mournful" – about the sound of axe) by the word "moñsu" can be explained by origin of the word "moñsu" from the word "moñ" (word creating affix "su" has the meaning of insignificant degree of sign expression).

Concept "moñ" belongs to category of national concepts that do not have direct equivalents in other languages. For Tatar reader the word "moñ" is a sign of a certain (and with taking into account of its co-relation to "moñ" then rather of uncertain, dimly, subconscious) lyric mood that is, as is known, one of dominants of Chekhov poetics.

5. RESUME

Research of translations of remarks poetics in plays of Chekhov into Tatar language opens perspectives for studying of poetics of translations of Russian dramaturgy into Tatar language. This direction up to present moment did not receive a wide development in comparative study of Russian and Tatar literatures.

Studying of poetics of translations allows to transfer emphasis from linguistic aspects of literary translation (without ignoring it) on poetological. Applicable to drama this is the poetics of paratext in general (including, beside remarks, the list of acting persons and their characteristics contained in it). poetics of separate situations characteristic for drama (for example, situation "alone at the stage", poetics of character system).

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THE EFFECT OF USING CREATIVE DRAMA ON IRANIAN EFL LEARNERS' SOCIAL IDENTITY

Giti Mousapour Negari¹, Davood Khedmatkar Arani^{2*}

¹Assistant professor in TEFL, Department of English Language and Literature, University of Sistan & Baluchestan, Zahedan,

²Department of English Language and Literature, University of Sistan & Baluchestan, Zahedan (IRAN)

*Corresponding author: davoodkhedmatkararani@yahoo.com

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ABSTRACT

The purpose of this study was to examine the effect of using creative drama on Iranian EFL Learners' social identity. The participants were 49 sophomore high school students. Most of them have studied English for at least one year in language institutes. The study was conducted over 10 weeks in Shahid Khedmati high school in Aran and Bidgol, Isfahan. The students belonged to two intact classes. The Social Identity Questionnaire developed by Safarinia and Roshan (1390) was used as the data collection tool. Over 10 weeks, both control and experimental groups were exposed to the same learning content; however, only the experimental group was taught through creative drama-based method. The control group received the course book through traditional method which included regular practice and group work activities. The results of ANCOVA identified no significant treatment effects for the dependent variable.

Key words: Creative Drama, Social Identity, Iranian EFL Learners

1. INTRODUCTION

These days, due to the diversity of options in discourses and situations, people are exposed to many different situations. These phenomena lead us to think about plurality and dynamicity of human actions in relation to others and to find novel ways and methods to deal with it. According to Sawyer (2006), postmodern knowledge society issues new demands on educational institutes throughout the world; learners need to be creative, have the ability to deduce and induce meanings and process information. Learners also need to be members of groups and, accordingly, should have the art to communicate with others effectively. Consequently, they are to be engaged in creative drama as an effective and new method, using body language and showing emotions. Keeping in contact with others is an integral part of drama and theater art. We can define performing arts especially on the stage such as theaters or drama as representations or transformations of all sort of communication occurring in life (Wu, 2012).

2. LITERATURE REVIEW

2.1. Creative drama

Creative drama as a successful approach in pedagogy remains a fairly recently developed and growing phenomenon in contemporary education. In fact, creative drama is natural, mental and decision-making learning process that set value on the process not product (McCaslin, 2000). Fortunately, students' anxiety about learning is unfounded in this approach. Creative drama is the improvisational and non-exhibitional form of drama in which someone who takes part in this activity is conducted to see in mind's eye, enact and mirror human experience (Thurman & Piggins, 2000). The core activity of creative drama is improvisation and it does not require a ready-made text by means of their nature and application manner (Karadağ & Çalıŝkan, 2005). Improvisation activities give birth to individual creativity. These activities require a high cognition of participants such as being aware of the boundaries between imagination and reality (Ulaŝ, Sevim & Tan, 2011). It is beyond reasonable doubt that creative drama served as useful tool to inspire creativity, imagination and curiosity in the areas of language learning and teaching. It teaches the way a person understands himself, the process of thinking carefully and visualization (Annarella, 2000, cited in Erdogan, 2013). Regarding non-exhibitionality, learners aren't to do what real actors or actresses do on the stage; creative dramatic focuses attention on attitude rather than character (Chukwu-Okoronkwo, 2011). In fact, the aim of creative drama is to cultivate vivid imagination, spontaneity, personification and mental flexibility, apart from any particular subject matter (Blatner, 2007).

In drama, it's supposed that teachers guide persons to learning experience (Erbay & Dogru, 2010). Participants in dramatic activity experience real world circumstances in collaboration with each other. They put their success down to their excellent teamwork. They share this experience for their own pleasure and liking

rather than giving a terrific performance as a professional actor (Thurman & Piggins, 2000). Those who take part in dramatic activity, in fact, make what they have already experienced in a new form. Creative drama is the results of combination of learning and feeling. What participants learn through implementing of this method will stay with them in all likelihood (Wagner, 1998). The fact is that they learn the materials, skills and strategies dealt with language learning by authentic and natural language use. Activities and strategies contribute to creative drama, enhance creativity. Aesthetically, the way you understand and learn drama puts forward the state of being creative; and it does not only work for teacher but learner (Tam, 2016). The procedure which is used in drama aims to empower every individual to experience a specific happening of event for a specific purpose, which can, of course, be different (Karakelle, 2009).

Phases of creative drama

According to Saglamel and Kayaoglu (2013) creative drama implementation consists of four phases that each of which complements the other. They include warm-up, pantomime, improvisation/role play and assessment/evaluation. It is worth noting that these phases could be adapted to classroom use. What all these phases suggest is defined below.

Warm up

The aim of this phase is to let the students know each other, set up trust, bolster confidence and help students get ready through some games, songs, pictures and so on for the main activity (Saglamel & Kayaoglu, 2013).

Pantomime

Pantomime activities let the students use all their senses-not just hearing and seeing- to learn. These activities boost their self-esteem and increase their motivation (Saglamel & Kayaoglu, 2013).

Improvisation

The improvisation stage provides students with gaining many learning experiences, their comprehension of what is being talked more perpetually, their creativity, the development of their inclination and desire toward researching, acquiring more operative roles in education (Karakaya, 2007 cited in Aydeniz & Ozcelik, 2012).

Role play

In the classroom which drama-based role play is the core activity, participants find themselves in learning environment which is authentic and non-threatening. Students in such circumstances encourage exchanging their knowledge (Siririmangkorn & Suwanthep, 2103).

Assessment/evaluation

This is the phase that everyone critically evaluates the behaviors, the roles and the mistakes (Aydeniz & Ozcelik, 2012). It is worth noting that participants make a judgment about characters rather than their identity.

2.2. Social identity

In social identity theory, according to Tajfel (1982), the significance of being a member of social groups and its effect on individuals' self-concept and social behavior is clearly conceded. Self-concept has two different aspects: personal identity and social identity (Tajfel, 1982). Personal identity is the image that you have or develop about yourself. It deals with individual characteristics such as competence, talent and sociability. Social identity on the other side is defined as "the part of an individual's self-concept which derives from his knowledge of his membership in a social group (or groups) together with the value and emotional significance attached to that membership" (Tajfel, 1981, p.255). In this sense, individual's identity is interpreted based on their relations to other groups and how these relations are established with passage of time (Pierce, 1997). Thus, identity should grasp larger, unequal social structures and power relations that are generated in community (Peirce, 1995). Based on McCaslin (1981), the overall aim of creative drama is social growth. Creative drama proposes a mechanism through which learners learn to work together and cooperate (Sternberg, 1998). In fact, the ability of individuals to communicate and interact with others is perceived as the most important characteristic of mankind (Eisler & Frederiksen, 1980). The development of appropriate behaviors which is acceptable in society is considered as an important and significant factor; the behaviors which are consistent with the norms and values of societies.

2.3. Creative drama and social identity

Creative drama as a method that develops social skills is so popular (Courtney, 1995). Based on Freeman et al. (2014), creative drama activities contain the four features of social skill training: response acquisition, response practice, response shaping, and cognitive restructuring.

Experience in creative drama, as one of the most important elements; develop response acquisition by the modeling and constructions which is conducted by teacher (Siks, 1958). Teacher prepares the situation for students to have cooperation. Through modeling students come up with especial appropriate social behavior and norms which is constantly seen in the role paly held in their class (Okoronkwo, 2011).

Through role playing, another key feature of creative drama, students' experience response will be practiced. As Way (1967) mentioned, role paly increases the profundity of student's experience. In fact, when students put themselves in place of someone else, they gain new experiences and they learn to show emotional control as they come into conflict with others (Sternberg, 1998). Evaluation is the last stage in creative drama in which students are evaluated in relation to their classmates. No audiences exist; those who

are involved in creative drama are actor/actress. Response shaping comes up by means of corrective feedback and reinforcement (Ward, 1952). A specific aim of evaluation is to improve students' action.

As Pinciott (1993) mentioned, there is the possibility for creative drama to change students' thoughts and actions toward others. The aim of this process is to let students be mature and see the world based on their own experience differently. Students learn about life when they play stories which contain life realities and truths. As a matter of fact, students are in the process of trial and error.

Juhi (2013) in his article, with growth of English throughout world as a global language many people from every part of the world such as Korea went to English-speaking countries such as USA to learn English. Korean international students with different life experiences in their own country in terms of their roles as a manager, judge, engineer, teacher or students socialize themselves to American educational institutions in different ways. This paper was an attempt to examine how Korean language learners who came from different backgrounds socialize themselves from their English learning experience in American ESL programs, and how their new identity in the process of language learning socialization is constructed. Identity emergence is a continuous process which is established and shaped at the site of power struggle. Juhi in his study concluded that adult language learners build a new identity and become the member of new community by obtaining knowledge and negotiating their subjectivities.

According to the longitudinal study which is conducted by Martin et al (2013), drama has dramatic effect on learners in wider school learning and different positions in society. They tried to examine the role of school-, home- and community-based arts participation in students' academic (e.g., motivation, engagement) and nonacademic (e.g., self-esteem, life satisfaction) outcomes based on positive youth development frameworks and ecological model. Structural equation modeling showed that beyond sociodemographics, prior achievement, and prior variance in outcome measures, school predictors of academic and nonacademic outcomes were arts engagement and in-school arts participation; home predictors were parent-child arts interaction and home-based arts resources; and community arts predictors were participation in and attendance at arts events and external arts tuition (the latter, a negative effect).

Freeman et al (2014) in his study examined the effects of creative drama activities on self-concept, problem behavior, and social skills. The data revealed that most of the students showed reasonable social skills and behaviors in the society out of classroom. Thus, the techniques and activities did not have drastic changes in social skill scores. The frequency of problem behavior scores of students was negligible.

Social identity in Drama classroom

Drama creates the opportunities for learners to develop their social skills where they experience what is really happening in the life and they experience different roles such as the experience of being a dentist. In fact, they do not realize they are learning life skills. Drama provides a cooperative rather than a competitive atmosphere (Callcott, Miller & Wilson-Gahan, 2012). These kinds of situation let the individuals be in contact with each other freely and as Roy and Dock (2014, p.371) stated "It offers multiple opportunities for students to express themselves, to explore their identity and society to allow the transformation and liberation of the individual ...".

Char (1997) describes many ways and techniques which are applicable in the classroom and teachers can use them in order to supply this complex process. Three of them are mentioned here.

Improvisational Dialogues:

These activities focus on cooperative verbal creativity. Brainstorming a list of oral language strategies such as "Listening" is the first step in these exercises. Then, Teachers in this process provide the learners with the opportunity to experience different circumstances. He/she write an uncompleted dialogue in three or four lines based on the experience of students and they are required to use their imagination and improvising the rest conversation. Improvised dialogue sometimes can be everyday conversions which are difficult to find. In fact, There is a large number of discourses exists which hasn't been experienced by students. I remember a quote by **Mick Napier, the American teacher and director, about improvised dialogue:**

"The best thing about improve is that no matter how bad your show is, it's only 30 minutes, and never exists again. The worst thing is no matter how good your show is, it's only 30 minutes, and never exists again."

This quote reveals that it is no matter whether you are a good actor or not, you should just say what comes to your minds and what is unthinkable in a due time.

Large-group discussions:

One other way to delve into the construction of identity is to have a conversation about what do we mean by being a student or a teacher in a specific country or in a specific classroom. This conversation can emphasize the process of re-creation. Theme reconsideration in every part of the course lets the students know how these ideas and opinions are changing. Teachers can make this process easy by touching on their own changes as teachers on the pass of time. All members of the group have the chance to express their own ideas and thoughts freely. Such discussions about classroom identities can be a good starting point for probing other aspects of self. In this way, everyone can understand himself/herself in relation to other people.

Small-Group Conversations:

Something which is significant and meaningful in the life of individuals such as pictures, objects, events and so on acts as an incentive for small group or pair discussion. Teacher could be active in these groups

constantly, talking about their own identity and its progression. These conversations concede how the student's past experience are precious and valuable while presenting the way to start discussing about future.

Drama creates the opportunities for learners to develop their social skills and creative drama is considered as a method which develops people social skills (Courtney, 1995), the present study tries to investigate the effect of using drama on learners' social identity in an EFL context.

3. METHODOLOGY

3.1. Participants

The participants of this study were forty-nine sophomore male students studying at Shahid Khedmati high school at Aran and Bidgol. The intact group designs were 23 participants in the control group and 26 participants in the experimental group. To ensure that the learners were homogenous with respect to their English proficiency level, English Test-Beginner was administered. The participants were at the same age, about 18 years old. Most of them have studied English for at least one year in language institutes.

3.2. Instrumentation

To obtain the required data for this study a 20-item social identity questionnaire was utilized. The questionnaire was developed by Safarinia and Roshan (1390) to measure social identity. These items were developed into a Likert-type questionnaire. They estimated the reliability of the questionnaire with a sample of 550 high school students which reported to be 0.747.

3.3. Data Collection Procedure

As the preliminary stage, all the participants were asked to take part in English Test-Beginner to assume their homogeneity. Two intact groups were chosen from Shahid Khedmati High school, Aran and Bidgol, Isfahan. One class was considered as the control group and the other one was arranged as the experimental group. Both groups were asked to fill out the social identity questionnaire at the beginning (pretest) and at the end of the study (posttest). The learners weren't informed of the objective of study in order not to change their attitude toward classes. This fact had guaranteed their presence in all sessions. After the program administration, a 10-week drama program was run in mornings. It is worth mentioning that the researcher got the permission to implement the experiment in their formal class hours.

It is also worth noting that the researcher was the teacher of both classes. He had received drama training certificate and many approval certificates for his endeavor in the area of theater art.

In the control group, the teacher used conventional method to teach the material, however; in the experimental group the teacher followed a four-phase procedure of creative drama proposed by Saglamel and Kayaoglu (2013). The phases were as follows:

Phase 1 (*Warm up*):

Each session began with warm up activities for 15 minutes to ensure trust and to help learners get ready for the main activities through games, pictures and songs. A tongue twister such as "she sells seashells by the seashore" exemplifies the games which was used in the class.

Phase 2 (*Pantomime*):

Thanks to warm-up activates as an icebreaker, the next 15 minutes was devoted to pantomime. In this phase students without using words and by using their body should convey what they had in their minds. The item "eating a piece of delicious chocolate candy and touching a piece of velvet" which was selected from McCaslin's (2000, p. 74-75) work is a good example of pantomime activities that was run in the class. It was not obligatory to implement this phase of program at all sessions.

Phase 3 (*Improvisation/Role play*):

Pantomime activities were followed by improvisation phase. Creative drama is expanded on the basis of improvisational activities. Thus, we devoted remained and maximal time to this phase of program. In fact, the researcher divided this phase into two kinds of activities: role playing and improvisation. Complete conversations with different functions for each session represented the former activities. Learners in different roles express themselves in a way that might be different from their own identity. Incomplete conversations and many other activities were the representative of improvisation activities. The Students were provided by different functions and situations and characters, and then they spontaneously made different conversations based on the above-mentioned criteria. Additionally, the students were provided with incomplete conversation tasks in order to complete the rest of those tasks. Here is an example used in this study:

A man is calling from a pay-telephone on a busy street.

W: ... and she was arrested last night ...

M: What did you say? I can't hear you.

W: I said, "She was arrested last night."

M: I'm sorry, Mary. It's really noisy here. Can you please speak a little louder?

W:

Phase 4 (*Evaluation*):

Self-evaluation, peer evaluation and teacher evaluation were carried out at all phases of study. For example, the participants came together to make comments about why particular persons behaved in particular manners.

In the control group, the same materials were implemented through a conventional method. They just read through conversations then talked about unknown words, in general, what is carried out in traditional methods.

The selected functions, conversations and situations used as materials were taken from the book "*Communicating in English: examples and models: Function 1*" by Walter Matreyek.

4. RESULTS AND DISCUSSION

The results of ANCOVA were used to find out whether there is any significant difference in the mean scores of the participants in both control and experimental groups or not. Means, standard deviations and the number of participants are presented in Table 1.

Table 1. Descriptive Statistics

Group	Mean	Std. Deviation	N
Experimental	19.96	3.268	26
Control	20.78	3.801	23
Total	20.35	3.515	49

As Table 1 shows, the mean scores of the experimental group is 19.96 and that of the control group is 20.78.

The results of ANCOVA for testing the null hypothesis are displayed in Table 2.

Table 2. The Results of ANCOVA

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	167.208 ^a	2	83.604	9.030	.000	.282
Intercept	119.709	1	119.709	12.930	.001	.219
pre.social	158.980	1	158.980	17.171	.000	.272
Group	.663	1	.663	.072	.790	.002
Error	425.894	46	9.259			
Total	20879.000	49				
Corrected Total	593.102	48				

a. R Squared =.282 (Adjusted R Squared =.251)

According to Table 2 ($F=.07$, $Sig=.79$) there is no significant difference between the mean scores of the control and experimental groups. In fact, there was no significant difference between social identity scores regarding implementing creative drama in the classroom. In other words, the obtained data do not support the use of creative drama to enhance social identity.

Language is a miraculous transformer. Through language every individual can transfer their self across different sites at different points in time, and it is also the language that offer the learner the chance of improvise speaking, being creative, experiencing different situation and being the member of social groups. According to Hall and Du Gay (1996), the notion of identity undergoes a radical and drastic changes; a change from unified, originary and essentialist point of view to a process of continual emerging and becoming. Identity development is a complicated process including social memberships and practices and language use (Miller, 1999).

There are many factors that may contribute to the findings of the study such as empowerment, being heard, ongoing process of self-realization, lack of competency in English, their pre – post- test scores, cultural sensitivity and lack of time which are the nexus of second language use and social identity, but the results of the present study may be highly affected by the following factors:

First, Social competition, whereby every individual make efforts to improve their objective position in classroom. Those who are members of a group based on shared features try to find positive distinctiveness through obvious and direct completion. They compete with each other in spite of their cooperation (Haslam, 2001). In this regard, individuals experience different situations which are basic to creative drama. Second, social mobility, whereby individuals put themselves in danger of being alienated from group, but in this method, individuals are the members of small groups and, generally, they are members of class nonetheless. The underlying assumption is that it is feasible to members of different groups to change their beliefs and move independently into another group which is in line with their preferences. The society in which individuals live such as classroom, workplace and so on is a flexible and permeable one (Tajfel & Turner, 1979).

Consequently, creative drama improves the strength and mobility of the participants. Third, different 'social creativity', whereby individuals make comparison between in-group and out-group in order to gain positive outcomes (Haslam, 2001; Tajfel & Turner, 1979). According to Tajfel and Turner (1979) this is a strategy which may focus upon

- (a) Comparing the in-group to the out-group on some new dimension, (b) Changing the values assigned to the attributes of the group, so that comparisons which were previously negative are now perceived as positive, and (c) Changing the out-group (or selecting the out-group) with which the in-group is compared—in particular, ceasing or avoiding to use the high-status out-group as a comparative frame of reference (p.43).

Integration of increased competency in the English language and heightened awareness of perceptions of social identity are two paramount goals of learning (Courtney, 2007). One of them is that how many students can be linguistically competent. Enjoying high sense of language proficiency may result in high sense of confidence; a feeling perhaps can be seen in the statement of learners (Miller, 1999). This factor could well be responsible for the obtained result. It would seem that our participants should be more proficient to gain the sense of social identity.

The results of the study approved Hall's (1996) finding in that the concept of identity is discursively constructed. It connotes that identity development is processual and ongoing. Accordingly, it is inevitable to enhance social identity in ten sessions with respect to what is happening in creative drama classroom. As a result, we need a long time to develop social identity in one's mind. Nevertheless, Erbay and Dogru (2010) revealed that creative drama education had a significant positive effect on the social communication skills of the learners.

5. CONCLUSION

The present study intends to investigate whether EFL learners' social identity improve through using creative drama. Various methods have been used in teaching of foreign languages until today. Some of these methods have been abandoned and some others have been retained. By assigning students to different roles, experiencing different situations in the classroom and giving them the permission to think freely and creatively, they are armored with necessary skills for effective and affective interaction.

Keeping in contact with society, a person should be equipped with social skills. Individuals should know how to behave in different places. Those who are equipped with social skills are successful in their relations, obeying rules and respect to the feeling of others. Social skill development is influenced by many factors such as behaviors of teachers, inheritance, culture, attitudes and behaviors of peers and many other factors (Ceylan, 2009).

The present research aimed to set forth the effect of the creative drama method on Iranian EFL Learners' social identity. According to the obtained data from quantitative method, the results of this study mainly indicate that creative drama cannot be an effective teaching method in social identity development.

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IDEOLOGICAL MYTH AND ARCHETYPES IN TATAR POETRY OF YEARS 1920-50S

Bulat Kh. Ibragimov, Nurfiya M. Yusupova, Alfat M. Zakirzyanov

Kazan Federal University, 420008, Kazan, Tatarstan str., 2 (RUSSIAN FEDERATION)

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ABSTRACT

In this article is detected specific of adaptation of ideological myth and archetypes ion Tatar poetry of years 1920-50s, researched content and image paradigm of poetic works. In course of research is traced history of expression of ideological tendencies in Tatar poetry, and on this background are distinct several motives and archetypes, works are considered in "connection" with ideology of socialism. At this is proved that typologically similar with analogue phenomenon in Russian literature ideological myth in Tatar poetry had its own differential peculiarities stipulated by impact of local culture substrate and distinctness of national poetic mentality.

Scientific novelty is determined by studying of Tatar poetry from the point of view of participation in it as major forming element of ideological motives and archetypes and explanation of new methods of studying of Soviet poetry, literature of socialist realism. In this key the article promoted more correct statement and solution of some fundamental problems of national significance. Moreover, in modern Tatar literature studies the unambiguous estimation of poetry of 1920-50s does not exist.

Foundational for our research is hermeneutical approach, direction reception activity of reader to analysis of principles and devices of description, determination of typological similarities and peculiarity of artistic searches, matching and having differences in diverse word arts. Beside this, in course of research we will use the method developed by B. Borukhov. "Motivating poetics" is used at analysis of poetic works and allows to detect national-specific peculiarities of ideological myth in Tatar poetry of years 1920-50s.

Key words: Tatar poetry, ideological myth, ideological motiv, archetype, mythological image

1. INTRODUCTION

In history of Tatar poetry of XX century 1920-1950s are characterized by active search for new means of artistic expression and, first of all, occurrence of ideological motives and archetype images.

"Ideologization" of Tatar poetry, being typologically similar to analogue phenomenon in Russian Soviet literature, has differential peculiarities. In literature study correlation of art phenomena and study of works of national writers with classic models of Russian literature led to acknowledgment of similar processes and phenomena. But direct translation of phenomena of one culture into literature-aesthetic field of other proved to be false and wrongful [Yusupova N.M., 2016, 213-214]. In connection to this is actual taking into account of specifics of development of culture and literature process, national poetry in comparison with Russian, determination of uniqueness and peculiarity of "national" in word art. Certain researches of this issue in frames of word art of Povolzhye and Cisurals [Galimullin F.G., 2014] and literature critics [Gilazov T.Sh., 2015] are also attempted by Tatar theorists of literature. A subject if separate comparative researches became dialogic relations between literatures [Amineva V.R., 2014]. In this work the stated problematic is analysed in frames of reclaiming of ideological myth in Tatar poetry.

On assumption of this, the objective of this article is determination of typological similarities of ideological myth and archetypes in Tatar poetry of 1920-1950s with analogue phenomena in Russian literature, and also differential national-specific peculiarities. Because national literatures, considered in the world literature process as something integral, are presenting unique spiritual-practical formations.

Today's reader may be nor capable to completely percept works that glorified poets of that time as political chanters of their time, praising communist ideology and its spiritual leaders. In spite of this fact, these searches reflect searches in national poetry. On the other side, every generation have to percept spiritual and ideological values in its own way, on basis of its social-cultural mentality. This tendency determines actuality of our article. Besides, attempts of searches in this direction in Soviet years were based on Marxist-Leninist school of thought and limited by sociological, positivist frames. Structural analysis of works, their estimation in ideological-aesthetic integrity, conducted from new methodological positions, will give the opportunity to distinguish place and functions of ideological motives and archetype images in evolution of Tatar poetry of this period.

2. METHODS

Foundational for our research is hermeneutical approach that anticipates that reader, getting familiar with diverse cultural values fixed in literature, received his place at their borders. It directs receptive activity of reader at perception of principles and devices of description, artistic forms of reality reclaiming, distinguishing and comprehension of typological similarities and peculiarity of artistic searches, matching and having differences in diverse word arts [Terminology..., 1992]. Consciousness of recipient fixes the diversity of artistic principles and forms of description of reality, world and human. Thus, using hermeneutical approach, we suppose to gain an insight into typological similarities of ideological motives and archetypes, detect specifics of adaptation of ideological myth in Tatar poetry of 1920-30s, determine moments of matching of artistic principles, and also national peculiarity.

Beside this, in course of research we will use the method developed by B.L. Borukhov. Analysis type considered by researcher – "motivating poetics" [Borukhov B.L., 1992] – is used by us at analysis of poetic works. In process of conduction of this research was used conventional motivating, in which text is considered as phenomenon of science and in every epoch possess its own set of laws and conventions. This type allows to detect national-specific peculiarities of "ideological myth" in Tatar poetic of 1920-50s years of XX century.

3. RESULTS

1. Tatar poetry of 1920-50 years of XX century is characterized by plenty of ideological motives and archetype images and strongly pronounced mythological attitude. At this word art is clearly expressing processes of national-cultural self-identification.

2. Ideological myth in Tatar poetry, being typologically similar with analogue phenomenon in Russian literature, has differential peculiarities stipulated by impact of local culture substrate and distinctness of national poetic mentality.

3. Use of means of expression, common for Soviet literature, gives the opportunity of active development of Tatar poetry in line with general Soviet literature tendencies, and at this to keep a special flair of national lore.

4. DISCUSSION

Word art of 1920-50s is characterized by strongly pronounced mythological attitude and gradually, in opinion of Kh. Gyunter is more and more "turning into reservoir of state myths" [Gyunter Kh., 2000]. In process of creation of totalitarian synthesis of arts, aesthetic function loses its privileged position in literature. Yu.B. Borev states that for XX century in general "is characteristic urge to moral-political unity, to submission to a word of genius leader" [Borev Yu.B., 2001].

Start of social-political reforms is accompanied by subconscious approach of lore to ideological mythology, myth-poetic universals and archetypes, thus social-political reforms of 1920s became basis for new ideologemes and mythologemes. Marxist theory, in order to achieve its goals, is oriented at upbringing of feelings of patriotism, allegiance to Motherland, and this function is largely placed on literature that became "one of the main sources of creation of state mythology" [Gyunter Kh., 2000].

A similar tendency is observed in Tatar poetry too. In 1920s on the front come searches of a new ideological conception, coming from social model of social development. Assuming this, in stated period is amplified the tendency to art-aesthetic unification and interest to characters reflecting course of socialist building and victory of proletarian class. Already since the middle of 1920s, the principle of depicting of a man in social life and everyday working, in "socialistic space" becomes a leading one. Such tendency turns into search of ideological universals, mythological structures for distinction of ideological content. In this key, values of Soviet system that already became a history – labor and ideology, heroic cult, introducing immortality – are positioned as the major idea of poetry. Namely such new "culturological orientation" became an impulse for formation of new tendencies, ideologically dyed archetypes and motives in Tatar poetry of this period.

For example, in poetic works "In Tatarstan" (1925), "Blue Wolf" (1925), "Here, Party, Here I am" (1926), "At Summerhouse" (1926) by Kh. Tufan, in poems "Happiness" (1919), "Red City", "Red Holiday", "Before the Death" (1923) by M. Dzhaliil, in works "Blue Star", "We are the Children of Earth", "Seventh Furnace", "I'm Waiting for You" by F. Karim etc., is detected presence of three ideological motives: belief in bright future, sacrifice, fight for freedom of "socialism". These motives are accompanied by such mythological images as Motherland and Red Banner.

In poem of Kh. Tufan "In Tatarstan" (1925) to the topside come motives of belief in bright future if the country and fight for a new life. In text structure prevails the principle of comparison of past and future. Time ridge became significant measure in disclosure of idea and content of text. Pre-revolution life is characterized as something dark, scholastically frozen, even bloody antagonistic and is opposed to positively depicted socialistic way of life.

In suffused by ideological content and optimistic attitudes one of the first poems of M. Dzhaliil "Happiness" (1919), the lyric hero, feeling himself a brave fighter, is burning with desire to rise his people to fight for freedom. Author's position is connected with uninterrupted revolutionary appeals leading to victory.

In poems of K. Nadzhmi, Sh. Fidai, D. Gubaidi, A. Kutui and others interpretation of ideological

attributes is also connected with allegiance to Soviet ideology, dominates motive of fight for bright future, In this key is created a lyric hero – "representative of masses", nihilist that denies all values of the past [Zagidullina D.F., 2013].

The same tendency continues in 1930s too. Poetical works are characterized by plenty of such ideological motives as hate to the past, "pests of people" and the fight for bright future. At this as major archetype images act Motherland, banner, among acting characters of Soviet myth the leading role is played by archetypes of hero, enemy and "wise father". Image of enemy is characterized as "internal enemy – pest" or "objective antagonist that is determined as objective danger for state independently of his subjective intentions, plans and actions" [Gyunter Kh., 2000].

For example, in poems "V.I. Lenin" (1930), "Sixteenth strike" (1930), "To Stalin" (1936), "Song about Stalin" (1937) of M. Dzhaliil, in works of Kh. Tufan, marked by patriotism, praising of Soviet reality, is observed sacralization of leader, Lenin and Stalin accept features of "wise father", in process of their mythologization participate such symbolic images as Light, Sun or Fire. At this to the topside comes lyric hero asserting socialist view of the world.

But, in spite of prevailing of sociologized motives, in Tatar poetry is still preserved nationally significant line of sight. More deep understanding of course of life, development of society by writers leads to philosophical and aesthetic changes. Palatalized attitude to internal world. in its turn, leads to enrichment of lexical means of language of poetry by new shades: through symbolical images start to be sensed mature views of society, appear poetical images adjacent to nation images, wide sense comparisons characteristic for Tatar literature in general [Saifulina F.S., Karabulatova I.S., 2014].

For example, musings of preserving allegiance to motherland but awoken at seeing the difference between promises and reality of ideology related to nationalities M. Dzhaliil could be traced in libretto "Altynchech" (1940) in connection to history of Tugzak tribe. Confrontation of Tugzak Ana and Mamat khan raises national problems. Stout-hearted, not yielding to fateful trials, condemned to non-existence and even after that not loosing her pride Tugzak is not just asserted as symbol of Tatar nation but also reflects the national idea. Dzhik-merdxhen and his continuation is also perceived in this plane, and Altynchech is formed as a symbol of freedom. Through description of light of Tatar nation for freedom and independence, Musa Dzhaliil reflects its life in conditions of Stalin regime, enriches his work by idea of appeal of his nation to such courage as the one possessed by mother Tugzak.

Mythological conceptions of Soviet era leave traces on poetry of war period too: in lyrics are dominating ideological motives, among acting characters of Soviet myth the lead role is played by archetypes of hero, enemy, "wise father" and Mother Motherland. On the background of ideological myth-poetry is reconstructed one of the most popular archetype images of Soviet mythology – image of a hero, represented in Tatar poetry in different modifications: hero of a labor, hero-warrior, hero-victim. Confrontation of nation with enemy became a subject to hyperbolized depiction, comparable to contraposition of Good and Evil in medieval literature.

In war period are actualized such ideological motives as belief in victory, appeal of country to battle, hate to enemy and oath to defend the Motherland, among images-mythologemes on the topside steps Motherland. batter, hero-soldier. Concepts of death and immortality in frames of ideological myth become the center of philosophy of existence. Encouraging of people to heroism and transfusing literature by this pathos ideology implements in conscience the thought about righteousness of death in fight with enemy. In poetic texts binary opposition is actualized in formula "life – death – immortality". In this key the sense of life is identified to truth directly connected to idea of protection of motherland from enemy. Having philosophical approach to death, poets percept death as a way leading to immortality. At this background is detected dichotomy of death-immortality and it becomes a basis in philosophy of life and death.

In front poems "Come on, Song" (1941), "To My Daughter Chulpan" (1941), "Goodbye, My Smart Girl" (1941) by M. Dzhaliil, "Oath" (1942), "For the Sake of Motherland" (1942), "I Think It's Probably a Spring" (1942), "Road" (1942), "Song of the Victory" (1944) by F. Karim, "To Fight, My Friends" (1942) by A. Erikey, "Death to Fascism!" by K. Nadzhmi, "Blood for Blood" by A. Iskhak, "The Letter" (1942) by S.Khachim, "On the Front Road" (1943) by A. Faizi, "The Sapper" (1943) by Sh. Mudarris etc. philosophy of existence is explained namely in this way.

On the other side, in poems written in this period, concept of Motherland is finished by images of family and people close to him. By attitude to this changes attitude to death too, concepts of grief, anxiety, sadness unite with content of parting with close people. Lyric hero, who was looking at death optimistically in frames on ideological myth, starts to understand all horror of death and sweetness of freedom and existence, his dread of death he is trying to obliterate by hope to meeting in "bright country". For example. in poem "The Tear" (1942) M. Dzhaliil tells about the oath, given in the name of motherland, the tear is amplifying the sacred sacrament. It is impersonating sorrow too, became simultaneously a symbol of hate, extending even more, generalize the woe of all country. Besides, addressing of Tatar poets to folklore, to such traditional mythological images as start of Venus, dawn, lower, spring wind, spring, argamak allows to overcome ideological schematism.

5. CONCLUSIONS

In post-war Tatar poetry are detecting such ideological motives as allegiance to people and Motherland, joy of victory and freedom, fight for bright future. For example, in poetic novella "Along the Road" (1953) by S. Battal, in poetic novels "At Edges of Cheremshan" (1934-1970), "At Crossroad of Epochs" (1961), "After a

Sleepless Night" (1967) by A. Davydov are tracing motives of sacrifice and bright future, detecting lyric hero asserting socialist view of the world. Image-archetype of hero-warrior is transforming in a new line of sight as allegiant servant of Motherland and creator. The most dynamic figure of Soviet myth – a hero – in poetry of 50's years of XX century acts like a hero of socialistic labor, hero-victim and political leader.

6. RESUME

Therefore, overview of system of ideological motives and diachronic transformations of mythological images-archetypes in Tatar poetry of 1920-50's years proves changes occurring in development of word art, traces further ways of its evolution. On the other side, Tatar poets are creatively reclaiming conception of ideological myth that is "adapting" to national material, about which evidences a subjective layer of works.

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COGNITIVE ASPECTS OF ACTUALIZATION OF METAPHORICAL MEANING OF COLOR NAME "RED" IN GERMAN, RUSSIAN AND TATAR LANGUAGES

A.F. Mukhamadiarova, R.A. Safina, A.W. Sharipova

Kazan Federal university, Institute of Philology and Inter-cultural Communication,
chair of German philology, 420021, Kazan, Tatarstan, 2 (RUSSIA)

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ABSTRACT

In last decades the metaphor became more and more considered as an important mean of formation of language picture if the works representing by itself the verbalized system of world view of particular nation. The objective of this research is the comparative characteristic of metaphorical symbolism of color name "red" in phraseological fund of German, Russian and Tatar languages. Phraseological and paraemiological funds are preserving information about material and spiritual culture, world view of native language speakers. Color naming often participates in formation of meaning of phraseologisms and paraemies by virtue of actualization of hidden estimate senses characteristic to them. As material of this comparative research of multi-meaning of color names acted adjectives "rot", "красный" and "кызыл" in German, Russian and Tatar linguistic cultures. We analyzed 300 set phrases with components "rot" from national corpus of German language, 207 proverbs and sayings with component "красный", 71 proverbs and sayings with component "кызыл". On the basis of analysis of lexicographic sources and data of corpus researches we came to a conclusion that red color plays an important role in perception of the surrounding world. Semantic of red color in comparing languages is characterized, on one side, by sufficiently high degree of similarity, from another side – by differences that are stipulated by cultural peculiarities, different view of the world by representatives of German, Russian and Tatar ethnic-cultural social media. Theoretical significance of the work is concluded in the fact that results of research are presenting by themselves a certain contribution in development of typological language studies, contrastive semantics, comparative-typology language studies, lexicography and cognitive theory of metaphor.

Key words: Color symbolism, metaphor, phraseological meaning, language picture of the world

1. INTRODUCTION

At present day in linguistic literature exist a rather large number of works, who subject of study are color names as elements of culture codes (Bedoidze 1997, Vezhnitskaya 2011, Zolnikova 2010, Mitonova 2010 and others). As subject of this research served phraseologisms, proverbs and sayings including component of color name "rot", "красный" and "кызыл" in German, Russian and Tatar linguistic cultures that previously were not a subject of comparative analysis, which determines scientific novelty of this work. Besides it is necessary to underline that color name "red" is one of the most frequent color names in many languages of the world and is characterized by high sense and symbolical load, which determines actuality and theoretical significance of this research.

Many Russian and foreign scientists were busy in studies of cognitive nature of idioms meaning (Baranov 1991; Teliya 1996; Dobrovol'skij, Piirainen 2009; Davletbaeva 2015; Ayupova, Bashirova 2015 and others). In opinion of many researchers namely in phraseological fund is most brightly expressed national-cultural specifics of a language, in connection with it the comparative analysis of phraseological units is perceived as the most perspective in plan of comparison on national pictures of the world, detection of universals and unique properties of language, comparison of national conceptual systems (Kulkova, Galimulina 2015). From the point of view of cognitive approach to description of meaning of phraseological units "metaphorical transfer represents itself as concept algorithm of expressed on language level process of reconsideration of concepts, in basis of which lay regular rules of transformation of this basis cognitive structure" (Shevchenko 2010). The main objective of this research is detection of semantic closeness degree, similarities and differences in symbolical filling of color name "red" in phraseological fund of Russian, German and Tatar languages, and also study of peculiarities of metaphoric models of phraseological meaning in languages compared.

2. MATERIALS AND METHODS

As material for this research serves phraseological units selected by method of continuous sampling from the most authoritative lexicographic sources of Russian, German and Tatar languages (Birikh 1999,

Afonkin 2003; Dahl 1989; Safiullina 2001, Исәнбәт 2010; Bayer 1989, Duden 2007; Graf 1956; Röhrich 2001). In total were analyzed 300 set phrases with components "rot" from national corpus of German language, 207 proverbs and sayings with component "красный", 71 proverbs and sayings with component "кызыл".

All analysis of phraseological units were applied general and particular linguistic methods of research, such as component analysis, method of structural and semantic analysis, comparative method, method of phraseological analysis.

Comparative analysis of researched material allowed to detect common metaphoric meaning of color name "red" in composition of phraseological units of German, Russia and Tatar language. So, in all three compared linguistic cultures the color name "red" is a symbol of fire (*den roten Hahn aufs Dach setzen, посадить красного петуха на кровлю // to seat a red rooster on the roof, кызыл әтәче ничаава аның, ум чыга күрмәсен*). Since the times of French revolution, the adjective "red" achieved a symbolic meaning of a certain political orientation ("revolutionary", "Communist", "Soviet") that even today is preserved in composition of some phraseologisms: *rote Zelle, красный комиссар // red commissar, кызыл туй*.

It is necessary to note that in sufficiently large quantity of researched phraseological material the component "red" is the major bearer of positive estimation connotation of phraseological units. The most representative group of phraseologisms with positive estimation meaning in phraseological pictures of the world of Tatar, German and Russian nations is formed by units where color name "red" has a symbolic meaning "beautiful, wonderful" (*красна девица // beautiful maiden, не красна изба углами, красна пирогами // house is praised not for cleannes but for hospitality, весна цветами красна, осень снопами // spring is beautiful for flowers, autumn is beautiful for harvest, Sie ist so roth wie eine Rose, кызың кызаны кызыл чикмән*). Besides, in Russian and Tatar languages this color name is used for characteristic of eloquence, a skill of beautiful speech (*красную речь красно и слушать // a beautiful speech is sweet for ears, красное словцо // witticism, кызыл сандык эчендә күкеле сөгәт кычкыра*).

In result of secondary metaphorization the adjective "red" in some set phrases gives a phraseologically connected meaning "better" (*красная цена // the best price, красный товар // the best merchandise, кызыл мал*), and also the meaning "grand, ceremonial, honorary" (*красная дорожка // red carpet, ein roter Teppich, кызыл почмак – красный уголок // red corner, красный диплом - кызыл диплом // diploma with honours*). Besides, the color name "red", as the brightest color name, can act in metaphorical meaning of something important, at which should be put a special emphasize (*sich etwas im Kalender rot anstreichen, проходить красной нитью // run like a golden thread - der rote Faden - кызыл жеп булып сузылу, кыз бала кызыл комач*).

In German linguistic-color picture of the world the adjective "rot" can act as a symbol of health (*heute rot, morgen tot, Salz und Brot macht Wangen rot, Graben und Hacken macht rote Backen*). It should be noted that in German language is absent a special word for naming the color of face, while in Russian language there is a lexical unit "румяный" // "high-colored", in which, besides the color shade, is also present a positive estimation component.

The red color in Russian idiomatic picture of the world is since old times associated with active activity, cheerfulness and is a symbol of joy, holiday, fun (*красная пора // serenity season, красная суббота // red Saturday, красный день календаря // red day of calendar, на миру и смерть красна // trouble shared is trouble halved*). Also in Russian language was detected a symbolical meaning of red color as a sign of wealth and prosperity (*временем в красне, порою в черне // at times in red, at time in black; полюби-ка нас в черне, а в красне и всяк полюбит // love me poor, everybody can love a rich one*).

As is noted by many researchers, in phraseological fund of any language dominates a negative estimation, which is stipulated by social-psychological factors, first of all, more acute reaction of a man for negative sides of life (Arsentieva 1993, Arutyunova 1988). This tendency also clearly expresses itself on example of phraseologisms, containing color name "red", major part of which serves for expression of negative connotations, or for characterizing of negative emotional states of a man.

In all three researched linguistic cultures the color name "red" as a characteristic of appearance of a moan or an animal can have a metaphorical meaning "cunning, sly" (*roter Bart, untreue Art oder Schelmenart; рыжий да красный – человек опасный // red man is a dangerous man, төлкенең хәйлә туныкызыл, кыз авызында кызыл тел, төлке дигән жәнлек бар, йоны кызыл, арты күк*).

On the other side, there is a whole range of similar phraseologisms, in which the adjective "red" is used for characteristic of such emotional state as "shame", because reddening in such cases is a natural physiological reaction of a man (*rote Ohren haben/kriegen, покраснеть от стыда // redder in shame, оятлы кызарыр, оятлы агарыр*). Йөзө кызылны оялтып булмас).

In German and Russian languages the red color can serve for naming of object of irritation (*ein rotes Tuch für jmdn. sein/ wie ein rotes Tuch auf jmdn. wirken, nur noch rot sehen, как красная тряпка для быка // red flag for a bull*). Similarly to natural colors of flora and fauna, this color name often acts in idiomatic picture of the world as a symbol of danger, a symbol of borderline that should not be crossed due to treat for life, as a symbol of prohibition (*einer Sache (jemt.) rotes Licht geben, красный свет // red light*).

Besides, in German idiomatic picture of the world the red color can act a symbol of fail (*rote Laterne*), a symbol of loss and financial unprofitableness (*rote Zahlen schreiben, in die roten Zahlen kommen/geraten, in den roten Zahlen sein*).

In Russian and Tatar phraseological pictures of the world the adjective "red" can serve not only for naming of outwardly beautiful, attractive objects, but also can be used for naming of excessive luster and tinsel

(*бар кызыл да кыз булмый; красно, пестро а (да) толку нет // nice and motley, but useless*). In Tatar language in separate sub-group could be distinguished phraseologisms where the meaning of color name "кызыл" can achieve a negative tone, being the symbol of deceiving outward beauty (*Алданма кызыл алмага. Кызыл алма эчтән корт. Үзе кызыл, үзәге корт. Кызыл алманың эче кортлы булчун. Кызыл күзе кызылда. Тиле кызылга сокланыр. Тиле – кызылны, акыллы акны ярата*).

Only in material of Tatar language were detected such metaphorical meanings of color name "кызыл" as "gossips" (*кыз бала артыннан кызыл көчек иярчен*), meaning of "punishment" (*минем сыерны синеке сөзсә, хакын түлә; минеке синең сыерны сөзсә, китер әле кызыл киталны*), and meaning of something unreal, impossible, unworkable (*кызыл кар яугач или Алла боерса, исән булсам, кызыл кар яуса*).

3. CONCLUSIONS

On the basis of analysis of component composition of phraseologisms of three languages that belong to different systems, we managed to distinguish 13 metaphorical meanings of color name *rot*, 9 meanings of color name *красный* and 11 meaning of color name *кызыл*.

Comparative analysis of metaphorical naming of color names in German, Russian and Tatar languages allowed to detect common models of metaphorization of phraseological meaning. So, for example, metaphorical meaning "beautiful" is present in all three compared languages, differences are expressed in quantitative proportion of presented phraseologisms (In Russian – 30 PhU, in Tatar – 15 PhU, in German – 2 PhU). At this in Tatar language the color name "кызыл" often has in these units a negative estimation due to additional seme "deceiving outward beauty" (7 units). In all three compared languages were established such metaphorical meanings as "shame" and "danger" that can be explained by universal physiological emotional reactions of a man to external irritants. Phraseo-semantic group "a cunning, sly man", in which component "red" is correlated with external sign - red color of hair of a characterized man, is also rather representative in researched languages (in German – 28, in Russian – 13, in Tatar – 10 PhU and PU).

At the same time in every compared language are presented differential and metaphorical meanings of researched color name. So, for example, in German language are detected symbolical meaning of color name that are absent both in Russian and in Tatar languages: it is the meaning of "health" and the meaning of "loss, financial unprofitableness" (13 and 10 PhU respectively). In Russian language in 30 PhU and PU is represented the symbolical meaning "happiness, joy" and "wealth", Color symbolic of Tatar color name "кызыл" also shows several differential meanings with negative connotation, such as "unreality", "gossip" and "punishment" that are presented in 8 PhU.

In semantic content of color names in phraseology of researched languages, similar metaphoric models were detected in language pairs Russian-German, Russian-Tatar languages, features of differences are prevailing over features of similarity in German and Tatar languages, which can be explained by absence of direct language contacts of these linguistic cultures. The maximum similarity both at structural and on semantic levels is observed in Russian and Tatar languages, which is also explained by extra-linguistic factors and close interaction of these language communities.

As to connotation orientation of color symbolism in compared languages, it can be noted that in Russian language prevail positive estimation of metaphoric meaning of color name "red", and in German and Tatar language is noted a larger number of symbolic meaning of pejorative orientation.

4. RESUME

Therefore it can be stated that the red color plays an important role in linguistic-cultural code of compared languages. Metaphorically, semantic of red color is characterized, on one side, by a certain degree of similarity and gives evidence of presence of universal categories, commonality of certain national values in compared languages. On the other side, comparative analysis of phraseologically connected meaning of color name allowed to determine differential models of metaphorization of color symbolic that are stipulated by cultural peculiarities, different world view of representatives of German, Russian and Tatar ethno-cultural social media. Securing of symbolical meaning on color names is stipulated, first of all, by action of factors of extra-linguistic nature.

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BEYOND POSTMODERNISM BORDERS: PATRICK SÜSKIND - CHRISTOPH RANSMAYR

Aygul R. Salakhova, Georgiy A. Frolov

Department of Russian as a foreign language, Department of Russian and foreign literature,
Institute of philology and inter-cultural communication, Kazan Federal University
420054, 2, Tatarstan, Kazan (RUSSIA)

E-mails: aygul.salahova@gmail.com, prof.dr.frolov@gmail.com

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ABSTRACT

In article is researched evolution of German novel at the turn of XX-XXI centuries: starting from a world-known novel of P. Süskind "Perfume. The Story of a Murderer" ("Das Parfum. Die Geschichte eines Mörders") (1985), which legitimized the post-modernism as an art method, and disclosing the potential of the newest novel of Chr. Ransmayr "The Flying Mountain" ("Der fliegende Berg") (2006) (still not translated in Russian). The major method used in research is hermeneutical method in combination with complex descriptive analysis of text, supposing constant exits into continuity of cultural traditions (G. Gadamer), which is especially important for interpretation of world of two landmark authors in the stated aspect. Research of actual principle of novel narration had shown that post-modernism is not a universal method in the newest literature and is succeeded by neo-modernism. Authors of the article describe innovation nature of organization of novel material in both cases. Results of research expand the knowledge of reception processes in European literature, formation of the latest literature tradition in all its diversity: characteristic of P. Süskind's narrative, creative and literature multi-layer manner of embodiment of author's intention further appears to be replaced by synthesis of musing, irony and lyrics; and on the level of poetics of text by Chr. Ransmayr (by combining poems with prose – distinctive verse-prose (Versepos)).

Key words: modernism, post-modernism, existentialism, literary "straddle", meta-narrative, neomodernism

1. INTRODUCTION

"Post-modernism had implemented into German literature with a significant delay," writes the author of the afterword to literature collection of poetic essays of writers and critics of Germany "Novel or Life" [Roman oder Leben, 1994]. "The "situation post-modern" itself (the ruination of old and the coming of new era) for serious German language literature (H-J. Orthail with ironical concern describes "situation postmodern" in Germany: "Irony, game... and German literature? It seems to be impossible" [Deutsche Literatur, 1987] is clear due to hard historical after-war context; in a similar way is also obvious the difficulty of post-modernism for Germany, with its opposition to everything that lays its claim on monopoly and onliness.

Impulse of total denial, characteristic for post-modern, was extinguished in German speaking art consciousness by the most actual need in pluralistic world understanding: "radical pluralism legitimizes itself as foundational social structure where pluralistic mental and life examples would be dominating and mandatory" [Postmoderne, 1990]. It should be remembered that international principles of post-modernism [Karasik, 2015], transferred in Germany, appeared in another cultural space, being connected with special national traditions. Aesthetic mentality, sprouted on another literary soil.

1. Briefly, German theory of new literary era can be, first of all, applied to detection and formation of basis, fundamental principle of post-modernism – pluralism. German school of thought about post-modernism pluralism comes from the fact that it is fed by pluralism of the reality itself: "modern reality itself has a post-modernist marking." Mobilizing effect of the idea of Pluralität as point of view and creative principle freeing from total mentality, powerful instrument for creation of "open work" is underlines. "Phenomena of post-modernism occurs where is realized principal post-modernism of languages and examples of mentality... only with such positive view of plurality of diverse language game, form of action, ways of life and scientific conceptions we are entering the field of post-modern" [Postmoderne, 1990]. In post-modern work, according to Welsch, is establishing connection of reality and fiction of elite and democratic tastes [Welsch W., 2002]. The "basic postulate" should be acknowledged the statement of critic N. Förster about creative practice of post-modern author: "reality and fiction, it should be underlined, never exist in pure form, they are always and initially were melted together" [Förster N., 2001].

The German novel "Perfume" (1985) received the global fame and acknowledgment, because P. Süskind masterly realized in it basic principles of post-modern culture, narration strategy and poetics. Namely after appearance of Süskind's "The Story..." Germans had acknowledged post-modernism as "culture

dominant of the epoch [Förster N., 2001] and "representative literature of the future". Remembering that any work, being a phenomenon of literature flux, deepens out conception about change of literary paradigms, let's especially distinguish the last novel of Chr. Ransmayr that opened doors into literary XXI century – "The Flying Mountain" (2006)¹. Multiply novel space allows to see in it the charge of post-modernist strategy that is overcome by subjective literary experience of narrator (we are reading the novel-memory) and opens discussion about the limits of post-modern.

2. METHODS

Basing on peculiarities of texts selected for analysis, the hermeneutical approach to interpretation of art integrity should be acknowledged in present work as the key method. Hermeneutics postulates sense saturation of tradition, spiritual existence, involvement of eras gone long ago into modernity. With taking into account the fundamental principle of succession in culture, seems possible and fruitful to study not only literary objects and their peculiarities, not only the work and its author, but the type of cultural context that gave birth to this work. As the core of researcher's interest acts the cultural consciousness of epoch, endlessly changing flux of the world culture and even of the world spirit [Amineva V.R., 2014; Prokhorova T., 2015; Restamovna, S.A. (Salakhova), 2015].

Acknowledging the principle of adjustment of "multiplicity" in texts selected for analysis it was rational to combine approaches to literary work on principle of complementary, using the system method. In this case the system approach was expressed not in the giving of comprehensive description of literary phenomenon (it should be anyway acknowledged the absolute completeness of system descriptive description of object as unreachable), but in the description of studied literary object as a system, with all her signs; with acknowledgment its sovereignty but dust as a part of more general system.

3. RESULTS

(1) Analysis of text of the novel by Patrick Süskind "Perfume. The Story of a Murderer" showed that in result of interaction of post-modern and existentialist aesthetics and art practices in its structure is developing a unique system of ideological-philosophical settings and art images. Use of existentialism as a culture code is explained by world perception of the time of creation of novel. Existentialism is actualizing on the ground of the modern European literature, because it is recording the principal shift of reality perception, uncovering alogism, absurdity of the latter. Same as post-modern, existentialism starts from the Choice, denial of one principles and acceptance of others; outer borders between literature and philosophy, document and myth, game / mask and reality are washed out, meaning the infinity of combinations and freedom of synthesis. Doubts in authenticity of existence, its absoluteness are inherited by post-modernism from existentialism. Therefore, connections between post-modernism and existentialism are wide, allow to trace not only the reception of ideological settings and creative principles, by also the peculiar post-modern version of existentialist themes, motives, art structures.

(2) Unique post-existential model of existence and specific interpretation of existential picture of the world is embodied in the lead character of the famous post-modern novel "Perfume. A Story of a Murderer". The leading character, Jean-Baptiste Grenouille, is a genius of smelling, his interests extend through the world of smells to Absolutes of the world order. By virtue of means of fiction transgressions, penetrating all levels of structure of post-modern novel, this sphere of perception receives in fiction literature such universal poetic significance for the first time. Free existence, by features of which Patrick Süskind is generously awarding the lead character, Grenouille, following the tradition of existentialism should be disconnected from Absurd; however Grenouille is not just a part and a child of Absurd world, he is its Creator. The Chaos to which Grenouille gives birth is so colossal that it destroys the Creator himself.

In the focus of writer's attention in the novel by Patrick Süskind "Perfume. The Story of a Murderer" is the tragedy of a man, his loneliness in godforsaken world, his constraint to hide emptiness behind the mask of "odor" and, ultimately, his lust for death as the way out, solution of this drama. Tragic element of a single person sufferings is amplified by multiply echo of absurd deaths and chaos of the world, not capable to give a man anything but disappointment (madame Gaillard) or a world of absolute illusions (madame Gaillard, Baldini, Tayad-Espinasse). Attempt to take a "vacant" place of God is doomed, a way to it is clouded by the same swamp stench from which there is no possibility to get rid of, and also by incapability itself to become a source (a prime cause, a cause in itself) of perfection – in a novel of odor. A man is given only the right to assign, to take away via murder, once and forever justified by silence of heaven. (3) On a book-cover of Frankfurt edition of the last novel of Chr. Ransmayr the unnamed editor had represented the novel as "a story of two brothers that go into travel from South-West coast of Ireland into Trans-Himalayans, to the Kham country, into spurs of

¹ In the existing translations of German title of the book "Der fliegende Berge" on Russian as "The Fleeting Mountain" [The Fleeting..., 2006], [Ransmayr Chr. , 2009, 128-144] the sense happened to be determining: it flies fast, very fast. We think that Chr. Ransmayr was guided by another intention: a mountain capable of flying; this emphasize the moment of motion, not of speed. From here is the proposed translation "The Flying Mountain".

East Tibet" [Ransmayr Chr., 2006]¹ and thus as a work with a traditional novel story. This statement suffers a clear oversight of researcher or lack of agreement. A very substantial, even conceptual here can be a note that the story is restored in form of memories of one of character, Patrick, and Ich-narrator is principally emphasizing this fact, starting from first chapters (I, II) and until completing the narration (XVI, XVII and XVIII). Again and again is echoing the reminder of "lyric character" – "erinnere mich", and this is to significant degree, even radically changes research approach to the work, when issue arises not only about its genre nature, but also about "basis postulates" or principles of narration.

(4) Depicted events are filtered through consciousness and are decorated by consciousness of Ich-narrator, and in Ransmayr's novel at the front is not an objective comprehension of events of the past, but their subjective image, history of confrontation of brothers, polar opposition of their personalities. Therefore it can be aid that literary material of "The Flying Mountain" is represented as a reflection of subjective life experience, and aesthetic specifics connects it with literary experience of modernism, moves to the limits of modernist art, allows to consider "The Flying Mountain" as a work related to modernist novel.

A motion namely to this limits is also promoted by one more characteristic peculiarity of German language novel. Memories about a life preceding the journey of brothers to the East, about the journey itself and its consequences is constantly punctuated, layered by "stuff" of philosophical-thinking nature by Ich-narrator. These musings can be also determined as subjective conception about universal phenomena of existence, about mysteries and puzzles of earthy human existence. Approaching, relation with brother is a movement to multiply image of the world. In consciousness of Ich are amplifying pluralistic motives: "Everybody have to stay himself, return to himself", but also is necessary the unity, relativity, something common; "first of all, only on this basis, together we can rise higher and higher" [Ransmayr Chr., 2006]².

4. CONCLUSIONS

As a result we received a very detailed picture of nowadays German novel that could be called a novel of metaphysical, virtual, in separate chapters esoteric nature, if to mean its distance (barrier of memories) from immediate reality, and in this sense – its material aeriality, transgression and solutionness in abstract-mental spheres³.

Art world of "The Flying Mountain" is a pluralistic, boundary literary space. Here is depicted the image of multiply, multi-polar world in which the fate of mankind, the fate of a separate man are comprehended in their diverse-polar opposition and relation. Everything is striving to harmony and agreement, including the fate of brothers, but this is presented as a thinkable, desirable, but never achievable in a real life value. "The Flying Mountain", using a favorite term of U. Eco, can be called "the meta-narrative" [Eco, 2013]. "Meta-narrativity" in "The Flying Mountain" is organized and unfolded first of all via multi-functional, auctorial figure of narrator. Constantly changing his "dislocation", his position, angle and point of view, transforming at times into his bother, at times in himself of times of his childhood and early youth, at times into historical characters of period of civil war in Ireland, conquerors of Everest or Chomolungma peaks, demonstrating relativity with literary characters of Aue, Conrad or Grass, he multi-dimensionally conquers and expands the novel space, and all this can be understood as his open urge to present the objective picture of the world to reader.

Along with that (from this was started this research) should be one more time noted that "The Flying Mountain: is a result of subjective life and literary experience. In memory novel the picture of the world, events, life of people from different continents, story of brothers – all this is presented and reflected through prism of personal perception of "Ich-Erzähler". By this can be said about the inclusion in narration strategy of "The Flying Mountain" of modernist principle of creative activity too.

5. RESUME

Literary perfunction of signs of existential consciousness in works of Patrick Süskind turns out to be not an attempt to solve a drama in new time context, but a reconstruction of situation of Heidegger's estrangement, when a man "runs" not from estrangement (untruthfulness) but into estrangement. Post-existential picture of the world does not allow any exit from situation of universal absurd. Here tragedy is extremely aggravated due to peculiarities of post-modernism literature that provokes process of perception of culture artifacts (in this case - existentialist's) in situation of total game travestizing the form of art integrity itself, that unavoidably will result om content, ethical and aesthetic "shifts".

Organic combination of subjective and objective principles of narration, real and fictional, mixing of diverse literature-art rows (poem, prose, Versepos) and styles (myth-poetics, baroque, folklore melodic, game

¹ In a similar way (in fact repeating the German estimation) "The Flying Mountain" is characterized by Russian reviewers too, they call it "novel-travel" [The Fleeting..., 2006] or "novel of travels" [Ransmayr Chr., 2009, 128].

² About multiply sense potential, concluded in confrontation of Patrick and Liam (blood brothers!) Ransmayr says in his interview "Little warriors of god". "Story of brothers" he interprets as archetype structure that found itself in bible legend about Cain and Abel, in fates of many other people of past and modern times: military leaders, politicians, travelers etc. [Spiegel H., 2015]

³ In this case are representative characteristics of "The Flying Mountain" by German reviewers. For example, I. Mangold relates it to "mysterious books", in which "is detected the experience that we do not have already", finds in it such expression " of Earthy that over and over again tips over into spiritual spheres" ("in Spiritualität umkippt") [Mangold I., 2010]. To this should be added that, beside the direct sense, statement of "South-German newspaper" actualizes motive of "overstepping the limits", placed in the title of the article.

forms of writing, Internet and electronic resources) actualizes the novel "The Flying Mountain" of Christoph Ransmayr as an open work, adequately answering to anticipations of XXI century. The image of the Flying Mountain itself is born from crossing and alloying of diverse poetic elements. In it is combined the impossibility of the flying mountain as a real fact, and its possibility as expression of subjective-lyrical imagination. All this allows to determine here the novel of Chr. Ransmayr "The Flying Mountain:" as meta-narrative work of neo-modernist literature.

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THE MODERN TATAR LITERATURE IN THE CONTEXT OF THE CULTURES OF PEOPLES OF RUSSIA

A. Safarova¹, F.G. Galimullin², A. F. Galimullina³

¹Postgraduate student, Institute of Philology and Intercultural Communication of Kazan Federal University,

²Doctor of philological sciences, professor Kazan Federal University,

³Doctor of Pedagogical Sciences, associate Professor.

Kazan Federal University (RUSSIAN FEDERATION)

E-mails: www.alsou@mail.ru, alfiya_gali@rambler.ru, alfiya_gali1000@mail.ru

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ABSTRACT

This paper deals with the works of Tatar writers and poets of the twentieth century in the context of the dialogue of cultures and literatures of the peoples of Russia. Based on the analysis of scientific publications of modern literary scholars the main trends are identified in the study of Tatar literature in the context of the dialogue of cultures.

The study of Tatar literature in the context of interliterary relations is relevant because it allows defining a national-specific features at comparative analysis of the works of foreign writers and writers of the peoples of Russia. The modern Tatar literature is in the development now, in active artistic search, aimed at more full reflection of modern reality. At the same time, it has the successive relations with previous literature. Tatar writers artistically comprehend the history of the Tatar people (historical novels by N. Fattakh, M. Habibullin, V. Imamov, poems by R. Kharis, A. Rashit).

The modern Tatar literature actively cooperates with Russian literature and literature of the peoples of Russia, especially with the literature of the peoples of the Volga region, making thereby a significant contribution to the all-Russian literary process. For example, the novels and stories by the Tatar writers F. Sadriev, F. Safin, A. Ghaffar, A. Bayanov, R. Karami, N. Gimatdinova, G. Gilmanov, M. Malikova are devoted to understanding of the critical and controversial issues of modern society.

Key words: themodern Tatar literature, the modern Tatar literature study, poetry, prose, N. Fattakh, M. Khabibullin, V. Imamov, R. Kharis, A. Rashid, M. Shabaev

1. INTRODUCTION

The literary scholars are now faced with the task of objective study of the Tatar literary process of XX - XXI centuries in accordance with the new achievements of modern literature, free from ideological prejudices.

Typological study suggests, first of all, the determination of the conditions of occurrence and development of similar literary phenomena and processes; the use of this type of research has allowed Kazan literary scholars, linguists and cultural scientists to consider the linguistic and literary relationship in the context of system-integrated learning languages, literature and art, in the framework of integration of research in the sphere of humanities and social sciences.

The analytical review of the researches leads to the conclusion that the modern research undergo rethinking of the previous theoretical approaches to the study of the Tatar literary process in the context of the world's literary development, which allows in terms of aesthetic approaches more objectively evaluating the transient phenomena of Tatar literature and clarifying the common theoretical concepts.

When considering the conceptual issues in our study we focused on the methodological works by Iu.B. Borev, V.M. Zhirmunskii, I.G. Neupokova, N.I. Konrad, as well as on the publications by Kazan literary scholars T.N. Galiullin, Kh.Iu. Minnegullin, N.S. Khisamov, A.M. Zakirzianov, D.F. Zagidullina, L.F. Khabibullina, Z.R. Zinnatullina and linguists R.R. Zamaletdinov, A.S. Yusupova, Z.F. Yusupova, who have developed general and specific issues of comparative analysis of the Tatar language and literature [Neupokoeva 1976, Konrad 1972, Zamaletdinov +etal 2014, Yusupova A.+etal 2013, Zinnatullina, Khabibullina 2015, Rahimova, YusupovaZ.F 2015, Yusupova Z.F 2015].

2. MATERIALS AND METHODS

The leading method of research is a systematic approach that allows using the historical and functional, historical and genetic, typological and comparative-historical and functional methods for studying the Tatar literature. The paper predominantly applies an interdisciplinary approach, which allows using the data of

philosophical, literary, linguistic, methodological and historical research to adequately determine the current state of Tatar literature and literary studies in the context of Russian culture.

An important issue in the study of the modern Tatar literature is the problem of succession of the literature of previous ages, so we have studied the works on the theory of literature dedicated to understanding of the concept of "literary tradition" (G.D. Gachev, V.I. Tiupa, Iu.N. Tynianov V.E. Khalizev), works by literary scholars considering the problems of existence of the relationships between the Russian, Tatar and foreign literature (A.N. Veselovskii, M.P. Alekseev, E.G. Nigmatullin).

The basis of our comparative analysis of Russian and Tatar literature was formed of the works by modern Kazan literary scholars and linguists V.R. Amineva, F.G. Galimullin, M.I. Ibragimov, L.I. Mingazova, R.F. Mukhametshina, A.F. Galimullina, E.F. Nagumanova [Amineva 2014, Amineva +etal 2015, Galimullin 2013, Galimullin +etal 2014, Mukhametshina, Galimullina 2014], which deal with the poetics of the modern Tatar literature, its leading themes, motives, possible literary relationships with the literatures of Russia, of the East and the West.

3. RESULTS

Literary expression of vital issues in a literary work in all periods of the existence of Tatar literature was a major concern and a desire of writers. The art of words of the Tatars has a long and rich history. Since the creation of the written work by Kul Gali "Kyssa-i-Iusuf" (1233) about eight years old passed. Modern writers turn to the heritage of the Tatar writers of the early twentieth century, such as G. Tukai, G. Iskhaki, M. Gafuri, S. Ramiev, Dardemend, F. Amirkhan, N. Dumavi. Poets Musa Jalil and Fatykh Karim during the Second World War brought the Tatar poetry on the world stage.

In the second half of the twentieth century, works by G. Bashirov, K. Nadzhmi were awarded the USSR State Prize; and S. Khakim, A. Giliyev, T. Minnullin, R. Harris - State Prize of the Russian Federation. Prose writers F. Khusni, A. Shamov, I. Gazi, A. Rasikh, N. Fattakh, A. Giliyev, G. Akhunov, A. Baianov, poets Kh. Tufan, S. Mannur, A. Faizi, I. Iuzeev, S. Suleimanova, Sh. Galiev, R. Faizulin, R. Minnullin and others made a great contribution to the development of both the Tatar and the all-Russian literature.

The modern Tatar literature continues the best traditions of the previous literature. The Union of Tatarstan Writers is one of the most numerous, today it consists of about 350 writers. It currently has the successfully operating creative sections of poetry, prose, drama, Russian authors and literary translation, children's literature, and literary criticism.

Currently, writers pay attention to the rich history of the Tatar people. In the second half of the sixties of the twentieth century, N. Fattakh created a novel "Itil-river flows", having rebounded from a precious document - "Memoirs of Ibn Fadlan, made during his journey in 922 to the Volga river" (1939, I.Iu. Krachkovskii), which reflects the Bulgarian period of our statehood, in particular, the adoption of Islam in 922 AD. Then N. Fattakh wrote a duology novel "Whistling Arrows", where, relying mainly on Chinese sources, he recreated the life of distant ancestors of Turkic who had established a state system before the new era. It is significant that at a meeting with Chinese scientists and historians N. Fattakh along with them was discussing the problems that faced the characters in his novel, and they agreed with his version of the events of those ancient epochs.

A great contribution to the history of the artistic interpretation of the Tatars was made by M. Khabibullin with his historical novels "Kubrat Khan", "Илчегэ үлөм юк", "Batu Khan and Laila", "Ilham Khan", "Attila", "Suiumbika-hanbike and Ivan the Terrible" and others. His initiative was picked up by Batulla R., F. Latifi, S. Shamsi, V. Imamov. B. Imamov at the beginning of the XXI century published his novel "The fire Steppe", which has been already adequately assessed by historians [Khuzin 2012: 14 - 15]. The works on historical themes are especially valuable in many cases due to their credibility and description of the actual phenomena and events.

The Tatar literature has been developing since ancient times in cooperation with the literatures of other peoples of the Russian Federation. First and foremost with the peoples inhabiting the Volga region. This region is multilingual, multi-religious and multi-national. The national republics today, along with the Russian state language, legally use also indigenous languages of these state formations. At the same time, these languages have been interacting for centuries with each other. As a result, they have contributed to the enrichment of the lexical composition of the language of neighboring nations. This collaboration has led to borrowing of not only words, but also the popular expressions, phraseological units, images and stories of folk art, proverbs, sayings, etc., the study of which contributes to a better understanding of their spirituality, so the researches on the problems of learning the languages of Russian peoples, including Tatars, remain valid in the context of the dialogue of cultures. Modern studies by the linguists of the Institute of Philology and Intercultural Communication, Kazan (Volga) Federal University, R.R. Zamaletdinov, A.Sh. Yusupova, Z.F. Yusupova and others make a significant contribution to the investigation of this area [Zamaletdinov et al. 2014, Yusupova A. et al. 2013, Rahimova, Yusupova Z.F. 2015]. Their papers and reasoned speeches at international conferences, based on the facts and phenomena of the Tatar language compared with Russian and other languages of our country, are always of great interest, their findings and recommendations are of methodological interest to many scientists.

One of the most significant manifestations of the language of dialogue, literatures and cultures are personal contacts, translations, interference. The art of word of Russian peoples is the fruit of cooperation of eastern Finno-Ugric, Turkic, and Western European literatures. we should separately note the role of Russian

literature, which had and continues to have great influence on the work of writers of peoples of Russia. Trends and developments in the global literature in our age of information boom has instant impact on all of us. Up to the end of the twentieth century they were of generally positive character, but in the past decades they also have a negative impact. The establishment of these parties, and, if possible, reduction of their influence on the literature of peoples of Russia is one of the primary tasks of contemporary literary critics and scholars. In this direction, the Kazan literary scholars conduct comparative researches in literature. The papers and monographs by V.R. Amineva, F.G. Galimullin, A.F. Galimullina, M.I. Ibragimov, E.F. Nagumanova, L.F. Khabibullina, Z.R. Zinnatullina, R.F. Mukhametshina investigate various aspects of the interaction of Tatar literature with the literatures of the peoples of Russia and foreign literature [Amineva 2014, Amineva et al. 2015, Galimullin 2013, Galimullin et al. 2014, Zinnatullina, Khabibullina 2015, Mukhametshina, Galimullina 2014].

In 1920-30 years, Tatar writers provided a significant support to the organization of the creative work of writers' organizations in other regions. There were exchanges in writers delegations with Azerbaijani, Uzbek, Kyrgyz, Kazakh, Tajik colleagues. Chuvash, Udmurt, Bashkir, Mari literary youth studied at the Kazan universities, and they were engaged into the literary circles, published their works in the national newspapers in Kazan. Since 1917, the first newspaper in the Mari language "Red Day" ("Йошкар кече"), and the first Chuvash newspaper "Khypar" ("Message") started to be published in Kazan. Shabdar Osyp studied in Kazan and worked with Tatar poet Kavi Nadzhmi. Chuvash national poet Khuzangay Peder was born and raised in Tatarstan. Classic of Chuvash poetry Mikhail Sespel also began his work in Kazan. Udmurt writer M. Petrov translated into Udmurt language the poem "Zainap" by M. Jalil. Kh. Tufan translated works by Udmurt poet Ashalchi into the Tatar language.

Currently, such friendly creative relations continue to develop rapidly. Today, the consonance of literatures of peoples of Russia is not uncommon, although in recent years the contacts of writers from different regions have weakened. Individual topics, ideas and aesthetic solutions by A. Segen, Iu. Loshitsa, Iu. Kuznetsov, I. Mashbash, V. Karpov, N. Pereiaslav, V. Shamshurin, V. Rogov, T. Zumakulova, V. Turgai echo peculiarly in the works by Tatar modern authors such as R. Kharis, M. Malikova, Zulfat, Z. Khakim, A. Baianov, G. Gatash.

In December 2002, the plenum of the Union of Writers of Russia discussed the "Modern literature, traditions, problems, and look to the future". It was noted that the writers and also young writers "multiply worthy the traditions of our great literature". The works by V. Rasputin, Iu. Kuznetsov, V. Ganichev, I. Mashbash, V. Shamshurin and others finely interpret the time of great, sometimes tragic changes. The same thing happens in the Tatar literature. F. Sadiev, F. Safin, A. Gaffar, A. Baianov, R. Karami, N. Gimatdinova, G. Gilmanov and many others devoted their novels and stories to this issue. Readers have appreciated their dignity. The poetry after several decades presented a novel in verse "The Unnamed" by Laureate of State Prize R. Kharis. The author so vividly and brilliantly described the fate of the man of our country in the context of the events of the twentieth century.

Since 1970, Tatar writers actively began to turn to the topic of the struggle for democratic changes, freedom of the individual, the recovery of objective history and the national revival. Indicative in this respect was the poetic heritage of the famous Tatar poet, novelist, translator, laureate of G. Tukai State Prize Shabaev Mars. Works by M. Shabaev absorbed the main trends of the literary atmosphere of the second half of the twentieth century. The lyrics and poems by M. Shabaev address the problems of the relationship between a man and society, a man and environment. Poems by M. Shabaeva, published in the collections "My Blue Planet" (1965, in the Tatar language), "Taste of Song" (1983, in the Tatar language), "Selected Works, in two volumes" (1993, in the Tatar language), "I'm seeking you" (1974, in Russian) and others reflect his active civil position, are characterized by deep psychology, take philosophical form. At the same time, poetry by M. Shabaev is characterized by its innovative style and form.

In the 1990s, M. Shabaev showed himself as an experienced journalist, publishing the current journalistic themes on topical problems of perestroika time. Mars Shabaev gained fame as a conscientious translator, having translated the works of the famous American poet Walt Whitman. His translations of the poems by Evgenii Evtushenko "Kazan University" and "Mama and the neutron bomb" gained popularity among the Tatar readers.

By reflecting the changes that occurred in general with the Tatar and Russian people in the second half of the twentieth century, the lyrical hero of Mars Shabaev's poetry was evolving throughout his career. In the verses "My friend", "Komsomol members return from work", "We are the Russian sons", the lyrical hero feels confident in the future, characterized by maximalism, categoricity, optimism. Lyrical hero often recalls his Komsomol youth. Lyrical hero accepts happiness only with his country, which is oriented to the new challenges, enters the open space ("With one condition", "Three years ago", "Do not forget your green planet", "Force of attraction").

The theme of space exploration in the Tatar literature is most clearly represented in the works by M. Shabaev, and is reflected in many of his poems ("Boys", "Son of astronaut", etc.).

Starting with the second period of creativity, philosophical lyrics prevail in the works by M. Shabaev. Poems "Not the last song", "ABC of Life" etc., devoted to reflection on the meaning of life, are distinguished by deep psychology and lyricism. The theme of military childhood during World War II holds a special place in the poetry by M. Shabaev ("Why hard to sleep at dawn", etc.). Unfortunately, the review paper cannot fully disclose the specifics of creativity of M. Shabaev, but it should be noted that the analysis of the artistic merit of his

poetry allows us to trace the specifics of the development of the traditions of oriental poetry ("Evening Bulgar"), and the openness to the achievements of world literature (translations by W. Whitman, E. Evtushenko).

4. SUMMARY

The study of art works by Tatar writers, literary, and literary-critical publications, archival materials and periodicals of the XX - XXI centuries has given the opportunity to develop their scientific vision of the research problem and propose an original concept that promotes a systematic and consistent disclosure of its essence.

5. CONCLUSION

As we can see, the trends of today's literary studies dealing with the Tatar literature in the context of the dialogue of cultures of Russian peoples are multifaceted and diverse. In this paper, we have identified only some of the most relevant aspects that, in our view, wait for their objective study. The study of Tatar literature in the context of the dialogue of cultures allows us to simulate the role and place of our own literature in the context of the all-Russian and world literary process.

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POETICS OF TRAVELOGUES IN RUSSIAN LITERATURE OF THE END OF XIX – BEGINNING OF XX CENTURY IN ASPECT OF DIALOG OF CULTURES

Venera Sibgatullina, Viacheslav Krylov

Kazan Federal University Institute of Philology and Intercultural Communication,
2 Tatarstan Street, Kazan, 420021 (RUSSIAN FEDERATION)

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ABSTRACT

In contemporary studies of literature the theoretical and historical-literature study of travelogue genre gains more and more actuality. In contemporary science is weakly represented analysis of travelogues in system notations in frames of a certain period. In this article is considered representation of phenomenon of dialog of cultures in literature genre of travelogue an example of Russian literature of the end of XIX – the beginning of XX century. There are briefly highlighted sources and development of travelogue genre, considered different approaches to literary study comprehension of travelogue structure in different aspects, particularly in cognitive one. Also in article are presented history of study and major approaches to highlighting of dialog of cultures on basis of researches of Yu.M. Lotman. The analysis itself is conducted on basis of the most known and significant works of the stated period. In course of analysis is established that the integral feature in all presented travelogues is the presence of a foreign culture, in role of which can act both the hidden part of life of your own people, and philosophy, culture and customs of other nations. Especially important feature is the urge of authors to find the connection with a foreign culture, to feel the soil for establishing of dialog of cultures, noted by us in all works.

Key words: culture, dialog of cultures, foreign culture, travelogue, genre

1. INTRODUCTION

At present day researches in the field of literature studies are more and more often crossing with other humanitarian sciences, that calls into existence often cross-disciplinary nature of works dedicated to study of literature in different aspects. One of the most significant and actual problem in contemporary conditions is the dialog of cultures that finds its reflection in substantial part of fiction literature.

The most interesting representation of phenomenon of dialog of cultures can be found in documentary-fiction genre of travelogue. This is caused, first of all, by the nature of genre itself : the travelogue is often describing exotic realias, little known to bearers of culture to which the author belongs. By its nature the genre of travel notes supposes the touching to foreign culture, certain reflection of author connected to perception of alien culture, comparison of foreign and "native" culture, unavoidably creating the dialog of cultures.

In contemporary literature studies the travelogue genre is developed by scientists of different fields and schools. Especially should be distinguished researches in frames of project of Volkswagen Foundation "Views of Others, travels by metropole: Berlin, Paris, Moscow between two world wars" [Fähnders, 2005; Wolfgang, 2006; Fähnders, 2006]. However Russian speaking travelogues of the end of XIX – the beginning of XX century are studied comparatively a few. Task of our scientific work: detect how poetics of travelogue genre is determined by the problem of dialog interaction of cultures.

Poetics of travelogue genre is researches in different aspects. among which the cognitive one is especially distinct. As one of the central provisions of cognitive model of the genre, acts the idea suggested by representatives of Russian formal school, comprised in distinguishing of core and periphery of genre. "Genre is a mobile category, with vague limits and variative degree of membership, and not with static set of roughly determined features to which literary work corresponds. <...>" [Williamson, 2010]. N.A. Nikitina and N.A. Tulyakova disclose cognitive structure of genre, distinguishing major elements of genre and actualizing theme of borders dividing different picture os the world represented in travelogues [Nikitina]. A.A. Maiga gives major attention to origin and development of the genre and also t problem of determination of the genre itself [Maiga, 2014].

In field of study of Russian language travelogues of the beginning of XX century we would especially distinguish the collection of articles "Brief Glances", which composers are V.C. Kissel and G.A. Time [Kissel 210]. In this collection are represented works on analysis of travelogues, including in aspect of perception of foreign culture, i.e. dialog of cultures, in works of A.P. Chekhov, V.V. Rosanov, O.I. Mandelstam and other writers of the end of XIX - the beginning of XX century.

Results of conducted work could be useful in socially-humanitarian plane as researches that are clearing and complementing information about inter-culture communications, existing in science.

2. METHODS

Problem of dialog of cultures has a deep development in works of Russian scientists. Attention to problem of dialogueness of culture in Russian science is stipulated by impact of M.M. Bakhtin, who considers humanitarian mentality as a large dialog of cultures. This problem at different times kept busy Yu.M. Lotman, V.S. Bibler and scientists of a new generation [Pashkurov, 2014; Bekmetov, 2015; Amineva, 2015]. Today the concept of dialog of culture is most often used when occurs the task of formation of tolerance in inter-ethnic relations. Usefulness of solution of this task is unquestionable and does not rise any doubts, however the solution of this task itself is impossible without the knowledge of content of ethnic cultures itself, without analysis of inter-cultural dialog mechanism.

The most interesting and productive approach to research of dialog of cultures proposes Yu.M. Lotman. The scientists distinguish two reasons promoting expression of certain culture bearer's interest to foreign culture: "1) it is necessary, because it's understandable, familiar, fits into concepts and values known to me; 2) it is necessary, because it is not understandable, not familiar, does not fit into concepts and values known to me" [Lotman, 1992]. In other words, by expression of Yu.M. Lotman, this is "the search for own" and "the search for alien". Yu.M. Lotman determines culture as act of creative consciousness; analyzing semiological aspects of communication he writes about impossibility of objective research of literature via analysis of its immanent development.

In understanding of major signs of travelogue genre we are relying on article of N.A. Nikitina and N.A. Tulyakova "Travelogue genre: cognitive model". So, researchers distinguish in travelogue the obligatory genre components: "I-narration, assuming a mandatory presence of narrator-traveler who represents the only one focus of image", limited by reality space-time frames of narration and composition blur, caused by distinctiveness of the narration itself.

History of genre development and determination of the term "travelogue" itself is disclosed in details by A.A. Maiga [Maiga, 2014]. He traces the history of genre from Ancient times (history of travels of Herodotus and "Anabasis" by Xenophon) till our days, noting explosive growth and development of the genre, starting from XVIII century. Namely from this period, in opinion of the scientist, travelogue stops being the translator of "exact geographic and ethnographic realities" [Maiga, 2014] and becomes full-fledged art genre, which blooming occurs in XIX century. It should be noted that blooming of the genre, from our point of view, is closely connected with the development of geography and ethnography.

Genre nature of travelogue is the most complicated question. So, V.A. Shachkova, relying on works of Russian scientists writes about diverse views of problem of travelogue determination. The researcher herself distinguishes a rather disputable common features of the genre, for example, principle of continuity of chronological narration [Shachkova, 2008]. Most scientists think that the travelogue is a synthesis of diverse genres, at this are named the most different genres, comprised in composition of travel literature. On travelogues is highly distinguished the touching of author and bearer of a certain culture with foreign culture that O.V. Mamurkina calls "metaphysical travel" [Mamurkina, 2013].

3. RESULTS

In frames of our work we analyzed travelogues of the end of XIX – the beginning of XX century and tried to classify them both by genre nature and by presentation of dialog of cultures in them. We considered the following works: I.A. Bunin "The Shadow of a Bird", V.G. Korolenko, "In a Famished Year", V.V. Veresaev "At Japanese War" N.G. Garin-Mikhailovsky "Through Korea, Manchuria and Lyadun Peninsula", M.M. Gorky "Through Rus", V.M. Doroshevich "Sakhalin", I.S. Shmelev "Old Valaam", V.V. Rosanov "Italian Impressions".

Researched works include in themselves elements of diary, often the narration is built on the basis of diary notes and contents of pocketbooks of the author – for example, in the book of V.G. Korolenko, "In a Famished Year". Major part of works is built in a form of travel notes having a completed art structure and integrity. Structure of travelogues is diverse: so, V.V. Veresaev builds the narration "At Japanese War") in a ring form, starting and finishing narration be theme of a home. At this the narration itself is submitted to chronology of hero's staying at the Far East. V.M. Doroshevich, quite opposite, in his travelogue "Sakhalin" is extending away from chronological order and describes many elements of environment in separate chapters, for example, "Laws of Conviction", "Language of Conviction", "Songs of Conviction" etc. M.M. Gorky in cycle "Through Rus" in general is using a form of cycle of stories having different plots and connected with each other just by one narrator.

In all travelogues is present the "self" of author to some degree, all travelogues are plot-connected with certain space-time conditions. Nevertheless, we can conventionally distinguish travelogues, in which is conducted the "inner" travel – through Russia, and travelogues, in which is conducted the "external" travel – outside of Russia. The importance of such distinguishing is comprised in difference of perceived cultures: A travel through Russia discloses for a reader a little-known sides of his own mentality as a foreign culture, and a travel beyond country's borders unavoidably leads to comparison of mentality and customs of other nations as a foreign culture and a native culture.

4. CONCLUSIONS

It is necessary to note that in some cases, the subject of travelogue, being an "internal" travel at the first sight, actually happens to be external – for example, V.V. Veresaev ("At Japanese War" is clearly putting a border between place of action – a distant alien land, and home – Russia. In spite of the fact that in course of narration are described actions of Russian army, by cost of exotic of places itself and particularly toponyms, but mainly by cost of non-admission of "vain", "senseless" war is create the feeling of exotic, alienation from Russia of place and time of action of travelogue.

Among "internal travels" is especially distinct the work of I.S. Shmelev "On Rocks of Valaam". Dialog is built not on parity basis, but on peculiar reverence of the author for monkhood: monks are "wise", "ancient", many have "gimlet eyes". Deeply "internal" travelogues are works of V.G. Korolenko and M.M. Gorky. In travelogue of M.M. Gorky as foreign culture act life of a people, which author is living through, first of all, emotionally. In travelogue of V.G. Korolenko, to description of foreign culture of people's life is added a harsh social critique: the writer sharply discloses controversial and inconsistent position of aristocrats in attitude to people, and also shows a life of people unvarnished. Apart in a row of "internal" travelogues stands the work "The Shadow of a Bird" by I. A. Bunin. To significant degree these travelogues are dedicated to Eastern, Turkish foreign culture. Author is reflexing on theme of beauty of Islamic religious culture, poetics of philosophy of its representatives.

One of the brightest "external" travelogues is the work of N.G. Garin-Mikhailovsky "Through Korea, Manchuria and Liaodun Peninsula". Differently from the text of V.V. Veresaev, here the emphasis is put on geographical and ethnographic component. As a foreign culture acts the way of life and culture of nations inhabiting these countries. Nevertheless, for him the foreign culture is a subject of interest, he tries to get familiar and understand it. Especially should be noted that N.G. Garin-Mikhailovsky opposes Chinese mentality and European mentality, in which he obviously includes Russia too.

Travelogues of the end of XIX – the beginning of XX centuries are represented by works that are substantially different from each other. The integral feature in all presented travelogues is the presence of a foreign culture, in role of which can act both the hidden part of life of your own people, and philosophy, culture and customs of other nations. Especially important feature is the noted by us in all works urge of authors to find a connection with a foreign culture, to feel a soil for establishing of dialog of cultures – only through dialogic relations with a foreign culture the national culture can actually deepen and develop.

5. RESUME

In frames of our research we had conducted a certain work, concluded both in preparation of theoretical base of research and in practical analysis of works selected by us. Studies of travel literature of the period selected by us can significantly deepen information about inter-cultural communications in that transient period that, by our best beliefs, will unavoidably be reflected at nature of dialog of culture in our time too.

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SYNONYMY OF ENDINGS: FREQUENCY AND RARELY USED FORMS (FROM EXPERIENCE OF TEACHING RUSSIAN AS A FOREIGN LANGUAGE)

Olga V. Starostina, Ilvira R. Galiulina, Alexey V. Bastrikov

Kazan Federal University, Kremlyovskaya street, 18,

City of Kazan, Tatarstan (RUSSIA FEDERATION)

E-mails: olga270284@yandex.ru, galiulinailvira@mail.ru, alexbast58@mail.ru

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ABSTRACT

In article is researched active process in contemporary Russian word changing: grammatical synonymy. Occurrence and functioning of variants of flexions is described. In a row of synonymic name forms especial attention is drawn by genitive singular, in which limits is represented the variability of flexions. Problem of rationality of study of variant forms functioning by foreign students at lessons of Russian as a foreign language is considered. Besides, were analyzed some exercises from text-books on Russian as a foreign language on theme of variability name forms and their use. In the work were used such linguistic methods as descriptive, having at its disposal a range of devices of linguistic observation, and also devices of classification and systematization; comparative, statistic methods of research. Conclusions were made that in conditions of contemporary language situation a special significance has determination of general tendencies of noun declension system development, differentiation of variant forms and deviation from existing literary standard. In research the linguistic analysis, having functional nature, is directed at establishment if usual (stylistic, selectional, positional) peculiarities of genitive variants. Monitoring of use of these grammatic forms in speech among Russian students of higher educational institutions allowed to make conclusions about selection of one or another ending of form genitive, reasons of variability.

Key words: Russian as a foreign language, grammatic synonymy, variability of flexions, genitive, paradigm

1. INTRODUCTION

At studying of nouns in foreign auditorium a special attention should be paid for grammatic variability, brightly presented in Russian substantive word changing. At this on the background of all this paradigm is necessary to distinguish genitive singular, because frequency of use, active process of variants competition and branched system of meaning assign it a status of special form.

Since times of "Russian grammar" by M.V. Lomonosov, in Russian linguistic literature are recording forms of genitive single and plural. However, research of these forms did not have a systematic nature, because works of F.I. Bulaev, Ya.K. Groth, A.A. Potebnya, F.F. Fortunatov, A.A. Shakhmatov, A.I. Sobolevskii and others comprise just fragmentary notes. The most full-fledged characteristics of this forms functioning can be found in works of V.I. Chernyshev (stylistic stratification of forms) and S.P. Obnorskii (functioning of declension variants).

Objective of this work is to detect the proportion of variant forms of genitive and rationality of use of genitive single variable forms by foreign students.

Actuality of this research is expressed in increasing interest of studying of grammatic synonymy of noun name forms.

Methods used in course of research are descriptive, having at its disposal a range of devices of linguistic observation, and also devices of classification and systematization; comparative, statistic methods of research. Methodological sources of research were scientific-theoretical developments of linguists I.V. Erofeeva [Erofeeva I.V., 2014], L.R. Akhmerova, G.H. Gilazetdinova [Akhmerova L., Gilazetdinova G., 2015], K.R. Galiullin [Galiullin, K.R., 2015], E. Palekha, D.C. Egorov [Palekha E. D., Egorov M., 2015].

2. RESULTS

M.A. Lapygin notes that in contemporary Russia language by dictionaries of diverse types are recorded approximately 580 nouns capable of formation of genitive single form with ending "-y". This number is 3.18% from total number of nouns of the first substantive declension presented in "Reverse dictionary of Russian language". This word massive is capable to give birth to more than 130 diminutives that can have variant forms of genitive single. This allows to speak about a sufficiently stable functioning of forms with "-y" [Lapygin M.A., 2002].

Grammatical synonymy is rather brightly presented in Russian name declension. Occurrence and functioning of flexions variants is an indispensable condition of substantive word changing development, and also a consequence of unification and interaction of declension types. "In contemporary Russian language, synonymic flexions are characteristic, first of all, for nouns of masculine gender with base on hard consonant in forms: nominative plural, genitive single and plural and prepositional single" [Pankova E.C., 2010, 611].

Variant forms of genitive single arises big discussions among Russianists, in spite of the fact that two forms of genitive (with ending *-y/ю* and *-a/я*) are corresponding to such criteria as grammatical systematicity, homogeneity of compared grammar structures.

The problem of existence of variant forms of genitive single is connected with existence of two independent genitives: genitive in quantitative-separation meaning [Vinogradov V.V., 1972, Drnovo N.N., 1971] and genitive partitive [Zaliznyak A.A., 1973].

In contemporary Russian language is accepted to consider variable forms of genitive single from position of unity of form and content. So, partitive case is counted a rare phenomenon in contemporary Russian language. They have their flexions, single quantitative-determining meaning, but no status of a separate case [Kasatkin L.L., Klobukov E.V., 1991].

So, "in nouns of masculine gender the form of genitive with quantitative meaning (genitive of part, genitive separative) with ending *-y/ю*" is more and more forces out by the form of genitive with ending *-a/-я*" in combinations like "чашка чая, много народа" (cup of tea, lots of people). In this case "wins" not a vernacular form, but a bookish one: process of replacement started in such styles of speech as scientific, officially-business; form with *-a/-я* started to infiltrate in the language of literature fiction and to be used in vernacular speech too" [Rosentahl D.E., 2005, 408].

In conditions of contemporary language situation a special significance has determination of general tendencies of noun declension system development, differentiation of variant forms and deviation from existing literary standard, that's why the functional analysis in our research is directed at establishment if usual (stylistic, selectional, positional) peculiarities of genitive single noun forms variants. Without the multi-aspect study of variant case forms of nouns the complete description of Russian declension is impossible. Because of the fact that in study literature exists a sufficient number of tasks on theme of grammatical synonymy of name forms (use of genitive single) for students of Russian language, we decided to carry out the monitoring of use of these grammatical forms in speech among Russian students of higher educational institutions (age of respondents is 18 to 20 years).

Students were given the task to fill the following table:

Table 1. Variants of genitive single masculine gender nouns endings.

Meanings	Examples	Genitive <i>-a/ -я</i>	Genitive <i>-y/ -ю</i>	Accusative
1) of noun with substantive meaning at pointing at quantity (part of integral)	стакан чая / чаю, аромат чая / чаю (glass of tea, odor of tea)	56	44	-
	килограмм сахара / сахару (kilogram of sugar)	52	48	-
	вкус сахара / сахару (taste of sugar)	80	20	-
	купить риса / рису / рис (to buy rice)	72	8	20
	купить мёда / мёду / мёд (to buy honey)	46	14	40
	Total	Number of word combinations - 14	306	134
2) in single nouns of multitude with quantitative meaning	много народа / народу (lots of people)	60	40	-
	Total	Number of word combinations - 2	60	40
3) in abstract nouns at expression of qualitative meaning	много шума / шуму (lots of noise)	100	-	-
	наговорить вздора / вздору / вздор (talk a lot of trash)	40	60	-
	нагнать страха / страху / страх (give the creeps)	40	40	20
	Total	Number of word combinations - 8	180	100
4) in phraseological combinations, in set phrases having adverbial nature	без года / году неделя (a very short time)	63	37	-
	не до смеха / смеху (nothing to laugh about)	50	50	-
	с глаза / глазу на глаз (in private)	40	60	-
	с мира / миру по нитке (every little bit helps)	12	88	-
	конца-края / краю нет (no end in sight)	80	20	-
	дать маха / маху (goof up)	44	56	-
	поддать пара / пару (put on steam)	30	70	-
	сбиться с толка / толку (tie in knots)	15	85	-
	без рода / роду племени (of unknown parentage)	82	8	-
	спора / спору нет (undoubtedly)	42	58	-
	прибавить шара/ шару / шар (hurry on)	-	88	12
Total	Number of word combinations - 23	458	620	12
5) after preposition "из, от, с" (out, from, with) at designation of leaving from somewhere or reason of action; after preposition "до" (until) (in reaching meaning); after preposition "без" (without) at pointing on absence of something;	двадцать лет от рода / роду (age of twenty years)	8	82	-
	умереть с голода / голоду (die of famine)	80	20	-
	крикнуть с испуга / испугу (scream being frightened)	88	12	-
	проводить до дома / дому (walk somebody home)	86	14	-
	танцевать до упада / упаду (dance oneself into exhaustion)	80	20	-
	нужно до зареза / зарезу (critically needed)	50	50	-
	говорить без умолка / умолку (talk by the yard)	87	13	-
		48	52	-
	12	88	-	

after particle "ни" (non) (in all stated cases the expression can have phraseological nature)	ни шага / шагу дальше (not a step further) ни слуха / слуху (not a sound from somebody) не был ни раза/ ни разу/ раз (haven't been even once)	40	42	18
Total	Number of word combinations - 21	579	393	18
6) in negative constructions:	не показывать вида/ виду/ вид (to keep a poker face) не хватает духа/ духу (have no guts) покоя/ покою нет (no rest) износа/износу нет (no wear) отбоя/отбою нет (no getting rid of) отказа/ отказу не было (no denial) не зная брода/ броду, не суйся в воду (look before you leap) комар носа/ носу не подточит (noody will smell a rat)	32 50 100 88 80 96 72 80	32 50 - 22 20 4 28 20	46 - - - - - - -
Total	Number of word combinations - 17	598	176	46

Data of questioning of Russian students record frequency of use of word combinations with *-а/-я* with substantial meaning at pointing at quantity (part of integral) (306 appeals), in single nouns of multitude with quantitative meaning (6), in abstract nouns at expression of qualitative meaning (180), after prepositions "из, от, с, до, без" (out, from, with, until, without); after particle "ни" (non) (in word combinations of phraseological nature) (579), in negative constructions (598). Selection of word combinations with *-у/-ю* is noted in phraseological combinations, in set phrases having adverbial nature (620 appeals).

Counting of results of use of stated above word forms in speech allows to make a row of conclusions. Co-existence of parallel methods of expression of one or another grammatic meaning of forms of genitive single of nouns as objective consequence of development of Russian language (that takes its beginning as far as in Old Russian language) at preservation of relict forms should be acknowledged.

Unfortunately, in linguistic literature the description of variant forms of genitive single does not have a system nature. This is reflected both in language medium and in speech practice. The most complete description of forms of genitive single of nouns could be represented only with taking into account of functional and diachronic approaches to analysis of language facts. On the background of formed substantive word changing the form of genitive single is still not stabilized, because on its basis is represented active interaction of separate forms.

In course of teaching of Russian as a foreign language at advanced stage the exclusion of studying of variative grammar forms, specially genitive is impossible.

In this work is analyzed the use of genitive partitive case by authors of grammar and vernacular speech text-books for foreign students.

In should be noted that in course of teaching of Russian as foreign language the speech activity is considered as the leading direction. At this grammar skills and abilities possess a leading place in process of its formation. Therefore, at teaching of types of speech activity the important role is played by formed grammar skills. It is important to give to students not a linguistic description of grammar phenomena, but such that allows students to form operations on recognition and reproduction of these phenomena. However, at acquaintance with this productive grammar model, accents of teaching are directed at indoctrination of this language phenomenon only.

Before studying of theme of genitive single, students should be explained what is grammatic synonymy, how it is represented in language and in speech, reasons, preconditions of its occurrence and preservation (insight into language history), and also get acquainted with rules of contemporary Russian language. Students should be reminded that some nouns of masculine gender in genitive single has double forms: with *-а/-я* and with *-у/-ю*: "чашка чая– чашка чаю" (cup of tea). At present time the number of use of forms with *-у/-ю* is shortening, and scientists desingate them a vernacular shade.

We analyzed several types of tasks promoting formation of grammar skills and abilities at studying of variant forms of nouns, particularly in nouns of masculine gender form of genitive with quantitative meaning. In major part of textbooks are presented language and training exercises, while speech and creative tasks does not have any reflection. So, for example, in textbook of E.R. Laskaryova "Pure grammar" one can find the following exercises. Students are offered to expand the brackets and select a correct grammar form of use, in their opinion (*Model: Килограмм ... (мясо). (kilogram of meat) – Килограмм мяса*. 1. Килограмм ... (рис, сыр, масло, рыба, колбаса, ветчина; 2. Литр ... (молоко, масло, сок, вода, квас, пиво) (kilogram... (rice, cheese, butter, fish, sousage, ham; 2. Liter... (milk, oil, juice, water, quass, beer)) etc. At performance of such tasks attention of students is directed not to content of saying but at its form. From our point of view, this is connected to the fact that authors of textbooks set an objective to acquaint foreign students with this linguistic phenomenon.

3. CONCLUSIONS

The issue of arrangement of language (speech) standards is stipulated by the development of Russian language system itself, anticipating presence of variability, i.e. interchangeability of variants in limits of one or another period of historical development of language. That's why the selection of one or another ending

appears to be to the large extent a stylistic problem. From the point of view of semantics the "stylistic reduction of partitive" (forms with *-y/-ю*) could be explained by the fact that discourses related to scientific, official-business and publicistic spheres are characterized by urge of linguistic personality to quantitative determinancy (exactness) that is possible only via genitive (forms with *-a/-я*). Meaning of quantitative indeterminacy is characteristic to vernacular discourse, first of all. We should note that forms with *-a/-я* are most frequently found in name word combinations, and forms with *-y/-ю* – in verbal ones.

4. RESUME

Stylistic peculiarities of variant (standard and vernacular) endings of nouns at use in speech in contemporary situation of washing of of sub-system boundaries allow to assign to speech characteristics of language personality both, on one side, as native speaker, and, on another side, as foreigner studying Russian language, a specific (sometimes emotionally-expressive) shade.

Form of genitive single appears to be a "foothold" for functioning os diverse stylistic variants in divers spheres (discourses). Part of word forms underwent or undergoes the process of semantic transformation that requires additional commenting in course of study. At this at lessons of Russian as a foreign language as necessary component is inclusion of not only lexical-grammar culture studying (or linguistic culturological) comments, because forms with *-y/-ю* preserves. first of all, units of set nature (including phraseologisms, proverbs and sayings). This is expressed first of all in constructions with prepositions where process of phraseologization is observed.

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**TRANSFORMATION OF ANTI-UTOPIAN MODEL 2/2 IN RUSSIAN LITERATURE
OF XX - BEGINNING OF XXI CENTURIES («SPEAKS MOSCOW»
Y. DANIEL, «DEFECTOR» A. KABAKOVA, «2017» O. SLAVNIKOVA)**

Gulchechek Sh. Khusainova, Tatiana B. Vasilieva-Shalneva

Kazan Federal University, Republic of Tatarstan, 420008,
Kazan, Kremlyovskaya St., 18 (RUSSIA)
t.b.vs@list.ru

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ABSTRACT

In this article are considered variants of transformation of antiutopian model in Russian literature of the second half of XX - the beginning of XXI centuries. Corpus of texts includes works related to sixties and eighties years of XX century ("Speaks Moscow" by Y. Daniel (1961), "Defector" by A. Kabakov (1988)) and also to the beginning of XXI century ("2017" of O. Slavnikova (2005)). Research of these landmark works allows to detect dynamic of functioning of this genre model, determine structural-semantic peculiarity of its deflection in domestic literature (at the level of plot-composition organization, specifics of chronotopos, typology of images-characters, discourse peculiarity, functioning of sense components in reconstructed in course of research concept-spheres of works (ideological, socially-historical, satiric, fantastic, mystic-mythological, psychological and existential). In article prevails genre-typological analysis of works in order to detect major content and poetic aspects for research are used historical-literary, socially-historical, culturological contexts. Work is based on scientific achievements of leading specialists in theory and history of literature with taking into account of debatable concepts on problem of literature genres (generic correlation of terms "utopia" / "anti-utopia"; differentiation of functioning of concepts "anti-utopian model" and "anti-utopian consciousness").

Key words: anti-utopian paradigm, topos binarity, situative modeling, pseudo-carnival, mortality

1. INTRODUCTION

In Russian literature of the second half XX - the beginning of XXI centuries the anti-utopian genre model appears to be rather requested (works of V. Makanin, brothers A. and B. Strugatskii, A. Zinoviev, V. Voinovich, V. Aksyonov, T. Tolstaya and others). This is connected to the fact that in framed of characteristic for this period poly-variant social-cultural situation is clearly labeled the tendency to formation of integral axiological paradigm. In this plan the addressing to genre of anti-utopia with dominant function of future forecasting appears to be quite explainable.

In scientific literature, respectively, addressing to issued connected with genre of anti-utopia seems to be actual and perspective. The chosen aspect of our analysis is consideration of transformation of anti-utopian models on example of Y. Daniel, A. Kabakov, O. Slavnikova. In every one of works are expressed essence features of genre model of anti-utopia: conflict of personality and state system, presence of social satire, mandatory fantastic element, special (binary) chronotopos and some other structural-semantic peculiarities. However, in the second half of XX century is observed variability of components of anti-utopian model with reduction of some of them and also with integration of elements, previously non-characteristic for this model. Namely the detection of these peculiarities on example of anti-utopias "Speaks Moscow" by Yu. Daniel, "Defector" by A. Kabakov, "2017" by O. Slavnikova is an objective of this article. Results of this work confirm basis provisions reflected in fundamental researches on problems of genesis, typology and specificity of anti-utopia as genre (works of Arsentyeva, B. Lanin, O. Nikolaenko, A. Timofeeva, A. Chalikova, A. Vorobyova, E. Kozmina and others). Use of insufficiently studied fiction works as material anticipates inclusion of receives results in scientific context of research on claimed problem.

2. METHODS

In article are used historical-literary, typological, comparative methods of research, We are relying in works of specialists by theory of literature (Yu. Lotman, M. Bakhtin, R. Bar and others), and also scientists-theorists of literature, involved both in general issues of philology development and in special researches on pblem that are interesting us (T. Prokhorova, V. Shamina, T. Breyeva, V. Amineva and others).

3. RESULTS

In anti-utopia of Yu. Daniel "Speaks Moscow" (1961) the basis of plot-event range is the fantastic assumption about realization of decree of Supreme Soviet of USSR on "Day of open murders", when everyone receives a right to kill fellow citizens. Exact statement of time of described events, year 1960 (i.e. period of socialism high noon), allows the writer to disclose internal contradictions, laid in concept of "Soviet man" that represented itself "social-cultural type of personality" [Somov, 2012] with dominating in his consciousness of value concepts of equality, justice and others. But in situation of choice modeled by the writer (its functional nature is comparable with category of "universals" under which are traditionally understood "meta-substantial and shape-generating basics of different types that are the constant basis of the world literary process" [Amineva, 2014], were revealed subconscious impulses of behavior of "Soviet man", detected his ambivalent nature (approximately a thousand of murders were conducted by ideological, household etc. reasons). Poet Arbatov (he committed suicide due to contempt to unchangeable and ignoble human nature) in course of talk with narrator Anatoliy Karthev formulates the conception of irrational nature of possible dislike of man to man and states the necessity of conscious-will neutralization of this feeling, which is namely the expression of personality basis itself in a man as representative of civilized society. As is noted by Yu. Lotman, "the boundary of personality, as a phenomenon of cultural-historical semiotics, depends on the method of coding" [Lotman, 2005].

The work consists of eight parts, united by confessional discourse of the narrator. His reflexing consciousness reflects the estimation view angle of happening events. Caught in situation of choice, the character-narrator goes through several phases of personality becoming (from stupor through state of fear to understanding the necessity of participation in this Day (occurrence of feeling of responsibility for those who will need protection and hope that a work can stop insanity too)). As sense dominant of this process acts the overcoming of fear as conflict of a man with himself (it's no coincidence that in work is actualized the motive of ambivalence). During the Day of open murders Kartsev dwells in diverse guises: supposed executor (when a neighbor is scared of him), witness (he sees a body of a dead man in the street), potential victim (while protecting himself from attacking murderer). Topos binarity, characteristic for classical anti-utopia, is changing in the work "Speaks Moscow": by time two-dimensionality: segment of Day of open murder is opposed to daily life. Yu. Daniel extends abilities of anti-utopia genre in depiction of state system. As a symbol of state in the work acts the radio (semantics of rigidity, monological detachment that does not anticipate dialog, estrangement). Totalitarian state system is presented in the work through category of absurd and mythologeme of fear that act as attributes of "pseudo-carnival" as "structural core of anti-utopia" [Lanin, 1993].

Presence of "pseudo-carnival" attributes is distinguishing the anti-utopian novella of A. Kabakov "Defector" (1988) too. In genre plan the work also includes peculiarities of social-psychological novella (behavior of a man in situation of traditions wreck is researched), detective (situation of communication of character with representatives of bodies of state security is mysterious and initiate searching for determinant of happening events), science fiction work (the character of works is extrapolator). Fable-event row of the novel is correlated with "mythologized and deformed reality that to a certain degree is characteristic for a whole range of fiction works of contemporary Russian literature" [Blinova, Vasilieva-Shalneva, 2015] ("The Manhole" by V. Makanin, "Notes of Extremist" by A. Kurchatkin, "Never Get a Chance" by V. Rybakov, "Generation 'P'" by V. Pelevin and others). The "Defector" novel is monotopous (topos of Moscow) and is distinct by chronological two-polarity (years 1988/1993). In time plan of usual life of the character is connected motive of repressions that are applied to him in order of enlisting by representatives of state security bodies. In description of year 1993 (time period in which is "extrapolating" Yuriy Ilyich) A. Kabakov in generalized form reflects social-political tendencies and intention of "perestroika" period, brought to logical conclusion. Here is political chaos, economic breakdown, law mayhem. Attention is drawn to inclusion into narration of multiply landmark elements of "pseudo-historical" nature, modeled by the writer on basis of historical realities of the end of 80s. After the military takeover the "plan of radical political Alignment" [Kabakov, 1988] is acting, in basis of which lies the utopian idea of justice. And, as peculiarity, characteristic for a whole range of works of contemporary literature, in the novel "Defector" "the process of history mythologization shaped in the form of the utopian discourse which is intentionally undergone deconstruction" [Breeva, 2014].

In both time plans of the work is deflected "pseudo-carnival" essence of anti-utopia: descriptions of both 1988 and 1993 years are connected by united mythologeme of fear. Fear pervades the consciousness of the lead character, in whose image is embodied both a type of a "small man", suppressed by totalitarian system, and type of a "private man" possessing a gift of extrapolation and literary talent and therefore feeling himself to be potentially free. Fear of all-mighty repressive system appears to be stronger than fear of disastrous time of chaos of 1993, in which the character ultimately prefers to stay.

"Pseudo-carnival" essence of anti-utopic is actualized in the novel of O. Slavnikova "2017" (2005) too. In genre plan the work also includes signs of love novel (nature of irrational feeling unites characters of the work (family couples Anfilogovy / Krylovy) into complex problematic "poluhedron"), detective (realized through motive of spying of mysterious stranger after Krylov and Tanya), fantasy (Mystic-mythological component, connected to ambivalent character of lead heroine of the work, Tanya (a.k.a. the Mistress of the Copper Mountain) and also with images of nature, possessing the "flickering" semantics, is used).

The anti-utopian model is realized in the novel "2017" at several levels. Social-political level of realization of anti-utopian models is connected with a situational modeling of possible variant of Russia political

development by O. Slavnikova (the writer created a phantasmagoric picture of celebrating of a hundred years anniversary of October revolution, in course of which a costumed theatrical reconstruction turns into bloody confrontation between "reds" and "whites". It extends not only at participants of show but also at numerous spectators and then continues for a length of time countrywide.

By actualizing time two-polarity of anti-utopian model, O. Slavnikova is modeling a "futurological forecast of alternative future" [Vorobieva, 2009] (realization of social-psychological level). This forecast is stipulated by dehumanization, levelling of general human values that leads to destruction of sense poles of traditional ethic system. Caught in coordinates of such deformed world, a subject is doomed not only for destruction on personality senses (for example on issues of procreation) but for absence of sense of his existence as a part of social medium too. His life turns out to be programmed (first of all, by obvious or hidden advertising) and subject "subconsciously projects a set of seemingly indispensable attributes of dignified existence to realias of reality, thus dooming himself to endlessly and senselessly chase a constantly transformed by creators and therefore slipping away... stereotype of happiness" [Blinova. Vasilieva-Shalneva, 2015]. A similar aspect is brightly presented in works of a range of other contemporary writers too. For example, "Pelevin arrives at the conclusion that in consumer society individuals are dehumanized, losing both their personal and national identities, and finally turn into a set of simulacra based on commodities and political myths" [Shamina, Prokhorova, 2014] or "Sivun addresses the same themes as Pelevin and Palahniuk: the hollowness of existence; brand identity; and a simulative world in which media and images have replaced reality" [Shamina, Prokhorova, 2014].

In the novel "2017" the stereotyping affects not only real sphere of life values but also the sacral (mortal) sphere. (so, as one of the landmark signs of the future acts the project of Elite co-operative cemetery "The Dome". According to this project, the consciousness of a man in the future would be significantly "expanses" and he will regard the death without compassion and sadness, even not indifferently but joyously (own death would also be built in the "euthanasia" conception). That's why, for example, prizes would be raffled by death certificates...) In the system of images-characters of the works are distinguished characters of professor Anfilogov and master-lapidary Krylov. In these images is embodied a type of creative personality opposed to "man of a mass". Every one of characters turns out to be involved in situation of choice related to spheres of private life or professional interests.

Realization of anti-utopian model at ontologic level is connected with disclose of antithesis "civilization" / nature. The essence characteristic of "civilization" in the novel is the property of illusiveness (simulativity), of nature - "transparence" (authenticity). However, "the world of nature in the novel, called upon detection of incapacity of the world of "civilization" and acting in accordance to stated function as a bearer of positive semantics, along with this... is ambivalent. It turns out to be wrecking for all who tries to plumb its mysteries..." [Vasilieva-Shalneva, 2012]. Therefore, in forecast future a man is doomed to wreck, because "a cryptic mystical connection between the world of "civilization" and the world of nature as immanent but unambiguously antagonistic to a man" [Vasilieva-Shalneva, 2012] can be captured.

4. CONCLUSIONS

So, the peculiarity of deflection of anti-utopian model in literature of 2/2 XX - the beginning of XXI centuries us its transformation through use of genre synthesis (on works could be distinguished landmark components of forms of love, social-psychological, social-philosophical, satirical, fantasy, adventurous, detective novels (novellas)). This peculiarity promotes inclusion of diverse structural-semantic "fields" extending conceptual spheres of works.

An important peculiarity of anti-utopias of considered time period is actualization in image of the leasing character of types of a "small man" or a "private man". The hero of contemporary anti-utopia is included into conflict personality/state, but intensity of this inclusion could be different (from direct confrontation with a system ("Defector" by A. Kabakov) to abstract personal confrontation to to some degree determined by social medium simulative world of "civilization" and ambivalent by quality of impact on a human world of nature ("2017" by O. Slavnikova). For anti-utopias is characteristic the situation of choice in which is expressed the level of personnel development of the character. Conflict "personalty – state" is complicated by oppositions of a man to mass. As sense dominant of this process acts overcoming of own fear as conflict of a man with himself. Existential problematics, therefore, became an integral part of anti-utopia. It can be also noted that the leasing discourse of anti-utopias is confession-estimation.

Transformation of anti-utopian model is also connected with actualization of "pseudo-carnival" constituent. As attributes of "pseudo-carnival" act the absurdity of outer world and domination of mythologeme of fear that are semantically differentiated: fear of outer world (sometimes of irrational nature), fear of the future fear of social medium, fear as accompanying state of process of personality self-identification. Transformation of anti-utopian model is also connected with actualization of "pseudo-carnival" constituent. Topous binarity is replaced by time two-polarity that forms oppositional sense segments (time of daily life / Day of open murders ("Speaks Moscow" by Yu. Daniel); time of end of 80s (1988)/beginning of 90s (1993) in the novel of A. Kabakov "Defector"; 2017 / nearest future ("2017" by O. Slavnikova).

5. RESUME

Generalizing received material, it can be noted that anti-utopian model is intensely used in domestic literature 2/2 XX - the beginning of XXI centuries. Analysis of variants of anti-utopian model seems to be an important constituent in the tideway of scientific researches, connected with research of still controversial genre.

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ADAPTATION OF RUSSIAN BORROWED WORDS IN THE SPEECH OF TATARS LIVING IN CHINA

Zh. Yusupova, A.Sh. Yusupova, G.R. Mugasimova

Kazan Federal University, Kremlevskaya St. 18, Kazan, 420008 (RUSSIA)

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ABSTRACT

This paper attempts to address the problem of study of the language of the Tatar diaspora. The stated scientific problem is relevant to the Tatar linguistics, since to date the language material had not been subjected to thorough linguistic analysis. The authors conclude that currently the Tatar diaspora in China is an extraordinary ethnic and cultural phenomenon. Having developed within the different socio-political system, Tatars largely managed to preserve their native language and the basic elements of the traditional national culture. The transformation of their speech is of particular scientific interest. We have analyzed the typical features of speech of Tatars living in China, determined the basic patterns of speech change over time. Based on the study, the authors argue that the speech of the Tatar diaspora has preserved Russian borrowed words that were functioning until their resettlement, as well as, new borrowings. Examples of speech of locals are given. This provides possibility for the linguistic analysis of various adaptation aspects of the Russian-speaking lexicon. One of the aspects of the development of a borrowed word is its phonetic adaptation, covering both the system of vowels and consonants, which degree may vary.

Key words: diaspora, the Tatar language, speech, the Russian language, borrowings, adaptation, phonetic changes

1. INTRODUCTION

In recent decades, the Republic of Tatarstan have made decisive steps towards the implementation of the Law on Languages. The use of the Tatar language in education, publishing, the media and other areas has increased significantly [Kirillova Z.N., 2014]. In this regard, the problems of our foreign compatriots are constantly in the spotlight. The development of partnerships with foreign nationals is one of the priorities of Tatarstan. This applies to the preservation and study of the Tatar language and culture abroad.

Tatars living in China is a unique phenomenon for the study of processes of cross-language contact. They appeared in the mid-XIX century in an ethnically colorful area of Xinjiang where they directly neighbored with the native speakers of different language systems: the Uighurs, the Chinese, the Kazakh, the Dungan, the Oirats and others. They for a long time had been in close, friendly socio-economic, business, cultural and linguistic relations. Many years have passed since the resettlement, but even now there are traces of the Tatar presence in China. Today the descendants of immigrants, once settled in the Chinese territory, are citizens of the multinational China and belong to one of China's national minorities, namely the Tatars. Mentions about this are found in the materials of scientific research, in particular the works by A.S. Yusupova [Yusupova A.S., 2013] and G.A. Nabiullina [Nabiullina G.A., 2014.]. This paper continues the analysis of the linguistic features of the Tatar diaspora, started in a series of previous studies on the subject [Nabiullina G.A., 2015]. Here one can trace the interaction and influence of both close and more distant languages.

The relevance is determined by the need to study the whole variety of forms of manifestation of the Tatar language, including the language of emigration. The subject of studying the Tatar emigration language did not often arise in science, but it is also not aimed at studying the Russian borrowings in Tatar language. The relevance of the study is also predetermined by modern linguistics interest in language interoperability, study of languages within the existence of the language contact. Falling under the influence of a foreign culture and language outside its natural habitat, the language is conserved and freezes.

This paper deals with the study of the speech of Tatar resettlers in the PRC. Insufficient knowledge of the Tatar language abroad, as well as a complete lack of research on the Russian borrowings used in Tatar speech enhance the relevance of the study. The study of speech and language competence of the Chinese descendants of Tatar immigrants will reveal the language features of the Tatar resettlers, commonly observed in a metropolis and multilingual society, and evaluate different ways of interaction of languages in China. Introducing the new scientific data to the scientific use is an important task of modern linguistics as it expands the source base for exploring the Tatar language in the diversity of its manifestations. The processes occurring in speech and language in the diaspora are interesting because of many reasons, including that they provide an opportunity to look at many common language questions from a different angle, in other words - the

analysis of the characteristics of the diaspora language, namely the Russian borrowings, makes better understand a number of general theoretical linguistic issues.

The subject of our research is the Russian borrowings in the speech of the Tatars living in China. Under the influence of external and internal factors, Russian borrowings in the speech of representatives of the Tatar diaspora in China have undergone significant adaptation and acquired both phonetic and lexical differences.

2. MATERIALS AND METHODS

The sources for studying the language of the Tatar living in China were verbal materials, recording the fact of the existence of the language versions. Oral sources are presented in the form of records of speech of the representatives of the Tatar diaspora. Objective of research is achieved through a variety of methods aimed at solving specific problems. A set of methods and techniques was used for the implementation of tasks set in the paper. Collection and systematization of materials was conducted with the use of the descriptive method. The method of synchronic linguistic description of the material was used for the description of borrowings in speech of the Tatars living in China. The comparative method of research was used in the analysis of the thematic groupings of words.

3. RESULTS

A great contribution to the theoretical understanding of the language of the diaspora was made by such Western scholars as D. Andrews [Andrews D.R., 1999], M. Polinsky [Polinsky M., 1998] and others. In Russia, this problem involved such prominent scientists as E.A. Zemskaya [Zemskaya EA, 2001], V. Zhdanov [Zhdanov V., 2008] and others. In our study, we rely on the research of the Russian diaspora language conducted by E.A. Oglezneva [E.A. Oglezneva 2004], E.V. Krasilnikova [Krasilnikova E.V., 2001]; we also considered the concepts presented in the works by Iu.N. Karaulov [Karaulov Iu.N. 1992] and N.I. Golubeva-Monatkina [Golubeva-Monatkina N.I. 1995].

We should also note that in modern linguistics the problem of mutual influence and interaction of contacting languages is one of the most urgent and complex. It covers the ethno-linguistic, theoretical and practical issues. These issues are closely related to the interaction of various ethnic groups. Problems and questions of functioning of languages in foreign language environment are of constant interest to the linguists from different countries. Problems of cross-language contact and interaction have been studied by well-known foreign linguists [E. U. Weinreich, E. Haugen]. Different aspects of language contact were studied by the Russian linguists [Zamaletdinov R.R., 2014; Galiullina G.R., 2014] and others.

The result of a cross-language contact is lexical borrowing. Lexical borrowing is characterized of: semantic familiarization, frequency, regular use in society; phonetic-morphological adaptation in a new language environment. It is clear that the lexicon is the most mobile part of the language system, so it is the first to fall under the influence of another language.

The analysis of the Russian borrowings allows us to conclude that full preservation of the meanings in the language of the Tatars living in China is observed in the words that have, as a rule, a single meaning in the Russian language. An almost complete semantic identity is also noted by comparing Russian and borrowed words. For example, [ышкап] – шкаф (a wardrobe), [автобус] – автобус (a bus), etc. These Russian borrowings have become part of the language and made up the common lexicon. These words are used by all the Tatars living in China in their everyday speech. The study of the Russian borrowings in the speech of the Tatar diaspora in China has shown that the most common borrowings are the nouns. For example, [чашка] – чашка (a cup), [пипинис] – пепельница (an ashtray), [минус] – минус (minus), etc.

It is necessary to note also the presence of some Russian borrowings, used in the speech of representatives of the Tatar diaspora in China, which are not subject to phonetic changes. For example, [machina], [chashka], [par], [vilka], [sumka], [papka], [vaza], [zapiska], [zhurnal], [kino], [kassa], [roman], [gaz], [fabrika].

However, the oral nature of borrowings contributed to the fact that most of the lexical units were changed in accordance with the laws of the borrowing language. During adaptation, they were subjected to the phonetic, lexical-semantic and grammatical changes, caused by the specific features of the language, because "the development of foreign-language borrowings is first and foremost their submission to the ranks of the borrowing language: grammar and phonetic" [Reformatskii A.A., 2003, 139]. Based on the analysis we found out that the words borrowed from the Russian language in the language of the Tatars living in China lose their sounds and sound combinations non-typical of the borrowing language, i.e., Russian words are adapted to the phonetic and syntactic laws of the Tatar language: газета [гэзит] (a newspaper), поезд [пуйуз] (a train), конфета [кэнпит] (a candy), чистый [чиста] (clean), керосин [керсин] (kerosene), бакалея [бакали] (groceries), галоши [калош] (galoshes), больница [балнис] (a hospital).

Analysis of the Russian borrowings, used in the speech of representatives of the Tatars living in China, allows us to distinguish several thematic groups. Among them are terms of household utensils: [калиндар], [ваза], [лампушка], [сумка], [лампы], [фанар], [чамадан], [пипинис]; furniture names: [ышкап], [тилизыр], [естэл], [карават]; construction-related words: [канал]; terms for various structures: [кувартира], [ресторан], [фатир], [пулат], [мич], [лөүкә], [умарта], [кабак], etc.

The main changes in Russian borrowings, used in speech of the Tatars living in China, include: a consonant syncope (тумбочка – [тумочка] (a nightstand), открытка – [аткирка] (a postcard), etc.); vowel epenthesis (трактор – [тэрэктор] (tractor), плюс – [пилус] (plus), квас – [кавас] (kvass), грамматика – [гераматика] (grammar), труба – [туруба] (a pipe), бензин – [бинизин] (petrol), президент – [перзидинт] (a president), кровать – [карават] (a bed), etc.); vowel epiteza (банк – [банкы] (a bank), танк – [танкы] (a tank), шарф – [шарфы] (a scarf), etc.); and substitution of consonants (автор – [афтор] (an author), автобус – [аптобус] (a bus), булавка – [булапка] (a pin), etc.) We can also distinguish the following phonetic phenomena observed in the Russian borrowings: 1) the phoneme [a] in Russian words is substituted by the sound [ə]: газета – [гэзит] (a newspaper), капуста – [кэбестэ] (a cabbage); 2) the phoneme [o] in Russian words is substituted by the vowel [y]: поезд – [пуйуз] (a train), лампочка – [лампушка] (a lamp), паспорт – [паспурт] (a passport), поднос – [пэтмус] (a tray), тормоз – [турмус] (a brake), футбол – [путбул] (football), термос – [термус] (a thermos), директор – [дириктур] (a director), магистр – [магистур] (a Master), хор – [хур] (the choir), ток – [тук] (current), опера – [упира] (the opera), лимон – [лимун] (a lemon), порошок – [парашук] (powder), Россия – [Русийэ] (Russia), вагон – [вагун] (a wagon), соха – [сука] (a plow), гармонь – [гармун] (an accordion), помело – [пумала] (a broomstick), лом – [лум] (a crow bar). In some cases, the Russian phoneme [o] is substituted by the phoneme [a]: комбайн – [камбайн] (a harvester), кислота – [кислата] (acid), носки – [наски] (socks), ботинка – [батинка] (shoes), число – [числа] (a number), самовар – [самавар] (samovar), пиво – [пива] (beer), компот – [кампат] (compote), Москва – [Масква] (Moscow), корабль – [караб] (a ship). During this study we found that the phoneme [o] in some borrowed words is substituted by the phoneme [ə]: помидор – [пэмидур] (a tomato), конфета – [кэмпит] (a candy), солярка – [сэлэркэ] (diesel fuel), офицер – [эфисэр] (an officer); 3) a usual Russian phoneme [э] is substituted by the phoneme [и]: телевизор – [тиливизор] (a TV-set), салфетка – [салпитка] (a napkin), билет – [билит] (a ticket), кассета – [касита] (a cassette), ракета – [ракита] (a rocket), телефон – [тилифон] (a telephone), ресторан – [ристуран] (a restaurant), сетка – [ситкы], лагерь – [лагир] (a camp), пенсия – [пинсийэ] (pension), балет – [балит] (ballet), математика – [матиматика] (mathematics), календарь – [калиндар] (a calendar). Another sounds alternation characterizes the speech features of the Tatars living in China - the alternation of sounds [y] and [o]: туфли – [тофли] (shoes), минус – [минос] (minus), сухари – [сохари] (crackers).

The conducted analysis shows that the majority of Russian borrowings in the speech of the Tatars living in China, most closely resemble the Russian borrowings of Xinjiang Uighur, with distinct results of influence of Uighur language. Many years of "immersion" in the foreign language environment, isolation from Russia, of course, had an impact on the borrowings from the Russian language.

4. SUMMARY

Thus, as evidenced by the analysis of the material, the Russian borrowings have undergone phonetic adaptation. N.Iu. Avina in her paper states that "We are all more or less adapt our speech to the external circumstances and modify it according to the interlocutor" [Avina N.Iu., 2003]. Observation by S. Kartsevskii are also interesting: "The refugee lifestyle contributes to the formation of a special argot, which includes a significant amount of borrowings from the language of the country where this category of immigrants has settled" [Language]. The processes occurring in speech and language in the diaspora are interesting because of many reasons, including that they provide an opportunity to look at many common language questions from a different angle, in other words - the analysis of the characteristics of the diaspora language helps better understand a number of general theoretical linguistic issues.

Our aim was to characterize the adaptation of Russian borrowed words in the speech of Tatars living in China. A number of issues require more detailed, specific analysis. It is necessary to study this lexicon in all aspects: morphological, and semantic. It deserves special attention and pragmatic aspect, analysis of the addressee's features, and efficient use of borrowed words.

5. CONCLUSION

The results of the study show that the main strategy of preservation of the native language of Chinese Tatars is the use of the Tatar language in speech, in household, in communication with relatives and friends. In addition, the Tatar diaspora, having preserved their cultural and ethnic traditions in a multilingual, foreign-culture state, strives to preserve their native language. The representatives of the Tatar diaspora in China speak the native language, and identify themselves as Tatars.

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THE VERSIFIED CHRONICLES IN ABBASID ERA EULOGIES

Forough Elahi¹, Ali Saberi²

¹PhD Student, ²Assistant Professor, Department of Literature and Human Science, Faculty of Human science, Central Tehran Branch, Islamic Azad University, Tehran (IRAN)

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ABSTRACT

Chronology as the recording of events at the time of their occurrence has a special place in the poetry of the Abbasid era. In fact, the poets of this era have depicted the historical events and incidents in the form of different intentions and themes. Among the most important of these intentions is eulogy which have served recording of the events. These eulogies have an extensive and close interaction with the prose chronology, i.e. often, even less important and non-significant events have been recorded and the by creating literary images and innovative advantages. Actually, the review of the contents of these eulogies and their technical and literary characteristics indicates that the recording of the historical events in Abbasid era is the extension and continuation of the recordings of Paganism and Umayyad era poetry with the difference that in this era, the development in sciences, the emergence of editing and translation movement, and familiarity with the culture and customs of other nations on one hand and the extent of internal and external events and battles and numerous states in the territory of the Abbasid Dynasty from the early fourth century onwards, entrance of poets to the caliphs' courts, and etc. on the other hand, led to the significant increase in eulogies recording the events and incidents.

Key words: Abbasid, Dynasty, Chronology, era

1. INTRODUCTION

The recording of the events and incidents in Arab poets' poetry indicates that the poetry has never been limited and confined to the emotional and lyrical themes, but it has always addressed expressing the historical, social, cultural, and ... realities. Therefore, the poetry has been always called the Arab Divan and some have considered it as the ancient history.

Meanwhile, the effective and extensive connection and interaction between the poetry and history can be especially and significantly observed in the Abbasid era poets' poetry since by the increase in events and battles as well as successive internal and external conflicts besides Abbasid poets living through the entrance into the court, and their willingness to consent caliphs, rulers and ministers led that era poets to broadly express the events and incidents of the court and feel a new obligation on their shoulders. The Abbasid caliphs often had a great passion for poetry and literature and some of them like Ibn Motazed were themselves poets and encouraged the poets for recording the events and their achievements.

The recording of these has been done in poetic texts of Abbasids, in the form of intentions and several main themes such as eulogy, satire, lampoon, and

In the current study, we discuss and evaluate the most important characteristics of the poetic chronology in the eulogies of Abbasid era poets.

2. THE VERSIFIED CHRONOLOGY IN EULOGIES OF ABBASID ERA

Chronology is referred to the recording of the incidents and events in chronological order and is often written at the time of occurrence of the incident.

Also, the chronology, as the ancestor of modern history, addresses the expression the national or international events of the countries in a certain length of time, either in the form of verse or prose. Most of what has been written in Arabic and Persian, known as history is actually a kind of chronology among which the Al-Tabari History is one of the most famous.

Meanwhile, the eulogy and extolment has been among the most important intentions affected by the political, cultural, economic, and ... conditions. In fact, the political changes, the wars, and successive riots have played a very important and undeniable role in development and promotion of the content of eulogy and changing its position as it has turned the Abbasid era poets' eulogies into an invaluable treasury of the news, events, and incidents, creating a kind of versified chronicle which can be invoked as a valid document.

In this regard, by noting the most important characteristics of eulogy and comparing them, we address the process of recording these events in the famous historical books and explaining the versified chronicles characteristics of the era as well as evaluating the role of the poets' eulogies in recording the events of Abbasid era.

2.1. Grandiosity and Brevity in the Versified Chronicle

Exaggeration and grandiosity using creation of artistic and literary images is among the prominent characteristics of the eulogies recording the events of Abbasid era.

It may be assumed that the writing the history in prose is greatly different with recording it in the poets' eulogies. In eulogy, the poet exaggerates describing the desired character and what is expressed maybe greatly different from the reality, however the history expresses the incident with honesty and consideration for the truth.

2.1.1. Abbasid Ruling

Abbasid Caliphate began in Rabi Al-Avval 13th or as is said Jamadi Al-Sani, the year 132 Hijri, with the fall of Umayyad Dynasty and the people's allegiance with Abo Al-Abbas Saffah as the Muslims caliph. After the allegiance, he raised to the pulpit and gave a speech.

Actually, the position of the poets and their poetry effect on the caliphs and the mass of people was so much that sometimes the caliphs were afraid of recording some events and characteristics in the poems.

Obviously, such poems that recorded the power for Mecca and its rivalry with the caliph, further provoked Harun's fear and jealousy.

2.1.2. Hadath War

Hadith is also known as "Hamrae" either due to the redness of its sands and ground or the extensive bloodshed of the Romans on its ground. The Romans eliminated its sturdy and unconquerable stronghold in 337 Hijri. Seif Al-Dolah tried to reconstruct it in 343 Hijri. Two days after the start of the reconstruction, the Roman commander suddenly attacked the place with an army of fifty thousand Russian, Bulgarian and Armenian cavalry and infantry forces while only special soldiers accompanied Seif Al-Dolah. Finally, the romans were defeated and three thousands of them were killed. Mutanabbi notes in these verses the time of war which was in the winter and after heavy rainfall. Also, according to the historians, the start of his try for reconstruction of the stronghold coincided this attack. He then notes the great army of the Romans which had occupied the east and west containing forces from several nationalities. The poet considers this war as a sacred war. A war in which the Arab king did not defeat the Roman king, but it was the victory of monotheism over polytheism. "Mutanabbi was the first poet who described the wars between the Arabs and Romans as the war of Islam and paganism.

2.2.2. The Close and Extensive Interaction between the Versified and Prose Chronicle

Abbasid era is the zenith of interaction and cooperation between the poetry and the history. In other words, in this era, the poets' cooperation in recording the historical events and incidents was more intensified and manifested since on one hand, the role and position of the poets in the society changed and on the other hand, the emergence of writing and translation movement that led to the development of the sciences and exploring their principles and references, caused the promotion of the science of history.

Evaluation of these eulogies that constitute a large proportion of the versified chronicles in Abbasid era and comparing it to the prose chronicles indicate that the historians has properly considered the poetry reliable and put it parallel with the history.

2.2.2. Motavakkel's Journeys

The extensive interaction and connection between the versified and prose chronicle can be found in the eulogies that recorded the detailed and trivial incidents, too. Among these eulogies are the odes of Behtari recording his era's incidents. He, as the poet of Motavakkel's court, has recorded all the small and big events of his era just like a historian.

3. CONCLUSION

Evaluation of the Abbasid era eulogies indicates that the history or recording the historical events constitute a significant proportion of the subjects and themes of the eulogies composed in this era and has played an important role in evolution of the poets' thoughts and imagination.

Also, this era's poets' desire for creation of literary images and using innovative techniques to record events has led to a kind of grandiosity and brevity in expression of the events. This indicates that the poetry of this era which was at the pinnacle of evolution and maturity has never lost its nature and essence to the aim of depicting the historical events, but besides creating the literary images and using innovative advantages, has completed its mission which is expression of the events and incidents.

Although most of the Abbasid era's events have been recorded in the form of versified chronicles, the investigations indicate that Abbasid era poets did not seek to sequentially express the incidents as well as the details of the events in their eulogies since the poet as the verse chronologist has a greater freedom compared to the historian and we should not expect that the historical poem have exactly the same characteristics of historical prose since the Arabic poetry is based on Arabic rhetoric principles, allusion and brevity, i.e. it expresses numerous meanings in the form of few words (June, 2007). However, there have been numerous poems composed in this era described the history better than historical books since the poets, especially the court poets, have personally encountered the events in the courts and some of these poets such as Ibn

Motaaz and Abu Faras were themselves from Abbasid dynasty and understood the importance of recording the events. Therefore, it can be said the Abbasid era poets, compared to previous eras poets, were more interested in recording the events and their higher attention and ability in doing this is well manifested in their odes.

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THE INCREASE OF INFORMATION POTENTIAL IN GENERAL DICTIONARIES: LINGUOGRAPHIC DESCRIPTION OF INTERNATIONAL WORD-FORMATION ELEMENTS

Guzel' N. Karimullina, Rezeda N. Karimullina, Kamil R. Galiullin

Kazan Federal University (RUSSIA)

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ABSTRACT

In this article the authors analyze morphemographic data, the materials of one of the modern linguographic areas – the cross-disciplinary area devoted to language reference books (dictionaries) including (besides morphemography) such sections as lexicography, phraseography, paremiography, etc. The authors regard the corresponding components of six general Tatar dictionaries of the 21st century (explanatory, Tatar-Russian, spelling) containing descriptions of the international (interlingual) word-formation elements. The research is conducted with the help of descriptive, comparative and linguostatistical methods.

As the analysis shows, the considered sources substantially differ by volume and ways of description of included international word-formation elements (from their total absence to more than 100 units). Cases of wrong, inexact representation of the materials devoted to these units are frequent (for example, within one source there may be polytypic approach to inclusion and description of similar materials).

For strengthening the systemic description and explanation of the borrowed elements the authors worked out possible approaches and ways of forming the general layer of these elements.

Inclusion and system linguographic description of the international word-formation elements promote increase in information potential of the general dictionaries (in particular it touches upon the dictionaries of explanatory type), widen semantic options of the reference book concerning various units, including those which are not at present registered in dictionaries.

Key words: international word-formation element, dictionary, linguography, Tatar language, Russian language, information potential

1. INTRODUCTION

As the analysis of the current lexicography shows, the time when the words were the main and unique subject of description in language reference books has gone. Along with lexicography special fields of dictionary science were engaged into dictionary description, and other language units are reflected in dictionaries at present time (more and less than a word): morphemes, phrasemes, parimias etc. So, this branches of linguography are called morphemography, phraseography, paremiography, etc. Allocation of specified areas confirms the fact that the dictionary science passed from a lexicographic stage to linguographic (in more detail see: [Computer linguography 1995: 5-9]). In no small measure this process was promoted by the widespread inclusion of modern information technologies into the linguistic area which is reflected, in particular, in forming various language copuses, in creating electronic dictionaries, etc.

Morphemography develops actively, its subject is description of various significant elements of the word, one of evident indicators of this process is creation of special morphemographic reference books. Important activities in the field are also forming, analysis and research of the morphemographic components as a part of the general linguistic dictionaries (explanatory, bilingual, etc.) promoting strengthening of language reference books information potential (see, for example: [Müller 1989: 869–882]).

2. METHODS

This article is devoted to studying the morphemographic descriptions of the international (interlingual) word-formation elements (WFE) which are contained in six general dictionaries of the Tatar language of the 21st century: two explanatory ["Explanatory dictionary of the Tatar language" 2005 year (further – AS 2005), "Explanatory dictionary of the Tatar language (for school)" 2013 year (further – AS 2013)], two Tatar-Russian ["Tatar-Russian dictionary" 2007 year (further – TR 2007), "Tatar-Russian dictionary" 2014 year (further – TR 2014)], and also two spelling dictionaries ["Spelling dictionary of the Tatar language " 2002 year (further – OS 2002), " Spelling dictionary of the Tatar language" 2010 year (further – OS 2010)]. The research is held within works on forming and multiaspectual studying of the lexicon set presented in modern dictionaries of the Tatar language [Nurutdinovna (Karimullina) 2015]. The subsequent comparative research of the received results with materials of the dictionary sources referring to early period and the analysis of other dictionaries is perspective

(see, for example: [Galiullina, Yusupova 2014: 697-700; Yusupova 2014: 186-190; Yusupova, Galiullina, Denmukhametova 2014: 506-508]). In a research along with descriptive also comparative and linguistic and systematic methods are used.

3. RESULTS

The analyzed dictionaries substantially differ in the volume and ways of registration of included international in WFE (from their total absence to more than 100 units). Besides these elements dictionaries also register and describe (often inconsistently) morphemic units of other types – both the word- and form-building: *ап-, ара-, балды-* (*бал-, балд-*), *гомум-, -дыр* (*-дер, -тыр, -тер*), *загот-, мех-, намә, нап-, өр, -сана* (*-сәнә*), *-стан, чем-* and some other; these units are the object of our other research.

The greatest number of international WFE is presented in [OS 2010] – 105 units: *авиа..., авто..., агит..., агро..., аква..., альфа-, анти..., антропо..., арт..., архео..., архи..., астро..., аудио..., аэро..., би..., бизнес-, био..., блиц..., вело..., вибро..., видео..., вице-, гелио..., гено..., гео..., гидро..., гипер..., гипо..., граф..., де..., дез..., дендро..., дис..., зоо..., изо..., интер..., инфра..., кардио..., квази..., кино..., контр... / контр-, космо..., магнито..., макро..., макси-, мега..., медиа..., мета..., метео..., микро..., милли..., мини-, моно..., мото..., мульти..., нано..., нарко..., невро..., нейро..., нео..., нефте..., нитро..., палео..., парт..., пед..., пневмо..., поли..., полит..., поп-, порно..., пост..., пре..., пресс..., про..., прото..., псевдо..., психо..., радио..., ре..., ретро..., рок-, секс..., социал-, социаль..., спектро..., спец..., стерео..., суб..., супер..., теле..., термо..., тех..., транс..., ультра..., уни..., фито..., фоно..., фото..., хроно..., цикло..., эко..., эконом..., экс-, экспресс-, экстра-, электро...*

Taking into account specifics of the spelling dictionary its authors tried to describe features of spelling of the words including these elements in Tatar: a) the joined-up spelling – specifies the dots standing behind an element (*авиа..., авто...*), b) hyphenated spelling – is shown by the hyphen delivered in a postposition (*бизнес-, экс-*), c) variable – joined-up spelling in one words, hyphenated – in others (*контр... / контр-*). It should be noted that in some cases these data indicate the most frequent way of the word spelling. As the analysis shows, in modern sources words with alternative type of spelling appear quite often. A considerable part of lexical units containing international WFE appears under the influence of other languages, in particular, foreign ones. The majority of these words comes to Tatar through Russian. Often spelling shape (joined-up or hyphenated spelling) is defined by language source and intermediary language and usually depends on WFE components it is combined with. It is one of the spelling variability emergence reasons. We will give examples from Russian (tables are made on the basis of these modern spelling dictionaries). In column 1 Table 1 contains units with recommended hyphenated spelling, in column 2 – the examples of words with spelling corresponding to WFE, where other spelling option is presented.

Table 1.

WFE	Words with WFE spelling options
1.	2.
альфа-	альфаметр, альфатип, альфатрон
бета-	бетатрон, бетатронный, бетатронщик, бетаферон
бизнес-	бизнесмен, бизнесменка, бизнесменша, бизнесвумен
блок-	блокпост
вакуум-	вакуумметр, вакуумметрия
веб-	веблог, вебмейкер
гамма-	гаммаграмма, гаммаграфия, гаммаскопия, гамматрон
джаз-	джазмен
мини-	минивэн, минипьяно
обер-	обертон, обергруппенфюрер etc.
пиар-	пиармен
пресс-	пресспан
рок-	рокмен
техно-	техноданс
шоу-	шоумен, шоувумен, шоуман, шоуmania

Table 2 contains units for which the joined-up spelling is recommended in a column 1; in a column 2 – the examples of words with corresponding WFE where other spelling option is presented.

Table 2.

WFE	Words with WFE spelling options
1.	2.
анти...	анти-социал-демократический
аудио...	аудио-ввод-вывод, аудио-вход-выход, аудио-компакт-диск, аудио-конференц-связь
аудиовидео...	аудиовидео-ввод-вывод, аудиовидео-вход-выход
видео...	видео-арт, видео-ввод-вывод, видео-вход-выход, видео-диск-клуб, видео-компакт-диск, видео-конференц-связь, видео-пресс-конференция, видео-стриптиз-клуб, видео-ЭЭГ-мониторинг
газо...	газо-газовый
контр...	контр-адмирал, контр-топ-спин

мульти...	мульти-пульти, мульти-сплит-система
нано...	нано-арт
пост...	пост-соц-арт
соц...	соц-арт, соц-артист, соц-артистский, соц-артовец, соц-артовский
суб...	суб-пресс-центр
супер...	супер-гран-при, супер-мини-компьютер, супер-мини-ЭВМ, супер-эго
транс...	транс-изомерия, транс-изомеры, транс-музыка, транс-форма
ультра...	ультра-си
фото...	фото-арт
экстра...	экстра-класс, экстра-почта, экстра-тайм, экстра-энд

As the analysis shows, similar variability is quite often shown in Tatar as well.

Five other dictionaries among analyzed contain rather small amount of international WFE.

The explanatory dictionary of the Tatar language [AS 2005] contains 42 morphemes, a considerable part (34 units) of them is presented by the international WFE: *бензо-, вице-, гелио-, гео-, гидро-, де-, дез-, кино-, кардио-, контр-, магнито-, макро-, мега-, мед-, метео-, микро-, милли-, моно-, мото-, нео-, палео-, обер-, поли-, радио I, радио II, сан-, стерео-, суб-, теле-, термо-, тех-, транс, турбо-, экс*. From shortcomings of the description for these elements it is necessary to point the following: a) registering different types of units as homonyms – words and morphemes (see: *контр- I* and *контр II*, where in the second case the version of the word is presented *контра*); b) absence of WFE indicator at the heading of the unit – hyphens (see. *палео, радио I, радио II, транс*).

The school explanatory dictionary of the Tatar language [AS 2013] contains only 17 morphemes of different type, among them there are the following international WFE: *авиа-, авто- I, авто- II, авто- III, авто- IV, агит-, контр-, радио- I, радио- II, -фон, фото-*, as well as element *рай-* (from *район, районный*). The quantity and structure included in this source of WFE raise a number of questions.

The Tatar-Russian dictionary [TR 2007] includes 26 international WFE: *авто- I, авто- II, агро-, анти-, аэро-, бензо-, вело-, вице-, изо-, кардио-, контр-, культ-, макро-, микро-, мото-, муз-, обер-, парт-, пед-, перфо-, социал-, стерео-, теле-, тех-, транс-, экс-*. In this source, as well as in [AS 2005], the word and morpheme are presented mistakenly as homonyms (see. *контр- I* and *контр II, культ I* and *культ- II*).

The last group includes dictionaries of the Tatar language in which there are no special articles devoted to international WFE.

[TR 2014] where the materials connected with international WFE are presented by the units *радио* and *электр* (in an incorrect form) relate to this group; see, example:

радио *суш. 1. в разн. знач. радио; радио үткәрдек провели радио; радиода эшлим* работа на радио **2. в слож. сл. переводится компонентом радио- (радиотехник** радиотехнический; **радиоташыручы** радиовещательный; **радиосөюче** радиолюбитель; **радиотыңлаучы** радиослушатель); **радио кертергә (үткәрергә)** радиофицировать [TR 2014].

It is unlikely possible to consider the description of WFE in the article devoted to the word as the correct way of reflection. In dictionaries these language units relating to various types shall be described in different articles; modern linguographic practice visually confirms it.

The authors [OS 2002] left word-formation elements outside the language reference book. In our opinion, inclusion of WFE with reflection of spelling features (joined-up or hyphenated spelling) would promote increase in information potential of the reference book.

As the analysis confirms, the materials provided in dictionaries on WFE raise questions in many cases. It is unclear what are the principles of WFE selection, why some WFE are included and some are absent.

When forming the list of WFE included in the reference book different approaches are possible. It is better to include borrowed WFE which are a part of words in the dictionary, formed:

1) in the accepting language (their considerable part usually is presented by semi-calque; see below);

2) in language which was the source for a word in case when the components of these words are presented in the successor language; see, for example, lexemes *наркочанал, наркомафия*, which second components (*канал, мафия*) are also presented in Tatar. In such approach the circle of WFE, offered for dictionary registration, significantly extends.

The analysis of the studied dictionaries shows that all of them contain materials showing word-formation activity of a considerable part of international WFE in Tatar – compound words in which these elements are combined with the Tatar roots. There are a lot of similar examples in the described dictionaries; for example: a) in [OS 2002] compound words with the Tatar root and an element *авто-* – 11, *агро-* – 9, *кино-* – 9, *микро-* – 6, *радио-* – 16; b) in [TR 2014] such words with elements *авто-* – 11, *ультра-* – 3; c) in [TR 2007] with element *гидро-* – 2 слова, *фото-* – 7, *электро-* – 5 words etc. See some derivatives presented in the considered dictionaries: *альфа-* > *альфа-кисәкчәләр*; *анти...* > *антиматдә*; *аэро...* > *аэрочана*; *видео...* > *видеоуен*; *гео...* > *геосәясәт*; *гидро...* > *гидротәзелеш*; *гипер...* > *гипертавыш*; *инфра...* > *инфракызыл*; *космо...* > *космоүзәк*; *макро...* > *макрогаләм*; *мета...* > *метаүзәк*; *пневмо...* > *пневмокутәргәч*; *пресс...* > *пресс-үзәк*; *стерео...* > *стереотавыш*; *супер...* > *супертышлык*; *ультра...* > *ультраamilәүшә* etc.

The circle of derivatives of this kind increases when the data from language corpus are provided.

Existence in language (in texts) of the materials, similar to given above, proves expediency (need) of including the corresponding word-formation elements into reference books.

As the analysis shows, in the modern language (especially in official, journalese sublanguages) WFE actively participate in registration of new lexical units. Therefore inclusion of these elements into language

reference books, their systemic linguographic description will promote strengthening of information potential of the dictionary and will give the user an opportunity to receive semantic data even about those units which are not reflected in this reference book (for example, about new words).

The majority of the compound words containing in their structure the international WFE along with the Tatar root, as already it has been noted above, are the semi-calque which have appeared under the influence of the corresponding Russian words: *автокүтәргеч* ← *автоподъемник*, *автосауыч* ← *автодоилка*, *автосөюче* ← *автолюбитель*, *автосуыткыч* ← *автохолодильник*, *автотөягеч* ← *автопогрузчик*, *автоүлчәгеч* ← *автовесы*, *автозчергеч* ← *автопоилка*; *агротүгәрәк* ← *агрокружок*, *агроуку* ← *агроучёба*, *альфа-нурлар* ← *альфа-лучи*; *аэроçана* ← *аэросани*; *блиц-уен* ← *блиц-игра*; *гидротөзелеш* ← *гидрострой*, *гидротөзүче* ← *гидростроитель*; *кинодәрес* ← *киноурок*, *кинойолдыз* ← *кинозвезда*, *кинотамашачы* ← *кинозритель*, *кинотасма* ← *киноплёнка*, *киночелтәр* ← *киносеть*; *контралым* ← *контрприём* *контрчаралар* ← *контрмеры*, *контрһөжүм* ← *контрнаступление*, *контратака*; *космоүзәк* ← *космоцентр*; *макродөнья* ← *макромир*; *метеобелешмә* ← *метеосводка*, *метеоиярчен* 'метеоспутник'; *микроашлама* ← *микроудобрение*, *микродөнья* ← *микромир*, *микродулкыннар* ← *микроволны*; *наркопатша* ← *наркокороль*, *наркосәүдәгәр* ← *наркоторговец*, *наркочимал* ← *наркосырьё*, *наркочелтәр* ← *наркосеть*; *пресс-үзәк* ← *пресс-центр*; *радиоалгыч* ← *радиоприёмник*, *радиодулкын* ← *радиоволна*, *радиожиһаз* ← *радиооборудование*, *радиоколга* ← *радиомачта*, *радиокөн* ← *радиодень*, *радионокта* ← *радиоточка*, *радиосөюче* ← *радиолубитель*, *радиотапшыргыч* ← *радиопередатчик*, *радиотапшыру* ← *радиопередача*, *радиотыңлаучы* ← *радиослушатель*, *радиоһәбәр* ← *радиосообщение*, *радиочелтәр* ← *радиосеть*, *радиоэлемент* ← *радиосвязь*; *социаль-көнкүреш* ← *социально-бытовой*; *супертышлык* ← *суперобложка*; *ультракыска* ← *ультракороткий*, *ультрамиләүшә* ← *ультрафиолетовый*, *ультратавыш* ← *ультразвук*, *фотозурайткыч* ← *фотоувеличитель*, *фотокәгазь* ← *фотобумага*, *фотокүргәзмә* ← *фотовыставка*, *фотокүчермә* ← *фотокопия*, *фоторәсем* ← *фотокарточка*, *фотохәбәрче* ← *фотокорреспондент*; *электройоки* ← *электросон*, *электрпәке* ← *электробрита*, *электросаву* ← *электродействие*, *электросауыч* ← *электродоилка*, *электрэлемент* ← *электросвязь* etc.

In some cases along with semi-calque words in language there are also their synonyms representing full borrowings.

4. CONCLUSIONS

Expansion of information and heuristic potential of language reference books of the general type is promoted substantially by reasonable and purposeful inclusion of various type word-formation units into their structure. Similar materials strengthen explanatory opportunities of the dictionary, help the user with semantization of different lexical units, including potential, which are absent in the modern language so far, but can appear later. The systemic linguographic description is also provided by the same representation of similar materials. It is necessary to correct shortcomings presented in the analyzed sources, where the number of described units is often limited (quite often significantly – up to a complete elimination of units).

5. SUMMARY

The main selection criteria of units are the existence in them of the derivatives which have appeared in language successor or – in broad approach – presence at this language of all components of the borrowed compound word.

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REPRESENTATION OF A CONCEPT "GOOD" IN A LANGUAGE PICTURE OF THE MIDDLE AGES WORLD (ON CHRONICLES DATA)

Svetlana G. Safonova, Irina V. Erofeeva

Kazan Federal University, Kremliovskaya str., 18,
420008, Kazan (RUSSIAN FEDERATION)

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ABSTRACT

The attention of modern scientists to studying processes of cognitive activity reflection of the person in language becomes more and more permanent. Addressing the most ancient texts allows to observe the Russian culture behind evolution of key concepts. In article conceptual ideas of *good* are investigated in outlook of the Russian Middle Ages. As material the texts of the chronicles which most fully reflect a condition of Russian of that time are used. The concept *good* is considered as the key ethical category developed in early times. The analysis of the contextual representation use of a concept allows to observe *good* in articles of various contents behind evolution of *good* ideas in consciousness of the Russian people. Use of a semantic-cognitive analysis method has allowed to reveal features of reflection of a *good* concept in language consciousness of the Middle Ages person, and functional and semantic features of the lexemes connected with a *good* concept have been defined by descriptive and analytical method. As a result of research the conclusion has been drawn on gradual transition from perception of this concept as manifestations of will of the highest essence, God to understanding of human nature of *good* that is connected with changes in culture. Various aspects of understanding *good* in language consciousness of our ancestors, the most significant of which were ethical, aesthetic and social, are defined. The pragmatism orientation of ideas of the *good* understood as state of nature, favorable for the person or society is emphasized. The key language units serving for the nomination of the studied concept are revealed, their semantic, grammatical and syntactic features are characterized. Compound words with the first part *good* and *benefit* are revealed and analyzed.

Key words: concept, axiology, semantics, Middle Ages, chronicles

1. INTRODUCTION

Each historical representation time interval, associated with the word, can be exposed to semantic and ideological variation as eventually there are considerable shifts in outlook, world view of people even in one ethnic group. In the existing variety of figurative definitions of a concept its definition as "a gene of culture" is allocated [Talmy L., 2000], belonging to one of the famous experts in the field of cognitive linguistics. Hereditary signs of live organisms are transmitted through genes, and by means of conceptually significant concepts continuity of culture is carried out. Many concepts are since ancient times connected with value system of the person. "It is known that identifying universal and national-specific concepts, as well as fragments of conceptual space, can lead to the discovering significant cultural values of a particular ethnic group" [Gilazetdinova G.H., Edikhanov I.J., Aminova A.A., 2014, page 41]. The considerable attention in modern science is paid to studying various conceptually significant oppositions [Mospanova N. Y., 2005, Safin I. K., Kolosova E.I., Bychkova T.A., 2015, etc.].

Ideas of *good* and *evil* belong to key world outlook concepts. They are the ethical categories developed since early antiquity. With their help the moral characteristic of any human activity is carried out, assessment of acts and relationship of people is given. In modern Russian special attention to interior, nominations of mind states is reflected [Akhmerova L., Gilazetdinova G., 2015]. But moral and ethical postulates were so important for the true Christian since ancient times that they became the language facts [Chernysheva A. Y., 2014].

The *good* and *evil* concern the major axiological mechanisms regulating norms and requirements of morality. They are the most generalized concepts of morals, at the same time the *good* contacts idea of all positive and is comprehended as an ideal to which the person has to aspire and be guided by in daily activity; the *evil* acts as contrast to *good*, an immoral, contradicting morals.

Such representation has developed in modern ethics, however in the ancient time *good* and *evil* were perceived as two antagonistic forces having supernatural, impersonal character. "Medieval idea of *good* was personified because it corresponded first of all to good luck" [Vendina T. I., 2002, page 184]. Religious consciousness connected *good* with manifestation of reason or will of God. This representation is reflected in language lexical units, being spokesmen of the considered concept.

According to the religious concept the world of people has been created just like God's. "The fundamentals of Christian anthropology were made by the principle of God-likeness and God-similarity of the person" [Zamaleev A. F., 1991, page 97]. Moral and ethic qualities of the person contacted idea of God-likeness, assuming connection of divine and human in each individual.

2. METHODS

In work a number of research methods directed to detection of realization features of the studied concept in chronicles texts is used. First of all the method of semantic-cognitive analysis allowing to draw conclusions about mental representation of a *good* concept in language consciousness of the medieval person, to characterize the world outlook and culturological bases defining the maintenance of this concept. Use of descriptive and analytical method allowed to reveal functional and semantic features of the forms connected with a *good* concept. Application of historical method has given the chance to track evolution of the idea of *good* in diachronic aspect, to reveal the shifts in its perception connected with change of cultural paradigms. The method of the distributive analysis was used for studying an environment of language units in separate text fragments.

3. RESULTS

For determination of a *good* concept implementation specifics in a language picture the Middle Ages world it is necessary to characterize means of this concept verbalization and to describe its main semantic signs. In language of the studied period religious and moral ideas of the world around are reflected. Due to the main postulates of confessional culture there are concepts about *good* and *evil*.

The word *good* had syncretic semantics in Old Russian language. "Syncretism of a language sign as a symbol of culture forms the basis for synthesis of all levels of language and communication of all its values" [Kolesov V. V., 2004, page 57] that makes language a part of culture. Set of a lexeme *good* values reflects system of valuable reference points, features of thinking and activities of the person of that period. Conceptually significant opposition of heavenly and terrestrial was reflected in opposition of God and devil, top and bottom, soul and body, at the same time *good* and *evil*.

In "The dictionary of language of the 11-17th centuries" [the Dictionary, 1975-2008] only two most general meanings of a lexeme *good* without differentiation of those semantic nuances which were inherent in this lexeme and which found themselves in the context are noted: the first – "all good, kind, fair, decent, happiness" and the second – the specified "property, wealth". However idea of *good* was much wider in the ancient times, it was understood in various aspects: ethical, aesthetic, social, in each it received the special content.

The most significant for medieval consciousness is religious idea of *good* as the highest essence promoting human happiness, wellbeing. "At that time religion played important role in the foundation of spiritual life" [Erofeeva I.V., 2014, page 438]. Knowledge of the moral laws determining life of people was attributed to God: «Отверзетася очи ваю и будета яко и Богъ разумѣюще добро и зло» (ТБУ, 986).

In "The Tale of Bygone Years" (further ТБУ) practically in all cases of the word use *good* acts in extremely generalized sense which doesn't have relations to the characteristic of moral qualities of the certain person. In some articles of military or historical contents this word is used for formation of an abstract condition of the world around. The steady form on *good* is used in describing the natural phenomena where *good* and *evil* act in event value, forming set of the positive or negative phenomena: «Знаменья бо бывають ова на зло. ова ли на добро» (ТБУ, 1102). In characteristic of the prince Vladimir christening the Russian land, the *good* is also understood in broad religious and moral, but not individual and moral sense: «Колико добра створилъ. Русьстѣи земли крестивъ ю» (ТБУ, 1015). All contexts of the use show pragmatical orientation of understanding *good* as the state optimum for people.

In later chronicles, for example in the Moscow chronicles of 1479 (further МС), similar idea of *good* remains. In broad sense it is understood in medieval consciousness in public and social sense as rest and lack of military operations that is perceived as happiness: «А яз ему не лиха хотя не велю рати починати, но что бы добро было и тишина Русской земли» (МС, 1159).

However unlike ТБУ there are values demonstrating increase of a human factor role. The *good* begins to formate system of the moral qualities inherent in the personality. The lexeme *good* is used for characterising either representatives of the highest social estates, or set of persons, speakers (individualization is still poorly presented in chronicles). For example, in characteristic of the prince Mstislav: «Тако в нас ти есть, княже, и добро и зло, аще имешь нас любити» (МС, 1159). At the same time use of the word *good* for describing human qualities of concordance, love, mutual understanding is noted: «Но злии челоуѣци, не хотяще добра межи братьею видѣти, тако створиша» (МС, 1160).

In chronicles language the steady form includes various verb forms of *good*, frequently including the noun *good* as addition. As the subject of action at the same time both real characters, and irreal act (devil): «Слушающе злых челоуѣкъ развратниковъ, не хотящихъ добра завистью граду тому и живущихъ в немъ» (МС, 1176); «Искони же вселукавыи диавол не хотяи добра всякому христьянину» (МС, 1168).

Other steady form includes forms of a verb *сътворих*(make) and a noun *добро*(good) as a direct object: «Азъ сътворих добро брату моему Алексѣ, от поганыхъ выкупихъ его» (МС, 1204). The use of

the word *good* in an instrumental case in grammatical meaning of an action image brings this noun closer to an adverb. This form is noted in fragments of military contents in which *good* is meant as "the good, peace relations": «*Аще ли не идешь добромъ, то иду на тя ратью*» (МС, 1206).

Form *good* acted also with the specific "property, wealth" value in later chronicles: «*Тъ наполниша люди и скота и всего добра Воргольского и Рьльского и Липовичского*» (МС, 1283) etc.

Synonymous to a noun *good* is formed, derivative of it, with a suffix *-ота доброта* (kindness). Derivatives with a suffix *-отасerve* to form names with value of abstract quality which have bright estimation. The word *kindness (goodness)* is noted in chronicles in isolated cases, being considerably inferior in quantitative sense to the making name *good*. «Being the result of secondary signification, a derivative word appears on the basis of existing words» [Fatkhutdinova V.G., 2014, с.730]. In a word meaning *kindness* is explained first of all by aesthetic assessment that is reflected in the first dictionary value "beauty, greatness". In TBY form *kindness* is used in the same row with a noun *beauty* that strengthens its aesthetic sounding: «*Приимуть царствие красотъ и вънець добротъ от руки Господня*» (ТБУ, 969).

The most frequent derivative of a *good* basis is the compound word *добродѣтель (goodness, virtue)*. Idea of virtue also changed eventually. In medieval consciousness virtue as moral perfection contacted according to doctrines of Christian dogma mainly the qualities inherent in the true Christian. Even in later chronicles stable associative relation of this quality in personality with the highest divine essence remains that can be explained in a context of instruction on orientation of this quality to God: «*Посадиша у собе на княженье Андрѣа Юрьевича на столъ въ Ростовъ и Суздаль, за премногую бо его добродѣтель еже к богу*» (МС, 1157). Moral qualities are criterion of the public importance and usefulness of the person in secular and church environments. The *добродѣтель (virtue)* was one of the main qualities of true priests, monks: «*Живъ в добродѣтели. не выходя из пещеры лѣтъ м.*» (ТБУ, 1051); «*Алексии преименование во мнишеском чину приемлет, и добръ подвижесе на добродѣтель*» (МС, 1377)

In the Russian language medieval consciousness the concept *good* and *benefit* correlate what dictionary definitions. So, the word *benefit* in the first meaning "good, good deed" is synonymous to the word *good*. The second, metonymic *wealth* meaning is also synonymous to the word meaning *good*. And, at last, the third meaning "pleasure, wellbeing" has no compliance in system of *good* word meanings as it is connected with representation of touch estimates, that is such which are caused by feelings, sensual experience. Etymologically form *benefit* is a slavyanizm in Russian as it ascends to o-s *bolgъ* contacts etimologememeaning "shine", "sparkle" [Chernyh P. Y., 1999, page 92].

In a context the word *benefit (благо)* acts with syncretic semantics, combining all three values specified in the dictionary: «*Господине отче, створи волю цареву, то многа блага земли своєї створиши и въѣм нам*» (МС, 1246). As well as *good*, *benefit* is associative, it is connected with religious attitude towards the idea of the highest pleasure. In contextual opposition with a noun *evil* it is implemented with the same semantics, as *good*. This antithesis is presented both in religious, and in secular contexts: «*Богъ бо не хощеть зла человеку но блага*» (ТБУ, 1068); «*Знаменья бо в небеси или звѣздах. ли солнци. ли птицами. ли етеромъ чимъ не на благо бываетъ. но знаменья сиця на зло бываетъ*» (ТБУ, 1065).

However rate of the *benefit* word use as an independent lexeme is low. Much more often this word acts as the first part of composites which are calque from Greek. Such forms are 13 in TBY and 27 in MS. The understanding of the *benefit* was most often perceived in religious aspect as the *benefit* was intrinsic attribute of God [Vendina T. I., 2002, page 187]. The most frequent lexeme with the first part *benefit-* is the word the blessing is formed from, a combination of *good* word with a number of meanings: "the divine word", "wellbeing wish with a help God's grace"; "praise, gratitude", "will", "pleasure". Situations, mainly church values, but also secular in which people receive blessing are various. According to the medieval world order caused by Christian outlook without blessing of church figures important religious, political, military issues weren't made. This circumstance has found reflection in chronicles records: «*И вземъ благословение от святителя и помолвися богу учаше люди некрещеня*» (МС, 1396).

Other frequent form with the first part *benefit-* is the word *grace* in which meaning "providential saving force, help" is especially clearly express communication with the idea of God. The word *grace* belongs to the most important terms of confessional culture. Dictionary definition reflects idea that *benefit* is given by God. This understanding is explained in the most frequent phrase with God's *grace* word forming the steady situational formula repeating in different chronicles fragments.

The majority of forms with the first part *benefit-* are religious terms which is explained by their origin. Among frequent in chronicles language it is possible to note also piety – "devotion, piety", gratitude – "blessing, favor", good-heart – "mercy, geniality" etc.

4. CONCLUSIONS

The concept *good* is the most important world outlook category of the Russian people from ancient times. In the period of Middle Ages the *good* was perceived as manifestation of divine will, as the phenomenon having supernatural character. The *good* was understood in various aspects – ethical, aesthetic and social. In chronicles pragmatical idea of *goods* understood as set of circumstances, favorable for the person, defined from above. With transition from religious to secular culture the *good* began to be perceived as the most important concept of morals and morality connected with will of the person, his internal organization, state of mind and mental requirements.

5. SUMMARY

The similar understanding of *good* is noted in chronicles of the Old Russian period, in particular in MS. "Transition from medieval history to new means some turn from God's to human, from God's depth, from concentration inside, from a spiritual core outside, in external cultural identification" [Berdyayev N. A., 1969, page 156].

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PUBLICISTIC CREATIVITY OF GAYAZ ISKHAKI IN EMIGRATION

Vasil Z. Garifullin, Lyailya R. Sabirova

Kazan Federal University, Kremliovskaya str, 18, 420008, Kazan (RUSSIAN FEDERATION)

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ABSTRACT

In article publicistic activities of the outstanding organizer of the Tatar periodicals, writer, playwright and public figure Gayaz Iskhaki during his living outside the Soviet Union are analyzed. The rich creative heritage of Iskhaki became available to regimern researchers only after democratical changes in Russia at the end of the XX century in spite of the fact that he left a bright mark in the history of social and political life of pre-revolutionary Russia: more than two dozens novels and dramatic works, he was one of the leaders of the Tatar social revolution in the days of the first Russian revolution, a founder of the first newspapers in Tatar, the author. Due to the principled stand directed against saregimerzhdavny system in Russia and its imperial policy, Gayaz Iskhaki was constantly exposed to prosecutions from the imperial government. After the October revolution of 1917, he actively expressed disagreement with policy of Bolsheviks for what he was forced to emigrate from Russia. In the years of emigration he continued the literary and journalistic creativity, organized several newspapers and magazines in Tatar around which the national intellectuals from among emigrants united. Publicistic creativity of Gayaz Iskhaki in the conditions of expatriation is characterized by a sharp polemic character and strong criticism of the Soviet regime actions.

Studying creative heritage of G. Iskhaki is urgent for completion of white spots in the history of the Tatar journalism.

Key words: Gayaz Iskhaki, Tatar journalism, journalism history, periodicals, emigre press

1. INTRODUCTION

The periodicals of the XX century are one of the most important components of spiritual life of the Tatar people. In it topical issues of all parties of social and political and social and economic life were brought up. It was created by the talented journalists and writers betrayed to the people. Unfortunately, the role and the place of these persons in formation and development of the Tatar journalism still remains unexplored. Meanwhile studying of a role of individuals in creation of system of the Tatar periodicals in Russia and abroad, the analysis of their creativity allows to recreate a complete picture of origin, formation and evolution of system of national media in general.

The writer, the playwright and public figure Gayaz Iskhaki who became the initiator of the edition over ten Tatar newspapers and magazines during the first half of the XX century was one of outstanding organizers of the Tatar periodicals. Gayaz Iskhaki's activities as organizer of periodicals, editor and publicist still are in full not studied that confirms need of system, evidence-based development of this subject.

2. DATA AND METHODS

The rich heritage of Gayaz Iskhaki became available only in the 90th years of the XX century, after disappearance of artificial barriers on the way of studying of the works which aren't corresponding to ideological installations of the former Soviet country. The famous literary critic, professor of the Kazan university Ibrahim Nurullin has undertaken spiritual rehabilitation of Gayaz Iskhaki by one of the first [1]. This work has been continued by scientists H. Y. Minnegulov [2], F.M. Musin [3], A.Z.Sakhapov [4], etc. In recent years the dissertations devoted to various aspects of literary creativity of Gayaz Iskhaki [5-17] have been defended. In the majority of researches generally literary creativity of Iskhaki is analyzed. At the same time it is often mentioned also his rich publicistic heritage. So, in researches H.Y. Minnegulova not only works of art of Iskhaki, but also the publicistic works published in the Millie of Spinning Tops magazine are analyzed ("A way of the nation", Warsaw), the characteristic of the Tatar emigrant periodicals of the first half of the XX century is given, at the same time Gayaz Iskhaki's role in the organization of this system [2] is especially allocated. There is a number of articles devoted to systematization of his journalism [18, 19]. In L. Usmanova's monograph "the Turk-Tatarsky diaspora in northeast Asia" is also emphasized an outstanding role of Gayaz Iskhaki in the organization of the emigrant press [20].

When writing this article except works of above-mentioned authors, Gayaz Iskhaki's works published in collected works in fifteen volumes have been attracted, the system approach including as general scientific (observation, a comparative and comparative method), and the private methods of a research peculiar for the

analysis of texts of mass media has been used (typological, comparative, problem and chronological, logical, the content analysis).

3. RESULTS

Journalism of Gayaz Iskhaki begins after when after the known imperial manifesto of 1905 guaranteeing certain rights and freedoms to the small people to it allow to issue own newspaper. As a result the *Тан йолдызы* newspaper ("A morning star") was born. Being the actual editor, Gayaz Iskhaki is the author of the most important and serious political articles in it. Iskhaki urges people to unite around the newspaper, putting forward the militant slogan: "Only in a cruel fight you will find the right!". The newspaper became a loud-hailer and the propagandist of the ideas of social revolutionary. Iskhaki believed the main obstacle for the Tatar people on the way to democracy autocracy. The political program of the newspaper included slogans of social equality and all-civil political freedoms, support of the simple people, was directed against prosperous sectors of society, officials and religious figures who were on the party of the imperial government. The newspaper attentively monitors revolutionary movement in the country, work of the Duma, actively discusses national and cultural problems, propagandizes friendship of the people. It considers guarantee of peaceful prosperity of the country availability of the equal civil rights and freedoms of all people and nations.

In days of the first Russian revolution Gayaz Iskhaki becomes the active participant of those rough events, gets under strict observation of gendarmerie. During the period since the end of 1906 on 1913 it is put several times for a lattice, sent into exile. On the occasion of the tercentenary of a dynasty of Romanov on April 4, 1913 Iskhaki was released from political exile, but he is forbidden to live in Kazan and he comes to St. Petersburg. There its own newspaper *Ил* ("Country") is published. In spite of the fact that the newspaper calls itself the edition which is taking up land and economic questions, problems of preservation and cultural development and science of the Tatar people remain the main subjects always. Articles calling the people for fight for the rights, for freedom of thought are often published in the newspaper. Therefore some issues of the newspaper it is seized, and then the newspaper admits politically harmful at all is closed. Carrying on traditions of the *Ил* newspaper, in Moscow Gayaz Iskhaki issues the *Сүз* newspapers ("Word") (1915-1916), *Безнең юл* ("Our way") (1916-1917). In them Iskhaki exposes the injurious nature of imperialistic war which first of all is dangerous to the small people. G. Iskhaki's outlook underwent essential changes by this time: having doubted the ideas of class fight, he is drawn towards nationalism, that is begins to protect the point of view according to which for achievement of national freedom it is necessary to fight, having united various social groups.

After the October revolution rigid prosecution of the various national organizations and their publications begins. In 1918 according to the decision of Bolsheviks the national and patriotic newspaper "*Ил*" stops the existence. In similar conditions it isn't necessary to speak about freedom of speech, existence of any organizations protecting national interests. To Gayaz Iskhaki to live in the country becomes it is unsafe, and then in his life a new era – the emigration period begins. In 1919 Gayaz Iskhaki as the representative of the state Volga-Urals goes to the Versailles peace conference and doesn't come back to Russia any more. At first he goes to Harbin, then moves to Europe, lives in France, Germany, Poland. Everywhere acts, issues the Tatar newspapers, creates the political organizations, unites emigrants of different nationalities in the organization of an anti-Stalin orientation. During the stay in the Far East where then a considerable part of Tatar emigrants lived, Iskhaki has organized the edition of the *Милли байрак* newspaper ("A nation banner") which was continuously published in the city of Mukden prior to the beginning of August, 1945. In total it has been printed about five hundred numbers. The newspaper extended in Finland, Germany, Japan, China, Egypt, Saudi Arabia and other countries. The *Милли Байрак* magazine became the central edition of all Tatar emigrants. Fight against Bolshevik Russia became the main subject of the magazine. The majority of materials have been written by Gayaz Iskhaki's feather and devoted to problems of the present and future Tatar people in the conditions of government of Bolsheviks.

In 1928 Iskhaki has begun to issue the *Милли юл* magazine ("A way of the nation") in Berlin, later has renamed it in *Яңа милли юл* ("A new way of the nation") which has been closed in September, 1939 by the order of the German government. According to professor H. Y. Minnegulov, the *Яңа милли юл* magazine is the central edition of all Tatar emigrant press, a peculiar encyclopedia of the Tatar people, the chronicle of his history [2, page 5].

All articles of Gayaz Iskhaki published during emigration contain sharp criticism of the Soviet power, the idea of injustice of the government of the USSR, his unscrupulousness and inconsistency in the expressed slogans stands out. One of sign publicistic works in this direction is the article "New Ideological Current among Russians", published in the May issue of the *Турек йорты* ("The Turkic house") of 1925 in which Gayaz Iskhaki analyzes the reasons of a victory of Bolshevik ideology in Russia. "After the Russian nation tired of war was exhausted, there was convenient a distribution of the ideas of the Bolshevism in the environment of this sick nation, – he writes. – The Bolshevism is a result of a chain of the made mistakes, it is the reason of the wrong organization of national education and national policy" [21, page 301].

In further creativity of Gayaz Iskhaki of the critic of an ideological system of the USSR more and more amplifies and becomes the central theme that is quite clear. He analyzes defects of board of Bolshevik ideology from the point of view of further development of the Tюрк-Tatar people: "The system of government of Bolsheviks is ready to offer all reasonable things for the sake of the Russian public and own profit. This policy though amplified, but also didn't decrease. Secondly, still the disease of "tribness" interpreted by red

Moscow Russians in a different way in the period of Bolsheviks, which came to the arena as the class separation which is thought up by imperial Russia with the purpose to separate from the Turk-Tatar people from each other didn't disappear. [22, page 59].

The anti-Bolshevist subject in Iskhaki's creativity is a peculiar continuation of anti-imperial subject in the conditions of imperial Russia. On its statement, the policy of Bolsheviks directed to liquidation of the small nations is direct heritage of policy of imperial autocracy. This thesis is most brightly shown in a series of its articles under the general name "Future of Russia" published in a number of the journal numbers "Millie of Spinning Tops" of 1929. Here what is written by G. Iskhaki in one of articles of this cycle "Future of Russia (Volga-Urals)" published in the fifth number: "If to consider our 370-year history oppressed under Russians, it is difficult to find time when Turk-Tatar could live absolutely quietly. In the conditions of change of tsars and politician's ministers in relation to Tatars though I changed, however all this was only change of old methods of violence and mockeries on new, more effective. In all this there is a main objective - it is extermination of the nation of our people, russification. All saw a way to it differently: Ivan the Terrible and Alexey Fedorovich – in a baptism, Alexander III – in destruction and counteraction to development of national wealth of our people [22, page 50].

In the majority of articles of Gayaz Iskhaki published in the Millie of Spinning Tops magazine from a critical point social and political and economic life of the Soviet Russia is analyzed. In this regard the article "In Tataria Continuous Collectivization Is Held" published in No. 2 of 1930 is most indicative. The author negative sides of collectivization reveal. Analyzing plans of Bolsheviks, Iskhaki predicts tragic consequences of such urgent collectivization held by Bolsheviks under good slogans: "Our emigrants absolutely tired of advertizing slogans of Bolsheviks with the words "plans for the future", "future construction" not absolutely understand an essence of these intentions. They don't think, don't know how dangerous tragedies are hidden under this short phrase "continuous collectivization" [22, page 108]. Then the author shows high rates of collectivization through specific figures. G. Iskhaki continues operates with figures which prove inefficiency of collectivization in increase in productivity of agricultural industry. And, all data are given from the report of the representative of the government of Tatarstan Ismayev in a congress of Councils. Author's conclusion unfavorable: "If to penetrate into these figures, then unless it isn't clear that the agricultural industry of Tatarstan in case of government of Bolsheviks becomes poorer, the number of the agricultural equipment, quantity of horses and other living creatures providing fertility of lands decreases day by day?. Unless it doesn't prove that its economy became many times weaker than amounts of 1880 when it didn't know neither about a sowing campaign, nor about the harvest equipment?"

Final part of the work contains a conclusion about inevitable crash of system of agricultural collectivization which contradicts all traditions and logic of development of economy. At the end of the work the publicist designates crash of system of collectivization in the future which really came six decades later after publication of this article.

G. Iskhaki is firmly convinced that the Soviet system in Russia will hold on not for long and in this case the question of self-determination of the small nations living in the Soviet country will become urgent. It begins the editorial "Pressing issue" devoted to need of consolidation of all Turk-Tatar for fight against the Bolshevik power with words: "The same as most of the non-Russian people living in Russia understood that further accommodation with Russians as well the people inhabiting neighboring states realized that inseparable big Russia can't be born anew is impossible" [22, page 59].

Similar beginning the article "Rights of the Nations and Russian Chauvinism" opens ("Millie of spinning tops", 1929, No. 12): "Than more internal and foreign affairs of the USSR weaken, especially the people which are going to separate from Russia" become stronger [22, page 63].

For confirmation of existence of separatist sentiments among "foreigners" in the country of councils of Iskhaki quite often gives opinion of representatives of Russian intelligentsia in emigration. For example, in the article "Problems of the Nations on Pages of the Russian Emigre Press" published in the first issue of the magazine *Яңа милли юл* for 1938 he gives opinion of the famous journalist Postnikov: "According to Postnikov, the question of separatism between the nations existing in Russia has passed from a number of nonfictional jokes into the serious current. Since 1928, this movement has gained organized character. Within the last ten years separatists accurately inform of the position through periodicals" [22, page 217]. Estimating separatist moods of "foreigners", and in particular Tatars, the Russian intellectuals note existence of support of these forces from the European states: "They have found assistants in the different states of Europe among enemies of the Russian Empire, they found support and the help and didn't consider it a sin" [22, page 218]. Besides, according to the Russian intellectuals, separatists in the majority with hostility treat the Russian culture: "They also looked at culture of Russians not friendly. Some in spite of the fact that took in the wife of Russians, didn't hesitate to show the hostility to Russians and during any opportunity criticized not only policy, but also culture of Russians. The course of separatism between the nations in Russia was serious".

However, judging by G. Iskhaki's materials published in Millie of Spinning Tops and *Yaqa* Millie of Spinning Tops magazines, this aversion for Russians has been caused by the fact that Tatars and Bashkirs were oppressed on the national soil: "The chernosotenny policy pursued in the USSR isn't for us something unusual. We come under influence of this policy within 380 years since Ivan the Terrible's times" [22, page 441].

Iskhaki sharply condemns also oppression in the USSR for belief, acts as the defender of Muslims of Russia: "Prosecution of Muslims, closing of mosques, extermination of mullahs-muezzins has stopped being

the phenomenon of local value. This phenomenon became the general trouble of all Muslim world. It has accepted coloring of a human problem of all civilized community" [22, page 152].

Thus, G. Iskhaki rigidly criticized policy and ideology in the USSR on pages of the *Millie of Spinning Tops* magazine, and later "Яңа Millie of spinning tops". Any innovations in the Soviet Russia met to them extremely unfriendly.

One more feature of his publicistic works of the period of emigration is that some moments which haven't been covered in the Tatar periodicals appearing directly in the Country of Councils quite often found reflection in them. Among them and the analysis there are positions of various European powers of rather young socialist country, her ideology and disputes on her future.

From the point of view of journalistic skill of the edition, edited by Gayaz Iskhaki in emigration, are of great interest as they have inherited rich traditions of pre-October Tatar periodicals to researchers.

4. CONCLUSION

During the different periods of the creative life Gayaz Iskhaki became the initiator of the edition more than ten Tatar newspapers and magazines, has written hundreds of publicistic works which still don't lose the value. In journalistic works of Gayaz Iskhaki as in a mirror, very difficult and very contradictory process of survival of the Tatar people in the conditions of autocracy and totalitarian Soviet system is reflected. Despite rich creative heritage, his activity as the journalist and the publicist still wasn't a subject of special studying. Apparently from our research, Gayaz Iskhaki was not only the active organizer of the Tatar journalism, but also the bright publicist, his journalistic and publicistic works exerted a great influence on public consciousness of many people during all XX century and continue to have a certain value and today.

More than a half of the life of Iskhaki has been forced to wander in the foreign land where has continued the political, literary and publicistic activity. Under no circumstances he didn't forget about the homeland, about the brothers in faith, dreamed of bright future of the people. After many years of concealment by the Soviet power existence of such personality as Gayaz Iskhaki, his creative heritage has returned home and on his works the new generation is brought up.

All new and new aspects of volume and broad publicistic activity of Gayaz Iskhaki wait in the future for the researchers. His original publicistic heritage, along with rich literary creativity, expects further laborious studying for completion of white spots in the history of the Russian journalism.

Conflict of interests

The author confirms that the submitted data don't contain the conflict of interests.

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COMPARATIVE ASSOCIATIVE ANALYSIS OF THE MEANINGS OF THE TATAR AND ENGLISH LINGUISTIC CULTURES (ON THE EXAMPLE OF THE LEXEMES *GAILA* AND FAMILY)

Fanuza H. Gabdrakhmanova, Radif R. Zamaletdinov, Gulnara F. Zamaletdinova

Kazan Federal University, 420008, Kazan, Kremlevskaya Street, 18 (RUSSIA)

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ABSTRACT

The term "association" has gained extreme popularity in classical empirical psychology of consciousness by V. Vundt and became an integral part of our life. One word incentive may contain hundreds of thousands of words reactions resulting from the fact that each certain individual has associations with this or that word, it depends also on the environment, nationality in which countries the individual lives and his way of life, outlook etc.

In this work we carried out the analysis of results of a free associative experiment on words incentives *gaila* (family) and *family* among speakers Tatar and English languages. The choice of these concepts was caused by the fact that the family represents one of the most important values of each individual. In most cases the person is born in a family, grows in it, receives education, to study, lives in a circle of relatives, despite a growing and temporary separation of people finds a family again, thus and during all life of people is connected with a family. Therefore the institute of a family is the major public institute at which the personality with all her individual qualities causing cultural, psychological and social adaptation of the person in specific linguacultural community is created. Entering cross-cultural communication with representatives of other sociocultural space, people estimate them from the point of view of those values and stereotypes which apprehended in own culture, first of all, in a family. Family values and stereotypes, being pledged in the childhood, are determining, though are exposed to changes throughout life. Relevance of our research is caused by the fact that in this article results of an associative experiment on words incentives are analyzed *gaila* both family in the Tatar and English languages. Such comparative studying of results of an associative experiment I gave the chance to reveal as common features of both people in understanding of value "family", and to find distinctions between their cultures, values and national peculiarities.

Key terms: free associative experiment, national character, the Tatar culture of language, the English culture of language, the component of lexeme meanings, the word incentive, the word reaction to valuecoloring

1. INTRODUCTION

Lexeme *gaila* has basic character in any ethnoculture of language and has the national properties and features. The purpose of our research is the comparative analysis of strategy of associative behavior of representatives Tatar and English linguacultores, for detection of features in their understanding of value "family".

When studying lexemes in linguistic researches various methods and methods which help to reveal and subsequently to open content of this lexeme are applied. There are three main sources for the analysis: lexicographic data (these are thesauruses, terminological dictionaries, subject heading lists, qualifiers), the discourse use lexeme and results of an experiment which are capable to determine signs urgent for this society and in general to expand content of a lexeme [Sidorina I. P., 2008]. By means of a psycholinguistic experiment it is possible not only to reveal common features of the different people, but also to find general characteristics in their consciousness, thinking, national values and priorities in life. Especially brightly features of language consciousness at representatives of various cultures to comparative studying of strategy of associative behavior in various languages come to light, than also our choice of this method of a research is caused.

As material for studying results of an associative experiment on words incentives have served I *gaila* both family in Tatar and English linguacultures.

The methodological basis of a research was made by S.G. Ter-Minasova's works [Ter-Minasova S. G., 2000], Z.H.Bizheva [Bizheva Z. H., 2000], I.P. Sidorina [Sidorina I. P., 2008], R.R.Zamaletdinova [Zamaletdinov R.R. et.al, 2014], L.R.Mukhametzyanova [Mukhametzyanova L., Shayakhmetova L., 2014], R.S.Nurmukhametova [Nurmukhametova R.S., Sattarova M.R., 2015], F.R.Sibgayeva [Sibgaeva F.R., Salakhova R.R., 2014], A.Kh.Ashrapova [Ashrapova, A.H., Yusupova, A.S., 2015] and et.al

In our research we relied on results of a mass free experiment on the word incentive *gaila* among students of the Tatar nationality of Institute of philology and cross-cultural communication of Leo Tolstoy of the Kazan federal university aged from 18 up to 30 years which total has made 500 people. The experiment was

made to a written collective form by department of the general and Turkic linguistics of IFMK KFU. As a result of an experiment the following answers have been received:

GAILA: zur (big) 39; bexet (happiness) 37; tatu (united); eti-eni (parents) 24; bexety (family happiness) 19; koru (to create) 17; balalar (children) 15; eni (mother) 14; mexebbet (love) 13; uchagy (family hearth) 11; üi (home); uchak (hearth) 10; bala (child) 9; tormysh (life); tugannar (kin) 8; dus (close-knit); nyk (strong); 7; bashlygy (head of the family); keshese (family man); terek (supporter); tugan (kinsman); tynychlyk (peace) 6; berdemlek (unity); kirek (need); koryrga (to create) 5; bexety (happy); berge (together); semya (family) 4; eti (dad); bala-chaga (kids); duslyk (friendship); kesheler (people); minem (mine) 3; eti,eni (mom, dad); eti,eni xem balalar (mother, father and children); balalar belen (with children); durt (four); zhyly (warm); tatulyk (concord); xatyn (wife); yaratu (to love) 2; abyem (my brother); abyi (brother); ata-ana (father and mother); ebi (grandmother); bailyk (wealth); berge (together); zhyelgan (have gathered); ipi (bread); ise (smell); kora (creates); küch (power); malai (boy); münesebetlere (relationships); müxim (important); suzde toru (to keep one's word); tamyr (roots); tatu (united); tigezlek (to live together until death does part); tormyshy (family life); totu (to maintain); fotosuret(photo); yash (young) 1; 500+68+6+25+13.

For comparison of results of an associative experiment on the word incentive *gaila* about the word incentive family, we have addressed "The Edinburgh Associative Thesaurus" where the following associations of native speakers of English are presented:

- HOME 14 0.14
- FRIENDS 5 0.05
- LIFE 5 0.05
- MOTHER 5 0.05
- TREE 5 0.05
- CHILDREN 4 0.04
- MAN 4 0.04
- PLANNING 4 0.04
- HOUSE 3 0.03
- CIRCLE 2 0.02
- DOCTOR 2 0.02
- GROUP 2 0.02
- KIDS 2 0.02
- LOVE 2 0.02
- PARENT 2 0.02
- UNIT 2 0.02
- ALRIGHT 1 0.01
- BABY 1 0.01
- BOY 1 0.01
- CHILD 1 0.01
- CONNECTIONS 1 0.01
- CONTENTMENT 1 0.01
- DAD 1 0.01
- DAUGHTER 1 0.01
- FATHER 1 0.01
- FORUM 1 0.01
- FRIEND 1 0.01
- GIRL 1 0.01
- HAPPINESS 1 0.01
- KIN 1 0.01
- LAW 1 0.01
- MINE 1 0.01
- MOUND 1 0.01
- NO 1 0.01
- PEOPLE 1 0.01
- PROBLEM 1 0.01
- PROCREATION 1 0.01
- RELATIVES 1 0.01
- RELIEF 1 0.01
- REUNION 1 0.01
- RUBBISH 1 0.01
- SEVEN 1 0.01
- SISTER 1 0.01
- SPIRIT 1 0.01
- SURROUNDINGS 1 0.01

- TIES 1 0.01
- TOGETHER 1 0.01
- WAY 1 0.01
- WIFE 1 0.01
- YES 1 0.01

Number of different answers: 50

Total count of all answers: 97 [http://www.eat.rl.ac.uk].

Relying on N.P.Sidorina's works [N.P.Sidorina, 2008], words reactions have allocated for several semantic groups that it is fuller to define connotation loading, and also national and cultural fullness of lexemes was *gaila* also by family: "family members", "characteristic of a family", "an emotional image of a family", "space and attributes of a family", "figurative definition of a family".

2. RESULTS

The first group "Family members" included the reactions representing terms of relationship. By results of an experiment it became clear that for the Tatar respondents from all family members the most important place is taken by the concept parents transmitted through such words reactions as *eti-eni* (parents, 4.8%), *eti-eni*, *balalar* (father, mother and children, 0.4%), *eti,eni* (father, mother 0.4%), *ata,ana* (father with mother, 0.2%), etc. Among representatives of English-speaking culture of language of reaction of parents, except the answer of parent, in general it didn't appear. The lexeme of parents originates from pair that in translation is meant by couple, which is the father and mother. Lack of this concept leads to a thought that in English-speaking families more free relations, in comparison with families of representatives of the Tatar nation.

The second place is taken by a concept *eni* (mother, 2.8%). The importance of mother as keepers of the family center as person on whom it is possible to rely it is indescribably big and it reflects the answer of respondents of the Tatar nationality. But in English-speaking understanding the role of mother costs much above – reaction of mother constitutes 5.8%. From there is a probability that it is explained also by the increasing role of the place of the woman in a family, the responsibility for ensuring family prosperity which undertook big.

For both nationalities an integral part of a family are children that is visible on the frequency of answers of respondents: *balalar* (children, 3%), *bala* (child, 1.8%), *bala-chaga* (children, 0.6%), *malai* (boy, 1.03%); children (4.1%), baby (1.03%), boy (1.03%), girl (1.03%), child (1.03%), daughter (1.03%). Are important as well relatives (*tugannar* (relatives), *abyim* (my brother); *abyi* (brother); *relatives*, *sister*, etc.). What specifies priority of maintenance of good relations of related nodes.

In following the Characteristic of a Family group the reactions representing a syntagmatic type of reaction enter. Among the Tatar respondents the answer *zur* (big, 7.8%) holds the first place by results of an experiment, therefore, for them the number of family members, their unity plays a large role. Among British of reactions which give the characteristic of a family on number wasn't. Reactions *tatu* (amicable, 4.8%), *dus* (amicable, 1.4%), *nyk* (strong, 1.4%), *terek* (support, 1%), *bexetle* (happy, 0.8%), *berge* (together, 0.8%), *zhyly* (warm, 0.4%), *kiich* (force, 0.2%), etc. give the characteristic of a family on nature of the interpersonal relations. All listed answers carry a positive shade. From here a conclusion follows that Tatars estimate a family as the supreme value in the life. There is a wish to note that answers of English-speaking respondents aren't rich with adjectives and only *unit* (2.1%) and *alright* (1.03%) can serve as material for the analysis. But both answers have positive character.

The Emotional Image of a Family group included paradigmatic, that is direct senses of reactions. In this group answers questioned strongly differ, but have a common ground – these are answers *bexet* (happiness of 7.4%), *bexete* (family happiness of 3.8%), *mexebbet* (love of 2.6%); happiness (1.03%), love (2.1%). According to answers of respondents it is visible that first of all, the family carries association with love and happiness.

On survey results it is visible that native speakers of English reacted to an incentive of family with such reactions as life (5.2%), planning (4.1%), way (1.03%), that is for them a family is meaning of life, the plan and way. Tatar speaking respondents also have with a family association *tormysh* (life of 1.6%) in spite of the fact that in percentage the ratio is a little yielded.

Is interesting that representatives of English-speaking culture of language to the forefront in group an emotional image of a family had reactions of friends (5.2%), friend (1.2%) at 0.6% of answers *duslyk* (friendship) at respondents of the Tatar culture of language. It is possible this results from the fact that the friendly relations of family members are important for British.

Reactions of contentment (1.03%), relief (1.03%), reunion (1.03%), spirit (1.03%), law (1.03%) and yes (1.03%) became the following general answers in definition of an emotional image of a family for native speakers of English. In these answers it is visible that family is associated with ease, unity and the power. But also the qualities having negative character didn't stand aside: problem (1.03%), rubbish (1.03%), no (1.03%) which in total amount received 3.09% of votes that is a small number, but presence of these answers involves a conclusion that a family it not only well organized union where all processes take place in an ideal order, but also complex system where sometimes there are failures. It is interesting to notice that the Tatar respondents have no answers with a negative connotation that in turn can serve as an argument that they in families generally have good relations and therefore a lexeme *gaila* carries only positive association.

At the description of substantial essence of a lexeme *gaila* and family is allocated the "Space and Attributes of a Family" group which specific weight in questionnaires of Tatars makes 2.4%, and British have 15%. For the English respondents on the first place among all reactions the word reaction home (14.4%) and house (0.6%) borrows and in general takes away 15%, and at Tatar speakers reaction *üi* (home 2%) lags behind for the whole 13%. From here it is possible to draw a conclusion that for British a family it where warmly and comfortably, there where wait for you, that is the house is an embodiment something native and close. Tatars have interesting answers as *ipi* (bread 0.2%) and *fotosuret* (photograph 0.2%). Bread is the major food product on the planet and serves as a symbol of prosperity, wellbeing, and the photo is a memory subject which represents importance of every moment spent with the your loved ones. Therefore, therefore also these voices are present at one of the parties questioned.

The Figurative Definition of a Family group unites the reactions developing secondary figurative senses in relation to the word incentive. For example, the answer of English-speaking respondents of circle (2.1%) expresses association about close connection of family members, about their strong relations. Among the Tatar respondents the close connotation is carried by such reactions as *uchagy* (family hearth 2.2%) and *uchak* (hearth of 2%) that represents the cordial family relations and fire serves as heat symbol here. Answers *tamyr* (root 0.2%) and tree (5.2%) specify that the family is associated as a basis, power. Reactions of forum (1.03%) and seven (1.03%) making 2.06% are interesting. The word forum means the event held for the decision or designation of global problems that is it is possible to consider a family through a political prism. In a family the important decisions regarding each family member are made and the further course of events is discussed. The number seven-seven represents harmony, perfection and integrity, and it means that the family comprises everything above-mentioned qualities. Tatars also have an answer the containing number *durt* (four). This number in turn characterizes power, justice, an order and the power over time. It should be noted that both parties have specified figures in the answers, therefore, in subconsciousness of each of them lies the associations connected with numbers.

3. CONCLUSIONS

Thus, the material analyzed by us grants the right to draw the following conclusions. The most expressed in Tatar by language consciousness there were Family Members, Characteristic of a Family and Emotional Image of a Family groups, at representatives of English-speaking culture of language preference was given to such groups as "Family members", "An emotional image of a family" and "Space and attributes of a family". The similar difference shows in answers that for each separate people different signs of lexemes are urgent *gaila* and *family* connected with culture, religion, the nation, valuable reference points and mentality. It is important to notice that updating of this or that feature of a lexeme doesn't grant the right to push other answers the background, it only removes them on the periphery, helping to reveal national color considered linguacultures.

At representatives of the Tatar culture of language *gaila* appears at us as a part of parents, children, relatives, close friends who are united by the cordial relations filled with mutual understanding, kindness and responsiveness where the love reigns. All these conclusions follow from such words reactions as *eti-eni* (parents), *balalar* (children), *tugannar* (relatives), *bexetle* (happy), *mexebbet* (love), *uchak* (center), *nyk* (strong), etc. Also the fact that only in subconsciousness of Tatars the fact that the family shall be big, in their opinion, in it force and unity is pledged is much important. *Gaila ise* (a family smell), *ipi* (bread) are associated with memories, with feelings and value.

In subconsciousness of the English culture representatives the family language is perceived first of all as the house fortress representing durability and firmness where reign love, friendship where the power and the power is covered. It is necessary to emphasize that for British the big part in a family is assigned to mother.

4. SUMMARY

The analysis which is carried out by us shows that I gait the associative field of lexemes *gaila and family* for each people has universal character, but in too time it is a concept is organized differently.

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THE NOMINATIONS OF THE PERSON WITH AN ORNITHONYM COMPONENT AS A CULTURE CODE OF SIBERIAN TATARS

Radif R. Zamaletdinov, Guzel Ch. Faizullina

Kazan Federal University, Kazan, 18 Kremlin Str. (RUSSIA)

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ABSTRACT

Article is devoted to the phenomenon of ornithonym metaphorization as a way of forming secondary nominations of the person in the Tatar dialect picture of the world. For material served the dialectological texts collected as a result of forwarding works to the Tatar settlements of the Omsk and Tyumen regions in 2015.

Research object is the nominations of the person with ornithonym components in the Siberian dialects. Subject of studying is semantics and structure of lexical (*көцөгән, кәмәцә, цыппай, цәрәгәй, лүтәнә, осан*), and phraseological units (*көцөгән тырнақ, сарынцы турғай, кәптәрғус, кәмәцә сыйрақ, тас торна, цел мейә, қойрықсыс сабысған, цөб^е күс*). In work it is shown that the phraseological units formed on models "ornithonym + somatizm" and "an adjective + ornithonym" are urgent for dialects of the Siberian Tatars. Special attention is paid to the semantic analysis of language units (in number of 18 definitions) which are actually not described in lexicographic practice. The author comes to a conclusion that external lines, physical data, habits are the cornerstone of semantic transfer, temper, features of perception, a manner to go and singing of a bird. Lexico-semantic classification of the nomination of the person with components names of ornithonym is offered: "wild bird" and "poultry". It is proved that use of nominative means of ornithonymic lexicon in function of naming, new to them, promotes development of polysemantic structure of the word.

Modern researches of territorial dialects in the Tatar linguistics are devoted to various aspects: to descriptive, comparative studying with other languages, historical, areal. In the center of attention of scientists there are names of birds in rated language while dialect names remain poorly studied. Besides, territorially limited phraseological units of Tatar are insufficiently researched. Relevance of studying of dialect phraseological units only increases in modern conditions of "deleting" of borders of national dialects [Zamaletdinov, Faizullina, 2015].

The purpose of our research is the analysis of the dialect nominations of the person with a component ornithonym in structural-semantic and linguoculturological aspects. On one hand, a dialect, being a natural form of development of language, keeps in itself the ancient bases interpreted in absolutely unique key, on the other – reflects processes of engagement with other people. So studying of the secondary nomination in dialects is represented urgent [Andramonova, Usmanova, 2014], [Nailievna, Olegovich, Antonovna. 2015], [Nurullina, Chupryakova, Safonova, 2015]. Scientific novelty of work consists in attraction of the field material shown for the first time and the detailed analysis of polysemantic structure of the dialectal word or the phraseological unit.

Key words: metaphorization, Siberian Tatars, Tobolo-Irtysh dialect, secondary nomination, nomination of the person, ornithonym.

1. INTRODUCTION

Now studying the sound-mocking ornithonyms as ethnocultural marker of various people is staticized [Aliyeva, 2012]. Moreover, the special field of linguistics – ecological biolinguistics which studies "sound imitating relationship between the person and animals, and also interference of communication systems of the person and animals" is allocated [Silayeva, Ilyichev 2005].

Ornithonym in the comparative plan L. R. Sakayeva, R. A. Ayupova, K. A. Sakhibullina, A. R. Rakhimova's works in which center of attention there are literary units are devoted to a research of the Tatar phraseological units with a component *тавык* (hen), *каз* (goose), *үрдәк* (duck), *әтәч* (rooster), *чыпчык* (sparrow), *саескан* (magpie), *карга* (crow), *турғай* (lark) etc. [Sakayeva, 2008], [Ayupova, Sakhibullin, 2014], [Rakhimova, 2015]. Nevertheless, the possibility of development in the dialectal word of figurative senses remains out of a zone of interest of researchers.

Names of birds seem to us as the most ancient layer of lexicon. As birds (unlike animals) freely move in airspace, the rural person (the dialect carrier) almost everyday watches them. Probably, therefore habits of birds are the cornerstone of many signs which signal about change of weather, a fast rain, the approaching cold weather, the ripened bread, etc.). In folk art important concepts of a tongue picture of the world [Bochina, 2015], [Pavlovna, Arsenyeva, Safina, 2015] are reflected, [Zholobova 2015], [Galieva, Galiullina, 2015]. Habits

of daws and swallows speak about a rain: *тилиб^еун провотына цәүгә тула утырсалар, йаңқыр йаб^еаты* (lit. if many daws sit down on a telephone wire, then there will be a rain); *қарлығацлар түмән оцса, йаңқыр пулаты* (lit. swallows fly low – by a rain). On behavior of a cuckoo and brents notice what will be the forthcoming year: *кәвек йәшел ағацға қыцғырса, йыл уңышлы пулаты, қыу ағацға қыцғырса, йыл уңышсыс пулаты* (lit. if the cuckoo returns to a green tree, year will work well if to a naked tree, year doesn't work well); *тәс қаслар қайтса, кән йылытаты; тәс қаслар пейектән оцса, кәс ацық, йылы пулаты* (if brents come back, then will become warmer; if brents highly fly, then the fall warm and solar will be). On habits of titmouses, swans and starlings judged the onset of cold weather: *майцы тәрәсгә килеп порыны плән туқытса, тис совық киләте* (lit. if the titmouse knocks with a beak in a window, then cold will quickly come); *ақошлар қайтса, сувық қаб^еат киләте, пақцар қайтса, сувықлар киләте* (lit. if swans / starlings fly away to the south, then cold weather will come). Seagulls are considered as the birds living on the lake, and their arrival to the village spoke about the approaching bad weather: *царлақ (күлтән) қырға цықса, кән посолаты* (lit. if the seagull on the land flies, then there will be a bad weather). In a vagaysky dialect there is a phrase *кән посарлар*, which designates seagulls and transfers a negative connotation.

Chirring of a magpie foretells about the fast guest or the hidden animal: *өй йанға килеп савысған қыцыртаса, қунақ киләте* (lit. if near the house of magpie chirrs, then the guest will come); *тәстә савысған ағац пашта қыцыртаса, ағац астыта перәй тәс қайванны пелтерәте* (if in the wood on a tree magpie chirrs, so under this tree there is some wild animal). Besides, on height of an arrangement of a magpie nest people judge the level of flood waters: *савысған пейектә ойасын шайласа, сәу олло пулаты; әгәр түмәнтә шайласа, сәу ташмайты* (if magpie twists a nest highly, then there will be a high water; if it is low, then water won't spread).

By the people it is noticed that some birds begin to sing in some certain time, for example, connected with emergence of mosquitoes (*тартар цевен цыцаты* – lit. the korostel mosquitoes goes on need) or maturing of bread (*пүтәнә пүт-пәтәк тип қыцғырса, арыш-пятай пешәте* – lit. if the quail begins to sing, so rye with wheat have ripened).

Lexeme *кош* "bird" (old-Turk *кууш*) has a figurative sense with an ironical shade of "people with special character" [TTAS, 2005]. In the Siberian dialects the lexeme *қорғон* "a forearm is used; wing of a bird, big feather; a flint – at a bird" [BDSTYa, 2009] (comp.: Mong. *qori* 'to take under the protection') which in a vagaysky dialect enters a verbal complex *қош қорғон* (lit. the wing of a bird) is also used in a figurative sense of "people with sloping shoulders": *Қош қорғоны^еыс та үлеп киткән қуй* (lit. the person with sloping shoulders has died too).

The nominations of the person with a component ornitonymy in dialects of the Siberian Tatars make two lexico-semantic groups: wild and poultry.

2. DATA AND METHODS

Material of a research are the field records of the Tatar national dialects and folklore materials of the Omsk and Tyumen regions collected by us during the folklore and dialectological expedition in 2015. In work materials of lexicographic and folklore sources are used; dialectological and etymological dictionaries, and also the data from scientific works on culture of the Siberian Tatars.

Studying of the nominations of the person with a component ornithonym has become possible, thanks to such methods of scientific research as poll of informants, descriptive and analytical, comparative, the linguoculturological analysis. At identification of dialect unit the method of comparison to definitions of the literary language was used.

3. THE NOMINATIONS OF THE PERSON WITH COMPONENTS NAMES OF WILD BIRDS

The nominations of the person with components names of birds of prey *көцөгән* "big hawk", *көцөгән тырнақ* (hawk + talon) and *сукул* (> Rus. falcon) designate the person with long nails and the zametlivy person respectively: *Ай, ул сукул гуй!* (lit. he is a falcon); *Шал көцөгәннең тырнақларына қарағылық түгел* (lit. it is impossible to look at nails of that hawk). At the heart of semantic transfer there are external and physical data of birds of prey: big claws and good sight. In the Tatar literary language a lexeme *мелачын* (falcon) "the strong and courageous man" has a figurative sense. Image of crow *козғын* (*қосғын*; old-Turk *кудурғун*) is associated with the impudent, crafty person: *Йақ-йақтан йыйылған қосғыннар қосықларның шишгәләрән ақ-қара тасартыптылар* (lit. all cedar cones which have gathered from different places of a crow were removed).

Most likely, the lexical meaning of the borrowed lexeme *сукул* is cast by the Russian folklore epos in which the good fellow for his clear, sharp-sighted eyes was called falcon clear. It should be noted that a lexeme *сукул* is understood as unambiguous therefore it is considered primary. Foreign-language words, getting in the oral way to the borrowed language, bear in themselves any certain value which is perceived as primary. For example, word *ширтәм* (< Rus. the pole) functions in "thin, tall person" value, and for designation of a pole from a long thin tree trunk the lexeme is used *сырғый*. In this case the secondary nomination is a product of creativity of source language which in the borrowed language is used in finished form.

We will stop on the analysis of a lexeme *көцөгән*, which is identified by dialectological dictionaries as "eagle" [BDSTYa, 2009], [Tumasheva, 1992], [Giganov, 1804]. Data of our forwarding works say that words

көцөгән and *түлгән тас* (old-Turk *тәңгәлгүч*, *тәнгәлгүн*) serve for the designation hawk, difference consists only in sizes of a bird. Most likely, lexeme *көцөгән* it is formed from a combination *көцө гән* (lit. [he has] a lot of strength), lexeme "big" from here. Besides in the main territory of accommodation of the Siberian Tatars this representative of family of hawk doesn't live. Eagles live in hilly or steppe terrains.

Lexeme *түлгән тас* is made of bases *түлгән* (lit. *тилгән*) and *тас* "bald". Possibly, the second basis characterizes appearance of a bird. This word is used in a teaser – a small genre of children's folklore.

Түлгән тас, тас, тас,

hawk, is bald, bald, bald,

Тал арата қасан ас.

Between willows hang up a cauldron.

Шаб⁶ алаңны йара пас.

The spoon, breaking, come.

Әткәң-инәң килепте (үлепте) –

The father mother have come (have died)

Ник қайтмайсың өйөңө?

Why you won't come back home?

Lexeme *турғай* "lark" in dialect space of Tatar it is used in sparrow value – in the Astrakhan, Perm, tepekeevsky, ichkinsky dialects and the Siberian dialects. This lexeme has synonyms: in the Tomsk dialect – *бәрәбишкә*, *барабика*; in the Barabinsk dialect – *қоцқақ* [Tumasheva, 1992]. The comparative analysis of a figurative sense of a lexeme of sparrow in the Tatar literary language and the Siberian dialects has revealed ambiguity of interpretation of this image. In the literary language through phraseological units with a component name *чыпчык* "sparrow" negative characteristics of the person are expressed, as a rule, (*кычиткан чыпчыгы* "fidget", *чыпчык баш* "silly", *чыпчык йөрәк* "coward"). Phraseological unit *карт чыпчык* "shot sparrow" designates the skilled person. In the Tobolsk and vagaysky dialects the phraseological unit functions *сарынцы турғай* (lit. song sparrow) in "the cheerful person living in one afternoon" value with the condemning connotation. In the Siberian Tatar literature the image of a sparrow meets. For example, in the poem Fakhridzhamał Utyashevoy "Турғаең булып кына" in an image of a sparrow, meaning his diligence and settled life, the patriotic feelings characteristic to the lyrical hero seem.

Сандугачлар мәлле сайрый.

Аккошлар килеп китә.

Туған илен соры турғай

Гомергә якын итә.

Мин дә мәңгә калыр идем

Сыенып куеныңа.

Син какмасаң туған илем

Турғаең булып кына [Uteshaeva, 1995].

Appearance of a wild bird quite often forms the basis for transfer of meaning to the person: color and eye shape of a pigeon – *кәптәрғус* (dove + eye; comp.: "голуры" in Uzbek, Uigur *кәптәр*, in Tajik *кабӯтар*) "person with round eyes of blue color", thickness of legs of a wagtail – *кәмәцә*, *кәмәцә сыйрақ* "person with thin legs", general appearance of one of breeds of ducks – *цыплай* "the stout person with short curved legs": *Кәптәрғус өйгәцөк пулып куйған* (lit. the pigeon eye became a domestic dog [homebody]); *Кәмәцәнәң сыйрағацларын күрсәң ите*, *Аллам сақласын!* (lit. you would see shins of a wagtail, Allah preserve us); *Цыплайның аяқлары қыйшайғаннан қыйшайп утыраты* (lit. legs of a heron become still more curved). The etymology of these names deserves special researches. We will stop only on a word origin interpretation *кәмәцә*. According to our assumptions this lexeme contains a basis *кәмә* "boat" and affix *-цә* (lit. *-чә*), which characterizes a bird "from some basis defined сторона, connected with contents" (comp.: *орлыкча* "deaf adder") [Ganiyev, 2005]. Motivation of a basis reveals in the sign connected with this bird: *кәмәцә килепте*, *кәмә йул төшәте изән* (lit. the wagtail arrived, so the boat road will appear). It is known that the waterway is still urgent among the Siberian Tatars. Especially in the boggy area the boat is the unique seasonal vehicle. Moreover, to these purposes serve the artificial channels connecting lakes among themselves.

Some names of birds still functions as a totemic animal. The story of the representative the Zabolotny Tatars – the resident of the village of Varmakhli of the Tobolsk district Ibragimov Arifulla Nasibullovich about local patrimonial names, written down on July 20, 2015 is indicative: *торна тоғомлар титләр // оссон кешеләрне торна титләр // цыплай тоғом титләр эне / Лаймтамақ / Тәпкенпашта эне Катралиевлар пар эне / аларны цыплай тоғом титләр эне // цәпце тоғом / мене песнең өннәвс // Мәтинә өннәвс / мене ул инәмнең инәсе / цәпце тоғом пулған имеш // инәм кәпләйтгән ите / цәпце тоғом тиф өннәгснәң тоғомо / ете цәпце тоғомга аралаш титгән ите инәмне / песне // ә атамның тоғомы ите пелмәйвс нимә шигелле // урыс аралаш кеше пулғанты* [http://tobolskutmn.ru/otyumgu/corpus2/index.php?action=article&id=24]. Follows from the story that among local population (Zabolotny Tatars) such names of a sort as are used *торна* "heron", *цыплай* "small gagara", *цәпце* "wagtail". Besides, semantic heterogeneity of names of birds in different settlements is observed that finds reflection in dialectological dictionaries: *цыплай* "one of breeds of wild ducks (tobolo-Irtysh dialect, Barabinsk dialect); gagara small (Zabolotny dialect)" [BDSTYa, 2009] and *цыплай* "one of breeds of ducks" [Tumasheva, 1992]; *цәпце* "heron (tobolo-Irtysh dialect); wagtail (Tobolsk dialect)" [BDSTY, 2009] and *цәпцәү / цәпце* "wagtail" (Salairsky Tyumen district) [Tumasheva, 1992].

When comparing names of the secondary nomination in the Tatar literary language, a popular speech and dialects of the Siberian Tatars the semantic specification is observed: adjective *чүрәкәй* (teal) meaning "undersized" [TTAS, 2005] and *цәрәгәй* "the thin person of small height" [Tumasheva, 1992]; colloquial *бүдәнә* (quail) in "stout person of low height" value with a pejorative shade and *пүтәнә* "the bright person of small height"; *торна сыйрак* "the long-legged person", *торнакай* "tall person" [TTAS, 2005] and *тас торна* (lit. bald heron) "the tall man with a little head on a long thin neck": *Цәрәгәйцек олло түрә пулып пестәйне күрмәгән пулып йөрөйтә* (lit. chirochek, having become the big chief, such as doesn't even notice us); *Пүтәнәнәң пөгән туған көнө, нимә әпкөөрмен игән?* (lit. at a quail today birthday that I will present to it); *Тас торнаның пицәсе қаты авырып киткән имеш* (lit. it appears, at a bald heron the wife has strongly got sick).

In folklore works of the Siberian Tatars the basic prescientific principle of knowledge of the world around – an anthropomorphism which allowed the person to live in a consent with the nature, to be an integral part of the universe is imprinted. All the year round songs and verses accompanied a hard work of peasants. For example, during a manual harvest of the woman on behalf of a quail sentenced:

Пүт-пүтек, пүт-пүтек,

Imitation of singing of a quail

Арыш-питай пешгәнтә

When rye with wheat ripens

Урылтық та қырылтық.

We have got under a sickle and have come to an end.

National interpretation of singing of a quail suggests an idea that a lexeme *пүтәнә* is formed on the basis of an onomatopoeia *пүт-пүтек*.

The image of a cuckoo in Tatar is connected with loneliness, homelessness, stupidity: *күке* "the person moving from one place to another" [TTAS, 1979], *оясыз кәкүк* "homeless cuckoo", *токимсыз күке* "1) old bachelor; 2) the unfortunate writer (who writes nothing)", *тиле күке* "confused", *питрау күкесе* "to speak wide" [Safiullin, 2001]. Besides, the cuckoo is associated with the woman who has abandoned her child, family – *кәвек*: *Әлеге кәвөгәб^әес таға палларын иренә қалтырып цығып китепте* (lit. that our cuckoo has again left, having left children to the husband). In signs the cuckoo is associated with a harbinger of a trouble, death: if the cuckoo sits down on a column or will touch with a wing of the person, a trouble not to pass. In this case the column or the person is washed with milk which performs function of converter of negative impact.

Among hunters there is an opinion that in the wood there lives a bird *кәвек йанцық* (lit. side of a cuckoo) which hatches out eggs of a cuckoo. Probably, this representation is the cornerstone of transfer *кәвек йанцық* "bootlicker": *Қац паратан, кәвек йанцықланып йөрәмә* (lit. disappear from here, don't toady).

The absent-minded, inattentive person in a vagaysky dialect is called *осан* (black grouse): *Ну, син, осан, таға күрмәй қалтыңма?* (lit. well, you, a black grouse, have again missed). Perhaps, the word is formed from *ос* "attention; attentiveness" [Akhmetianov, 2001]. During a marriage season of a black grouse become inattentive, this phenomenon has formed the basis of a figurative sense.

Metaphorical designation of the silly person are phraseological units with a component name "hen": *тавык мие эчкән // тавык баш* "birdbrain" [Safiullina, 2001]. The Tobolsk and vagaysky Tatars use the phraseological unit *цел мейә* (a brain of a hazel grouse) in "very silly, stupid person" value with an offensive connotation: *Цел мейә пулғац цел мейә, ицмаса исәп-китәпны аңламайты* (lit. the brain of a hazel grouse so and a brain of a hazel grouse, at least the account and the letter doesn't understand). Word origin *цел* is connected with sounds which are made by a bird. Associative communication consists in idea of a brain of chicken as about something small. In comparison with him brains of a hazel grouse seem even less.

Phraseological unit *қойрықсыс савысған* (lit. tailless magpie) figuratively characterizes the false person: *Ник аңа эшәнәсен, ул қойрықсыс савысған ғуй* (lit. why to him you trusts, he tailless magpie). Lexeme *қойрық* (tail) is associated with for what it is possible to grab, catch. In this case *қойрықсыс* speaks about immensity, about lack of the ends. The phraseological unit has an offensive shade.

The positive connotation is inherent for the nominations *сандуғач* (nightingale) and *ақош* (swan) which characterize a musical gift and grace of the person respectively: *Себер сандуғачыбыс Сәкинә килепте* (lit. our Siberian solovushka Sakina has arrived); *Ақош апаеғыс та қартайа пашлапты* (lit. your aunt a swan has begun to grow old too).

4. THE NOMINATIONS OF THE PERSON WITH COMPONENTS NAMES OF POULTRY

To poultry we carry *тавық* (common Turk word), *цәбөө* "hen", *қураc* (comp.: old-Turk *kür* "courageous, brave") "rooster" and *үртәк* "duck" (old-Turk *ödiräk, ördäk*), *майған* (comp.: old-Turk *majyuq* "1. bandy-legged (about the person); 2. not capable to run quickly (about an animal)" [Nadelyaev, Nasilov, Tenishev, Shcherbak, 1969]).

There is a lot of phraseological units with a component name of chicken in Tatar. They characterize the person from the different parties: domesticity – *оя тавыгы, өй тавыгы*; cowardness – *тавык йөрәк*; silliness – *тавык мие эчкән, тавык баш, сукыр тавык*; sensitivity to cold – *катқан тавык, бәрешкән тавыкетс*. Phraseological units are distributed in dialects of the Siberian Tatars *тавық паш* and *цәбөө күс* (hen + eye), calling the silly person and the person who doesn't see in darkness. The second example is dialect, synonymous to the phraseological unit *тавык күз* "night blindness": *Қараңқыта күрмәвен пелеп торып*,

цеб^ее күсгә ник эшәнтәң? (lit. knowing that the night blindness doesn't see in the dark why in him I have trusted).

The rooster ceerfulness is the cornerstone of semantic transfer in the nominations *әтәч* and *қурас*: *Нимә қурасланасын, көңөң кәнәйеп киттемә?* (lit. why you fumes, forces at you has increased?).

Lexeme *үртәк* has the developed semantic structure: 1) duck, 2) the person who walks slowly 3) the person who speaks very softly: *Үртәк мартқылтайты* (lit. duck grunts).

5. CONCLUSIONS

During the research of the secondary nominations we came to the following conclusions:

1. The analyzed lexemes are products of the secondary nomination most of which part is for the first time introduced for scientific use. At the heart of semantic transfer there is rather wide range of signs: external lines, physical data, habits, temper, features of perception, a manner to go, singing of a bird.

2. The linguoculturological analysis showed not only identity of the studied material, but also allowed to reveal etymology of dialect names which found reflection in folklore and works of the Siberian Tatar writers.

3. The dialect is a keeper of historical memory of the people: in it ancient elements and results of interlingual interaction harmoniously coexist. Meanwhile the foreign-language unit borrowed only in a figurative sense should be considered primary nomination as represents a product of creativity of source language.

6. SUMMARY

The concept "bird" as a component of a language picture of the world is represented in cultural space of the Siberian Tatars by means of the secondary nominations of the person. The emotional and expressional component of the nominations of the person with an ornithonym component is expressed by a negative and positive connotation which allows to find ideal idea of the Siberian Tatars of external and internal qualities of the person. In culture of the Siberian Tatars in images of birds such qualities as nonsense, absent-mindedness, servility, immodesty, idleness are blamed.

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THE LANGUAGE OF RUSSIAN PROVERBS (18TH CENTURY): WORD-FORMATION CHARACTERISTICS

Denis A. Martyanov, Gennadij A. Nikolaev

Kazan Federal University (RUSSIA)

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ABSTRACT

The article presents the results of the research connected with the language of Russian proverbs and sayings of the 18th century language in the aspect of their word-formation characteristics. The paper provides quantitative data on derivative words, materials of the comparative analysis with data of the main historical dictionaries of the Russian language (first of all – "The dictionary of the Russian language of the 18th century" and "The dictionary of the Russian language of the 11-17th centuries").

The research is conducted on the material of "The dictionary of the language of Russian proverbs and sayings (the end of 17th – the first half of the 18th century)" which describes materials of the collection of Petrovsky gallery and combines features of various linguistic reference books, including the word-formation dictionary. The article describes in details the opportunities which are given to the user by both the paper, and electronic version of the dictionary for the study of word-formation features of the Russian language in the first half of the 18th century (the option of the reverse alphabetical sorting of language units, selection of lexemes on a certain combination of letters at the beginning, the middle or the end of the word).

A lot of attention is paid to results of radixation which represents allocation of root elements that allows the authors to show the word in all variety of its word-formation links within the studied collections of proverbs and sayings. Examples of words with certain prefixes and suffixes are also presented along with quantitative data (quantity of radices, words with a certain prefix and other data).

Key words: proverbs and sayings, word formation, dictionary, referential article, radixation, online dictionary

1. INTRODUCTION

In recent years there was a considerable number of publications devoted to various corpus lexicographic researches [Wiegand 2013, Galiullin 2014, Karimullina 2015], historical and lexicological researches [Islamova, Safonova, Bolgarova 2014, Gizatullina, Galiullin 2015]. Our research is carried out within these perspective directions.

The sources of our research are the Collection of proverbs of the former Petrovsky gallery, and also "The dictionary of the language of Russian proverbs and sayings (the end of 17th – the first half of the 18th century)" compiled on the basis of the paremiographic description of the mentioned collection [Galiullin, Martyanov 2006]. The main part of the dictionary is a concordance, representing alphabetic and word-pointing frequency with contexts and reference zone and reflecting all cases of the use of all words in the Collection of proverbs of the former Petrovsky gallery which is dated back to the first quarter of the 18th century. The reference book comprises elements of contextual, alphabetic and nested, inflectional, explanatory, comparative, historical, frequency dictionaries, and also the dictionary of variants and proper names. Our dictionary is one of the few in which lexical structure of language of proverbs and sayings, but not proverbs and sayings themselves are described, such as in "The big dictionary of the Russian proverbs" [Mokiyenko, Nikitina, Nikolaeva 2010]. There proverbs are placed according to core component, thus the paremia can be found only by one of its components.

2. METHODS

The research is conducted with the help of descriptive, comparative, contrastive and linguostatic methods.

The description of Russian lexicon word-formation opportunities referring to the 18th century is followed by comparative data from various lexicographic sources, and also is supplemented with quantitative characteristics.

3. RESULTS

At the first stage of work all lexical units have been checked according to "The word-formation dictionary of the Russian language" by A. N. Tikhonov [Tikhonov 2003]. This source is chosen by the authors for

uniformity of the description and registration of related words. The third, corrected and added edition of the dictionary, contains 145 000 words. As a result we created the initial list which has been added with the derivative words which are absent in the A.N. Tikhonov's dictionary (obsolete words, dialect words). For such units the existence of word-formation connections was established by attraction of the basic historical dictionaries of the Russian language ("The dictionary of the Russian language of the 18th century" [Dictionary 1984-2015], "The dictionary of the Russian language of the 11–17th centuries" [Dictionary 1975-2011]) and other lexicographic sources.

At the second stage derivative words were united in groups on a radix to which they go back.

Radixes (from the Latin – 'root') are root (non-productive) words, initial units of word families.

Radixation is the allocation of root elements representing peculiar "word-formation (not etymological!) reconstruction" (about radixation see: [Galiullin 2004]). First of all we are interested in the word-formation connections existing in modern Russian language, which are not restored on the basis of the etymological analysis.

In total we have allocated 192 radixes:

1) 134 are issued as separate zones of the dictionary entry – for radixes which are presented in the text of the studied collections of proverbs and sayings

2) 58 are issued as independent referential articles – for the radixes which are absent in the dictionary as independent heading units.

In both cases the special symbol (a dark square (■)) is used for designation of a zone for derivative words.

On the basis of the carried-out analysis we can allocate the following groups on the number of derivative words:

1 word – 129 radixes (67% of radixes total)

2 words – 29 radixes (15% of radixes total)

3 words – 15 radixes (8% of radixes total)

4 words – 6 radixes (3% of radixes total)

5 words – 6 radixes (3% of radixes total)

6 words – 4 radixes (2% of radixes total)

7 words – 1 radix (0,5% of radixes total)

9 words – 2 radixes (1% of radixes total).

The most numerous groups of derivative words are represented by verbs:

The groups consisting of 9 words:

БИТЬ: забивать, небитый, перебить, побивать, побить, прибиться, сбой, сбойство, челобитчик;

ХОДИТЬ: находиться, обходить, отходить, походить, походка, приход, приходиться, расход, сходить.

The groups consisting of 7 words:

ВЕСТИ: довод, доводить, наводить, поводиться, проводы, провожать, свести.

The groups consisting of 6 words:

ИДТИ: дойти, перейти, прийти, пройти, разойтись, уйти;

ГНАТЬ: выгнать, нагоняться, погнаться, погонщик, погонять, угоняться;

МОЧЬ: изнемогать, изнемогать, перемочь, помочь, смочь, смочься;

ЕХАТЬ: заезжать, объехать, отъезд, переехать, приезд, приехать.

The groups consisting of 5 words:

ПИТЬ: выпить, испить, напиться, попить, упиться;

ЖИТЬ: выживать, изжить, нажать, пережить, ужиться;

ПУСТИТЬ: выпустить, отпустить, попустить, спускать, спуститься;

БРАТЬ: избрать, набраться, подбирать, прибрать, собирать;

ЛИТЬ: вылить, налить, отлиться, пролить, сливать;

ЖЕЧЬ: зажечь, обжечь, обжечься, ожечь, ожог.

The groups consisting of 4 words:

КРЫТЬ: закрыть, открыть, покрыться, укрыться;

БЫТЬ: небывший, отбыть, прибыль, убыток;

РВАТЬ: порвать, разорваться, сорвать, сорваться;

ВАЛИТЬ: ввалиться, завалиться, повалиться, провалиться;

ДАТЬ: отдать, подавать, подаваться, приданое;

МЕШАТЬ: замешать, подмешивать, помеха, помешать.

Total quantity of derivative words for which radixes were reconstructed – 335 that constitutes 17% of a total quantity of the words registered in the researched collection. In other words, every sixth word requires a radixation.

Certainly, the main part of the derivative words which are of interest to a radixation in language of the collection of the Russian proverbs and sayings of the 18th century is constituted by prefixal formations, but at the same time we noted 12 cases of the use of the compound words consisting of two roots (in brackets we placed words from which there are links to the corresponding compound words):

БОГОСЛОВ (слово): Богослов – да не однослов,

долголетний (лето): *Бабей огород не долголетен,*
злонравный (нрав): *Жена злонравна – мужу погибель,*
недосол (соль): *Недосол на столе, а пересол на спине,*
новобрачный (брак): *У нашего новобрачного по всяк день мясо,*
однорядка (ряд): *Зделал бы однорядку с корольки, да животы коротки,*
однослов (слово): *Богослов – да не однослов,*
пересол (соль): *Недосол на столе, а пересол на спине,*
рукоделье (делать): *Сурово небелье – свое рукоделье,*
рыболов (ловить): *Хто з дерева убился – бортник, а утонул – рыболов, в поле лежит – служивой человек,*

хлеб-соль (соль): *Кинь хлеб-соль назад – будет наперед,*

челобитчик (бить): *На старосту не челобитчики, а от миру не прочь.*

Among derivative words 21 various prefixes are revealed. The most widespread prefixes are **по** and **с** (with variant **со**). Distribution of number of derivative words on prefixes the following:

без / бес – 5 words (*безвременье, безумный, беспутный, etc.*),

в – 6 words (*ввалиться, вверх, займы, etc.*),

вс – 1 word (*вскормить*)

вы – 11 words (*выгнать, выживать, выкинуть, etc.*),

до – 9 words (*добудиться, доводить, дойти, etc.*),

за – 22 words (*забывать, завалиться, заварить, etc.*),

из / ис – 10 words (*избаловаться, избегать, избрать, etc.*),

на – 22 words (*набраться, навеки, наводить, etc.*),

не – 20 words (*небелье, небитый, небыльный, etc.*),

ни – 4 words (*никогда, никто, ничто, etc.*),

о – 14 words (*обегать, оглянуться, ограбить, etc.*),

об – 8 words (*обжечь, обжечься, обзечь, etc.*),

от – 13 words (*отбыть, отведать, отдать, etc.*),

па – 2 words (*паголенок, пагуба*),

пере – 19 words (*перебежать, перебить, перебросить, etc.*),

по – 57 words (*побивать, побить, поблудеть, etc.*),

при – 17 words (*прибиться, прибрать, прибыль, etc.*),

про – 10 words (*провалиться, проводы, провожать, etc.*),

раз / рас – 10 words (*разделить, раздуться, размышлять, etc.*),

с / со – 35 words (*сбоку, свести, слупить, etc.*),

у – 28 words (*убыток, увидеть, увязнуть, etc.*).

"The dictionary of language of Russian proverbs and sayings of the end of XVII – the first half of the 18th century" is implemented by us in two forms: in the form of the traditional paper book, and also in the form of the online dictionary placed on the portal of the Kazan (Volga) Federal University in the section "Kazan Linguographic Fund" (http://klf.kpfu.ru/parem17_18/index.php). The online version of the dictionary is considered by us as the most perspective as it gives to users the chance to get access to the dictionary through the Internet, and to authors allows to make additions and changes to the dictionary case in case of need quickly.

The electronic version of the dictionary gives to the user the additional opportunities which are absent in the traditional "paper" version of the dictionary. For example, a possibility of selection of heading units of the dictionary on a certain combination of letters, but those it results of a radixation are of great interest and to the electronic version. It is connected with a large number of the various alternations and spelling variants recorded in texts of the studied collections and also with examples of casual coincidence of homonymic roots. Thus for some roots it is impossible to pick up the only combination of letters which would allow to receive all the list of derivative words. For example, for a radix *ехать* 6 derivative words are presented in the dictionary: *заезжать, объехать, отъезд, переехать, приезд, приехать*. For automatic selection of all these elements by means of a search engine of the Internet version of the dictionary it is necessary to execute at least three search queries on combinations of letters *ех*, *езд* and *езж*. Moreover, at such inquiries the words containing these combinations of letters, but not being related to a radix *ехать*, for example, *помеха*.

One of parts "The dictionary of language of Russian proverbs and sayings of the end of XVII – the first half of the 18th century" is the return pointing word and the return word form. They contain lists of the words and word forms respectively given in the return alphabetic order taking into account final letters of words. These indexes are very valuable to studying of word-formation features of the studied collection of proverbs, first of all – to the analysis of suffixal formations. The possibility of the reverse sorting of words and word forms is realized also in the Internet version of the dictionary. So, for example, the reverse indexes allow to create lists of lexical units with certain suffixes:

-б(а): *женимба, похвальба, свадьба, стрельба, цельба, etc.*;

-ец: *варец, голубец, дубец, запасец, купец, ловец, мертвец, молодец, мудрец, продавец, старец, чернец, ястребец, etc.*;

-к(а): *бабка, девка, догадка, коровка, лошадка, рыбка, складка, травка, etc.*;

-ник: блудник, бортник, бражник, встречник, должник, калачник, мельник, подойник, работник, etc;

-ост(ь): крепость, кротость, молодость, мудрость, радость, скудость, старость, etc;

-ств(о): богатство, мастерство, пьянство, сбойство, смельство, etc;

-чик: нарядчик, приказчик, челобитчик, etc;

-щик: потаковщик, погонщик.

4. SUMMARY

The conducted research has shown importance of carrying out a radixation when studying and the lexicographic description of language of the Russian proverbs and sayings of the 18th century.

5. CONCLUSION

Further we plan to investigate other collections of the Russian proverbs and sayings, to submit their lingvographic description in which results of a radixation will be reflected.

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FUNCTIONAL AND COGNITIVE SPHERE "HOME" (ACCORDING TO THE NOVEL "MASHENKA" OF V. NABOKOV)

Marina M. Morarash

Kazan Federal University (RUSSIA)
moramar@mail.ru

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ABSTRACT

This research provides the new information on functioning of mental units in the artistic text of the writer emigrant expanding system of ideas of specifics of the Russian language model of the world. It is inscribed in the trunk direction of a research of language today – cognitive linguistics. In operation semantic-cognitive approach to the analysis of the artistic text is realized. The main technique of conceptualization of the microsphere home is based on an output from the surface level of the text of lexical elements of the semantic unit with the subsequent detection of signs of a concept and the description of informative and subtext information of the novel. By results of a research it is set that in the semantic unit of the present of a lexeme the home and a board are transformed to a uniform concept the home on existence as general emotional and evaluation meaning in their semantic contents – rejections by characters of the place of their stay in life, and the general function of their use – creations of a necrospace of life of these characters. However in this context the use of the name the home making culturally significant sense in mentality of the Russian ethnics (most likely, as well as any other), instead of a name a board is intended to increase dramatic nature or even tragic element of the reality model created by the writer. Undoubtedly, the concept the home is one of fundamental units of the valuable sphere of language mentality. Features of representation of a concept the home play especially important role in conceptualization of the double validity of the novel.

Key words: Nabokov, Mashenka, cognitive approach, art text, semantic block, image, symbol, concept, lexical units, home

1. INTRODUCTION

This research is executed in line with the theory of cognitive semantics (N. N. Boldyrev [Boldyrev 2004], E. V. Rakhilina [Rakhilina 1998], N. F. Alefirenko [Alefirenko 1996], Z. D. Popova, I. A. Sternin [Popova, Sternin 2007], R. Dzhekendoff [Jackendoff 1995], R. Leneker [Langacker 1987], etc.), assuming the semantic analysis as means of conceptualization of reality through semantics of language. "There is no more convenient access to sphere of concepts, than through language, probably," – researchers of this direction [Popova, Sternin consider 2007: 39]. It "gives to language the status of the main source and main factor of all cumulative spiritual activity of the person" and "brings us to recognition of a priority role of language in knowledge of the world" [Radbil 2013: 12]. As subject of the conceptual analysis the art text as language means [Boldyrev participate 2004 in his creation also admits; Popova, Sternin 2007]. And the principle of semantic-cognitive approach is equally applicable as to the analysis of language, and the analysis of the text. His essence consists in detection "through values of the language units representing this concept, their dictionary interpretation, speech contexts" [Boldyrev 2004: 26] the implicit meanings which are lying in the depth of texts and not having verbal expression. It gradually expands a verbal and semantic component of the analysis from studying of values of the text to knowledge of reality. "The logic of these reasonings leads to a natural conclusion that word meanings in system of language are correlated not so much to paradigmatic and syntagmatic contexts how many with certain cognitive contexts – cognitive structures, or knowledge blocks which stand behind these values and provide their understanding" [Boldyrev 2004: 26]. V. Malinovsky, R. Leneker, Z. Fokonye and J. Lakoff who also recognize the defining role of a cognitive context adhere to the similar point of view. However, meaning same, they give it different definitions: V. Malinovsky determines it as a situational context [Malinowski 1923], R. Leneker – as cognitive area, the sphere, a context [Langacker 1987], Z. Fokonye and J. Lakoff – as mental space [Fauconnier 1985; Lakoff 1990]. In spite of the fact that the semantic theory began to be created in the 50th of the 20th century, the problem of representation of knowledge of the world in the art text is urgent as finally cognitive theory of the text in modern linguistics isn't developed. Material of our research is interesting from the point of view of application of the theory of cognitive semantics to the analysis of the art text. In the works we perform this approach to the analysis of the novel "Mashenka" of Vladimir Nabokov through representation of concepts for the purpose of detection of specifics of the Russian national mentality in a "threshold" situation – stay of the person in the foreign land. This article represents a fragment of a research of conceptual space of the novel, and results of representation of a

concept the home supplement and prove the conclusions drawn earlier. It is established that the home is one of the main units of the valuable sphere of language mentality. Despite updating of this concept in the semantic block of the present, it doesn't contradict author's understanding of harmony of human life. Its inclusion in conceptual space is caused by an important task – he participates in creation of necrotic life of characters. The home becomes a peculiar indicator of trouble of surrounding reality, termination of communications between people, hopelessness on loneliness and increases dramatic nature or even tragic element of emigrant reality. The received results of this research can be used in the special courses devoted to a language picture of the world and conceptual researches, besides, the described method of reconstruction of a conceptual picture of the world will allow to use it on material of any work. From this point of view this research is of great interest to cognitive linguistics.

2. METHODS

As material of a research serves the Russian-language novel of V. V. Nabokov "Mashenka" (1926) [Nabokov 1990]. Text illustrations were received by method of continuous selection of studied V. V. Nabokov's novel. The main objective of article – to show features of forming of semantic space of the text for the purpose of receipt of conceptual contents of the text. For the solution of an objective first of all the descriptive method including observation, comparison, generalization of the actual material and its classification, and also a method of the semantic-cognitive analysis, in particular a method of the context analysis was used. The technique is based on a conclusion of text representant of a concept the home with the subsequent identification of its means of updating in the semantic block of the present and in the semantic block of the past and consecutive interpretation of substantial and subtext information of the novel. This algorithm is connected with the following general items of the analysis of conceptual space:

- 1) to update a typology of lexemes, to determine substantive and adjectives of the functional sphere the home;
- 2) to research syntagmatic compatibility of lexemes at the level of attributive and predicative communications, to characterize figurative system in the sphere of the studied names;
- 3) to give the paradigmatic and epidigmatic characteristic of words names of the respective sphere taking into account common-language and individual and author's components of value;
- 4) to generalize results of the functional analysis and to staticize an essential part of meaning of the text, implicit expression of the main information.

The algorithm of the consecutive and system analysis of conceptual space is caused by detailed study of the art text in a foreshortening of the declared problem. From the researcher the deep and thin understanding of the text and a context, ability to catch semantic nuances and features of their interaction is required.

3. RESULTS AND DISCUSSION

As a result of gradual accumulation of the actual material prerequisites for delimitation of the functional sphere of a lexeme the home are created. Preprocessing of results has shown that 1) this lexeme and its derivatives in the text aren't widespread (on statistical data, only 39 facts of the use), 2) they don't form an expanded syntagmatic and/or paradigmatic number of the lexemes making the studied sphere, and 3) the main intrinsic characteristics of these lexemes can be defined as negative. In a paradigmatic number of a lexeme the home the lexeme a board is defined. Functioning in the text, they interchange each other in a context as have identical value: "place of life of characters". It is remarkable that the writer calls the place of stay of the characters a board, and characters – the home:

*<...> мы друг друга не знали, да так случилось, что вернулись **домой** в один и тот же час <...> (page 36) (Alferov's word) // **Пансион** был русский и притом неприятный (page 37) (word of the author) etc.*

Thus, the room which doesn't belong to them as the home, but which they perceive as the home becomes the home for emigrants.

Results of a research in the field of syntagmatic compatibility of a lexeme lead the home to the fact that she can) be used by 1 in direct, nominative sense and not to create an image or estimated connotations (22 facts of the use), and 2) to participate in creation of ladders of an individual and author's manner of language of the novel (16 facts of the use):

***Ехал** к себе **домой**, в отдаленную часть Берлина, где работал наборщиком в типографии (с.50) // И оттого казалось, что весь **дом медленно едет куда-то** (р. 37) etc.*

Linguo-creativesimulacrs of this object force to pay attention to him, perhaps, volume potential. All revealed new values of a lexeme form the lexic-semantic field the home. It should be noted that among all quotes where the lexeme the home functions, only two quotes relating to the semantic block of the past are selected:

*Старый, зеленовато-серый, деревянный **дом**, соединенный галереей с флигелем, **весело и спокойно глядел цветными глазами** своих двух стеклянных веранд на опушку парка (р. 75);*

***В петербургском доме** все показалось **по-новому чистым, и светлым, и положительным**, как это всегда бывает по возвращении из деревни (р.83).*

The emotional and estimated contents of these quotes correspond to the general art background of the past and are connected with updating of value of happiness in them, life, grace. In the first quote the metaphorical image of the home by means of figurative means is created, in the second quote the image of the home is created by means of the language units used in a direct sense. The functional and cognitive sphere of the home gains emotional and estimated value in the novel, this fact allows to carry a text dominant the home to a concept. The intellectual writer, the writer recognizing only "a language phenomenon, but not the ideas", doesn't focus attention on a positive image of the studied object.

The person in a special way treats the home, considering him as a part of private life, for him this some kind of feeling of the homeland, the center of the universe. Y. S. Stepanov carries the home to cultural concepts. It is known that in "The dictionary of the Russian culture" Y. S. Stepanova in a concept the home is considered only a single component of all concept – a cosiness, V. V. Nabokov – as pure, light, positive, cheerful, color, quiet and, probably, live, animated (as he is personified – the home looked eyes). Language reflects what is in consciousness, and consciousness is formed under the influence of native culture, thus, the concept the home appears as a specific Russian national concept. In such context concepts the home and a board are binary, but in the semantic block of the present they become steam rooms. In Mashenka the home doesn't staticize positive signs as characters, staying in a board, but calling it the home, don't seek to create in him a cosiness, to make it the native, light, pure, cheerful home. The home in the semantic maintenance of the present acquires absolutely opposite characteristics: sad and glass:

Поезда, насквозь проходившие через этот унылый дом (p.50);

Она живет в стеклянном доме, колеблющемся и плывущем куда-то (p.61).

The component analysis allows to define that the adjective sad synonymis with adjectives sad, gloomy, and glass was considered by us in two phrases: a glass look – lifeless, motionless; glass material – fragile, fragile (of course, crystal is considered more fragile material, but this lexeme, probably, in stereotypic consciousness causes positive connotations), transparent, unprotected. It is impossible to agree with the assumption that the word glass can mean lifelessness, an immovability. The fact that the home of guests constantly in the movement demonstrates to the return:

Весь дом медленно едет куда-то (p. 37);

Начинал ходить дом (p. 41);

В этом уходе целого дома (p. 111);

В доме, колеблющемся и плывущем куда-то (p. 61);

Поплыли дома (p. 90) etc.

In these quotes the main sign of the home – his mobility, instability, inconstancy. On the other hand, "trains didn't go and therefore it seemed that the home has stopped" (page 68). At the same time in paradigmatic system of a lexeme the home receives a name the ghost:

Дом был, как призрак, сквозь который можно просунув руку, пошевелить пальцами (p. 99);

Рокочущий гул, широкий дым проходили через дом (p. 99);

Поезда насквозь проходили через этот унылый дом (p. 50);

Поезд проходит незримо сквозь толщу самого дома (p. 41).

In this context the home verbalises value "lack of the home", "homelessnesses", "total self-alienation of the person". In such home there can't be an internal feeling of heat, there is no cosiness, as a rule, feeling of love of relatives and dear people, so, no, a sense of security. These values do the home key in art system of this novel. The semantic relations between the lexical units creating an image of the home are unambiguous. At the level of the text we deal with a novel necrospace:

Пансион неприятный (p. 37), *тесный коридор* (p. 37), *вазы, потускневшие от пыли* (p. 38), *в трагических и неблагоприятных дребнях* (p.38); *стволы, стулья, скрипучие шкафы и ухабистые кушетки... поблекли, приняли унылый и нелепый вид, как кости разобранного скелета* (p. 38), *унылая пансионная столовая* (p. 43), *сквозняки* (p. 69) etc.

Heroes in such home don't feel at home, look ridiculously:

<...> *жильцам казалось, что эта маленькая, седая, курносая женщина вовсе не хозяйка, а так, просто, глупая старушка, попавшая в чужую квартиру* (p. 39);

Маленькая, черная меланхолически-чопорная фигура самой госпожи Дорн в конце стола, <...>, казалась очень неуместной, жалкой и потерянной (p. 43);

<...> *чтобы человек, вечно обреченный на новоселье, чувствовал себя хотя бы немного дома* (p. 94).

Not only the home becomes the ghost, but also people become shadows:

Ганин чувствовал, что мутные сумерки, которыми постепенно наливалась комната, заполняет его всего, претворяет самую кровь в туман, что нет у него сил пресечь сумеречное наваждение (p.47);

<...> *унылый дом, где жило семь русских потерянных теней* (p. 50);

Тень его жила в пансионе госпожи Дорн, – он же сам был в России (p. 73);

<...> *остался вместе с умирающим старым поэтом там, в доме теней, который сам уже стал воспоминанием* (p. 112).

The combination of language expressions of the home ghost and people shadows represents an important part of system of a language picture of the world, absolutely individual option of the embodiment of a

concept which however contradicts the author's embodiment about harmony of human life. Vladimir Nabokov in two quotes, important for understanding of his concept (about the St. Petersburg home) connects an image of the home with homeliness, heat, the family center, relatives and dear people, joint lunches. "The St. Petersburg home", undoubtedly, gives feeling of privacy and safety. The home is not only the place of human life, it is the important personal sphere of life of the person. In the semantic block of the present as a lexical background of a concept the home (associative communications with the home which exist in consciousness of the Russian personality) is considered tradition of joint reception of food of guests. The "Berlin" home plays an important role in preservation of this tradition of the Russian people. The table with viands is the symbol of association and reconciliation, a ritual meaning warm confidential communication. According to a plot, everything together they meet behind a table d'hote viands. Not incidentally, the writer creates this image of a table. This only circumstance allowing inhabitants of a board to feel at home however this artificiality of creation of homeliness is unsuccessful in the home of "dead souls". Their home becomes a symbol of fading of life of which revival they "aren't capable".

The novel comes to the end with image of the home under construction which, in turn, opposite, becomes a symbol of revival of the main character who has left the board oppressing his life:

А за садиком строился дом. Он видел желтый, деревянный переплет – скелет крыши, – кое-где уже заполненный черепицей. Работа, несмотря на ранний час, уже шла (p. 111).

Concept the home – extremely important for the Russian person. Not incidentally creation of a negative image of the "Berlin" home becomes complicated positively at home in Ganin's memoirs. However his role is not only in showing the place of this object in valuable system of the Russian person. First of all it functions for the purpose of creation of the general background of the atmosphere of the compelled emigrants (their rejection of "others" space) as a symbol of lifelessness, fading of their feelings, spiritual death. The "Berlin" home "absorbs", "takes" forces, the breath away, disturbs the vital purpose of people, they become not capable something to change in the life and losing hope for it. Besides, he exerts impacts on relationship of the people living in him, their dissociation and total alienation from each other. The platitude subject in the functional and cognitive sphere the home loses the importance as it is about morally and spiritually dying away lives and fades into the background.

4. CONCLUSIONS

Proceeding only from the functional analysis, without careful research of all variety of language data of the novel "Mashenka" of V. V. Nabokov it is impossible to comprehend the mystery of existence of works of the writer, to get into his art discourse, into a problem of specifics of the Russian picture of the world. Extension of the analysis from value of the text to knowledge of reality causes at the moment the most true, in our opinion, approach to studying of the text – cognitive. He is necessary in understanding of conceptual constants of the world. Comparing and comparing contexts of functioning of the lexemes representing a concept the home we have correlated them to the general art background of the novel and results of the previous researches.

5. SUMMARY

The thought that the double model of reality which is created by the writer causes functionally unequal microtexts of the present and past from the point of view of ways of their forming was confirmed by results of this research.

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A SURVEY BASED STUDY OF THE COURSES, SKILLS AND DEVELOPMENT OF THE TRANSLATION COMPETENCY AREAS IN THE IRANIAN NATIONAL TRANSLATORS' TRAINING CURRICULUM

Forouzan Dehbashi Sharif

Islamic Azad University, Central Tehran Branch (IRAN)
For.dehbashi_sharif@iauctb.ac.ir

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ABSTRACT

This study aims at investigating the present Iranian National Translators' training curriculum in English language at the Master level from the learners' perspective considering the courses, language skills and development of the translation competency areas. In a longitudinal study (three successive years), based on a researcher made questionnaire consisted of 75 items in the fourth parts, the necessary data was gathered up from forty participants. The results of the analysis revealed that the present curriculum has applied the appropriate content necessary for the educational or professional context of training translators considering the obligatory courses but the main problem was in the part of the optional courses, the instructors' knowledge and skills had sufficient role in the outcome of the curriculum, however it needs some improvements to gain a better result. The educational time allocated to the practical courses was not sufficient and relevant to the course objectives from the students' point of view. The researcher chose Šeböková (2010) model to measure the necessary competency areas needed to be developed at the master educational level of Translators' training curriculum and the results proved that in general the present English translation study curriculum had some influence in the students acquiring the competency areas necessary at the master educational level. The weaker areas have been detected and clarified in this research.

Key words: Iranian National Translators, curriculum, training

1. INTRODUCTION

The increasing demand for specialized translators by science, industry, and certain international has made Translation studies as an interdisciplinary course, with a linguistic core. With the growth of science and technology in Iran, in the last decade, there has been a rapidly increasing number of translation students at different academic levels. Unfortunately, there are not enough researches about the content of the courses, methodologies, training and tools that students have faced, their expectations or the degree of adequate readiness for a translation career especially at the postgraduate level or even the academic ability they are supposed to achieve. The scholars who worked on the field of the postgraduate of translation studies cleared out some inadequacies of the present curriculum (Khazaeefar and Khoshsaligheh, 2014, Yazdanparast, 2012, Rahimy, 2009, Mirza Ebrahim Tehrani, 2003, Mollanazar, 2003). Studying their achievements, the author of this article, decided to do more researches in the theoretical and practical backgrounds necessary for training the future translators and scholars in the field of translation in our country, Iran in a different way. This article is designed to identify whether the skills and content proposed in the Iranian MA translation curriculum would fulfill the need and desire of the students and also clarifies the positive and negative aspects of the implemented courses in one of the main universities which presents the master of English translation as a branch of translation studies. The output of this research article has been gathered up in three consecutive educational years from the students of the last term of English translation studies considering the content, necessity, educational hours, the role of instructors, skills and competency they have acquired or not. The findings can help curriculum developers prepare more systematic programs and thus train more competent translators. In a sound curriculum study, the most important thing is to review the present situation, to analyze the fulfillment of the needs and achievements and then make a plan to improve or renew the present curriculum.

2. REVIEW OF LITERATURE

Higher Education as a whole has been subject to many changes and developments imposed both by governments and by changing public expectations. The teaching of translation has changed within the last thirty-five years. Nowadays there is no place for people to become a professional translator by chance. It has become a discipline which enjoys recognition and respect from society at large. Gouadec (2007) claims that

“no one is a ‘born’ translator” and “translation skills are acquired, either through training or through practice” (p. 166).

Fenwick English was the first educator to introduce the concept of curriculum mapping. In the mid-1970's, English developed the Curriculum Audit. This process is currently used in schools around the world by English at Phi Delta Kappa (PDK).

The following standards comprise the Curriculum Audit:

- Governance and control (policy);
- Direction and learner expectation;
- Connectivity and consistency (alignment of programs);
- Assessment and feedback (use of data to drive decisions); and
- Productivity and efficiency.

The word curriculum stems from the Latin verb *currere*, which means to run. The Latin noun curriculum refers to both a ‘course’ and a ‘vehicle’. In the context of education, the word is generally understood as a course for ‘learning’. Historically, it has been used to describe the subjects taught during the classical period of Greek civilization (since the fourth century BC); however, its interpretation broadened in the twentieth century (Marsh, 2009).

Tyler (1949), wrote *Basic Principles of Curriculum and Instruction* such as the educational purposes that the course seek to attain and the educational experiences that are likely to attain these purposes and the effective way for their organization and the way for determining whether these purposes are being attained or not. The very short but quite adequate definition of curriculum as a ‘plan for learning’ was used by the American Hilda Taba in 1962.

Curriculum development always starts with an analysis of the existing setting and the formulation of intentions for the proposed change or innovation that is the main scope of the present inquiry. Important activities in this phase include a problem analysis, a context analysis, a needs analysis, and an analysis of the knowledge base (Richards, 2001; van den Akker & Kuiper, 2007; Nation and Macalister, 2010). Based on the analysis efforts, first design guidelines and requirements are prepared and then, they are developed, tested and refined to attain a relevant and usable educational product. Evaluation activities are present all over the development stages and occupy the central position in any curriculum development process. Those activities always aim to reveal the best way to adjust the curriculum product to the practical setting and thus play an important role in the process of development. Nieveen (2009) specifies four quality criteria – i.e. relevance, consistency, practicality, and effectiveness – for evaluation of educational programs during the curriculum development process. Those evaluation efforts in any curriculum development process, as Thijs and Akker (2009) states, can take three forms of (a) analysis, (b) formative evaluation, and (c) summative evaluation.

A rational, theory-based curriculum planning process can, of course, include practical knowledge contents in the form of skills, competency areas, or task performance outcomes, for example. On the other hand, the way a specific training program is developed in practice and how it responds to its situational needs and stakeholders, regardless of the nature of the selected type of learning content, is what really determines whether it better matches a practice-based or a theory-based curriculum paradigm.

In theory-based curricula, programs function as a ‘menu for learning,’ taking the form of an organized body of subject matters or modules. These subject matters or modules are then further broken down into a set of hierarchical objectives which, in certain cases, are sequenced in successive steps from small, specific objectives up to large, terminal objectives (Jonnaert et al. 2006: 6).

In a practice-based approaches, three main factors have shaped in curriculum development: (1) the emergence and influence of the knowledge society with its new methods to access information through the interaction with new types of artificial intelligence artefacts (e.g., computers, the internet, and new cognitive activities and processes resulting from the use of these new technologies); (2) new socially and market-driven forces which are no longer focused on micro-tasks and super specialization, but rather on knowledge transferability and integration; and (3) the unorderedly nature of the digital revolution and the fact that the greater availability of information does not necessarily imply equal information processing and accessing skills (Jonnaert et al., 2006: 7).

Baker (2001) mentions that “the academic discipline which concerns with the study of translation has been known by different names in different times (e.g. ‘Science of Translation’ by Nida, 1969 and Wilss, 1977, 1982; ‘Translatology’ by Goffine, 1971), but the mostly used term today is ‘Translation Studies’ (TS) proposed by Holmes (1988, 2000). He was the first who provided a framework for the emerging discipline and in doing so he divided it into two principal areas: pure TS which included translation theory as well as the descriptive science of translation and applied TS which dealt with activities such as the training of translators and the provision of translation aids for translators as well as translation criticism and policy (Munday, 2008, pp. 10-14).

Rothe-Neves(2007) asserts that Nida (1964) is possibly the first who make use of Noam Chomsky’s Generative Grammar and brings the term of competence in the domain of translation. Although he makes reference to the Chomskyan definition of competence in his work and identifies it accordingly, it seems he refers to aptitude in a competent translator for the term instead of a pure mental capacity intended by the original author (p. 132).

The first scholar who suggests a translator should have some competencies as the professional aptitude was Wolfram Wilss (1976). He outlines three competencies including receptive competence (SL knowledge), productive competence (TL knowledge) and super-competence (the ability to transfer messages between linguistic and textual systems of the source and target cultures) (p. 120).

McClelland (1973, cited in Rothe-Neves 2007) proposes competence as “the appropriate use of specific abilities according to the demands of the environment” (p. 135), i.e. a goal-oriented behavior. This idea has been further developed by Keen (1998) which was useful to TS.

Table 2.1. Components of competence according to Keen (1998), cited in Rothe-Neves (2007), p. 135

Take responsibility Consider to be right Willing to do	Having values competence
Influence on others Contact network Social ability	Having contacts
Learning from mistakes and successes	Experiences
Know facts Know methods	Knowledge
Ability to do Ability in using tools	Skills

Jean Delisle(1984) compiled a list of four competency areas which he considered to be essential for professional translators: linguistic competence(translator’s language proficiency in both SL and TL), encyclopedic competence (translator’s ability to use electronic translation tools: his/her world knowledge), comprehension competence(translator’s ability to correctly interpret the original meaning of a certain text),and re-expression competence (the correct transfer of a text’s original qualities including text’s multiple layers and the author’s intentions) (p. 235).

Roda Roberts (1982) identifies five distinct competency areas for translators: linguistic, translational (similar to Delisle’s re-expression competence), methodological (translator’s awareness of the procedures and systems s/he use during translation), disciplinary (translator’s knowledge of the subject area), and technical(ability to use different translation aids) competencies (p. 172, cited in Kelly, 2005, p. 29).

Christiane Nord (1988) distinguished between seven, more specified, competency areas a translator should possess: text reception, text analysis, research, transfer, text production, translation quality assessment, and linguistic and cultural competence in the source and target language (p. 235, cited in Kelly, 2005, p. 29).

In 2003, Pym notes how competence is used to mean four separate things as:

1) Translation competence as the summation of bilingual competency areas: i.e. competence in L1 + competence in L2 = translation competence.

2) Translation competence as “no such thing”: We cannot speak of any such thing as “translation competence” because the diversity of the tasks which a translator may be asked to do does not admit of one general characterization.

3) Translation competence as multi-componential: Translation competence is made up of a number of different components (often called sub-competency areas / sub-competencies).

4) Translation competence as just one thing: Translation competence can be summed up as something in and of itself not just the sum of L1 and L2 competence) Pym,2003, p. 489).

Deborah Cao (1996) provided the model of components of translation proficiency consist of the following three sub-competency areas: translational language competence (organizational and pragmatic competencies), translational knowledge structure (knowledge of the world and of the discipline), and translational strategic competence (enacts the two previous competency areas necessary to perform a communicative translation task, also relates to other two sub-modules of competence to the context of the translation and makes inter-lingual and cross-cultural communication possible) (p. 328, cited in Colina, 2003, pp. 32-3).

Albrecht Neubert in 2000 introduced a new list of five competency areas that any professional translator should possess including language, textual, subject area, cultural, and transfer competence (Neubert, pp. 6-10). He also suggested that competency areas are interrelated and characterized by “complexity, heterogeneity, approximation, open-endedness, creativity, situationality, and historicity” (p. 5).

In another effort, Schäffner (2000) advanced a model of TC consists of six components: linguistic(in the languages concerned), cultural(general knowledge about historical, political, economic, cultural, etc.), textual(knowledge of regularities and conventions of texts, genres, text types),domain/subject specific (knowledge of the relevant subject, the area of expertise),research(general strategy competence whose aim is the ability to resolve problems specific to the cross-cultural transfer of texts) and transfer (ability to produce TTs that satisfy the demands of the translation task) competencies (Schäffner, 2000, p. 146).

Dorothy Kelly (2005) distinguished between seven types of competence a professional translator should possess: communicative and textual competence, cultural and intercultural competence, subject area

competence, professional and instrumental competence, attitudinal or psycho-physiological competence, interpersonal competence, and strategic competence (pp. 32-33).

Way (2008) indicated that to gain a better understanding of TC and IC – i.e. the ultimate goal of translator and interpreter training – and so to formulate teaching activities on the basis of new emerging pedagogical models of the millennium (e.g. Competence Based Training: CBT, proposed by Hurtado Albir, 2007) can apply not only throughout translation/interpreting courses, but also in those professional careers.

EMT (European Master’s in Translation) model (2009) was another attempt to define or standardize translation competencies. By competence, they mean the combination of aptitudes, knowledge, behavior and know-how necessary to carry out a given task under given conditions which are recognized and legitimated by a responsible authority (Gambier, 2009). Its main task is to make a relation between elements taken from translation training and professional practice. The proposed model is made up of six areas of interdependent competencies comprising of marginal competencies of language, thematic (knowledge about a specialist field), technological (mastery of tools), info-mining (familiarity with databases), and intercultural (a dual perspective competence including socio-linguistic and textual dimensions) along with the central competence of translation service provision (market-related services consist of interpersonal and production subdivisions). Figure (2.1) represents the scheme of the EMT model of professional TC and the interdependence of its different components:

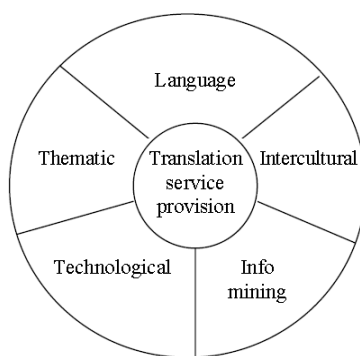


Fig. 2.1. The EMT Model of Translation Competence Adapted from Gambier, 2009, p. 4

The common and specific competency areas for translating and interpreting requisite competency areas and skills presented in 2008 by Kermis, p. 45-46 such as Linguistic Competence, Comprehension Competence, Production Competence, Subject Area Competence and Cultural Competence.

<u>SPECIFIC COMPETENCY AREAS FOR TRANSLATORS</u>	<u>SPECIFIC COMPETENCY AREAS FOR INTERPRETERS</u>
<ul style="list-style-type: none"> • Translational Competence • Instrumental Competence • Attitudinal Competence • Communicative Competence • Assessment Competence 	<ul style="list-style-type: none"> • General Knowledge • Memory Skills • Public Speaking • Moral Competence • Stress Tolerance

Fig. 2.2. The common and specific competency areas for translating and interpreting, adapted from Kermis, 2008, p. 46

Šeböková (2010) is the last scholar who focused purely on translation competencies that translators must master during their training. She, then, has developed the following six-partite model of TC which is product-oriented and binary errors based.

As Šeböková (2010) states, “this flower-like construct grows out of and rests on the pad of individual psycho-physiological make-up of the translator” and “the links between respective sub-competency areas emerge and are fostered with experience and with further theoretical input” (p. 58).

<u>MUTUAL COMPETENCY AREAS</u>	
<ul style="list-style-type: none"> • Linguistic Competence in SL and TL (Grammar, Lexical & Discourse Analysis) • Transfer Competence (Efficiency) • Cultural Competence (Knowledge of cultural Shackles & sociolinguistic Knowledge) • Ethical Viability (Neutrality) • Strategic Competence (communication and interaction) • Extra Linguistic Knowledge in Specialized areas (Academic, Political, Legal, etc.) 	
<u>DISTINCTIVE SKILLS FOR TRANSLATORS</u>	<u>DISTINCTIVE SKILLS FOR INTERPRETERS</u>
<ul style="list-style-type: none"> • Writing skills • Instrumental skills • Intellectual skills 	<ul style="list-style-type: none"> • Cognitive skills • Physical and personal traits • communication skills

Fig. 2.3. Professional translators’ and interpreters’ requisite competency areas and skills Adapted from Fraihat, 2011

3. THE SUBJECT OF STUDY

The efficiency of the present national English translation curriculum, regarding the courses, skills and development of the translation competency of the Iranian translators' training curriculum is the subject of this study. Considering the present situation, we can see the courses offered in the graduate programs for training English Translators in Iranian universities Table 1.

Table 3.1. Credits in the Master degree of English translation in Iran

Number of credits in the Master degree of English translation	
Compulsory credits	22
Optional credits	6
Dissertation	4
total	32

Table 3.2. Titles of the Compulsory and optional courses

Compulsory courses			
No.	title	Credit	Hours
1.	pragmatic functional linguistics and translation	2	34
2.	Research methods in translation studies	2	34
3.	translation theories	2	34
4.	Persian literature in the world literature	2	34
5.	morphology and equivalence in translation	2	34
6.	Translation models	2	34
7.	Seminars in translation issue	2	34
8.	critical analysis of translated texts	2	34
9.	advanced evaluation and translation	2	34
10.	translation workshop	2	34
11.	Functional literary criticism	2	34
12.	Dissertation	4	
Optional courses			
No.	title	Credit	Hours
13.	article writing	2	34
14.	principles and theories of teaching	2	34
15.	culture and sociology in translation	2	34
16.	the history of translation in Iran and studying the corpus translated into Persian	2	34
17.	Discourse analysis	2	34
18.	analysis of different Scientific Translations	2	34
19.	translation from linguistic aspects	2	34
20.	application of computer in translation	2	34
21.	cognition of cultural elements in two languages	2	34
22.	contrastive stylistic study of different literary texts in translation	2	34
23.	studying the literary masterpieces	2	34

4. RESEARCH QUESTIONS AND HYPOTHESIS

In this article the researcher is going to evaluate the present curriculum of teaching translation at the master education from graduate students' point of view to identify the problems and offer the possible solutions in this regard. the current curriculum based on the content of the presented courses, the role of the instructors, the essentiality of the courses and the allocated class time from the MA students' point of view was studied thoroughly along with the students' self-assessment from the necessary competencies and skills that they have gained through the course of study at this higher educational level(MA).

Research questions:

Q1: Has the present curriculum applied the appropriate content necessary for the educational or professional context of training translators?

Q2: To what extent have the instructors' knowledge and skills had any role in the outcome of the curriculum?

Q3: To what extent the presented courses were essential in translation studies from the students' points of view?

Q4: To what extent was the educational time allocated to the courses sufficient and relevant to the course objectives?

Q5: Which course(s) the students prefer to be added?

Q6: Which course(s) the students prefer to be omitted?

Q7: Did the present English translation study curriculum make the students acquire the necessary competency areas at the master educational level based on Šeböková (2010) model?

Based on the last question of this research the following null hypothesis was presented:

H₀: The present English translation study curriculum had no role in the students acquiring the competency areas necessary at the master educational level based on Šeböková (2010) model.

5. METHOD OF RESEARCH

The aim of educational development is to ensure that the official curriculum is delivered as the functional curriculum and there is not a mismatch as development turns into implementation. However, Willis, (1977, pp62-63) discussed values and expectations that students acquire as a result of going through an educational process) which are not formally or explicitly stated but which relate to the culture and ethos of an organisation. This highlights that the process of learning is as important as its product and as teachers, we need to be aware of both the formal and informal factors which impact on learning.

6. THEORETICAL FRAMEWORK

The theoretical framework of this survey based study is the result of the following schemes. As a matter of fact, the dynamic curriculum requires change and resource management". Peyton (1998) Needs change with societal expectations. The emphasis on different aspects varies with the participants' and teachers' perceived needs. In developing a new program, or modifying an existing one, there are a number of stages which must be completed within the curricular cycle as listed below.

Part 1: Stages of curriculum development

- Determine and agree the educational or professional context in which the program is to be developed and delivered
- Define the needs of the MA students in line with the requirements of professional bodies
- Determine the aims and broad learning outcomes of the program
- Identify ideas and constraints
- Agree the broad structure and framework of the program, the main areas of teaching and learning, the sequence of the main topics and the key assessments
- Allocate the detailed development of each topic or course area in terms of defining objectives and learning outcomes to individuals or teams
- Course teams to develop coherent programs which have defined learning outcomes, timetables, content, appropriate teaching, learning and assessment methods and which utilize relevant and available learning resources
- Implement and refine the program
- Develop an appropriate and deliverable evaluation strategy
- Review and revise the course in line with feedback – has it met the identified needs of the MA students and other stakeholders?

Part 2: Different domains of learning

Learning can be seen to occur in different domains (Bloom et al, 1956 and others): cognitive (knowledge and intellectual skills), affective (feelings and attitudes) and interpersonal (behaviour and relationships with others). Learning outcomes or objectives help MA students to learn because they define what the learner has to do, the outcomes should be explicit and clearly linked to delivery and assessment. Effective learning needs to be done in a safe environment. Learning is not always easy and MA students must feel comfortable and able to make mistakes. Feedback should be constructive and timely.

Part 3: need analysis

McKimm (2003) stated that when we think about designing a course, as well as thinking about the needs of the MA students and theories of learning, we also need to think about how the overall design of the program (timetabling and sequencing, teaching and learning methods) will enable students or trainees to acquire the defined knowledge, skills and attitudes. Whichever design we choose, there always has to be a sequence of learning, students need to acquire certain information or skills before they can move onto understand or apply others. During a learning process, there is always a shift from the simpler 'building blocks' to understanding complex principles, a shift from 'novice' to 'expert'. This is often defined as a spiral curriculum, one in which learning is seen as a developing process with active reinforcement and assessment at key stages coupled with the acquisition of new knowledge and skills. As curriculum planners, we need to facilitate this process for our students and ensure that students are ready to move onto the next stage of learning. Assessment of some sort is usually used to determine readiness to move from one stage to another." (p.13).

Part 4: steps in a competency-based program

In planning a competency-based program or session five steps need to be taken:

Step 1: carry out a needs analysis of context and of activities which will be required

Step 2: carry out a task analysis - put major activities into sub-tasks or components, resulting in a list of specific knowledge, skills and attitudes that distinguish those who perform a task competently from those who do not. This becomes the instructional content the trainee will learn.

Step 3: deriving the objectives from the competencies required, set criterion for performance, objectives must be realistic, measurable, achievable and specific.

Step 4: defining teaching and learning strategies

Step 5: determining assessment strategies

Part 5: Translation Competence Adapted from Šeböková, 2010

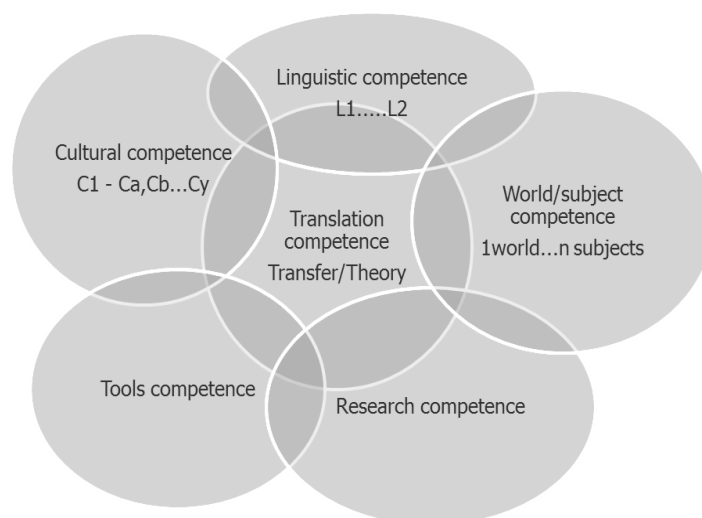


Fig. 6.1. A new Model of Translation Competence Adapted from Šeböková, 2010, p. 56

In this model, Core Translation competence is twofold and includes both practice and theory. Core translation competence is central to the model, it integrates and activates all the other sub-competencies, and it mediates between all other sub-competency areas as a makeup tool. Linguistic competence: the competence in two languages (L1 & L2) this category encompasses the knowledge of textual and discursive aspects of both languages. World/Subject competence: a binary competence reflects the fact that most (non-literary) texts pertain to a single world; however, they might concern several subjects. Research competence: the ability to gather complementary materials and use research tools that will help trainees to deal with the translation task and adequately solve translation problems. Tools competence: the ability to use various tools that will help trainees facilitate translation tasks (e.g. word processor to translation memories or CAT tools). Cultural competence: the knowledge of the cultural background (s) pertaining to given text-in situation. (Šeböková,2010, p. 56-57)

Procedures

Based on the theoretical part of study first a thorough researcher-made questionnaire consisted of different parts was prepared and reviewed by some experts in the field of curriculum development. The first part of the questionnaire was about obligatory courses, the second part was about optional courses, the third was about the assessment of the proficiency level of MA students as the pre-requisite of studying in this field and the last part was students' self-assessment about the necessary competence proposed by Šeböková (2010). After piloting the questionnaire in small groups (three groups consisted of ten students each time), it was revised several times, some parts were omitted and in each piloting some parts based on students' or colleagues' opinions were added. Next, since the optional courses that students could choose were selective a combination of article writing, principles and theories of teaching and the trace of Islamic texts in the place of research, the researcher could not gather up the constant number of the participants for these courses, so she had to limit herself to presenting the chart of the optional courses to the students and ask them to verify their interest and needs among them the results would be presented in answer of the fifth question of this research. The final questionnaire Was presented to 65 students of MA level at the third term of study within three educational years (2013,2014,2015), unfortunately just the answers of 40 of the participants which had answered almost all the items could be used. The reliability of the answers given to the questionnaire obtained by using Cronbach's Alpha for the independent variables of this study considering the obligatory courses of mater degree in English translation came to 0.937.

8. RESULTS

The researcher chose all the obligatory courses presented in Islamic Azad university central Tehran branch which exactly follows the National formal approved curriculum for translation studies in Iran, considering four necessary elements for the successful implementation of a curriculum such as the content of the course, educational time allocated to each course, the importance or essentiality of the course from different stake holders (here MA students) and the role of the instructors in teaching the courses. The frequency and percentage of the participants' view about each course regarding the independent variables in this research is presented in table1.

Table 7.1. The frequency and percentage of the MA students' view about each course

course title	The instructor's Role		Course Essentiality		educational time		content of the course	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
1. pragmatic linguistics and translation	182	12.88	173	10.34	127	11.35	167	10.02
2. morphology and equivalence in translation	138	9.77	184	11	119	10.63	170	10.20
3. translation theories	110	7.78	168	10.04	122	10.90	164	9.84
4. Research methods in translation studies	107	7.57	166	9.92	125	11.17	156	9.36
5. Translation models	116	8.21	167	9.98	116	10.37	161	9.66
6. Functional literary criticism	107	7.57	84	5.02	84	7.51	123	7.38
7. translation workshop	200	14.15	200	11.95	71	6.34	197	11.82
8. Seminars in translation issues	143	10.12	166	9.92	97	8.67	158	9.48
9. critical analysis of translated texts	147	10.40	179	10.70	128	11.44	176	10.56
10. advanced evaluation and translation	111	7.86	127	7.59	96	8.58	124	7.44
11. Dissertation	52	3.68	59	3.53	34	3.04	70	4.20
total	1413	100	1673	100	1119	100	1666	100

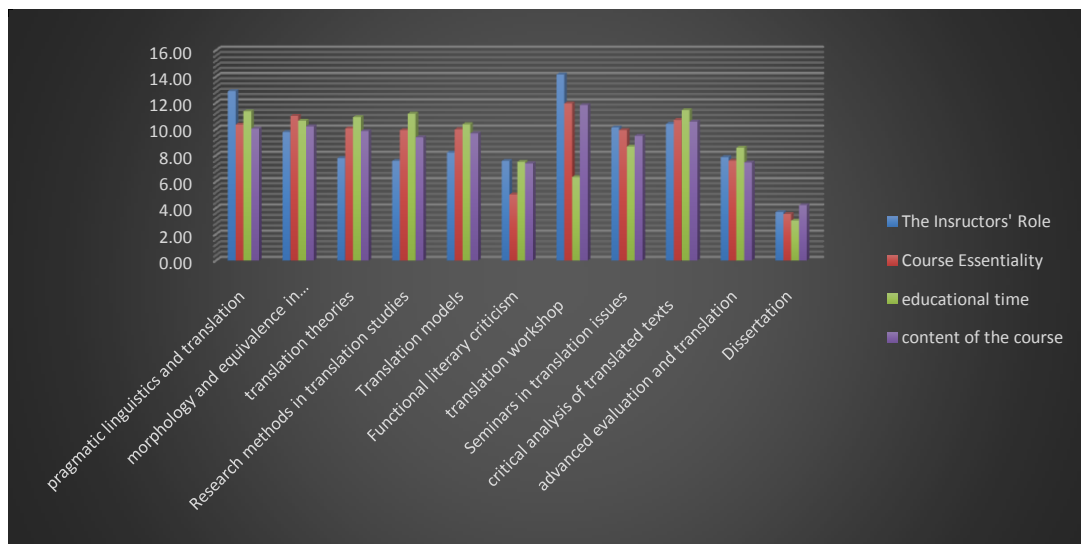


Fig. 7.1. The percentage of the MA students' view about each course

From the MA students' point of view, the role of the instructor has the most frequency and higher percentage respectively in the following courses: translation workshop (14.15%) and pragmatic linguistics and translation (12.88%) and to their belief the advisors have the least role in fulfilment of the dissertation (3.68). The most percentage of the content of the course in the obligatory lessons belongs to the translation workshop (11.82%) and then at the almost the same level of importance is the content of critical analysis of translated texts (10.56) and morphology and equivalence in translation (10.20), translation theories (9.84), Research methods in translation studies (9.36). the content of the advanced evaluation and translation which is a very essential course gained almost the little value of (7.44%) similar to the functional literary criticism (7.33) from the MA students' point of view. The problem is the importance of this lesson in translation studies which is not known to the students due to the possible problems in the content, instruction or not having sufficient knowledge about the field of study. The other problem was the MA students' insufficient knowledge about the importance of the dissertation in the last term of MA. level of education.

Table 7.2. Descriptive Statistics of the frequency of the MA students' answers to the independent variables of the study

	N	Minimum	Maximum	Mean		Std. Deviation
	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic
the role of instructor	11	70	200	131.36	11.031	36.585
essentiality of the course	11	84	200	154.27	11.738	38.931
allocated time	11	71	128	109.00	6.255	20.746
educational content	11	23	197	145.09	14.455	47.943
Valid N (listwise)	11					

The descriptive statistics of the obligatory courses reveals that the mean of the essentiality of the course was higher which can verify the answer of the first question and indicates that. Then the mean of the educational content of the obligatory courses shows that the presented courses were essential in translation studies from the students' points of view and also the present curriculum applied the appropriate content necessary for the educational or professional context of training translators.

Being sure of the normality of distribution for each item founded by Kolmogorov-Smirnov Test, the researcher analysed the adopted answers from the 40 participants of this research considering Likert scale, the obtained results presented in figure2.

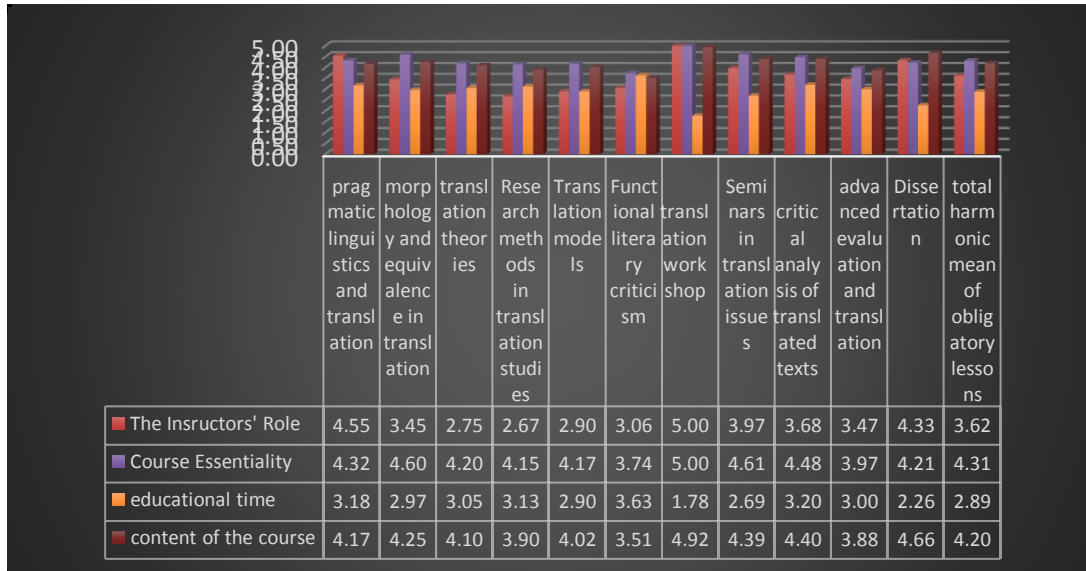


Fig. 7.2. The means of the obligatory courses considering the curriculum appropriateness from theoretical aspects of the study

As it can be seen, it was cleared out that the mean was above the average amount in the Likert scale for each of the obligatory courses presented by the university except for the role of the instructor which was less than expectation for: a) research methods in translation (2.67) b) translation theories (2.75) c) translation models (2.90).

The same problem existed for the educational time allocated to a) the translation workshop in a drastic way (1.78) b) dissertation period (2.26), c) seminar (2.69), d) translation models (2.90) and morphology (2.97).

The average amount of the means of the curriculum elements studied in this research indicated that the present curriculum implemented in Tehran central branch of Islamic Azad university is generally approved by the students. The obligatory courses that the curriculum designers planted for translation studies in Iran were approved essential and the presented contents were considered appropriate by the participants with the average means of (4.31) and (4.20) respectively. However, the implementation of the curriculum needs some modification considering:

1)choosing the appropriate person for teaching the courses based on their educational tendency regarding translation studies or their interests or experience in the field of translation.

2)extending the educational hours for teaching practical courses such as translation workshop and seminars in translation issues.

Table 7.3. Correlations of the independent variables

		the role of instructor	essentiality of the course	allocated time	educational content
the role of instructor	Pearson Correlation	1	.632	-.669	.767
	Sig. (2-tailed)		.037	.024	.6
	N	11	11	11	11
essentiality of the course	Pearson Correlation	.632	1	-.696	.851
	Sig. (2-tailed)	.037		.017	.1
	N	11	11	11	11
allocated time	Pearson Correlation	-.669	-.696	1	-.876
	Sig. (2-tailed)	.024	.017		.0
	N	11	11	11	11
educational content	Pearson Correlation	.767	.851	-.876	1

	Sig. (2-tailed)	6	1	0	
	N	11	11	11	11
*. Correlation is significant at the 0.05 level (2-tailed).					
**. Correlation is significant at the 0.01 level (2-tailed).					

The correlation among different parts of this section of the study cleared out that from the MA students' point of view, there is a significant correlation between the educational content, the essentiality of the course and role of the instructor and also the educational hour allocated to each course. The negative correlation between the educational content and essentiality of the course makes it clear that the educational planner should modify this issue.

In the second part of the questionnaire, the researcher reviewing the national curriculum for optional courses in English translation studies found that most of the necessary courses are planned systematically but are implemented differently without considering their essentiality or interest of the students due to deficiency of experts in those fields which cannot be considered as an acceptable excuse therefore, great modification should be considered in this part. In the following table we can see which courses the students think should be added or omitted in the curriculum.

Table 7.4. Students' opinion about the courses they need or not

Courses should be added	Freq.	Per.	Courses should be omitted	Freq.	Per.
translation workshops	17	42.50%	literary criticism Functional	11	27.5%
interpretation	16	40.00%	principles of teaching English	13	32.5%
scientific and professional translation	8	20.00%			
computer assisted translation	6	15.00%			
multimedia translation	4	10.00%			
teaching translation training methods	6	15.00%			
culture and sociology of translation	4	10.00%			
editing principles	6	15.00%			

In the third part of the questionnaire, based on the previous field study of the course, the researcher had found that most of the students' language competence needs great improvement and they seemed not have sufficient ability to translate texts for especial purposes. Therefore, in this part, the researcher first asked whether the postgraduate students agree with passing a kind of international language skill test as the prerequisite of passing the dissertation in MA of English translation or not. Next she asked the students' opinions about Passing practical training courses in the real workplace (professional workshops in the related departments such as legal sections, marketing companies, news centers...). The obtained data presented in table 4. revealed that in general, 90% of the MA students agreed that passing an international language exam as the representative of their linguistic competence is necessary for the students of the translation however it is not necessary in the present national curriculum of this course of study. Another problem with the current curriculum is not anticipating any obligatory or optional courses for the field dependent translation which can end to the students' future carriers in the realities of the translation workplace, meanwhile as the result of this survey based research indicates all of the students felt the necessity of this concept which should be modified in this curriculum.

Table 1.5. Students' opinion about international exam and practical training courses

Passing IBT TOEFL /IELTS EXAM			Passing practical training courses (professional workshops in related organs)		
frequency	percentage		frequency	percentage	
29	72.50%		28	70%	
4	10%		12	30%	
7	17.50%		0	0%	

In the last part of this research based on Translation Competence model adopted from Šeböková (2010), the participants answered 18 questions of the fourth part of the questionnaire in the form of self-assessment about the dependent Variables in developing Translation Competence in the five point Likert

scale. Based on Standardized Items, the reliability of the output of this part came to 0.971 Cronbach's Alpha. The average mean of the students' answer of each item presented in table 6, indicates that in general the students gained the necessary translation competency areas, however in a very low average of means as a matter of fact mostly at the border line of 3 and in some cases such as speaking skill in the language the result is under the border line (2.763) and also in other layers of translation competency areas which are necessary for being a professional expert in this field such as ICDL skills (2.925) for working with technology and research as tool and research competency areas students would face problems and empowerment of the two important abilities in translation was again almost under the benchmark such as being able to manage opposite opinions (2.975) and risk taking ability (2.95) that to the researcher's point of view insufficient power in these two skills don't let the students reveal their real abilities and talents in the field of translation or any practical careers.

Table 7.6. Descriptive statistics of the Dependent Variables in Developing Translation Competence

Translation Competence		Average Mean	Std. Deviation
1. organizing your staff and time management		3.15	1.31168
2. accepting responsibility		3.4	1.42864
3. being flexible		3.525	1.15442
4. problem solving ability		3.275	0.67889
5. being able to manage learning sources		3.175	1.1068
language skills	6. reading as a language skill	3.15	1.16685
	7. writing as a language skill	3.225	1.14326
	8. speaking as a language skill	2.7632	1.21776
	9. listening as a language skill	3.125	1.18078
10. online communication skill		3.175	1.35661
11. ICDL skills		2.925	1.34712
12. cooperation skills		3.1282	1.36072
13. leadership ability		3.0256	1.34726
14. being able to manage opposite opinions		2.975	1.27073
15. doing research		3.15	1.21
16. having critical mind		3.2	1.2237
17. risk taking ability		2.95	1.2999
18. having creative mind and imagination power		3	1.1239

Testing the null hypothesis of this research by choosing chi-square test of Kendal and then Friedman both revealed that based on Šeböková (2010) model, the present English translation study curriculum had some influence in the students acquiring the competency areas necessary at the master educational level. since the observed amount of Chi-square (38.51) was greater than the critical amount at all the probability levels for the degree of freedom of seventeen the null hypothesis was rejected.

Table 7.7. Inferential statistics using Kendal and Friedman nonparametric test

Test Statistics	
N	40
Kendall's W ^a	.057
Chi-Square	38.519
df	17
Asymp. Sig.	.002
a. Kendall's Coefficient of Concordance	
b. Friedman Test	

However, the educational planners and also translation trainers especially at the academic level should pay more attention to the development of these abilities among the students by proposing more time and preparing better educational and technical infrastructures.

8. CONCLUSION

Translating from one language to another one is a complicated problem solving task which demands the translators to have considerable cognitive, social, and textual skills and sufficient ability to access to appropriate stores of linguistics, cultural and real-world knowledge, plus using the modern information and communication digital technologies. Nowadays, in translating medical, legal, technical, scientific, audiovisual and commercial, documentation, computer assisted translation softwares and web based programs such as google translate and language editor programs like Grammarly can be considered as the essential tools for translators. The aim of this article was investigating the formal national English translation training curriculum implemented in Iranian higher educational system. In this regard one of the most popular branch of Islamic

Azad university in Tehran was chosen and within three successive years the students of the last term participated in a survey based study. The obtained result of this research indicated that in general the obligatory courses presented in the national translation training program at MA level, considered the content, the necessary area of the English translation studies, students' interest however the implementation of this curriculum needs some modification regarding the following points:

- 1) getting an international language certificate as the prerequisite for taking the dissertation credits.
- 2) adjusting the educational time allocated to different courses;
- 3) training more professional instructors to satisfy the students' needs and desires in taking the courses such as advanced evaluation and translation;
- 4) contributing more practical courses such as different technical workshops to make students ready for the real workplace in their future;
- 5) justifying the content of the course of the research in translation based on what this mostly qualitative demanding field needs.
- 6) Modifying the content of the course of the literary criticism and changing its title to the application of the literary criticism in translation of the literary texts, based on its educational objectives.
- 7) Providing more chances for the students to choose the optional courses necessary in developing their competences in the field of interpretation, editing and cultural studies.
- 8) Omitting the unnecessary courses from the optional list such as teaching English principles.

Contributing courses for making the students ready to develop their encyclopedic competence in using electronic translation tools such as computer and data based assisted programs.

In general, the researcher found that in the National Iranian Postgraduate English Translators' curriculum, although when considering the optional courses the development of the different translation related competence areas might be considered slightly, they are not mentioned clearly and decisively so she came to the conclusion that, this part needs some modification. Her findings cleared out that the instructors' knowledge and skills had great role in the outcome of the curriculum and she believes it could be improved if the professional training courses for those involved in teaching translation be held regularly.

To sum up, the finding of this longitudinal research made it clear that the national translators' training in Iran, has been a successful curriculum and could apply the appropriate content necessary for the educational or professional context of training translators, and its implementation due to the insufficient humanistic and technical infrastructures has faced with some minor problems which can be revised based on the needs of the MA students and other stakeholders.

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THE SYNTACTIC PHRASEOLOGIZATION IN THE MASS MEDIA LANGUAGE

Nadezda Y. Murzina, Svetlana S. Safonova, Olga A. Chupryakova

Kazan Federal University, Kazan, Tatarstan (RUSSIA)

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ABSTRACT

Article is devoted to epy process of phrazeologization of syntactic units as at the level of language system, and its functioning. Relevance of the undertaken research is caused by activization of this process in modern Russian, and in particular, a research phrazeomodel too ... that in language space of media where all changes of language immediately are reflected. At the solution of theoretical and practical tasks the following methods were used: linguistic description, observation, transformation, and also elements of the component and distributive analysis. According to classification of complex sentences by the principle of the sufficient basis for phraseomodel with a clamp too ... that it is carried to group of offers where the second part contacts the first by means of the union that serves for a specification (by justification or restriction) a predicate, definition or a circumstance of the first part, and these members of the first part are represented by quantitative so, too, too, etc. In article structural-semantic types which are actively used in language of modern printed media are in detail considered: too + adverb ... that, too + verb ... that, too + adjective/participle ... that, etc. It is revealed that phraseomodel too ... that it is very frequency in language space of modern media. In a post-positive part of a phraseomodel with unreal modality which is expressed by means of a verb or in the form of an infinitive, or in shape on - I is always presented. It is established that phraseomodel too ... that as modus-expressional option stylistically of neutral units, it is aimed at an exit to the sphere of anthropocentrism and a connotation as characterizes a sensual, emotional and psychophysical condition of the person, and also estimated signs of the individual and society, the phenomenon and an event.

Key words: pragmlinguistics, structural-semantic syntax, functional and communicative syntax, syntactic phrazeologization, causal relations, expressivity

1. INTRODUCTION

In line with the cardinal problems of modern linguistics deserving profound investigations and the generalizing judgments, there is a problem of a phrazeologization of syntactic units at the level of language system and its functioning. The process of a phrazeologization getting into all levels of language system – one of phenomena involving the increasing attention from outside of linguists [Vinogradov 1960, Alefirenko 2008, Thalia 1996, Cowie 1998, Langoltz 2006, Nacicsione 2001]. Intensity of this process, impact on it a language reflection (ethnolanguage verbalization of results of mental activities) has a talk, on the one hand, features of structural very tectonics of language, and with another – originality of metaphorical thinking of the people determined by valuable and semantic axioms of outlook and attitude [Wierzbicka 1997, Fattakhova, Kulkova 2014, Tarasova, Mukharlyamova 2014, Kulkova, Shaimardanova 2014, Nurullina + et al 2015].

The phraseological subsystem of Russian is in process of continuous development. At the same time special attention is paid to the description of the phenomena of rather poorly studied process of a syntactic phrazeologization which in modern Russian becomes more active. With respect thereto there is a need of a research of a phraseomodel too ... that in language space of media where all changes of language immediately are reflected, as causes relevance of the research undertaken by us.

Studying syntactic phraseomodel assumes illumination of such aspects, "as constructive, semantic, communicative and pragmatical, text and stylistic. In hypotaxis system of Russian most often phrazeologization is exposed in offers expressing the temporal, causal and relational relations which are complicated by modus or expressional meanings" [Safonova 2013: 100].

2. MATERIALS AND METHODS

The card file more than 1000 units, the central media taken by way of continuous selection of language of the modern press has formed empirical base of a research. The choice of editions has been caused by their orientation to expressional submission of information. Relevance of a research is defined, on the one hand, by a frontage to difficult unresolved questions of the status and functioning of the phraseologysed syntactic units in language of mass media, with another – she is stimulated with emphasis of attention on representation of semantics of intensity in substantial structure phraseomodel, different interrelation and crossing of quantitative

and productive and investigative values. The perspective which is put forward in article is solved in line with cardinal theoretical problems of a reference, the nomination and communication, and also in respect of integrated illumination of lexical and syntactic semantics as at the level of language system, and her functioning. At the solution of theoretical and practical tasks the following methods are used: linguistic description, observation, transformation, and also elements of the component and distributive analysis.

Main body: In the present article the analysis syntactic is offered to excessive degree of quality, phraseomodel with value, with a clamp too ... that in a structural-semantic and communicative and pragmatical key. The studied phraseomodel, according to V. V. Vinogradov's remark, "hardly give in to a partition on simple sentences and are characterized by close cohesion of their lexical structure with their syntactic structure. As a result of a phraseologization of the lexical elements making the integral component of compound sentences ... these elements become spokesmen of certain syntactic relations" [Vinogradov 1960: 151].

According to classification of complex sentences by the principle of the sufficient basis phraseomodel with a clamp too ... that it is necessary to carry to group of offers where the second part contacts the first by means of the union that serves for a specification (by justification or restriction) a predicate, definition or a circumstance of the first part, and these members of the first part are represented by quantitative enough/insufficiently, so, too, too, etc. Communicative function of this phraseomodel consists in the instruction on existence of high extent of manifestation of a sign, quality, action which becomes the limiter for realization of action of a post-positive part and at the same time the basis for implementation of opposite action: The grandfather was not the tyrant as write about him, he has been just too busy to pay to us much attention (Komsomolskaya Pravda, 2014.06.19).

Prepositive part of these phraseomodel is, as a rule, dependent: The program calculated on the million city is brought down too densely that one could master it mortal (News, 2014.07.03).

Post-positive part is capable to contain in the structure an infinitive and a verb in the form of a subjunctive mood (L-form).

We will consider cases of the use of infinitive forms. First, existence of an infinitive is obligatory if the subject performing operations acts both in prepositive, and in post-positive parts: Grooms at us rather wealthy, and our brides too proud to refuse this procedure (News, 2014.06.26); ... it is already too adult to dance a striptease in its institution ("now hot Polish little girls occupied the stage!" (News, 2014.04.11); He admitted more than once that he is still too young to appreciate money (Daley's RBC, 2014.04.03). Secondly, existence of an infinitive limits definition, a circumstance or a personalized part of a compound predicate in a prepositive part: "It is too profitable business to refuse it", – the interlocutor of RBC noticed (Daley's RBC, 2014.05.15); In "Mirrors" this thought is carried out too rectilinearly and too deliberately to be perceived as a revelation (News, 2014.04.23); ... the difference in the cost of the electric vehicle and the car with the internal combustion engine is too high to interest the Russian buyer (News, 2014.05.30).

The form of a verb of past tense with a suffix -l- is necessary when subjects in prepositive and post-positive parts don't coincide: The world became too virtual that the prospect of big war stopped being reality (News, 2014.04.02).

Peculiar feature of the analyzed phraseomodel is the possibility of existence of a negative particle not in a prepositive and post-positive part at the same time: However it is very important that "umbrellas" were from each other at the correct distance, not too far that communication didn't vanish, but also it isn't too close that different cover zones didn't accumulate at each other (Daley's RBC, 2014.03.25). In these the phraseomodel existence/lack of a particle doesn't depend on value of the prepositive lexeme which is combined with quantative too. So, depending on a particle not at a verb in a postposition the different modality of the statement is staticized: existence of denial transfers an opposite positive modality (the action, a state opposite to denied is stated): Any integration project infringes on too many geoeconomic interests not to cause countersteering from the most unexpected sides (News, 2014.05.29).

The palette of the word forms which are combined with quantative too is very various. In language of modern printed media the following structural-semantic types are actively used.

The first type is provided by the block diagram too + an adverb ... that. At the same time adverbial words designate a measure and degree, quantity and quality of an object or the subject and are formed under word-formation laws of Russian from high-quality adjectives and semantic are identical to them: And in a final game Dzagoyev and Kerzhakov had not enough time to salvage team (News, 2014.07.07).

The second structural-semantic type of a phraseomodel – too + a verb ... that, and most often a component is too combined with condition verbs which can transfer a mental, physical or emotional condition: Well I for them also don't take a steam bath, not too I worry to run behind the car ... (Komsomolskaya Pravda, 2013.11.06).

The structural-semantic type too + an adjective/participle ... that was the most productive and numerous in language of newspaper journalism: But by new rules the territory ... became too big that completely to control it (News, 2013.11.16); Too shaken to throw each other at a difficult moment, our people shan't be fenced off from each other (Komsomolskaya Pravda, 2013.10.25). Adjectives usually act with high-quality semantics (only a high-quality adjective property of transfer of variable, changeable and estimative signs and an opportunity to enter syntagmatic communications with degree adverbs is inherent) and designate both predicative, and non-predicative signs: The claim in court because of violation of a trademark – too expensive invention with involvement of experts on both sides that it could be explained with desire to get to news ... (Daley's RBC, 2014.06.27). The combination too + an adjective usually is located in a design before

the union that, providing thus direct correlation of intensity of a sign and impossibility of implementation of the action designated in a postposition: Originally to me people from Vasilyeva came, inspected rooms, but told that they too small to expose here all 60 pictures ... (News, 2014.04.02).

Designs with short adjective and involved forms which express "active and secretary manifestation of a predicative sign" [The Russian grammar of 1980 are most frequency: 435] are also characterized by bigger expressivity, estimation and a modal coloring, than a complete form: ... the world is too fragile to dare to take offense and revenge (News, 2014.06.05); Corporations in the USA saved record amount of cash, and in the eurozone GDP growth is still too underestimated to convince the company to attract the loan capital for expansion of investments ... (Daley's RBC, 2014.02.03). Such rate is explained by categorical signs of the shortest form as it expresses a fixed or short-term sign, and also a sign concerning any subject / object / situation (too ... for). The short form is usually obligatory in case of expression of the sign which is shown only under certain conditions or in relation to a certain sort to objects – a so-called situational and subject sign. In analyzed the phraseomodels this sign is provided as inappropriate for the designated subject/object or for a certain sort of situational conditions: With this base reputation losses at the Moscow authorities were also so too big to give a reason for its (vegetable warehouse) of opening (News, 2013.11.19).

It should be noted that in language space of media very seldom or at all phraseomodel of structural-semantic types too + category of state ... that and too + substantive ... that aren't used. In particular, phraseomodel the first type I met only once: To Lasin not too sadly about it to be depressed (News, 2013.10.03). The predicative expresses value of assessment of a mental condition which contradicts the fact described in a postposition. phraseomodel of the second type – never though in art fabric of works they are possible as in them "the noun designates not so much the subject, how many his quality ... therefore in this case it is also possible to speak about manifestation of intensity of this or that sign expressed by adjective and adverbial lexemes, and substantive, however, not typical for this phraseomodel" [Safonova 2013: 102].

Proceeding from communicative and pragmatical aspect of a research phraseomodel too ... that, it should be noted that it as modus-expressional option stylistically of neutral units is aimed at an exit to the sphere of anthropocentrism and a connotation as characterizes a sensual, emotional and psychophysical condition of the person, and also estimative signs of the individual and society, the phenomenon and an event: This person is too known to remain incognito (Komsomolskaya Pravda, 2013.08.23); Seventeen-year-old Ania was too young to manage to understand: the young man criticizing her, most likely, giving her complexes (Komsomolskaya Pravda, 2013.10.26); "Someone wants to rise at the expense of others, but a shelf too narrow that all were located there", – the president bit (Komsomolskaya Pravda, 2013.10.25); Today's world is too difficult and too similar to a many-headed hydra that one person or even group could manage it (News, 2014.06.16); He is too clever for the pop star, is too clever not to know the own worth (News, 2013.09.25); Japan became too peace country to pay attention to the militaristic ideas, even taking into account an aggravation of a territorial dispute with China around Senkaku Islands (in Chinese Diaoyutai) (News, 2014.01.17).

3. SUMMARY

So, phraseomodel too ... is very frequent in language space of modern media. In a post-positive part of the irreal phraseomodel modality which is expressed by means of a verb or in the form of an infinitive, or in shape on - I is always presented. The form of an infinitive is used more often in case subjects of both parts of a phraseomodel coincide; a form on - I when subjects of parts differ.

4. CONCLUSION

Range of structural-semantic types phraseomodel too ... that is rather various, however the most common in language of newspaper journalism are among an adjective/participle combination (especially in a short form), and also the adverbial word with quantative too.

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LANGUAGE TRAINING OF LABOR MIGRANTS: METHODOLOGICAL RECOMMENDATIONS FOR TEACHERS

Dinara I. Rakhimova*, Zulfiya F. Yusupova

Kazan Federal University, 420008, Kazan, Kremlevskaya Street, 18, Tatarstan (RUSSIA)

*Corresponding author: dinara_dela@mail.ru

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ABSTRACT

The problem of language training for labor migrants is urgent in connection with active migratory processes taking place in the world. In article the linguistic and methodical analysis of migrants mistakes (foreign workers) who studied Russian within rates in the Center for foreign citizens testing of the Kazan international linguistic center of Kazan (Volga) Federal University is given. The mistakes research gives to teachers valuable material for scientific and methodical conclusions as in them the linguistic and psychology and pedagogical aspects influencing ownership of migrants of the Russian speech are reflected. Many mistakes in an oral and written language of migrants are a consequence of lack of the language environment, interferential influence of the native language (Russian and native (for example, Uzbek) relate to languages, different in structure), lack of initial basic knowledge, time for studying of language, bad knowledge of grammar of the native language, etc. Despite these difficulties, within thought over by a technique and content of occupations it is possible to prepare migrants for the forthcoming testing for receipt of the patent (work authorization), to teach at the elementary level (A1) to use Russian as the means of communication in household, official, business spheres. We consider that this research makes a certain contribution to area of language training of migrants, methodical recommendations can be interesting to teachers who train foreign workers.

Key words: Russian as foreign, language training, labor migrants, Turkic languages, Uzbek, interferential mistakes, methodical recommendations

1. INTRODUCTION

Migratory processes at the end of XX beginning of the XXI centuries of steel the most active in many countries. Different aspects of migration are actively studied by sociologists, culturologists, linguists, psychologists as it is one of sharply standing present problems (for example, [Krool 2008], [Inge 2009], [Balykhina 2010]). It is known that having appeared in other country, migrants first of all feel language and cultural shock, caused by specifics of language, culture, traditions, bases of the legislation of this country. In this case the question of adaptation of migrants, their gradual development of new language culture most is particularly acute. In Russia, as well as in other countries, at the national level the issues connected with migration processes are resolved.

According to the Federal law No. 74-FZ "About introduction of amendments to the Federal law "About a Legal Status of Foreign Citizens in the Russian Federation" [Federal 2014], foreign citizens for receipt of permission to temporary residence, the residence permit, the work authorization (patent) since January, 2015 shall provide the certificate on ownership of Russian, knowledge of history of Russia and bases of the legislation of the Russian Federation. With respect thereto in regions of Russia there was urgent a question of training in Russian of foreign workers (labor migrants), preparation them to testing. The Kazan international linguistic center based on the Kazan (Volga) federal university was connected to this work since September, 2014. With respect thereto teachers studied the standard legal documents concerning labor migrants courses programs on studying of Russian were constituted, textbooks and benefits are developed for use in training process (for example, see: [Khabibulina 2014]). By preparation and training teachers relied on such materials as "Requirements to content of complex examination in Russian as foreign, to history of Russia and bases of the legislation of the Russian Federation" [Requirements of 2015]; "Standard tests to complex examination in Russian as foreign, to history of Russia and bases of the legislation of the Russian Federation (for the foreign citizens arranging the work authorization or the patent) [Standard 2013]; [Standard 2015] etc.

2. MATERIALS AND METHODS

This research represents the linguistic and methodical analysis of mistakes of labor migrants (carriers of Turkic languages, in particular, of Uzbek) which studied at rates in the Center of testing of foreign citizens of the Kazan international linguistic center of the Kazan (Volga) federal university during the period from March to

May, 2015. Many works are devoted to methodical aspects of illumination of questions of training of labor migrants in Russia (see, for example, [Linck 2009], [Lysakova 2012], etc.). Our research relies on results of modern scientists, however, unlike them, contains fresher data which are based on our own experience of work with migrants on Russian rates, by such methods of a research as observation, questioning, comparison, the content analysis, etc. It should be noted that migrants from Uzbekistan, Kyrgyzstan, Tajikistan which worked in construction objects of the Republic of Tatarstan and planned to take out the patent (work authorization) generally were trained. The purpose of their arrival to Russia – earnings, receipt of money which will allow to contain left in the homeland of a family. On age features – it is men from 18 to 58 years. Already on the first occupations it becomes clear that young migrants don't know Russian even at the initial (elementary) level, for them Russian acts as a foreign language. Migrants are more senior somewhat show the speech abilities, react to the questions concerning certain speech situations (for example: What is your name? From where you arrived? How old are you? When you arrived? Where you work? For what purpose you arrived to Russia? etc.), however almost didn't know or didn't remember grammar, had very poor lexicon of words. As Zh. V. Ganiyev notes, "natives of Central Asia could receive some knowledge of Russian on the homeland, being natives of the large cities, however natives of the rural zone, of the provincial remote place where Russian isn't learned at all go to work to Russia generally" [Ganiyev 2015].

Before courses migrants passed entrance test which allowed to define level of proficiency in Russian. By results of passing of computer testing which included tasks according to the subtest "Lexicon. Grammar", migrants were distributed on groups for passing of courses in volume of 18, 36 or 72 hours. During training of migrants teachers met such difficulties as absence at trainees of motivation to studying of Russian (for most of migrants it is only important to pass examination, assimilation of the second language isn't in their plans), existence of a small amount of time, lack of the language environment (as a rule, migrants among themselves communicate generally in the native language), impossibility to prepare in addition for occupations, to perform homeworks, etc. Despite all these difficulties, teachers within courses tried to give to migrants elements of the Russian grammar necessary for an independent producing statements according to a speech situation, to acquaint with a necessary basic word stock, including also the minimum professional lexicon (in our case it is lexicon concerning the construction sphere) etc..

3. THE RESULTS

Our work experience with migrants from the CIS countries, generally from Uzbekistan, allowed to consider when training in Russian specifics of the most studied subject – Russian as foreign, and also a ratio of systems Russian and native (Uzbek) languages. In training the accounting principle of features of the native language of trainees which relies on results of the comparative and typological analysis of the different structure languages (in particular, Russian as inflectional and Uzbek as agglutinative) is the cornerstone of such approach that allows to prevent interfering impact of the native language and to use its positive influence.

For teachers knowledge of features of Russian in comparison to native (Uzbek) language of trainees allows to define correctly on what facts it is necessary to pay special attention where it is possible to lean on the similar phenomena of the native language in what sequence to arrange material for studying what system of exercises to provide. In this area there are many researches, in particular, [Shansky 1985], [Shakirova 2008], [Van Assche 2009], [Healey 2010], [Yusupova 2014], [Rakhimova, Yusupova 2015], etc.

In a grammatical system of Russian and Turkic (in particular, Uzbek) languages essential divergences are found (for example, see: [Akhunzyanov 1987], etc.). In Russian word change happens by accession to a basis of the word of various terminations, and in the word there can be only one termination: *книг-а, книг-и, книг-е* etc. The termination in Russian closely merges with a basis and therefore often the word can't exist without the termination as independent unit: *окн-о, книг-а, мн-ой, ид-у, снежн-ый* etc. In Uzbek, as well as in other Turkic languages, grammatical forms of words are formed by accession to a basis the word-supplementing affixes close on the function to the terminations in Russian. However, unlike Russian, in Turkic languages in one word there can be several affixes at the same time; they are strung at each other: *кумоб-лар-ны* (in Russian books), where *-лар-* – plural affix, *-ны* – an affix of an accusative case). The word basis in Turkic languages most often can be used as the independent word: 'young man' *йулум*, (comp. *йулум-ға* (to young man), *йулум-лар* (young men) etc.). Therefore acquaintance of migrants to functions of the terminations time causes in them difficulties, due to divergences in languages. As a rule, in Russian the termination is multiple-valued: it can express several grammatical meanings; for example, in the offer Ya I have arrived from Uzbekistan in the word (from) Uzbekistan the termination – and points to a form: 1) masculine gender; 2) singular; 3) genitive case. Besides, the homonym of inflections is characteristic of Russian that isn't peculiar for Uzbek. For expression of value of the same case several word-substituting elements are used. For example, the dative case is designated by various terminations: (to whom? to what?) to the country, daughter, migrant, family etc.

As practice of teaching shows, presence of the general grammatical categories at nouns in the Russian and Uzbek languages can be the cause of the interferent mistakes. Existence of a large amount of values and various forms of expression of cases in Russian causes difficulties at learning Russian on courses. With some difficulties labor migrants cope with prepositional designs as in native (Uzbek) language there are no pretexts, and their value is transferred by different means (postpositions, affixes, a case form). Values of cases are expressed in Russian by means of the termination in combination with a pretext and without him (for example,

to work at building, to see building, to arrive from Tashkent, to arrive to Russia), and in Turkic languages – by means of a case affix in combination with a postposition or without him. At the same time in Russian the pretext is used surely in combination with a case ending, in Turkic languages the use of postposition and without case affix is possible.

Acquaintance to category of a sort of Russian also causes certain difficulties in students. For example, existence of such mistakes as "The senior the daughter studies at school", "Mine a family lives in Uzbekistan""Mine work begins at 8 o'clock in the morning", etc., speaks about ignorance of specifics of category of a sort in Russian. Already at the initial stage of training migrants have to know that the correct coordination with him of other parts of speech, for example, of adjectives, ordinal numerals, possessive pronouns depends on the correct definition of noun gender: the daughter – senior, younger; a family – washing, big; the city – my, native, big, modern; morning – kind, etc. At the same time from the methodical point of view it will be correct to begin acquaintance with definition of a sort of the animated nouns. Not only the terminations, but also suffixes can be grammatical indicators of a sort in Russian; for example, the athlete – the sportswoman, the porter – the watchwoman, etc. At the level of syntax the category of a sort is means of formation of the phrase and predicative unit, at the same time the noun holds an ascendent position as we already noted, the patrimonial sign of an adjective, a numeral, a pronoun and *dp* depends on his patrimonial sign.

The teacher who conducts occupations with migrants should consider also that the category of number in Russian and Turkic (in particular, Uzbek) languages is characterized by specific features of value and the use of forms of the only thing and plural of nouns. As a rule, causes difficulties and existence in Russian of the nouns which are used only in the form of singular in students (for example, milk, sugar, salt, etc.) or only in the form of plural (for example, cream, macaroni, points, etc.). Besides, in Russian at formation of forms of plural the suppletion meets: the child – children, the person – people etc.

With some difficulties trainees acquire features of a combination of numerals to nouns. Written and oral answers of trainees confirm existence of mistakes on the use of cardinal numbers with nouns. It is explained by lack of the similar phenomenon in native (Uzbek) language of trainees as in their native language nouns with cardinal numbers are used in the form of naming (main) case.

During the classes in Russian students get acquainted with features of structure of subtests "Lexicon. Grammar", "Reading", "Audition", "Letter", "Speaking" which should be handed over to them at complex examination (testing).

4. SUMMARY

Strengthening of migratory processes in the world, in particular and in the Russian Federation, adoption of Federal laws sets new tasks for migrants. To take out the patent (work authorization), migrants shall provide the certificate confirming possession of Russian as foreign (A2 level), knowledge of history of Russia and bases of the legislation of the Russian Federation. Training in Russian takes place within rates depending on level of proficiency in Russian which is determined already on the first occupation during entrance testing. The work experience with migrants from Uzbekistan gives the chance to rely on the wide positive experience accumulated in a technique of teaching Russian as foreign as nonnative. The analysis of the migrants mistakes made by them in an oral and written language is witnessed about availability by interference of the mistakes caused by discrepancies in system Russian and native (Uzbek) languages.

5. CONCLUSION

Our work experience with migrants from Uzbekistan can be of interest to teachers who work with migrants from the Turkic-speaking countries, for example, from Kyrgyzstan, Turkey, Turkmenistan, etc. Besides, it will help to constitute the textbooks and benefits, bilingual educational dictionaries oriented to Turkic-speaking audience for training in Russian.

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THE SPIRITUAL CONTENT OF KAZAKH KYUI AS THE BASIS FOR CONTINUITY OF TRADITIONS ON THE EXAMPLE OF KYUIS OF SUGUR ALIYEV

Raushan Alsaitova*, Zhymatay Taybaldieva, Sarbinas Kuntuganova,
Slushash Ongarbayeva, Assel Tumenbayeva

Zhetysu State University named after I. Zhansugurov, Taldykorgan,
I. Zhansugurov St., 187A (KAZAKHSTAN)

*Corresponding Author: alsaitova_r@mail.ru

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ABSTRACT

Musical heritage of the Kazakh nation inhabiting vast area of Central Asia is varied and rich. Traditional folk music of the Kazakh nation, like other nations, accompanies human life from birth to death. A lot of musicologists tried to clarify the nature of traditional music, trying to coordinate the laws of the instrumental music form, but the experience shows that diagnostic study is waiting for continuation. Traditional music is unlimited and inaccessible, no matter how we tried to describe it. We are trying to let the traditional music speak, in fact traditional instrumental music has replaced the function of communication, where "the word ends, music begins." In this study because of the complexity of the studied object, we limit ourselves only to some of the most interesting aspects.

Basing on the written above, the author considers the works of Sugur Aliyev (1878-1961), a talented kyuishi and dombra player, who lived at the turn of XIX-XX centuries. Kyuis of this composer and performer were saved and became popular through the work of his students and followers.

There are two basic styles in the tradition of Kazakh dombra, and every style has its own local differences. Tokpe style is widely known in the western part of Kazakhstan, which border with Turkmenistan and Russia (including Astrakhan region). Shertpe style is prevalent in the Central, Eastern and South-Eastern regions of the Republic of Kazakhstan and Altai (Tarbagatay district) and in China (Xinjiang Uyghur Autonomous Region), there are different schools of Shertpe in this region.

Co-existence of these two play styles on dombra was the result of a complex historical formation and development of the Kazakh nation, which involved various tribes and nationalities. Not surprisingly, there are some significant differences between them, which is also manifested in musical traditions. However, each of these styles has features in common with the music of neighbors, such as Turkmen, Kyrgyz, Russian, Turkish.

Key words: dombra, shertpe, Sugur Alyiev, kyui, Karatau dombra school

1. INTRODUCTION

Traditional music is a music created by people. In the first place it is a layer folk music, that accompanied man's life from birth to death. The history of development of the traditional music has a centuries tradition, and this transition from spiritual Islamic music to secular music went unnoticed. Urbanization and standardization in 1930 paid a special attention to the urban secular music. So music was built on the model of European genres and forms, ignoring those professional forms that have developed over the millennia by our ancestors.



Fig. 1. (from the author's archive) Sugur Alyiev (1878-1962), kyuishi¹

Indeed there was a Turkic-Mongolian or nomadic civilization, people who draw the bow, lived behind the felt walls, led a nomadic existence, but the twentieth century was marked with the formation of totalitarian Soviet Union, which was striving to establish the same type of approach, to create the same conservatory for everything, i.e. harmonize the cultural code. And of course such words as "kyuishi", "anshi", "zhyrshy", "zhirau", etc. did not fit into this system. So these words went into the sphere of "amateur". Tolegen Mombekov, Bakyt Basygaraev, Serzhan Shakratov etc are living examples of this approach. They could not work at conservatory, as they did not know musical notation. So people who knew musical notation were called professional musicians and people who did not know notation were called "amateurs". European musical culture become a professional, but oral tradition become an "amateur art" [1].

Across professional and traditional performance, a special terminology had been formed, such words as "virtuoso", "techie", "professional", etc were addressed to the modern professional performers, and such words as "master", "traditional performer", "expert", "tulpardyn tuyagi" were used to describe artists-interpreters of traditional folk music.

A lot of musicologists tried to clarify the nature of traditional music, trying to coordinate the laws of instrumental music form, but the experience shows that diagnostic study is waiting for continuation. Traditional music is unlimited and inaccessible no matter how we tried to describe it. We are trying to let the traditional music speak, in fact traditional instrumental music had replaced the communicative function, where "the word ends, music begins."

As it is known, there are two basic styles in the tradition of Kazakh dombra, and every style has its own local differences. Tokpe² style is widely known in the western part of Kazakhstan, which border with Turkmenistan and Russia (including Astrakhan region). Shertpe³ style is prevalent in Central, Eastern and South-Eastern regions of the Republic of Kazakhstan and Altai (Tarbagatay district) and in China (Xinjiang Uyghur Autonomous Region). Both styles are presented with a variety of performing schools.

Karatau dombra school takes a special place among shertpe style schools, it was founded by Sugur (an unique kyuishi and dombra player), he is the best representative of his school. His personality and creative heritage had hardly been studied in the Kazakh ethnomusicology. Being the most prominent performer and creator of Karatau dombra kyuis, that differed in nature and sound from Arka and Zhetysu sound (Central and Eastern Kazakhstan), as a master of shertpe kyui, he left a deep mark in instrumental music. Sugur brilliantly mastered creative heritage of Ikhilas (1843-1916), a representative of kobyz traditions, as well as a previous generation of artists like Tattimbet (1815-1862) and Toka (1830-1914) and then further developed his shertpe repertoire both in terms of content and in terms of expanding means of music and artistic expression.

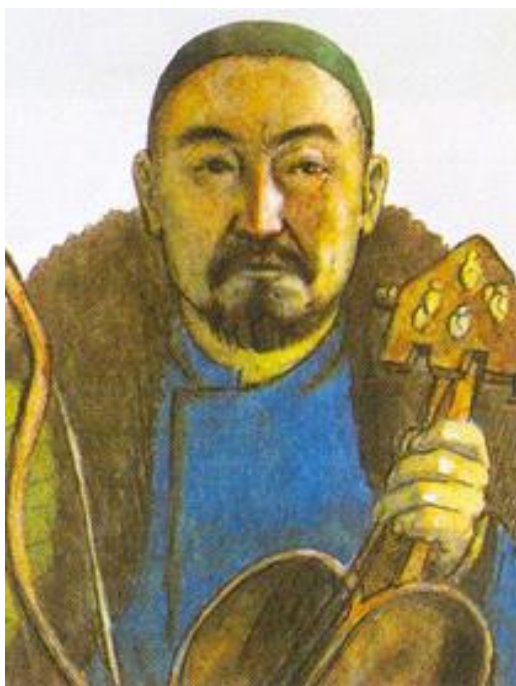


Fig. 2. *Ikhilas Dukenuli (1843-1916) (from the author's archive)*

Creative and performing activities of Sugur took a special place in Karatau dombra school. His instrumental music has been influenced by kobyz kyuis. Sugur brilliantly mastered kobyz music⁵ and he also played kobyz himself. He knew all the possibilities of kobyz music and during the performances of kobyz kyuis on dombra (dombra is a plucked musical instrument) he applied innovative techniques both in picking and in performing relation.

Moreover, his dombra kyuis were played on kobyz. Thus there was a performing instrumental triad: kobyz - dombra – kobyz; with the following artists: Ikhilas - Sugur – Zhappas⁶

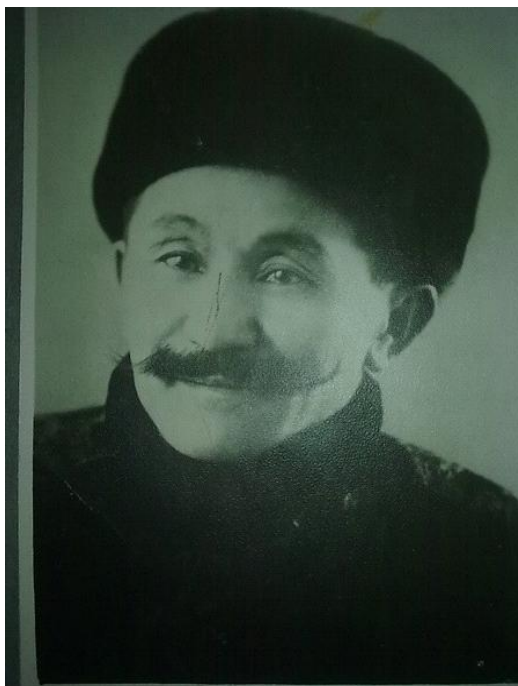


Fig. 3. *Zhappas Kalambaev (1909-1970) (from the author's archive)*

It is worth noting that the work of Sugur was formed at the cross of many different instrumental traditions and styles of dombra (shertpe, tokpe).

Some scientists believe that Sugur was called "Sopi-Buksy" (i.e., a Sufi and a shaman at the same time). His work combines the features of shamanism and sufi practices [2, p. 91].

The reasons that led to the disappearance of shamanism are political events of the first half of the twentieth century. At this period Russia and the Federal Republic began an active struggle of progressive intellectuals against shamanism. There were no opportunities to record kyuis in his own performance, because he did not agree to record them⁸.

Studying the socio-historical background of the kyuishi personality formation, we met with the composer's contemporaries and his followers. And neither one of them mention that he was a Sopi-Buksy, and never in his lifetime Sugur talked about himself that way, but still he was a deeply religious man.

At the end of his life, he came to A.Zhubanov (author of books, essays and articles on Kazakh folk music, also composer), to record his music. It was a time of tokpe style, with such performers as Dina Nurpeisova (1861-1955), Kali Zhantleuov (1904-1995). However, at that time Sugur was not understood and accepted⁹.

2. OBJECTS OF THE RESEARCH

During the performance of Sugur kyui performer himself without realizing it, begins to meditate. We often let emotions and thoughts to control ourselves, leaving our ego at free hand. And meditation is a liberation from all emotional and mental "debris," nervous tension and resentment, which we take as a real life. Kyui as instrumental piece, characterized by the laconism of the form, but the content is incredibly capacious, in kyui every detail is significant. When you are listening to kyui, you lose all sense of time, and no one notices how short these moments are. Sound of Sugur's kyuis is quite unique, they have a special place in the Kazakh instrumental music. It is a pity that this magical music has not been recorded in the author's performance.

It is important to study Sugur's music performed by his students and followers in the absence of magnetic records. His followers preserve and enhance the creative heritage of Sugur, brought in their knowledge and experience in the rendering of his kyuis. It is not a coincidence that in the musical practice these kyuis have different versions of performing. Apparently, this is a specificity of the composer works [3, p. 102].

Analyzing kyuis of Sugur, we have identified some of the composer's stylistic features, studying the performance of his followers.



Fig. 4. Unique kyuisi, follower of the Sugur school, Tulegen Mombekov (1919-1997)(from A. Berdibay archive)

As it is known, kyuis dedicated to images of birds and animals were created by many generations of musicians [4,5]. Kyui "Bozingen / Gray she-camel" by Sugur Aliyev is a legend dedicated to she-camel¹⁰.



Fig. 5. One of the brightest followers of Sugur school, Faizullah Urmuzov, 90 years old. At the left of Fig.5 sits the author of the article. Photo from the author's archive, ` 2010.

"Bozingen" is an ancient kyui, that was performed by a variety of musicians, but Sugur played this kyui in a new way, intonation acquired contemporary content, i.e. Suguru was not an ordinary interpreter, but a composer-innovator. It is easy to notice that this kyui is not only about the love of she-camel to her colt, but mother's love to a child. The nature of maternal love is the same for everyone. Reflection of "running camel" ("howling wolf", "flying bird", "walking horse") [2, p. 95] is the characteristic of historical kyuis. Each artist demonstrated his own style of the skill to imitate the voices of nature (close to the natural one). "Bozingen" in Sugur Aliyev performance acquire new, modern features, transmitted by intonations, rhythms and melodic patterns. Kyui "Bozingen" was included in kobyz and sybyzgy repertoire, however music and text of the legend may vary, but the theme of the mother and her child is present in all versions¹¹.



Fig. 6. One of the versions of Sugur Aliyev dombra

Musically "Bozingen" is a small miniature. The character of this kyui is graceful, dancelike; the form is variant and strophic. The function of the bas buyn¹², or refrain, fastening the entire work is performed by the main theme (A). It consists of rising scale-wise turnarounds and repetitive tunes. In general, repetition of sound or certain phrases and turnarounds is very typical for Sugur kyuis. This Kyui also has repetition of certain tones or individual tunes. In this case we are talking about going through the major triad sounds. The melody consists of micro tunes, connected with each other, it is graceful and airy. The movement of musical theme is complicating by using tied notes. The melody sounds on one string, then on another string, alternately, or simultaneously on two strings. The playing technique is quite complex (see Example 1)

Example 1. Sugur, "Bozingen" (as performed by T. Mombekov)

Бозинген

Сүгір
Ор. Т. Момбеков

When comparing several versions of "Kertolgau / Meditation", "Bes zhorga / Five pacers", "Shalkyma / Glee" the analytical notation was used. Topics of kyuis, their intonation and rhythmic originality lead to interesting observations concerning an interpretation of sound, the usage of vibrato and other performing techniques that distinguish Karatau Dombra school. The reality of life itself is reflected by variant and strophic form of pieces, connected with kobyz traditions, the nature of moving melodies with microtonal intonation resemble kobyz performances, and topics addressed to the past. Sugur` appears to us as a powerful universal personality, creating at the intersection of different styles (tokpe-shertpe, kobyz and song tradition), genres and time spaces.


Vibrato is used in the performance of " Kertolgau"¹³ kyui, ambitus of this vibrato is more than a quarter tone, gradually ambitus increased from quarter tone to second, which shows the composer's mastery, because when dombra players use vibrato it means that they reached the peak of mastery (Example 2):

Example 2. Sugur, "Kertolgau" (as performed by Zh. Kalambaeva)



"The basic physical parameters of vibrato is an important tool for the expression of extended sounds. Amplitude and frequency are mobile enough. Amplitude is directly proportional to the dynamic level, frequency is inversely proportional to the amplitude... Bashkir kurai players are often using method of gradual or sudden increase in the frequency of vibrato that creates a feeling of a trill "[6, p. 144].

R. Zelinsky presents sine wave vibrating sound of Bashkir kurai players. We are also considering the option of vibrato in Dombra performance:

VVVVVV – saw-tooth; UUUUU – U-shape;  – spiral etc. The ambitus of the hand movements (finger vibrato, sometimes elbow) narrows and increases depending on the work, the motion changes in an upright and horizontal position.

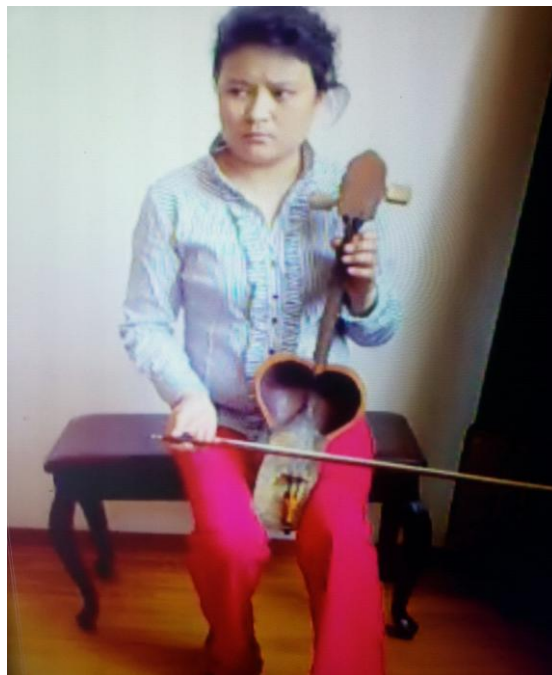


Fig. 7. Kobl-kobyz in modern Kazakhstan. Kobyz player Alia Kapasheva, student of Kazakh National Conservatory named after Kurmangazy, 2010 (from the author's archive)

Personality of Sugur as an outstanding kyuis and his creative activity had formed in the context of historical and cultural events of XIX-XX centuries. During the analysis of Sugur's work, the concept of Kazakh dombra performing school was developed and also identified some genre and style features of Sugur's kyuis.

Speaking about the state-art of ancient musicians in the traditional theory, it should be noted, that their work was complex and diverse while being deceptively simple. It was complex in everything: the means of expression, the skills of performing culture, forming aspects, the capacity of philosophical content, the richness

of timbre palette of national instruments, and finally, the intonation pattern [7, p. 354]. From the written below we should emphasize the statement that traditional music is simple in its origin, and has a continuous connection to nature, we need to follow it in a natural way in an unhurried manner. And today modern dombra students have a lot of knowledge to discover, this does not give them the opportunity to think deeply on the inner world of kyui, instead we have a mechanical learning with exercising just the technical aspects.

This approach to national wealth creates new directions, which are not in the right way, creating only the endless fuss.

The latest innovation in the learning process, the reform held in Kazakhstan for the last ten years in our opinion should be stopped (at least in academies of music). And in fact, what these reforms have been useful for? As always, we follow the example of the West and Western Europe (this is called the Bologna process). But what is good for the Western Europe is absolutely not suitable for our conditions. For example, Yakutia with its population less than one million people takes the territory almost equal to the territory of Western Europe. Is it correct to conduct an educational reform blindly following the example of the Western European universities and secondary schools in the territory equal to Western Europe, while its population numbers only one million people? Schools and universities are scattered. What is the real aim of implementing the Bologna process? As EU has expanded, its citizens, specially young people, began to ask questions like: "If we are all equal now, why diplomas of classical English, French, German universities are highly appreciated when you search for a job, while diplomas of other universities are not appreciated at all? ". The Bologna process has been developed in order to give equal rights and opportunities for provincial universities too. And all leading universities of Europe immediately tried to drop out of the process. It is easy to guess that unification was carried out in a degressive way only, it is impossible to pull the bar down from higher standard to the lower. Therefore in Europe itself the Bologna system has led to deterioration of higher education.

3. CONCLUSIONS

An attempt to introduce the Bologna process to the classic, Soviet education system, which had been successfully developed in Kazakhstan, resulted in a very deplorable situation.

Here we can make a conclusion that if the whole modern civilization is based on classical educational methods, these classical methods of education bear the golden fruits. But only a simpleton can cut a goose that lays golden eggs. [8]

Why should one improve something that is already good enough, that proved to be effective? What is a classical education? In the first place it's a relationship of teacher and his students. Nothing compares to the real-time communication, not remote, neither through social networks nor Internet, nor TV, nor interactive whiteboard. That's the way parents teach their children.

Further development of this absurd system of education one day may introduce to parents the following idea: "It would be clever to raise children remotely"

The world of Turkic musical culture, rich and varied, is an object of scientists' attention from the earliest times. In addition to the originality and uniqueness of each Turkic culture, researchers inevitably face their genetic affinity. Currently, the traditional musical culture of separate Turkic peoples have been well studied in musical-ethnographic materials of the XIX-XX centuries [9, 162 p.]. By quoting these lines we want to note that striving to implement the system that we have already switched to, we can little by little adopt that terrible learning process and step over the line, where we eventually lose the national singularity that we have today.

The building of modern civilization was created by the educational system that had been formed in antiquity. Then the model was revived in medieval universities, without computers, remote learning and other things.

But, in my opinion, modernization or innovation, or any new science and culture explosion is not possible while maintaining this system of education. Only return to the classical models will bring the desired effect.

The development of modern musical culture of the Kazakhs, its future life is impossible without traditional musical heritage and reliance on instrumental and singing creations of the past. This connection should be carried out not only in the continuity of tradition itself, but it also should be reconsidered according to the changing times.

Annotation

1. Dombra- Kazakh national instrument
2. Kyuishi – a person creating and executing kyui.
3. Tokpe – a sound style, literally means "flowing".
4. Shertpe - a way of picking, sorting the two strings, literally means "plucking".
5. Karatau - the name of the mountain in South-Kazakhstan oblast (district center - Suzak), so there is another name - Suzak kyuishi.
6. Kyl-kobyz - Kazakh string instrument.
7. Ikhilas – founder of kobyz tradition, Zhappas Kamambaev - a kobyz players, follower of Ikhilas, also played dombra.

8. In 1880, ethnographer Rybakov says: "Buxy usually did not agreed to record` their ritual melodies" (Rybakov, S. Music and singing` of Ural muslims - SPb.: Notes of the Imperial Academy of Sciences, 1897. - 330 p..
9. Sugur was a victim of his time, he was afraid for his relatives, friends and for himself. Traditional musicians were treated as enemies of the people. Contemporaries of` Sugur, talented dombra players, were arrested and shot in one night. He shrank into himself and ceased to trust people, and a very seldom performed in public. He was invited to play for the party leaders, who knew nothing about music. During his play they ate, drank and laughed. It was insulting for the talented kuishi, but he controlled himself, still playing for fear of serious consequences for his family. For all these reasons, Sugur refused to record his music.
10. Sugur could not settle down in the city. And he did not play in the orchestra. As a composer, performer of a rare talent, he did not understand an orchestral performance,` as a concert form was a purely secular type of music-making.
11. The legend says that foreign invaders defeated a village and stole` their cattle.` A camel was separated with its colt, it was left behind at the homeland, and she, as a mother, was tirelessly looking for her child.
12. The named kyui was found, for example, in` the musical folklore of the peoples` living in China (SUAR) and Mongolia.
13. A segment that opens and finishes kyui, also completes each link, in some cases is performed in the beginning of a new kyui.
14. Although in Kazakh "ker" means a reverse manner of performance, on the other hand the word "ker" is used as "ken" (wide), i.e., "deep performance". Kazakhs have such expressions as "ker maraldai kerilip" - a stretching deer, "kerilgen kas" - stretched (wide?) eyebrows, "ken etek omir" – a carefree life, "ken minezdi adam" - a good man, "ken dala" - boundless steppe, "ken otyr" - sit freely, feel free. Consequently, "Kertolgau" means endless, wide, carefree, free, ie, kyui meaning refers not to the subject, but to the inner content of kyui.

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ADAPTED TRANSCRIPTION SYMBOLS FOR TURKIC SOUNDS

S.Ayazbayeva^{1*}, A.Junisbek¹, M.Taldibaeva²

²Institute of Linguistics A.Baitursynov, Almaty, (050010, Kurmangazy street, 29),

¹Kh.A.Yasawi International Kazakh-Turkish University, Turkestan,
(161200, B. Sattarhanova street, 29) (KAZAKHSTAN)

*Corresponding author: a.sauletai@mail.ru

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ABSTRACT

The Turkic languages, including the Kazakh language, are enharmonically, where each word has a strict and mandatory timbral structure, the word from beginning to end is rigidly retains in tune with a uniform fusion of all the sounds in the word.

Under the synharmonism should be understood homogeneous timbral organization of all sounds, like vowels and consonants that make up the phonetic shape of the syllable (word) in General. Synharmonism is a kind of result of coarticulation on the horizontal position of the tongue and the lips part between vowels and consonants make up the syllable (word). It is important to note that this toarticulate enharmonically in the system of Turkic languages is a fundamental articulatory and perceptual basis of prosody of speech. From the point of view of prosody enharmonically words vowels and consonants have equal status enharmonically. Therefore, "Palatino/valerna" modification of consonants does not depend on the timbre of a neighboring vowel, and the result of sramprasad just words.

Key words: synharmonism, phonology, sengamalay, phoneme, allophone, prosodic words, the Turkic languages (Kazakh language), vowels consonants, hard tone, soft tone, timbre rounded, unrounded timbre, monophthong, diphthong, short vowel, long vowel

1. INTRODUCTION

All the Turkic languages of the former Soviet Union in its historical development have experienced the two ways. First, evolutionary development, which lasted (lasts) several thousands of years in public-everyday speech of many generations, and which formed the modern Turkic language norm with a unique phonetic and grammatical system. Second, the totalitarian development, which happened very quickly in one day by Decree, as well as during the school life of one generation by total the extra pressure and force.

The basis of a totalitarian development of the Turkic phonetics, as the name implies, was a global totalitarianism, which bend under it, first and foremost, Turkic letter (alphabet). However, despite the daily-permanent totalitarian efforts (priority holding lessons of Russian language in all educational institutions) and pressure monolithic Russian linguistic environment (at home, public service, cultural, educational, political, economic etc. spheres) innovations still have not become part of the Turkic phonetic structure. Currently, there are two phonetic (and lexical and grammatical) systems in the speech of the majority of speakers of Turkic languages: native-totalitarian Turkic and Turkic. Both systems are completely autonomous from each other all the time, we have to note that in the specific case we have in mind is an original Turkic word with its sound structure, a totalitarian borrowings made from its sound structure. There were attempts to unite the Turkic and borrowed sounds into one phonological system completely and objectively (due to the steady synharmonism) not real, although such attempts have been and certainly still.

The development of a phonetic transcription of the Turkic languages is the initial step of the preparation of the Latin alphabet for the Turkic languages, which today is a common event.

In other words, it is necessary to define and clarify the original composition and to describe the system of sounds in Turkic languages (table 1). Next, you need to determine the optimal minimum marks and to develop latinobarometro national system of spelling rules.

We used the signs of the International phonetic alphabet (IPA), which is adapted to the Turkic languages.

1. Enharmonische transcription:

[] – no name: solid unrounded timbre

['] – soft unrounded timbre

[^o] – solid rounded tone

[^o] – soft, rounded timbre

Examples:

[p] [p'] [p°] [p'°]
[t] [t'] [t°] [t'°]
[d] [d'] [d°] [d'°]
[q] [k'] [q°] [k'°]
[ɣ] [g'] [ɣ°] [g'°]
.....
.....
.....

Warning: [q] and [k'], [ɣ] and [g'], as well as the other consonants are variants of the same inharmoniously kangaroo like, despite the significant articulatory differences by place of education.

Vowel signs in Turkic letter traditionally contain information about the timbre of the words, so they don't need diacritical marks:

- The vowels [ɪ a] – solid unrounded timbre
- The vowels [ä i e] – soft, unrounded timbre
- The vowels [o u] – a firm, rounded tone
- The vowels [ü ö] – soft, rounded timbre

Üš° k'ün°d°ük'° j°ol°d°uŋ° b°üg°ün°g°ü, s°oŋ°ğ°u k'ün°ün°ö bala š°äk'ir't' barın saldı. Q°or°uq°t°an° k°ün° šıǵa atqa m'in°ey'ik' d'ep' asıqqan-dı. B°un°u qaladan alıp qaytqalı barǵan aǵayını Baytastı da taŋ atar-atpasta öz°ü oyatıp t°ur°ğ°uz°up° ed'i. K°ün° uz°un° attan da t°üs°p°öy°, öz°g°ö j°ür°g°ün°š°ül°ör°d°ön° oq° b°oy°u alda ot°ur°ǵan.

2. Zingaro-assimilative of transcription (table 2):

Pp (Пп).

Consonant [p] – labiodental-lip, juicy, deaf (with a strong aspirated tone: [p°]): found in all Turkic languages.

Possible options: intervocalic position and in positions between the transparent-slit deaf is pronounced as labiodental-lip, slit, deaf - [ɸ].

Bb (Бб).

Consonant [b] – labiodental-lip, juicy, resounding: found in all Turkic languages.

Possible options: intervocalic position and in positions between the transparent-slot sonorous pronounced as labiodental-lip, slit, ringing - [β].

Mm (Мм).

Consonant [m] labiodental-bilabial, juicy, sohorny: found in all Turkic languages.

The options are: options are.

Tt (Тт).

Consonant [t] is alveolar, juicy, deaf (with a strong aspirated tone: [t°]): found in all Turkic languages.

The options are: options are.

Dd (Дд).

Consonant [d] is alveolar, juicy, resounding: found in all Turkic languages.

The options are: at the junction of morphemes (words) and the end of the sentence stunned, i.e., alternates with [t].

Nn (Нн).

Consonant [n] is alveolar, juicy, sohorny: found in all Turkic languages.

The options are: adverse before consonants is pronounced as labiodental-bilabial consonant conomy, i.e., alternates with [m].

Before uvolennyj (sredneetazhnye) consonants pronounced as uvularia (sredneetazhnye) sonamy consonant, i.e., alternates with [ŋ]-[ŋ].

Qq-Kk (Кк-Kk).

Consonant [q (-k)] – uvularia (sredneetazhnye), juicy, deaf (with a strong aspirate explosion [q°(k°)]: occurs in the majority of Turkic languages (uvularia [q]: in the Kyrgyz language is not marked orthographically; in the Turkish literary language because of the spelling of insecurity have disappeared or are disappearing).

Possible options: intervocalic positions pronounced as uvularia (sredneetazhnye), slit, deaf – [q^h(-k^h), and also at the junction of morphemes advanced, i.e., alternates with [ɣ-g].

γ-Gg (Fr-Гr).
Consonant [ɣ (-g)] – uvularia (sredneetazhnye), juicy (at the beginning of words resounding: found in all Turkic languages.
Possible options: intervocalic positions pronounced as uvularia (traditional), slit, sonorous - [ɣ(-g)].

Ňň (HҺ).
Consonant [ɲ(-ŋ)] – uvularia (sredneetazhnye), juicy, sohorny: found in most Turkic languages.
The options are: options are.
Due to weak auditory (perceptual) differences between uvularia and sredneaziatsky options uvularia variant consonant is not marked in all Turkic languages (except for recent works on the Kazakh phonetics).

Ss (Cc)
Consonant [s] is alveolar, krupoderova (odnogolosy) deaf: found in all Turkic languages.
The options are in front of the flat-die flat-die pronounce deaf as deaf, i.e., alternates with [š].

Ss(Cc)
Consonant [θ] is interdental, pussy, deaf: in the Turkmen language.

Zz (Зз)
Consonant [z] is alveolar, krupoderova (odnogolosy) voiced: found in all Turkic languages.
The options are: at the end of the phrase stunned, i.e., alternates with [s] before voiced flat-die flat-die pronounced as voiced, i.e., alternates with [ʒ].

Zz
Consonant [ð] is interdental, slit, ringing in the Turkmen language.

Rr (Pp)
Consonant [r] is alveolar, trill, sohorny: found in all Turkic languages.
Possible options: intervocalic single-stroke position, at the end of syllables (words) mnogomernyi.

Šš (Шш)
Consonant [ʃ] is alveolar, flat-die (two-focus), deaf: found in all Turkic languages.
The options are: options are.

Žž (Жж)
Consonant [ʒ] is alveolar, flat-die (two-focus), voiced: found in all Turkic languages.
The options are: at the beginning of words is pronounced as affricates: [dʒ].

Ll (Лл)
Consonant [l] is alveolar, lateral, sohorny: found in all Turkic languages.
The options are: options are.

Yy (Йй)
Consonant [y(-y)] – uvularia (sredneetazhnye), slit, sohorny: found in most Turkic languages.
The options are: options are.

Due to weak auditory (perceptual) differences between uvularia and sredneaziatsky options its uvularia variant consonant is not marked (not seen) in the classification of consonants in all Turkic languages (except for recent works on the Kazakh phonetics).

Ww (Уу)
Consonant [w] is a labiodental-lip, slit, sohorny: found in all Turkic languages.
The options are: options are (researchers and authors of books often confuse it with the Russian vowel [u]).

2. DISCUSSION

In many Turkic languages (Azerbaijani, Turkish, Uzbek and others) noted the presence of a labiodental-dental v and f, which are independent of orthographic symbols in the part of the Turkic alphabet. I think it is the result of perceptual effects similar to consonants in English, Russian languages where these sounds are labiodental-dental articulation. Due to the perceptual effect (English, Russian labiodental-dental fricatives and labiodental Turkic-labial fricatives produced almost the same auditory effect) on the Turkic hearing labiodental-dental fricatives mistakenly included in the Turkish alphabet and the table of classification of consonants. Therefore, it is necessary to make the objective of the amendments in the table of consonants of the Turkic languages. Namely, in the Turkic languages have labiodental-labial fricatives consonants (lip articulation which

can be easily determined visually) and they need to make in the structure of the alphabet with its own letters that would distinguish them from v and f, and to specify their place in the classification table of consonants.

And so,

Consonant [ɸ] – labiodental-lip, slit, deaf: found in several Turkic languages.

The options are: options are.

Own sign (s) does not yet have (not to note how Ff (FF))

Consonant [β] – labiodental-lip, slit, ringing: found in several Turkic languages.

The options are: options are.

Own sign (letter) is not yet (not marked as Vv (VV))

KH KH (XX)

Consonant [kh] – uvularia, pussy, deaf: found in most Turkic languages (in some languages, for example, in Kazakh as the slit assimilative variant [q-k]). In the Turkic languages included Arabic (later Russian) written tradition.

Hh (a)

Consonant [h] is glottal, pussy, deaf really is found in a small number of Turkic languages, and most of the Turkic languages has a guttural pronunciation (replaced by ovularis slit), although the sign in the alphabet is present. In the Turkic languages included Arabic written tradition.

Jj (LJ)

Consonant [dz] - alveolodental, affricates, voiced: found in some Turkic languages.

TS ts (CC)

Consonant [ts] – alveolodental, affricates, deaf: found in some Turkic languages.

TC tc (CC)

Consonant [tç] is alveolar, affricates, deaf: found in some Turkic languages.

3. Peripheral (about) letters (in Kazakh and other languages):

Letter u – sound values: [yuw], [yüw]

Letter – sound value: [ya], [yä]

Letter – sound value: [iy], [iy]

Letter – sound value: [uw], [üw]

The letter u – sound value: [j:] (can not identify the sign of the longitude [j:], as between the components is morpho-syllabic border.

4. Vowel sounds (table 3).

Vowel [a] is an open, unrounded, signeasy: found in all Turkic languages.

Vowel [ä] – open, unrounded, sredneetazhnye: found in most Turkic languages, though not always, has a separate letter designation.

Vowel [ɪ] is a closed, unrounded, signeasy: found in most Turkic languages have different letter designations.

Vowel [i] is closed, unrounded, sredneetazhnye: found in all Turkic languages.

Vowel [u] is closed, rounded, signeasy: found in all Turkic languages.

Vowel [ü] – closed, rounded, sredneetazhnye: found in all Turkic languages.

There is a group of vowels that the degree of openness/closure are defined differently, it is – e, o, ö. This is due to an erroneous determination of their phonetic (phonological) status as monophthongal. In fact, these vowels are phonological diphthongs, i.e. as [ʷo], [ʷö], [ʷe] between the components which is not morpho-syllabic border.

Vowel [ʷo] – tense labialized, signeasy, the ascending diphthong: those found in Turkic languages where there is no vowel length.

Vowel [ʷö] – tense labialized, sredneaziatsky, the ascending diphthong: those found in Turkic languages where there is no vowel length.

Vowel [ʷe] tense unrounded, sredneaziatsky, the ascending diphthong: those found in Turkic languages where there is no vowel length.

In those Turkic languages where the vowel length is introduced sign longitude [j:].

Turkic vowels are classified according to signs: outdoor, indoor and diphthong (or longitude).

3. CONCLUSION

The composition of the sounds of Turkic languages and their articulatory descriptions was determined. Results of articulatory analysis will help to optimally develop the alphabet of each of the Turkic languages based on the Latin alphabet. Thus it is possible to obtain a system of common Turkic Latin alphabet based on the articulation of the community of the Turkic sounds. This will enable you to overcome the discrepancy of previous alphabets based on perceptual analysis.

This project is a preliminary articulatory-perceptual-acoustic study to ensure transcription of the Turkic sounds will continue. Therefore, we hope for the participation and opinions of colleagues in phonetics.

Table 1. Enharmonically classification of the sounds of Turkic languages

ENHARMONISCHE THE SOUNDS OF TURKIC LANGUAGES										
METHOD OF EDUCATION	PART VOICE	PLACE OF EDUCATION								
		Guben-labial	Guben-dental	any-dental	ALVEO-polar	front speaking	medium speaking	rear-speaking	uvularia	laryngeal
occlusive	deaf	p p'			t t'		k		q	
	ringing	p° p°'			t° t°'		k°		q°	
	conomie	b b'			d d'		g		ŋ	
slotted	flat slotted	deaf			n n'		ŋ		ŋ	
		ringing			n° n°'		ŋ°		ŋ°	h
		conomie								
	round slotted	deaf	φ φ'		θ θ'	s s'				
		ringing	φ° φ°'		θ° θ°'	s° s°'				
		conomie	β β'		ð ð'	z z'		g		
	trembling side	conomie	w w'					y		
						r r'				
	affricates	deaf				ʃ ʃ'	ʧ ʧ'			
ringing					ʃ° ʃ°'	ʧ° ʧ°'				

Table 2. Articulatory classification of consonants

ENHARMONISCHE THE SOUNDS OF TURKIC LANGUAGES										
METHOD OF EDUCATION	PART VOICE	PLACE OF EDUCATION								
		Guben-labial	Guben-dental	any-dental	ALVEO-polar	front speaking	medium speaking	rear-speaking	uvularia	laryngeal
occlusive	deaf	p			t		k		q	
	ringing	b			d		g		--	
	conomie	m			n		ŋ		ŋ	
slotted	flat slotted	deaf		θ	ʃ				x	h
		ringing		ð	ʒ				ɣ	
		conomie							y	
	round slotted	deaf	φ			s				
		ringing	β			z		g		
		conomie	w					y		
trembling side	conomie				r					
					l					
affricates	deaf				ʧ	ʧ'				
	ringing				ʧ°	ʧ°'				

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THE BASIS OF THE METHODOLOGY OF THE SCIENTIFIC RESEARCH COMPETENCE FORMATION IN FUTURE TEACHERS OF THE FOREIGN LANGUAGE

Raikhan Dabyltayeva^{1*}, Olga Kuratova¹, Raushan Assylova²,
Gulnara Syrlybayeva², Lazat Chaltikenova²

¹University of Foreign Languages and Professional Career, 168 Kazybek Bi str., 050000, Almaty,

²Zhetysay State University named after I. Zhansugurov, 187a Zhansugurov Str., 1,
Almaty Area, 040000 Taldykorgan (REPUBLIC OF KAZAKHSTAN)

*Corresponding author: dabyltaeva@bk.ru

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ABSTRACT

One of the urgent tasks nowadays is the training of the students of higher education institution to search and process information by means of independent research practice. This task requires the purposeful development of the students' research competence, which promotes the release of the activity source of the person, the consolidation of the knowledge, the formation of the creative personality, his intellectual scope enlargement, and persistent overcoming of the difficulties. However, there is a number of the unresolved contradictions connected with the development of the creative thinking and research activity of the students and the lack of the above-mentioned abilities in teachers of foreign languages. Besides the criteria and levels allowing the evaluating of the formation of research competence in teachers of foreign language are not developed, the complex of didactic means for the research activity motivation is not properly elaborated. Theoretical support and the practical development of the methods of the scientific research competence formation in future teachers of foreign language are the purpose of our research.

Key words: the scientific research competence, the technologies of text activities, the professionally oriented texts, research activities

1. INTRODUCTION

The new aims of the educational sphere require the preparation not just the specialist teacher, but professionals, who are capable to feel and study the abilities and the peculiarities of pupils' development, to form in pupils the aspiration of self-development and self-improvement; to reflect the nature of the 21st century person, who can transform the world. The teacher-researcher is considered here as the specialist, who is engaged in analysis and diagnostics of pupils' development during their life activity and in organization of the pedagogical process taking into account the results of his research.

The topicality of the improvement of the preparation of the future teachers and the necessity of the research activity are revealed in contradictions of the scientists concerning the organization of the process of pedagogical education:

- Between the creative nature of the pedagogical activities and standard structure of the teacher training;
- Between variety of specific features of pupils and the average conditions of training;
- Between the increase of the information reservoir of educational process and ineffective methods of its organization;
- Between the extensive approaches of educational information selection and real cognitive abilities of the students.

Among specific contradictions and shortcomings of the professional training of the teacher, there is a fact that the modern nature of training does not promote the formation in future teacher-researcher the systematic vision of the pedagogical reality and as the result the pedagogical activities break up to a number of the functional aspects, which are poorly connected with each other.

The entry of the traditional system of the future teachers training into the contradiction with the changed requirements of the society, stipulates the involvement of the innovative methods of the modern teacher-researcher training.

The considerable contribution to consideration of the questions concerning the future teachers' training was made by famous scientists O. A. Abdullina, S. I. Arkhangelsky, N. V. Kuzmina, Yu. N. Kulyutkin, V. A. Slastenin, T. A. Stefanovskaya. These works are united by the vision of the teacher through the prism of the peculiarities of the future pedagogical activities - pedagogical creativity, skills and the structured approach to the analysis of the pedagogical activities. The problems of the formation of the future teachers' abilities are

considered in the works of L.N. Davydova, V. K. Elmanova, and I. Yu. Erofeyeva, I. T. Pukova, N.M. Yakovleva; the professional readiness of the students is analyzed by E. P. Bronnikova, Z. S. Levchuk, A. I. Mshtsenko; the possibility of the formation of the creative research abilities through scientific-research work of the students are studied by L. F. Avdeeva, N. S. Amelina, M. A. Baidang, F. M. Vivdich, G. G. Gorelova.

In recent years, the amount of the works in the sphere of education was significantly increased. The teachers and the administration of the educational institutions of all levels safely acquire new research function, and the pedagogical research became one of the important directions in the professional activity. The necessity of implementation the purposeful research activities by teachers was significantly actualized during last decade when the decision of research tasks began to be considered by them not just as their right, but also as a professional obligation. We consider the research activities as the activities of the subject of the educational process for obtaining of new, evidence-based knowledge based on scientific methodology. The professional activity of the teacher is defective if it is considered as the reproduction of the acquired methods of the professional activity. Such activities are defective because not only the objectively existing opportunities for achievement of the positive results of education are ignored, but also it does not promote the development of the identity of the teacher.

However, the experience and the works of A. Anderson [1]; V. Pattern [2]; Zh. Yogman [3]; S. Strayner [4]; V. I. Bogoslovsky [5, p. 158]; V. I. Zagvyazinsky [6, P. 9-14]; I. A. Zimnyaya [7, p. 384]; A. M. Novikova [8, p.176]; N. M. Yakovleva [9, p. 403] show, that the teachersexperience the essential difficulties during the solution of a complex research tasks and in many cases demonstrate the weak readiness for research activities. The estimation of the administration of the educational institutions and the self-assessment of teachers confirm it.

During the determination of the bases of the goal setting in the system of the formation of the students' readiness for research activities, we proceeded from the assumption formulated by A. M. Matyushkin [10, p.145]. He considers the person as subject of a specific type of activity, which can be characterized by three parameters: self-determination maturity level; the level of the available tasks; the development of the basis of the solution of research tasks of different types.

Designing the aim of the developing system, we, first, concretized the concept of the "research competence", which we considered as the special functional system connected with integral complex of the persons' qualities allowing to be an effective subject of these activities. Proceeding from model of activities by A. N. Leontyev [11, p. 584], we allocated four groups of such qualities – the components of research competence: cognitive; motivational; indicative; operational.

2. DISCUSSION

The cognitive component is considered as set of knowledge and concepts, which are necessary for the teacher to set and solve the research problems in the professional activity. The motivational component is a meaning, which research activity has for a particular personality. The indicative component is a set of the abilities allowing to indicate the necessity of knowledge and the creation of an image of how it can be received in the existing conditions. Operational or technological, or the component of the research competence is a set of abilities of the subject to perform the research operations necessary for the solution of research tasks in pedagogical activities. Our plan is to develop the professional research activity of future foreign language teacher by means of modeling the subject and social content of the forthcoming activities for the solution of the professional research tasks. The pedagogical management is organized as the process of active communication, a cooperation and co-authorship of the teacher and pupils, as a pedagogical support of students in their self-realization of research activities, its development. Students acquire the methods of the solution of the research tasks gradually: from the detailed explanation on the basis of specific examples or situations to the he generalized control of the final results of the research task.

The preparatory stage (1, 2 courses) is fulfilled in the conditions of pupils' adaptation to the new form of education and group of people. The first stage is characterized by the formation of proper business and personal contacts with people (with the teachers of educational institutions, schools and pupils), by the development of the ideas about the system of the research work, by the elaboration of scientific cognitive interests, motivations and initial research abilities. The main stage (the 3rd course) is a logical continuation of the preparatory stage, which is realized by acquiring of the scientific research procedure based on modeling of this process in simulated conditions and the organization of the pedagogical research in real situations of the educational institution subsequently. The final stage (the 4th course) is connected with preparation and defending of the research thesis. At the same time, the students' research papers have to have a real practical value. The technology of the organization of the process of the formation educational-research (the 1-3 courses) and scientificresearch (the 4th course) competences assumes the following forms of work with students: lectures, seminars, laboratory works in various educational institutions and independent analysis of the scientific and pedagogical literature and writing of the creative essays.

The generalized algorithm of the lessons for solving a particular task includes the following steps:

- The formulation of the research task (the determination of the area of the research) during the introduction lesson.

- The independent analysis of the literature according to the subject of the research, the analysis of the pedagogical experience in the practice of educational institution.

- The independent development of the programs of the research task fulfillment (designing of the course of the pedagogical research).
- The collective discussion and adjustment of the programs of the research task fulfillment (pedagogical research).
- The conducting of the experimental work at the educational institution within the frame of the research program (pedagogical research) implementation.
- The independent analysis of the obtained results.
- The collective discussion of the obtained results, the creation of the pedagogical conclusions, the development of the pedagogical recommendations.
- The writing and protection of the creative works.

For the purpose of the identification of the individual dynamics of the level of the research competence formation, the specific monitoring map for each student was filled in. The optimal variant of the designing of the process of research competence formation in future foreign language teacher-researcher is the following organizational paradigm: the sequence from ignorance to knowledge, from simple to complex tasks, from low to higher levels of achievements.

During the formation of the scientific - research competence in future foreign language teachers the leading role belongs to the technologies of text activities. Exercises are one of the most important components of the content of teaching for the formation of foreign language skills. The establishment of the principles and criteria on the basement of which the different systems of exercises could be created, is one of the main problems in the foreign language teaching methodology. It is connected with the issues of the filling of exercises by the key language material, with the selection of language material and the determination of its difficulty and the nature of exercises depending on specificity of language material. While the development of the exercises to form the skills to write an abstract, we considered the specifics of such activity. We think it is necessary to start from receptive and then through receptive and reproductive exercises move to speech production. According to A. A. Veyze [12, P. 48-50], the acceptance of information while reading the text and the transfer of the information while writing are interconnected and stipulated by different thinking operations.

For the demonstration of the developed exercises and tasks, we prepared the table.

Table 1. The process of conceptual-graphic interpretation of the professionally oriented texts

The stages of the abstract writing process	The skills necessary for conceptual-graphic interpretation	Tasks for the formation of scientific-research competence in future foreign language teachers
Pre abstract analysis of the original text		
a) the reading of the original texts	The skills to predict the content of the text by the title	<ul style="list-style-type: none"> - read the title of the text and suggest the content of it; - observe the words of the title in the text and try to understand how they develop the idea of the text (the students have the text with the title and the thematic progression is underlined in the text); - analyze the examples of the repetitions, periphrasis and other types of the lexical reproduction of the key words included into the title of the text; - invent your own title of the text on the basement of its lexical thematic net (students have the texts without the title with the underlined thematic progression); - choose the variant of the title, which reflects the basic idea (students have the texts and four variants of the titles); - underline the lexical thematic net, generalize the main content and formulate the gist of the text in one sentence or word combination. Compare your formulation with the title and say how the title reflects the main idea of the text (students have texts with the title) – read the text and name it in the form of a sentence or word combination.
b) the analysis of the compositional speech form of the scientific literature	The skills to identify the form of the meaning expression in the scientific text (narration, explanation, discussion)	<ul style="list-style-type: none"> - read the article and determine the genre (pragmatic, theoretical, methodological); - analyze the compositional speech forms of the article; - compare the following characteristics with the description of something, choose the most important one; - observe the development of the explanation in the following extracts and underline the variants, which start from the rhetorical question; - classify the following extracts according to the following types: 1) discussion with the purpose of the justification of the actions, 2) discussion with the purpose of the description, 3) discussion with the purpose of the statement, 4) discussion with the purpose of the negation, 5) discussion with the purpose of estimation.
c) the identification of the conjunctive means in the communicative structure of the text	The skills to recognize automatically different types of the connective signals in the text	<ul style="list-style-type: none"> - find in the following extracts the indicative pronouns, generalizing the preceding content; - in the following extracts indicate the repetitions, which have the role of the phrasal clamps; - observe the signals of the connections in the text and identify their roles as the means of the logical sequence of the sentences or the groups of the sentences: however, unfortunately, in particular, lastly; - insert into the paragraph the following clamps: and, but, for, yet, nevertheless; - formulate the following logical structure of the paragraphs inserting the meaningful parenthetical words or expressions: first, second, third или from the very beginning, then, finally.
d) the determination of the logical structure of the text	The skills to identify the logical structures of the	<ul style="list-style-type: none"> - observe the logical development of the idea of the text in accordance with the lexical – thematic link; - underline the communicative blocks,

	paragraphs (deductive, inductive and frame)	corresponding to the logical division of the meaning, which start the new theme (the communicative block sometimes do not correlate with the paragraphs); - divide the text into the paragraphs (the students have the texts without break lines and the number of the paragraphs is shown in the brackets); - determine the type of the paragraph (deductive, inductive or frame); - the groups of the sentence are randomly located, rearrange them in order to get the meaningful paragraph; - analyze the logical correlation between sentences in the paragraph and identify the type: 1) adversative 2) conjunctive, 3) causative, 4) conditional, 5) concessive.
The phase of abstract writing (the meaningful compression of the original text)		
a) the underlining of the key fragments	The skills to extract the information from the original text in the form of key sentences and key fragments	- the paragraphs are located randomly, observe the key elements in each paragraph and restore their logical succession; - find the definitions in the text and write them down; - underline the key fragments of the text and group them, inserting the connective elements (at present, next, and so, therefore, besides, at last); - read the following statements and delete those, which do not correspond to the theme of the discussion.
b) the identification of the basic and additional information	The skills to construct the denotative map or the scheme of the gist of the whole text	-use the graphic image of the semantic structure of the text for the restoring of the logical sequence of the random sentences; -underline the key fragments of the text and fill the denotative map in; - on the basement of the key fragments, draw the scheme of the meaningful text.
c) the grouping of the paragraphs into thematic connections	The skills to plan the derivative texts and develop the plan into thesis	- ask the logical questions of the basic assumptions of the text; - for each item of the question plan select the affirmative statement; -analyze the main and the minor (without semantic loading) items of the plan;
d) the structuring of the separate utterances (the use of the adequate means of the language expression)	The skills to present the semantic structure of the text in the forms of the frames)	-choose the most appropriate introductory part (the beginning) for the transfer of the main information of each item of the plan; - connect the introductory phrases with appropriate items of the plan, justifying your choice.
The phase of the analysis of the written abstract (the reconstruction and the reduction of the derivative texts)		
a) the analysis of the derivative texts for the stylistic adequacy identification	The skills of lexical and grammatical paraphrasing	- use the predicate in a Passive voice, omit the pronoun or noun; - paraphrase the following sentences in accordance with instruction in the brackets: (active construction), (use a subordinate clause), (break into two independent sentences), (make a simple sentence with the predicate in the Future tense), make free simple sentences, use active construction), (transform into a complex sentence), (transform into a complex sentence with absolute participial construction); - make simple sentences from compound ones with infinitive construction; - choose the most appropriate variant and present the logical link of the text; - insert the meaningful lexical units using the English article in task №... - make short sentences using constructions with the modal verbs
b) the analysis of the derivative text for the structural compliance (with) the original one	The skills to generalize the main predicates of the new text with reformulated variants	- connect the following sentences into one eliminating the meaningless fragments; - connect the following sentences using the connective words in the brackets: (as), (not only, but ... as well); (thanks to); (both ... and); - answer the following questions using the connective words in the brackets.
c) the achievement of the explicit communicative meaning	The skills to formulate the content of the original text in 2-3 sentences (annotation)	- formulate the meaning of the first part in three sentences using the following phrase: "The story opens with the report that ..." Formulate the meaning of the second part in two sentences using the following phrase: "Then the author describes the trouble with..." Formulate the final part in one sentence using the following phrase: "The author makes the conclusion that though..."; - render the meaning of the text in three sentences using the words, which depicted on the whiteboard or cards: the author recalls the beginning of their friendship with the purpose of... Numerous facts from the text illustrate... In conclusion, the author with great sympathy dwells on... - read the text and give the main idea in the form of the statement of nominative phrase.

60 four-year students of linguistic specialties participated in our experiment. The aim of the experiment is the checking of the effectiveness of our methodology with the following hypotheses:

- experimental work can be successful and effective if educational process is organized in accordance with theoretically reasonable methodology of the formation of research competence in future foreign language teachers on the basis of the scientific texts;

- as the perception, understanding and the processing of the derivative texts are impossible without the specifics of the individual knowledge, it is necessary to rely on them in the course of research competence formation in future foreign language teachers.

During the planning and preparation of the experimental work, we should solve the following problems: to carry out the diagnostics of the readiness of the students to perform the conceptual-graphic interpretation of the professionally oriented texts. We had to select the text material taking into account the criteria (availability and feasibility of the content of material for adequate assimilation; informational capability of the text; professional orientation and thematic structuring of the teaching material; functionality and sociocultural orientation). We had to organize the teaching process for the formation of the research competence in future

foreign language teachers based on the offered methodology and check the efficiency of the methodology by means of post-experimental diagnostics of the research competence of the future foreign language teachers.

Before the experimental work, we determined the situation connected with the procedure of abstract writing by students of the linguistic faculty. We analyzed the curriculum and textbooks, observed the activities of the future examinees, talked with teachers, chose the groups; prepared the training and controlling material.

During the experimental work, we characterized the experimental and control groups for the diagnostics of the readiness of students to write abstracts.

Table 2. The distribution of the control groups

Faculty, specialty	Group	The average rate of the assessment for professional EL	The distribution of the groups in experimental work	The number of the students
1. The teacher of foreign language	415	4,2	Control group 1a	15
2. The teacher of foreign language	416	3,7	Control group 2a	15

Table 3. The distribution of the experimental groups

Faculty, specialty	Group	The average rate of the assessment for professional EL	The distribution of the groups in experimental work	The number of the students
1. The teacher of foreign language	417	3,2	Experimental group 1	15
2. The teacher of foreign language	418	3,6	Experimental group 2	15

The data of the 2 and 3 tables according to the progress of control and experimental groups of the students show, that the GPA of control groups (3,6) was higher, than in experimental ones (3,3). According to P. B. Gurchik, the insignificant starting benefit of the control groups is one of indicator of the reliability of the experimental data.

For the experimental work, it was necessary to select the professionally oriented texts meeting requirements of the texts of the educational communicative unit. They had to have a certain degree of difficulty, the accurate logical structure corresponding to the style of the scientific literature. In order to select the texts we took into consideration the following requirements: it was necessary to identify the level of the linguistic competence of the students. It was necessary to consider the experience of the students to extract information from the text and the level of their communicative abilities to understand and create the texts.

The analysis allowed to allocate the following parameters of estimation of the level of the research competence formation in future foreign language teachers.

1. The realization of the communicative intention. The connectivity of the summary (the objective presentation of the offered facts, their logical connectivity). 2. The richness of the speech (informational and lexical saturation). 3. Creative approach (the expression of own attitude to the stated information, its professional judgment).

4. Language correctness (lexical and grammatical correctness, compliance with grammatical and sociocultural indicators of a discourse) [13, P. 5-63].

For the diagnostics of the research competence formation in future foreign language teachers the pre experimental work was carried out, which was considered as an essential component of the experimental work. Pre experimental diagnostics was performed in experimental and control groups and estimated on the basis of the following tasks (the tasks were presented selectively):

1. *Write the meaning of the following words, or groups of words, and what you associate with them.*

- peace
- typical house
- good English
- democracy
- marriage
- freedom
- discipline
- fluent in English
- endangered
- conservative
- happiness
- successful students
- scientist
- a good party

2. *The following words are typically found in the titles of academic writing assignments. Match them with their meanings.*

- Words
- 1. account for
 - 2. analyse

- Meanings
- a) consider all sides of an issue
 - b) make a critical survey

- | | |
|----------------|--|
| 3. argue | c) bring out the meaning |
| 4. compare | d) explain the causes of |
| 5. criticize | e) show the path of development |
| 6. define | f) show the faults |
| 7. discuss | g) describe without details |
| 8. evaluate | h) give the main features and organization |
| 9. examine | i) look at carefully |
| 10. illustrate | j) break into parts and look at the detail |

3. *Read this text and find the definitions in it. Write them out:*

The type of electricity that discharges from a solid material after it has been rubbed with another material is known as static electricity. One of the most common methods of demonstrating static electricity is by simply combing your hair. After it has passed through dry hair, a comb acquires the ability to attract small pieces of paper and similar objects to its surface. Two types of charge exist: no electrical phenomena are known that suggest the existence of more than these two types. Benjamin Franklin is responsible for the convention that an electrical charge is negative when it has been generated by rubbed with fur, while the charge is positive when it has been generated from glass nibbled with silk. A charge generated in any other fashion can then be compared to these two results.

The force of attraction or the force of repulsion, of one type of charge for another one is called an electrostatic or coulombic force. Charles Coulomb first reported the results of such observations as a statement that has become known as Coulomb's law. Like charges repel unlike charges attract.

The average notion of the pre experimental work of EG 417 was 2.2%, EG 418 - 2%. The final general indicator – 2.1%. The experiment of the conceptual-graphic interpretation of the professionally oriented texts on the material of scientific texts was carried out by means of four steps.

First stage. The teacher introduced the aim and the content of the work with appropriate illustration in English language. Second stage. The analysis of text material for the purpose of assimilation of logical-semantic features of the abstracts, selection of the information which should be included into the abstract, the reformulation of the selected information into the capacious form, the written fixing of the reformulated information and the editing of the derivative texts. Third stage. Abstract writing with different levels of information compression. Fourth stage. Mini-conference according to professional and significant problem. The first stage helped to understand the essential aspects of the information. The types of informative compression, the methods of content disclosure were considered. The students analyzed the main characteristics of syntactic, communicative, informative and functional structures of the text. The definition of the abstract and its value was presented. Students observed the examples of the abstracts from various branches of the science. The second stage began with a series of receptive and reproductive exercises. The scientific article from the original source was offered for the analysis [14, 15, 16, and 17]. During the third stage, the students summarized the original articles with various extent of the compression. At the fourth, final stage, the mini-conference according to professionally significant problems [18, 19, and 20] was held. Students made analytical, estimative and critical analysis of the original sources then fixed it in the form of the informative abstract. After the presentation of the abstract the students expressed their own relation to the stated information, professionally comprehended it, having performed thereby the generation of their own texts. The speech of students was fluent with terminological saturation. There is a possibility to assume that abstract writing is one of the most effective methods of research competence formation in future foreign language teacher.

The post-experimental diagnostics of the level of research competence formation in future foreign language teachers in experimental and control groups was carried out. The types of the tasks for the post-experimental work were similar, which we used for pre experimental diagnostics, but they were filled with new content. The average notion of the pre experimental work of EG 417 was 4.3%, EG 418 - 4%. The final general indicator - 4.2%. The average notion of the pre experimental work CG 415 was 3.2%, CG 416 - 3%. The final general indicator – 3 %. Thus, the dynamics of research competence formation in future foreign language teachers of experimental and control groups considerably differs. Students of experimental groups showed growth in all tested parameters while control groups did not show a considerable increase.

3. CONCLUSION

The scientific-theoretical and experimental analysis conducted by us allowed to reveal one of the possible ways of teaching, which corresponds to personally-oriented and communicative cognitive approaches in foreign language assimilation, in research competence formation based on implementation of graphical interpretation of the professionally-oriented texts. The significant tasks of the realization of the aim of the current research were solved: there was an attempt to describe the process of abstracting as cognitive aspect of understanding and processing of information within the frame of intellectual operations. It is proved that the abstract writer, being a subject of communicative cognitive activity, participates in the text activities directed to interpretation and the generation of the texts [21, P. 57-64]. It is established that the research competence formed by means of educational abstract paper will be a basis for creation of other types of derivative texts, such as the annotation, the summary and resume. The selection criteria of the text material for abstract writing

are marked out [22, P. 101-115]. The methodology of abstract writing teaching with four stages (indicative, training, compressive and creative) is developed during which the informative – stratified, interpretative – constructive, compressive – synthesized and representative – generalized abilities were formed. The nomenclature of abilities of research competence was enlarged and rearranged according to the stages of the model of abstract writing teaching [23, P. 91-95]. For the implementation of teaching process according to a developed methodology of research competence formation, in future foreign language teachers the types of receptive, receptive and reproductive and creative exercises are presented. The selection of scientific articles with appropriate criteria is performed [24, 25, 26, 27, etc.]. The results of experimental work showed the noticeable growth in all tested parameters that affected the ability to transform the lexical-semantic content of the text and to express the own opinion according to the problems of the reviewed material. The experiment proved that the abstract writing process with a support on individual knowledge promotes high motivation of students, forms the research competence in future foreign language teachers, increases the cogitative abilities and lexicon of the students, develops such qualities as creativity, reflection and critical thinking.

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FUNCTIONAL PECULIARITIES OF -GAY, -GEY SUFFIXES IN MAMLUK KIPCHAK LANGUAGES

Kurmangazy Sadykbekov*, Shynar Auyelbekova

Suleyman Demirel University, 1/1 Abylai Khan Street, Kaskelen, Almaty, 040900 (KAZAKHSTAN)

*Corresponding author: kurmansad@mail.ru

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ABSTRACT

-gay, -gey are one of the most productive and semantically rich suffixes of the Mamluk Kipchak language. The suffixes in Mamluk Kipchak language indicate action in future using future tense and speaker's action that show wish, order, desire, suggestion, request, and warning by using different meanings of modality approach. Hence, the modality meanings are used with *-a, -e* suffixes as well. There is almost no difference between both suffixes. The only distinction is that the Kipchak *-ğay -gey* suffixes, as general norm of formal language, are used more often than Oguz *-a, -e* suffixes that are rarely used, because they are considered to be dialectic exceptions. If *-ğay -gey* suffixes are used both in future tense and as modality meaning, *-a, -e* suffixes are used only in terms of modality meanings.

Ke ywords: Mamluk Kipchak language, mood category, modal value

1. INTRODUCTION

In the Middle Ages in Central Asia and the north of Black Sea where Desht-i Kipchak, Syria and Egypt were situated, lived Cuman, Mamluk Kipchaks, whose language, history, culture and civilization, in the recently published historical and linguistic works, show formation of special science as a branch of introducing Kipchak Turkic studies. E.R. Tenishev investigating (1970: 80) XI-XVII centuries Rune, Latin, Arabic and Slavic written records, found out Kipchak language monuments reaching present days, to have similarities with kazakh, nogay, and karakalpak languages nowadays, and drew attention of scientists to make further comprehensive research on the issue. However, only few monuments of that time reached these days. Some part of which has been translated into Turkic languages, and is being used in scientific language circulation materials, the other part remains unnoticed. In present research work, we are going to consider specific features of Mamluk Kipchak language *-gay, -gey* suffixes in details.

-ğay -gey suffixes, used in a variety of different meanings, in modern Turkic language grammatical structures as optative and imperative moods, as well as phonetic forms, were one of the most frequently used active suffixes in historical monuments of Turkic written records. Overall this suffix is very rich with semantic patterns. Therefore, *-Ey, -Eyin, -Eyim, -Ey, -E, -Īm, -Īy, -Eyi, -Em, -Gem, -Geyim, -Eyik, -Elik, -Elim, -mAn* and other suffixes that form different categories of the verbs in Turkic languages, are etymologically associated with *-ğay, -gey* suffixes. A.N. Kononov (1980: 190), S.E. Malov (1951: 83), Sh. Shukurov (1976: 141), A. fon Gaben (1941), Y. Eckmann (2009), M. Orazov (2001: 276), N. Hadzhiyeminoglu (2003), K. Eraslan (2012), M. Argunshah (2014), G. Gulsevin (2002), N. Özkan (2003) and other scholars expressed their opinion about Old Uighur, Karakhanit, Khorezm, Chagatai, and Old Anatolian records, as well as E. Necip (2004: 38), A.F. Karamanlyoglu (1994), Y. Kuanyshbayev (2006, 17), M. Agar (1989, 28), S. Duisen (2004, 87) researchers focused their attention on and expressed their opinion about Middle Ages Kipchak monuments language using *-ğay -gey* suffixes. In the work of scientists mentioned above *-ğay -gey* suffixes are shown as indicating and forming future tense suffixes. In the meantime, *-ğay -gey* suffixes in modern Turkic languages and their different phonetic variations mentioned in specific articles as well as grammatical works, consider these suffixes as suffixes indicating optative and imperative mood. How suffixes forming future tense in historical Turkic languages, now become suffixes forming category of mood of clause? Do *-ğay -gey* suffixes form only future tense in Kypak language? The main purpose of the research work is to describe *-ğay -gey* suffixes in a certain period of Turkic language history, that is, during Mamluk Kipchak period's condition of state, self-description of functional and structural characteristics. Modern Turkic language grammatical categories are studied in diachronic way, and the main goal of language scientists is to show relationship level of medieval Kipchak language and modern Turkic languages with certain facts.

2. MATERIALS AND METHODS OF THE RESEARCH

The main method of the research is to find historical development of the language based on the comparative method. As well as specific features of the suffixes, determining status of modern Turkic

languages, by revealing dynamic mechanism of suffix development, synchronic and diachronic description ways, retrospectives, inner reconstruction and other methods were used. Language materials in the XIV-XV centuries written in Mamluk Kipchak language as *Muniyetul Guzat* (**MG**: Uğurlu, 1984), Seyfi Saray's *Suheyil wa Guldursin* (**SG**): poetry collections, *Kitab Mukaddima Abu Lyais as-Samarkandi* (**KM**: Sadıkbekov, 2016), *Kitab fil-fikh* (**KF**: Kuanıshbayev, 2006) and *Kitab-fil-fikh bil lisanit Turki* (**KFT**: Agar, 1989) were taken from monuments.

Usage of -ğay -gey suffixes to form future tense

If the majority of scholars of modern Turkic languages consider *-ğay -gey* suffixes as optative mood suffixes, researchers who investigate Turkic languages historical monuments or historical Turkic written literary language consider those suffixes as future tense suffixes. A.N. Kononov (1980: 190) used only in the archaic Turkic language Yryk Bitig book, and stated that it gives only future tense meaning, S.E. Malov said in similar meaning too (1951: 83). M. Kashgari was also mentioning future tense as "to show action in the future suffix *-ğay* is added to the thick verb roots, and to other words suffix *-gey* is added: ol iya kurgay (O yay kuracak-he will set up the arc)", said (166, 21). All the scholars as E. Necip (2004: 38), A. Kuryshzhanov (), Y. Kuanıshbayev (2006, 17), M. Agar (1989, 28), S. Duisen (2004, 87), M. Argunshah (2014, 341), who investigated Middle Ages Kipchak written monument languages, indicate *-ğay*, *-gey* suffixes as future tense forming suffixes.

Indeed, future tense meaning usage of the suffixes in the Middle Ages may have been prevailing. In Mamluk Kipchak languages they were used very actively as future tense: **KFT**: menüm falan kişinün üstine munuñ kibi hakum vardur digey (1a, 3-4) (*I would like to say that I have the rights over this person*); ol satun algan kişiden satun almag (53b, 16-17) (*he will buy from the person who will buy*); **KFF**: Namâz durguzgay sen, zekât virgey sen, Ramazân ayını oruç dutgay sen (39b, 5-6) (*You will pray, will give alms, and will fast during Ramadan month*); **MG**: Kim erse kim bu fenlerni yahşı bilip hacet vaktında 'amelga kitürse cihan içinde la-nazır bolgay (5b, 8-9) (*If anyone learns the science of good deeds and puts into action when necessary, no one will be equal to him (he will be unique)*); Yaydak at minmeklikni ögrenil hiç uyalmagıl kim hacet vaktında kerek bolgay (7a, 7-8) (*Don't be shy to ride a bare horse, when the time comes you will need it*); **KM**: kim ki okusa inna enzelnehu suresin avdaz ardinzha bir kez tengri te'ala virgey ana ilik yillik kilmis sauabi (36a, 5-6) (*Whoever reads the surah 'inna enzelnehu' once right after the ablution, God Almighty will reward with fifty years of good deeds*); **SG**: Bitigen nameni iller ukigay, Süheyliniñ tarihini taza bilgey (*People will read written works, and know the real history of Suhayl*) and other.

As you can see, purely used with future meaning, *-ğay -gey* suffixes in Mamluk Kipchak language show the action happening after the moment of speech. M. Orazov (2001: 278) in the dictionary *Kitab Mezhamu Terzhuman Turki ua Azhami ua Arabi*, mentions 3rd person singular usage in affirmative future sentence using *-ğay -gey*, and negative sentence type *-mey* (ciz-me-y-e), that is, by adding *-ya*, *-ye* to negative forms. However, we are researching language to create future value in all of the 5 monuments by adding negative verbs *-ğay*, *-gey* suffixes to form future tense: **KFT**: Ol kişi dahı kerekdür kim akıl olgay mecnun olmagay (1a, 21) (*That person is needed to be smart too, will not be mad*); Davı idgenden soñra kadı ol davı olıngan kişiden sormagay (4a, 46-47) (*After opening trial process the judge will not ask the prosecutor*); **KM**: ahd eyledum tenriye soylemegey men su evine (32b, 1) (*I swear to God, I will never speak in toilet*); **MG**: muvahhid müsülmanlar üzere kılıç tartıp bu amellerini anda sarf kilmagay (6a, 1-2) (*Muslims who know Allah as One will not exert deeds with sword*) and other.

-ğay, -gey suffixes usage as modality meaning

-ğay -gey suffixes, either initial form or modified phonetic forms (*-a*, *-e*, *-ay*, *-ey*, *-ayın*, *-eyin* and other) are now used in almost all Turkic languages. However, none is used as future tense meaning, but as wish, imperative, offer, necessity forms of modality, that is, faced as category of clause forming mood. If *-gay edi* is used, as one of the analytical forms showing optative mood, intentions and willingness of a speaker to do something or not in Kazakh language, *-gay*, *-gey* suffixes are mostly faced in spoken and folklore language, especially in poetry. For example: 'Oh my generation saddle the horses, Go against the enemy, Dip the swords in the blood, Take the revenge' (Urpagim atka kongaysin, zhauyna karsi bargaysyn, kilishti kanga malgaysin, kegindi ketken algaysin) and other. Moreover, Hakas language uses *-ğay*, *-gey*, *-ay*, *-ey*, Karakalpak language uses *-ğay*, *-gey*, Kyrgyz language uses *-gay*, *-gey*, *+ele*, Turkish and Azerbaijani languages use *-a*, *-e* suffixes in optative mood meaning. Mamluk Kipchak language uses *-ğay -gey* suffix forms often in both future tense and obligatorily in optative mood meaning. The reason we say obligatorily is that there are no traces of modality usage in either historical monuments or modern Turkic languages. The only optative mood modality is not common category to all Turkic languages. The completion of action or non-completion depends on speakers interest, existing in all languages, but in some languages it has developed and formed a separate modality, and in some other languages considered to be as indirect usage of modality. For example, in the Uzbek language, it doesn't exist as separate modality, but exists as imperative mood and has functions of command-wish (Hozhiev, 116). M. Orazov (2001: 276) speaks on the issue as: "Any modality verb forms have many meanings. The language does not have exact or pure command, condition, and wish, so it is obvious that secondary modality meanings are being used." Therefore, recent researches on modality categories in Turkic languages, are being studied and researchers are trying to uncover the meaning of every suffix giving meaningful color separately. Optative mood suffix forms of many indirect meanings are especially considered in works of G. Gulsevin (2002) in Old Anatolian Turkish, O. Balcı (2014) in Kazakh and Kyrgyz

languages, S.D. Kankhasi (S.D. Canhasi) (2013) in Kosovo and Macedonian Turkic language dialects. *-ğay -gey* suffixes in Mamluk Kipchak language, representing action to be performed and speaker's view, are used in the following modality meanings:

a) Of course, first and foremost function is to show intentions and wishes of the speaker's actions: **KFF**: *durguzgay bizi anlar durgan yirde* (15b, 5) (*Take us where they are*); **MG**: *Sen takı atır dayıma mu'avved bolgay-siz* (14b, 9) (*You and your horse should always be ready*); *niyetin ihlas birle teñri yolunda kılğay* (6a, 1) (*Make sincere intention on the God's way*); **KM**: *her kisi niyet eylegey* (16a, 4) (*Each person intends to act*); **SG**: *Felek eylesmeside devr itgey, Gadalet urlıgıdın behit bitkey* (*As fortune continues turning, Justice seeds end happiness*) and others.

b) As warning, it used in sense of caution from something: **MG**: *Ihtiyat kılup mingil kim iyer agmakdın imin bolgay-sen* (9b, 1) (*Ride the saddle carefully so to be sure you won't be overthrown*); *Yügenni miner çakda sag yanındın biraz-gine kiskartgay-sen kim üzengü atdın yırak bolmagay* (10b, 7) (*To stay further from horse, while getting on it, shorten the nazzle straps from the right side*); **KFT**: *Ya aydgay men falan kişiğe hakını ödedim* (1a, 5) (*or let him say I paid the right to the following person*);

c) As strong desire for something, asking, begging meaning: **KFF**: *Tañrı ta'âlâdan ister biz, durguzgay bizi anlar durgan yirde* (48b, 1) (*We ask from God to be at the same place they are*); *Kılğay bizi zikre hâzır olanlardan* (138a, 2) (*let us be among those who are ready to remembrance*); *Tañrı ta'aladan ister biz, kılğay bizi tevbe idicilerden, arınıclardan, salih kullardan* (109a, 1) (*We ask from God Almighty to make us among those who repent, and those who are refined, and to be among righteous slaves*) and others.

d) Ordering action to be done, shows the meaning of action implemented: **KFF**: *arıtgay fercini hükmî necislerden* (47b, 6) (*Decent place should be cleaned from ill decisions*); *ol okgay bir kısa âyet* (167b, 3) (*Let him read short verses*); **KM**: *shul nesnelerden olsa odemek ani odegey* (21b, 1) (*If to be payed are among this then let him pay*); **KFT**: *Ol da'vı idici kişi anit virmek izdese ol inkar idgen kişiğe, imdi ol inkar idgen kişi içgey* (4b, 22-23) (*If prosecutor wants to give an oath to the one who denies, let the denying person give an oath too*) and others.

e) Showing wish, wishing someone good: **KM**: *Tañrı ta'ala virgey aña İbrahime virgen sevabı* (36b, 1) (*God Almighty give him the reward given to Abraham*); **KFF**: *Tañrı ta'ala açğay aña cennet sekiz kapusını kirgey aña kaysı kapudan dilese hisabsız 'azabsız* (93b, 2) (*Let God Almighty grand him with eight open doors of heaven, and let him enter from the door he wishes without torments and uncouted*) and others.

f) Suggesting one thing, as well as giving advice: **KFT**: *Ol davı idgenüm tavarnı men izder men digey* (2a, 4) (*Let him wish the thing he is pleading*); **MG**: *İyerde körklüg olturmaklık ol turur kim boyuñrı tüz tutup tik olturmak hiç egilmegey* (11b, 8) (*Beautiful sitting is holding straight your body without bending*); **KM**: *ol kishi ketyrgey iki ayagin su evinden avdaz algan iyere dik* (30a, 3) (*Let the person step with both feet in toilet untill the ablution*) and others.

-ğay -gey suffixes in Mamluk Kipchak language modalities of indirect values, can be stretched even further. However, one thing should be taken into account. G. Gulsevin (2002, 1) wrote in his article about optative mood categories in Turkic language in 13-15th century: "To identify functions of the suffixes added to verb, and sometimes distinguishing between these functions is difficult. Stress and intonation are extremely effective in adding function to certain suffixes. Especially Old Turkey's Turkish as only can be followed in period of written texts determining additional verb functions, not benefiting from stress and tone is considered to be strength." Kipchak Mamluk language was considered only by written monuments, and as it was a dead language its diction, accent, rhythm were not important modality values, even though different modal shades of meaning were in sentagma, it was difficult to distinguish between meanings. Moreover, it was even difficult to distinguish between tense and modality meaning. For example: **KFT**: *Ol yir menüm degüldür dise ol vaktın kadı ol davı idgen kişinün danukını işidmegey* (1b, 65) (*If he says that place/land is his, Judge will not listen to the witness of the prosecutor, should not*); **KFF**: *Tanuklık virgey sen Tanrı ta'âlâdan özge Tanrı yok* (39b, 4) (*Let the one to witness (witness), there is no other God*), so without paying attention to the speakers voice, rhythm of speech and accent, but only by looking at *-ğay -gey* suffix forms, was difficult to distinguish, whether they are using future tense or imperative, optative moods. Therefore, researchers' records on above mentioned Kipchak written monuments are held only as a future tense suffixes. We tried to give examples with different meaningful patterns considering connection between earlier mentioned, and following examples from the text.

-ğay, -gey / -a, -e competitiveness and peculiartites

In general in Turkology and among most of modern Turkic languages, *-(y)a, -(y)e* suffixes expressing wish and order mood meanings, actual origins were proved to come from *-gay, -gey* suffixes, are faced and involved in many historical and modern Turkic languages, have a long history and are rich with meaningful patterns, requires special study. The theme of today's article is Mamluk Kipchak *-ğay, -gey* suffixes, so we will focus only on the related topic. Eventhough *-(y)a, -(y)e* suffixes are not active suffixes as Mamluk Kipchak *-gay, -gey* suffixes, following modal values are used as well:

a) Meaning wish and prayer: **KFF**: *Tañrı ta'âlâ heyin eyleye aña cennet yolını cennete kirmegiçün* (8b, 5) (*Let God Almighty make her way to heavens easy to enter paradise*);

b) Order, pushing to do something: **KFF**: *yâ istincâ eyleye iki ayagını yuya* (43a, 1) (*wash your feet or wash your feet*); *Riyâ olmaya, süm'a olmaya* (206a, 5) (*let it not be ostentation or window-dressing*); **KM**: *ehl ola kullık kilmaga* (*Let him get used to worshiping*); *andan miswuak eyleye* (33a, 6) (*After that use misvak*);

c) As suggestion and advice: **KM**: andan soñra okuya inne enzelnahü süresin ahirine degin (*Then read inne enzelnehu surah till the end*); isharat eyleye bashi birlе (176, 4) (*and greet with head gesture*);

d) As warning and protecting: **KFF**: Minnet eylemeye, fakirleri incidmeye (206a, 6) (*don't hurt the poor by showing your gratitude over them*); Ol kishiler ki namazda Tanrı ta'aladan korkalar (159b, 4) (*Let them fear God while praying*);

e) As asking or begging something: **KFF**: İster men senden def eyleye sen menden men korukganı dünyadan ahiretten (28a, 4) (*I am asking from you, keep me away from things I am afraid both in this world and hereafter*).

As it can be seen *-(y)a*, *-(y)e* suffixes first were only Oguz dominant element of suffixes, which met only in *Kitab Mukaddima* and *Kitab fil-fikh* monuments, and now Oguz group including Turkish, Azerbaijani and Gagauz languages used as optative mood suffixes, with regard in mind that *-(y)a*, *-(y)e* were Oguz duplicates of Kipchak's *-ğay*, *-gey* suffix forms. Secondly, though *-(y)a*, *-(y)e* suffixes were used to show optative and imperative mood, they didn't give any meaning in future tense. That is, if in Mamluk Kipchak language *-ğay*, *-gey* suffixes both indicate future tense meaning and optative, imperative mood meanings, its phonetic variant or Oguz variant *-(y)a*, *-(y)e* indicate only speakers viewpoint and intentions depending on their actions in connection with modal (order, wish, request and other) values. So, in the old Uighur, Karakhanit, Khorezm, Cuman Kipchak periods future tense forming suffixes were used (Gültekin, 34-38), which were *-ğay*, *-gey* suffixes in Mamluk Kipchak languages as future meaning and optative/imperative mood meaning. However, in Oguz language *-(y)a*, *-(y)e* suffix forms in that period were totally formed as verb category moods, and used together in combination with *-ğay*, *-gey* suffixes, and its meaning affected its transfer to modal meanings. As a result all modern Turkic languages have *-gay*, *-gey*, *-a*, *-e* suffixes as suffixes forming verb category moods.

3. RESULTS

Having studied Mamluk Kipchak language *-ğay*, *-gey* suffixes, following conclusions can be made:

- First of all the main role of *-ğay* *-gey* suffixes in Mamluk Kipchak language is to show that activity can be done after speech. Can be added both to negative and positive verb forms.

- *-ğay*, *-gey* suffixes in Kipchak Mamluk language can indicate both tense meaning as well as speaker's action as order, wish, suggestion, warning, and asking showing his intentions and point of view by many modality meanings, that is can be used as mood suffixes.

- Mamluk Kipchak language is currently a dead language and can be studied only through the written monuments, and rhythm, stress, lack of motives, so it is difficult to distinguish various modality meanings, in verb categories especially in mood category. Moreover, it is difficult to see the difference between *-ğay*, *-gey* suffixes added to verb roots to show tense or modality. Therefore, researchers of the Middle Ages Kipchak language considered these suffixes as future tense suffixes.

- All the modality meaning categories as order, wish, suggestion, warning and asking (mood categories) can be made both with Kipchak Mamluk language *-ğay*, *-gey* suffixes and *-(y)a*, *-(y)e* suffixes. There is no difference either in the usage or in the modality meanings in *-gay*, *-gey* suffixes and can be used instead of one another.

- *-(y)a*, *-(y)e* and *-ğay*, *-gey* suffixes are similar, two different phonetic variants of one suffix, ie one is oguz, second is Kipchak language version. However, in Mamluk Kipchak language *-ğay*, *-gey* suffixes are used both as future tense and obligatorily as imperative and optative moods, but *-(y)a*, *-(y)e* suffixes are not used as future tense.

- Kipchak *-ğay*, *-gey* suffixes are frequently used ones, *-a*, *-e* suffixes seldom used options. In the five monuments *-a*, *-e* forms of Oguz elements are in priority, rarely used only in KM, KFF. That is, in Mamluk Kipchak language *-ğay*, *-gey* suffixes are literary written language norm, but *-a*, *-e* suffixes are considered to be dialect differences.

- Already in Kipchak Mamluk period, *-(y)a*, *-(y)e* suffixes separated from the ancient meaning, and formed as a complete modality category developer suffix. Mixed and used together with *-ğay*, *-gey* suffixes affected the transfer from tense to modality meaning.

4. DISCUSSION

A.N. Kononov said (138, 190) that *-ğay*, *-gey* suffixes were used as addition to complete future tense of the ancient Turkic language in "Yrik Bitig" (divination book), but M. Gültekin (2006: 36-37) stated in historical record of Turkish literary languages as Old Uighur, Karakhanit, Khorezm and Kipchak languages *-ğay*, *-gey* as suffixes forming future tense. That is, *-gay*, *-gey* suffixes in Turkic written language history started to be used in the initial period of old Uighur language. E. Necip (2004, 38), A. Kuryshzhanov (), Y. Kuanysbayev (2006, 17), M. Agar (1989, 28), S. Duisen (2004, 87), M. Argunshah (2014, 341) and other scientists indicated *-ğay*, *-gey* suffixes in Kipchak language as future tense forming suffixes. *-ğay*, *-gey* suffixes in Mamluk Kipchak language considered to be productive suffix of future tense. However, meaning of the suffix is not limited with this. Action depends on speaker's point of view such as wish, order, desire, suggestion, warning, and request, pointing out his intentions using various modality meanings, that is as suffix forming verb category mood. G. Gulsevin (2002: 1) stated that it is not easy to determine exact form of the verb in Turkic languages, that it can be studied only through inscriptions on monuments, and it is difficult to reflect dead languages activity accurately

because they do not use such elements as accent and rhythm. Therefore, above mentioned authors stopping their attention on future tense meanings, did not pay much attention on modality meanings of Kipchak language suffixes. Even M. Agar (1989: 28), E. Kuanyshbayev (2006: 17) separated *-ğay*, *-gey* future tense suffixes from Oguz *-(y)a*, *-(y)e* suffixes as optative mood version suffixes. The results of this study show that if in Mamluk Kipchak language *-ğay*, *-gey* suffixes have future tense meanings and point out speaker's action and intentions by request, wish, order, warning representing different moods, *-(y)a*, *-(y)e* suffixes only point out modal meanings, duplicating *-ğay*, *-gey* suffixes usage. Old Uighur, Karakhanit, Khorezm written monuments language future tense category *-ğay*, *-gey* suffixes nowadays used only as optative mood meaning in modern Turkic languages (Kazakh, Kyrgyz, Hakas, Karakalpak etc.). If we take into account that it is not easy to change one form meaning into another, we can say the same thing about Mamluk Kipchak language tense and modal values. As well as M. Orazov in his dictionary *Kitab mecmuu tercuman turki ua acami ua Arabi* stated that affirmative future tense sentences are formed by *-ğay*, *-gey* suffixes, and negative sentences by *-meyer* (*çizmeyer*) suffixes, and negative form of future tense is formed with *-ye* suffix, and that the *g* sound in *-gey* change into *y*, by that the form has been created with fall in last sound. In Mamluk Kipchak language exist only *-ğay*, *-gey* suffixes and Oguz *-a*, *-e* forms. Consonant ending syllables add *-a*, *-e* suffixes (*vire*, *kore*), vowel ending syllables add *-y-a*, *-y-e* suffix forms (*eyleye*, *okuya*). So the *y* sound is not transformed form of *g* sound, it is helping sound that connects two vowel syllables.

5. CONCLUSION

In modern Turkic languages, in particular Oguz and Kipchak language, *-ğay* *-gey* suffixes in Mamluk Kipchak language are very important in terms of historical development and formation of those groups of languages. Because Mamluk Kipchak language suffixes are variants of Kipchak and Oguz suffixes (*-ğay* and *-a*), and archaic (future tense), and new definitions (optative mood) are amazing literary language records that came together in one place. As well as Oguz, Kipchak group includes old Uighur language, karakhanid and Khorezm, which is acting like bridge linking Turkic written literary language records.

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THE LINGUISTIC REPRESENTATION OF THE CONCEPTSPHERE ELEMENT AND THE MODELING OF ITS SPATIAL STRUCTURE

Irina A. Kuprieva, Olga N. Prokhorova, Jerome Baghana,
Igor V. Chekulai, Stanislava B. Smirnova

Belgorod National Research University, 85 Pobeda Street,
Belgorod, Postcode 308015 (RUSSIA)
smirnova_s@bsu.edu.ru

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ABSTRACT

The present article deals with the results of the study of a mental structure, especially a concept as an element of a larger structure of conceptsphere. The representation of the concept «family» in the British lingvoculture was studied as the linguistic material. The study develops a schematic model presenting the structure of the concept considering the hierarchy of the elements, and paying special attention to the axiological component and its study. Methodology of the study combines the traditional means of linguistic study, and modern synergetic approach to the modeling the structure of the concept.

Key words: conceptsphere, linguistic representation, British lingvoculture, axiological component, lexicographic analysis, structure modeling

1. INTRODUCTION

This article is a linguistic study of the material forming the core layer of the concept-formant "family", relating to the "family relations" conceptsphere, operating in the British lingvocultural space.

During the work we defined the conceptsphere as a set of related concepts, united by meaning and representing key ideas of the society members; such a structure is regarded as having some of the characteristic properties, like wide field coverage of meanings, that is a significant amount of content units [1;7], and their significant diversity, dependence on the socio-cultural factors of the functioning of society, and exposure to diachronic changes [2;12].

2. METHODOLOGY

The nuclear layer of the mental structure studied, based on our hypothesis, is built up of verbalizators presenting the lexicographically fixed meaning, relevant characterized the study subjects [3; 21]. The research is based on the study of dictionaries such as Cambridge English Corpus [4], British National Corpus [5], Oxford English Corpus [6], Macmillan Dictionary of English Language [7], Cambridge Dictionary of English Language [9], Collins Dictionary of English Language [10]. These linguistic corpora are the most representative by the number of units contained therein and fairly reputable sources that are most updated in relation to the modern English language, particularly its British variant. Then, the synergetic approach to the structuring the concept was used to develop the study results on the inductive method.

3. MAIN PART

The study of the structural elements forming the conceptsphere "family relations", that we accepted to name the «subconcepts», presents itself as an analysis of relevant results for the keyword "family" (as forming one of the largest conceptsphere substructures) based on the figuring out the denotative component of lexical units presented in a single dictionary, then the comparison and synthesis of the results obtained in the study of each of the dictionary.

It should be noted that, in general, there is a sufficient density of the results and their high uniformity in different dictionaries that characterizes the nuclear layer of the conceptual framework as a stable, resistant by representation in the minds of native speakers. This fact also characterizes the studied conceptsphere including the subconcept "family" as one of the fundamental mental structures for the British lingvocultural community that allows us to confirm its importance in the light of the psychological and socio-cultural aspects, as it is the most variable reflection of certain phenomena in a language says their (phenomena) essential importance as a factor of the social formation and functioning of a person as a member of a particular society.

At the same time, some peripheral character representation is still celebrated: there is a certain detachment adjective and idiomatic elements that, however, we tend to explain the deliberate restriction of

lexical material of certain corpora (that is more characteristic of adjectival units, hypothetically, due to the low frequency or invariance (connotative) attracted connotation of "family") and specificity of the material itself (we did not aim to study phraseological component of the conceptual framework as it is a separate element, tending to his attribution of the axiological component emitted by us as part of the peripheral field of the conceptsphere).

Given these results, we tend to allocate in the conceptual framework of the concept-formant "family" of the "family relationships" conceptsphere such subgroups as "close relatives", "family", "relationship communication in the family", "family type", "family formation ". These subgroups are allocated on the basis of adjacency denotation components investigated lexical units, i.e., the unity of the represented fragment of conceptual structure reflects the phenomenon.

Note that the first two groups formally may be combined into one under the name of "family members", but in this case it seems to us to be too large for the successful functioning due to the presence of a wide field relevant connotation (in particular, we have such components have been isolated, as the «kinman» - «descendant" element which actually can not be attributed to the structure of family relations, it is wiser to carry it to their more characteristic). Thus, the "close relatives" group is clearly distinguished by unity and certain "isolation" from the rest of the structure, and is characterized by significantly remarkable properties, and so, it was the basic reason to divide the structures studied.

So, using the basics of the study of the vocabulary corpus we have developed the following schematic representation of the composition of the concept-formant "family". As it can be seen from the following table, the structures under the study are extremely widely represented in the lexical body of English. Above, we have already noted that the broad representation of the "family" concept, in particular, its core's verbal representation, is connected with the constant demand of the communicative space for it. The verbalisators' density increases, denotative components of the semantic field of lexical units structures themselves given the regular activation of the concept, and they are built in a system, besides, a correlation between elements firms.

Family Types	Nuclear family	Close relatives	Family connections	Family development
Extended f	<i>Spouses</i>	Aunt	Biological family	Romantic relations
Nuclear f	<i>Couple</i>	Auntie	Birth mother	Love affair
One-/Single-parent f	<i>Partner</i>	Aunty	Birth parent	Couple
Royal f	<i>Better half</i>	Great-aunt	Blood family	Engagement
The first f	<i>Husband</i>	Maiden aunt	Blood relation	Married couple
clan	<i>Hubby</i>	Cousin	Blood ties	Family unit
related f	<i>Man</i>	Full cousin	Close	Family without children
joint f	<i>Mister</i>	Cousin-german	relationships	Nuclear f
be in the f way	<i>Old man</i>	First cousin	Direct/ straight/distant	Empty nest
civil partnership	<i>Wife</i>	Grandchild	family circle	
monogamy	<i>Lady</i>	Granddaughter	Clan	
bigamy	<i>Old lady</i>	Grandson	Fraternal	
polygamy	<i>Wifey</i>	Kin	Great-	
immediate f	<i>Madam</i>	Sibling	Half-	
close-knit f	<i>Helpmate</i>	Half-blood	Junior	
	<i>Housewife</i>	Nephew	Long-lost	
	<i>housekeeper</i>	Great-nephew	Loved one	
	<i>Parents</i>	Niece	Maternal	
	<i>Birth parents</i>	Great-niece	Near	
	<i>Custodial parents</i>	Uncle	Paternal	
	<i>Father</i>	Granduncle	Removed	
	<i>Dad</i>	Great-uncle	Your nearest and dearest	
	<i>Daddy</i>	Grandparent	Your own flesh and blood	
	<i>Pa</i>	Grandmother	Extramarital	
	<i>Papa</i>	Grannie	Unfaithful	
	<i>Pater</i>	Grandma	Marital	
	<i>Pop</i>	Nan	Marriageable	
	<i>Mother</i>	Nanna	Matrimonial	
	<i>Ma</i>	Granny	Premarital	
	<i>Mam</i>	Gran	Live-in	
	<i>Mama</i>	Grandfather	Family-friendly	
	<i>Mammy</i>	Granddaddy	Child-friendly	
	<i>Mater</i>	Grandpa	Your immediate family	
	<i>Mom</i>	Grandad	Problem child	
	<i>Momma</i>	Gramps	Problem family	
	<i>Mummy</i>	Relative-in-law	Single	
	<i>Mum</i>	Father-in-law Mother-in-law	Family man	
	<i>Child (ren)</i>	Son-in-law Daughter-in-law		
	<i>Junior</i>	Brother-in-law		
	<i>Kid</i>	Sister-in-law		
	<i>Youngster</i>			
	<i>Sprat</i>			
	<i>Twins</i>			
	<i>Daughter</i>			
	<i>Girl</i>			
	<i>Sister</i>			
	<i>Sis</i>			
	<i>Sibling</i>			
	<i>Son</i>			
	<i>Boy</i>			
	<i>Brother</i>			
	<i>Bro</i>			
	<i>Bruv</i>			

However, a straight list presents the studied structure totally simplified, excluding the correlations between the elements of the list, as well as the multidimensionality of the structure is not obvious. This denies the usefulness of such a scheme and clarity in the presentation of complex structures. In order to reflect all the

complexity and spatial functioning of the concept the scheme was a few restructured, thus, it became fuller, but at the same time retaining its schematic character.

Nuclear Family					
Spouses Couple Partner Better half		Parents Birth parents Custodial parents		Child (ren) Junior Kid Youngster Sprat Twins Sibling	
Husband Hubby Man Mister Old man	Wife Lady Old lady Wifey Madam Helpmate Housewife housekeeper	Father Dad Daddy Pa Papa Pater Pop	Mother Ma Mam Mama Mammy Mater Mom Momma Mummy Mum	Daughter Girl Sister Sis	Son Boy Brother Bro Bruv

Consider the fragment of the concept on the example of the group of "close relatives". When considering by principle of a sequence of acquisition and the subsequent fulfillment of the social roles within the "family", the primary role comes as "spouse", which, in turn, is divided into the roles of "husband" and "wife", later transformed and complement into the roles of "parents" (followed by the division on the role of "mother" and "father"), and there is the role of the "children", divided into the role of "son" and "daughter" and "brother" and "sister", respectively, which are correlated with each other. This kind of presentation of the studied structure allows to partially maintain the hierarchical features, as demonstrated by considering the table from top to bottom: attractor "close relatives", divided then into branches of semantic groups - «spouses», «parents», «child». Accordingly, the branch of the «husband» linked to the branch «father», as well as the branches «wife» and «mother» are interrelated. Thus, the branches «son» and «daughter» are produced, interconnected by means of roles «brother» and «sister». Further, "children" grow up to acquire the role of "spouse", and, in the future, "parents".

Thus, the cyclicity of the structure under study becomes obvious, which directly correlates with the factor of its stability, creating and ensuring its sustainability in the diachronic aspect. In addition, such a representation of this structure gives us the opportunity to evaluate its multidimensionality, since it is obvious that it is a highly branched, to build on the level principle.

If to talk about the characteristics of the sub-group "close relatives", we note that it is formed on the basis of nominative units, characterizing the composition of such a thing as a «nuclear family»: husband, father, wife, mother and their child / children - spouses, couple, husband, father, wife, mother, parents, kid, child (ren). The core of this group is based on the consolidation of the social roles in the family, and is quite limited. Expansion of this subgroup is due to the spread and adoption of informal nominations of these roles: mom, dad, bro, pa, ma, sis, etc. A list of these informal nominations serving as the verbalizators is quite extensive, which is interdependent with the psychological point of view: the family plays in human life the fundamental role of the primary assimilation of social roles and their distribution takes place in the framework of the "nuclear family", or a family-cell, as well as the role of mother and father in the development of these roles. Consequently, the early stages of formation of the child take place by partial digestion of the parent picture of the world. The mutual dependence of this phenomenon lies in the fact that studied structures have a high rate of extraction, and similar characteristics demonstrates the high national importance of the phenomenon. As it is known, the structures that frequently and regularly are activated, and have the most extensive nominative field that we can observe in the present case.

When expanding the semantic group "close relatives" we refer to a group of "relatives". The primary semantic group with the attractor "relatives" is formed in Table 1. Further we proceed to its structuring and characterization.

Extended family or Relatives			
Cousin Full cousin Cousin-german First cousin Sibling Half-blood	Aunt Auntie Aunty Great-aunt Maiden aunt	Uncle Granduncle Great-uncle	Grandparent
			Grandmother Grannie Grandma Nan Nanna Granny Gran
Relative-in-law Father-in-law Mother-in-law Son-in-law	Nephew Great-nephew	Niece Great-niece	Grandfather Granddaddy Grandpa Grandad Gramps
			Granddaughter
Daughter-in-law Brother-in-law Sister-in-law			Grandson
Relatives by marriage			Grandchild / Kin

Thus, the characteristic of a group "relatives" of the subconcept "family" appear to be not so extensive as a similar group of "close relatives". This core group is also characterized by the nominativity dealing mostly with transferring of the kinship. However, the studied group does not present the lexical filling, comparable to the one of the "close relatives". Nevertheless, there are the quite distinctive branches with leaky correlations between attractors «Cousin», «Kin», «Grandparent», «Grandchild», «Aunt», «Uncle». The last two branches could be combined on the basis of semantic and social proximity, however, the British lingvoculture represents no single lexeme, that could nominate them, as it happens in the case of the branches «Grandmother» and «Grandfather», unified by the attractor «Grandparent». Like the previous group the studied structure demonstrates the possibility of the semantic group (with attractor «Kin») branching, divided into groups «Niece» and «Nephew», attractor «Grandchild» - into the groups «Granddaughter» and «Grandson», attractor «Grandparent» - groups «Grandmother» and «Grandfather» respectively.

While studying the resulting scheme, it is obvious that this group does not present the wide semantic variation. We believe that this is due to the socio-cultural traditions in the studied area. Since the tradition of cohabitation of several generations of a single family in the UK is not common, thus the forming and maintaining the close contacts similar to contacts within the "nuclear family", developed in a slight degree. Linked to this is the narrowness of the lexical component branches.

A separate group is formed by means of the lexemes nominating the so-called non-blood ties within the family - that is, we mean units nominating people become relatives through marriage. If the Russian language develops special units for this type of relationship («тесть», «свекровь», etc.), the English combines the regular units, as the branch "close relatives" does, and the «-in-law» element, that develops the above named semantic features. These elements have a few or no connotation.

In the nuclear layer, the concept "family" is studied by its two key groups that build up the concept of the study, - "nuclear family" and "relatives"; as we understand they are submitted concentrically, from the most minor effects on the volume (the branch «nuclear family») to more generalized, such as "Family connections" and "Family types". Next, let us consider the attractor "Family connections".

Family connections			
<i>Biological family</i>	<i>Family circle</i>	<i>Relations Characteristics</i>	<i>Clan</i>
<i>Birth mother Birth parent Blood family Blood relation Blood ties</i>	<i>Direct/straight/distant family circle Close relationships Your immediate family Loved one Your nearest and dearest Your own flesh and blood Live-in Family-friendly</i>	<i>Fraternal Junior Maternal Near Paternal Marital Marriageable Matrimonial Premarital Child-friendly</i>	<i>Great- Half- Long-lost Removed Extramarital Unfaithful Problem child Problem family Single Family man</i>

The table above presents the group of "Family connections", containing 4 branches with attractors «Biological family», «Family circle», «Relations characteristics» and «Clan». A third group do not develop a clear attractor. However, it could be characterized as a branch that implements axiological component, i.e. a component that involves a typical scenario of family relations, by means of adjectives and adverbs. Conventionally, we tend to identify this group under the attractor «Relations Characteristics».

So, the first group is characterized by the presence of elements of «blood» and «birth» in typical categories; it's presented as a not too extensive one, what is mostly concluded due to its contents of general nominative lexemes, possessing broad semantic component. The fourth group with the attractive element of the "Clan" is characterized by the presence of quite extensive adjectives, which are more related to the description of a "kin" as such. In addition, we added to the same group elements like «problem child». In this case, we believe that the unit «problem» acts as attributive, i.e. determining unit that extends the meaning of the nuclear elements of other groups [10; 224]. Thus, these elements exhibit the acquired value axiological unit. Thus, the group has completely certain properties of the axiological nature. Similar characteristics by the number of axiological units are developed by the third branch, which we denote conditional attractor «Relations Characteristics».

The second presented in the given table branch developing the attractor «Family circle» appears to be a bit standalone element in this group. The composition of this branch shows the presence of a basically stable combinations expressing the semantic component of metaphorical (or conditionally metaphorical, more emotional) description of the studied concept ("family"). Elements such as «your nearest and dearest» or «your own flesh and blood» allow us to trace the presence of a positive axiological component, expressing the importance of family unity. However, these elements are not unique: verbalisator «live-in» develops implicit dual appraisal response, expressing both family members living in the same house, and people cohabiting "under one roof" in almost neighborly relations due to the communicative circumstances.

Thus, this group as a whole presents a fairly notable axiological meaning that allows us to estimate the overall trend of verbalization of emotional relationships, that forms the nuclear layer of the "family" concept verbally.

It remains the last in this space group with attractors "Family Types" and "Family development". However, the branch data do not constitute in itself a bundle on the principle of "attractor group." So, we do not plan to view them as graphic tables due to their high semantic density - that is, those groups are not divided

into further attractors. In the branch "family Types" we grouped verbalizers by the ability to nominate different types of families and their characteristics, such as a «one-parent family» or «extended family» and «close-knit family» and «joint family» respectively. This group does not have a broad lexical variability that allows us to carry out such a clear grouping.

The final group in this link, that is the branch with the attractor "Family development", as the previous one, is characterized by high density of the verbalizers, which in turn shows their low tokens diversity. In general, they present mostly nominative character, so no denotative semantic components are designed to name a variety of stages in the relationship between a man and a woman in the process of starting a family, its development and changes. This branch is a link that allows one to trace the correlation between the concept (or rather, its nuclear layer) "family" and such concepts as "marriage" and "divorce The", and demonstrates the complexity of the spatial relationships between elements of the "family relationships" conceptsphere.

4. CONCLUSION

When speaking of mental structures and their study the linguists mostly use theoretical information and quite traditional linguistic methods to study them. The present study does correlate with this approach using traditional methods of the study, that is the study is based on the research of the linguistic material by means of lexicographic analysis. Then we followed the modern tendencies and accepted the approach combining the synergetic and processing elements, and build up the schema of the received structure, that does present the complex character of the concept itself. Due to that, we succeeded to find out the elements of the structure, developing the axiological meaning. Besides, the structure of the concept directly reflects its multidimensionality and cyclicity of the elements.

5. RESULTS

The present study resulted in the built up structure of the concept with the reflected multidimensionality and cyclicity of its elements. This structure considers strongly the axiological component traced in the verbal representative units. Thus, the modeling of the conceptual structure is a productive way of its studying.

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