



**Current issues
of the Russian language teaching
XIV**

**Simona Koryčánková,
Anastasija Sokolova (eds.)**

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METHODOLOGY ISSUES

A READING-BOOK IN RUSSIAN LITERATURE: THE TEXT PREPARATION AND THE FIRST OPINION OF ITS USE

Josef Dohnal

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Abstract

Over the last two decades, students of the Russian language have tended to analyse and interpret the texts of literary works in an overly simplistic manner. Such analysis tends to refer only to the text itself, sometimes only to the plot. It was the recognition of this fact which provided us with the inspiration to prepare a new reading-book concerned with Russian literature, which motivates the students not only to read literary works, but also to gain knowledge on how to read, understand and interpret a literary work. Initial feedback concerning the use of the reading-book has shown the concept to be successful.

Key terms

Russian literature, reading-book, interpretation, complex understanding of the literary work



Ruská povídka

čítanka a cvičebnice interpretace literárního textu

Josef Dohnal



Introduction

In this article, we address the process of preparing a reading-book for Russian literature. Specifically, we provide information about its primary rationale, about the circumstances which led to its development, about the selection process behind the included texts and about the formulation of questions which guide students during their encounter with the reading-book. We aim to acquaint the reader with some of the students' and teacher's initial experiences with using the reading-book.

The initial idea and its origin

Students of foreign languages at the university level should not only be able to speak the language, but should also learn about the cultures of those nations which speak the language as a mother tongue. Literature comprises a special part of the national culture – it is bound to a nation's history, to its social life, to its art more generally, to its philosophy, to its ideological and cultural concepts and to the nation's language as a basic means of expression as relating to all these categories. Therefore, the history of the development of Russian literature – including knowledge of the most prominent Russian authors and their most important works – plays a substantial role in the teaching of Russian as a foreign language (Dohnal, 2015, pp. 26-31).

Over the last two decades, we have observed a clear trend towards a more visual way of perceiving of information in teaching-learning process, and this same tendency can be seen in the field of literature as well. Contemporary students prefer to watch films and to listen to audio books, and as such they read fewer books in the traditional, written form. This trend has resulted in a dangerous tendency towards a kind of 'digital dementia', with quite a lot of students having problems understanding more complicated texts (i.e. they are not used to appreciating all the layers of the literary texts which they are expected to read in order to get acquainted with the most important authors and literature of the nation whose language they are studying). (Dohnal, 2013, pp. 88-94) This is also the reality among students of Russian in Czech and Slovak universities. Although the teaching of literature is considered to be an important element of such language studies, the number of classes concerned with Russian literature has been cut significantly since changes to the teaching of Russian language were made after the social changes which took place in 1989 (Dohnal, 2007, pp. 126-128). Until that time, the Russian language had been a compulsory subject in both basic and secondary Czechoslovakian schools, so universities were not required to concentrate inordinately on teaching just the language itself, and could thus assign more time to the study of more theoretical subjects and of Russian literature. Classes at the university level should ideally build upon the abilities of students to understand literature – abilities already developed at secondary school – but our experience shows us that literature classes at secondary schools have lost their former position, such that many secondary school-leavers do not have a good command of the skills necessary for individual and independent reading, or for the understanding of literary works of art. Such a state of affairs is not restricted to Czech or Slovak schools – the same conclusions have been stated in the results of research conducted in Russian universities: “Исследования показывают, что российские школьники читают в целом больше, чем их западные сверстники, но анализируют и интерпретируют содержание хуже. Таким образом, в вуз студенты приходят часто с недостаточно сформированными навыками чтения и анализа текста, иногда они не в состоянии понять текст и интерпретировать его. Особенно это касается художественных текстов, где смысл никогда не бывает выражен напрямую.” (Nikolayeva, 2008). Very similarly formulates A.B. Biryukova her experience concerning the students' ability to perceive the full range of meanings and aesthetic values of literary works of art in such a case when the literary text shall be read in a foreign language: “[...] ни изложение биографии автора, ни описание околослитературных событий не является собственно литературой. Представление о художественном языке, авторском стиле, то есть о том, что делает текст собственно литературным, остается для многих иностранцев мифологемой. Нередки случаи,

когда Пушкин или Булгаков знакомы иностранному учащемуся по переводам на иные (родные) языки, а предложение прочитать эти тексты в оригинале вызывают состояние культурного шока. Причина одна: и иностранец, изучающий русский язык, и русскоговорящий учащийся рассматривают литературу в основном со стороны сюжетной линии, нарратива. Знание сюжета художественного текста, чему способствуют и многочисленные экранизации, снимает познавательный интерес и невольно отменяет эстетическое, эмоционально-чувственное восприятие текста.“ (Biryukova, 2015).

The two most important decisions concerning the reading-book

All the factors mentioned above led us to the decision to prepare a reading-book containing texts by Russian writers. Immediately after making this initial decision, two very important questions arose: first, the question as to what the goals of the reading book should be, and second, the question as to how many texts should be included within it.

The question of goals was the easier one to answer. Our many years of experience suggested immediately which areas would be most relevant in assisting students to develop their abilities, so as to broaden their understanding of the meaning of literary texts, and of the various forms of literary works. Our decision was to concentrate on texts which could be used as:

- extracts to lectures focused on Russian literature from the second half of the 19th century and from the first half of the 20th century;
- a “digest” of works by the most inspiring writers of those times;
- examples of themes frequently depicted by the Russian writers of that period;
- demonstration of various literary movements of that period;
- case studies for the interpretation of the meaning of those literary texts;
- an incentive to learn more about the authors, about the nature of certain literary movements and about those qualities which comprise a literary work of art;
- a means of improving knowledge of the Russian language.

Our wide variety of goals, when considered in conjunction with the limited amount of publishing space available, made it quite difficult to decide which texts could or should be included in the reading-book. This required us to make difficult decisions. A primary consideration in the decision-making process was that it would probably be best for students to be provided with complete texts – some extracts from longer texts would not be sufficient for them to be able to comprehensively cover the plot, the meaning and the specific formal features of the respective texts. Prior experience led us to the decision to include only short, prosaic texts (i.e. short stories). We excluded the idea of including poetry: the complicated language of poems, and their complexity of formal features, would be an obstacle for the student to take in all of the subtleties of the text. Similar problems could arise in the case of plays: even were only short dramatic works to be used, it could prove difficult for the students to simultaneously follow the scene changes and cast of characters on the one hand, and to follow the author’s intentions on the other.

Conversely, short stories typically offer less complicated situations, characters and formal techniques. They also typically employ an uncomplicated plot for the reader to navigate. For the student of Russian as a foreign language, it is easier to understand the language of a short story as a prosaic work of art. Another important consideration in the decision to include only short stories was the fact that many famous Russian writers of the chosen period wrote short stories and were concerned with themes which highlight the social and cultural atmosphere of that time.

The selection of the short stories for the reading-book

The next step was the selection of texts, which was a very complicated process. The reading-book was intended for one-semester classes (i.e. for about 15 weeks of teaching) which meant choosing about 15 short stories. By the end of this process, we had selected the following 16 short stories, a selection which comprises both better-known and lesser-known authors, so as to give a good sense of the richness and variety of Russian literature from this period.

The following short stories were chosen for the final selection:

Ivan Sergeevich Turgenev: Mumu (Муму)

Sergei Nikolaevich Sergeev-Tsensky: Diphtheria (Дифтерит)

Vsevolod Mikhailovich Garshin: Attalea princeps

Lev Nikolaevich Tolstoy: Father Sergius (Отец Сергий)

Valery Yakovlevich Bryusov: In the mirror (В зеркале)

Nikolai Semenovich Leskov: Concerning the “Kreutzer Sonata” (По поводу «Крейцеровой сонаты»)

Anton Pavlovich Chekhov: Unter Prishibeev (Унтер Пришибеев)

Ivan Alekseevich Bunin: Easy breathing (Легкое дыхание)

Leonid Nikolaevich Andreev: Rules of Good (Правила добра)

Fedor Sologub: Worm (Червяк)

Alexander Serafimovich Serafimovich: Sands (Пески)

Mikhail Petrovich Artsybashev: Horror (Ужас)

Maxim Gorky: In the steppe (В степи)

Skitalets (Stepan Gavrilovich Petrov): Revenge (Местъ)

Evgeny Ivanovich Zamyatin: Martyrs of Science (Мученики науки)

Teffi (Nadezhda Aleksandrovna Lokhvitskaya-Buchinskaya): Dog (Собака).

The fact that all of the above works are in the public domain (i.e. no longer under copyright) was another reason for their ultimate inclusion.

The exercises connected with the chosen texts

As a means of helping the students find a coherent way to understand and interpret the texts, it was also necessary to prepare some questions related to the texts. These questions were produced with the intention of motivating the students to get acquainted not only with the text itself, but also with its author, with the literary movement to which it belongs, and even with some theoretical notions that are either entirely new to the students, or which they had learnt at secondary school but subsequently forgotten. The questions were also designed with the intention of motivating students to identify certain details which are unique to the respective stories, drawing their attention to particular aspects of the text which might otherwise be overlooked were such a guideline not available. The emphasis of these questions was placed not on the plots of the respective short stories, nor on the ability of the students to summarise them, but rather on the students' ability to recognise certain qualities of the text, certain details of the narrative technique. In the case of lesser-known authors, the questions were designed to lead the students to the biographical details of his/her life and to his/her status in Russian literature.

In such a way, students are instructed not only to read the texts, but also to seek out additional information which can help them to properly situate the text within the dynamic process of Russian literary and social development, as well as its connection to broader European trends.

As a means of illustrating what kind of tasks the students are confronted with while working with the reading-book, we here provide an example. The following instructions and questions appear after the text of Artsybashev's short story, Ужас:

- 1) Mikhail Petrovich Artsybashev is not a well-known writer. Get acquainted with his life and name his most famous works.
- 2) To which literary trend are his works dated?
- 3) What was the fate of M.P. Artsybashev after 1917? Where did he pass away?
- 4) Which works by M.P. Artsybashev were translated into Slovak? When they were translated / printed?
- 5) What is remarkable about the beginning of the story called “in medias res”?
- 6) To what extent can this story be considered a criticism of the established order? What exactly is depicted in the story?
- 7) Find the means by which the atmosphere of something negative, oppressive, terrifying is created in the story.
- 8) Contrasts are common in the story – find as many of them as possible and point out their role in the text.
- 9) By what means does the author convey / portray the speech of drunks?
- 10) How are the thoughts of the characters conveyed in the text of the story? How does this method fit the category of an all-knowing storyteller?
- 11) In the story, hints are often found, much is called indirectly. Give examples of such an indirect representation of events.
- 12) Which details depicted in the text of the story can be considered naturalistic? Why do you think so?
- 13) Most of the characters are not named by name and patronymic. How are they named? What does it do?
- 14) Which writer is close to M.P. Artsybashev by the way of depicting the action, by the style of narration?

The instructions and questions apply to the aforementioned text, but they differ substantially in focus so as to cover a relatively wide range of literary elements, which helps train students to recognise them when they are reading a literary work.

The use of the reading-book in the seminar classes and the first impressions of it

We have already been using the reading-book for two academic years, and we use it in the following way. In the very first class we present the reading-book to the students, instructing them how to use it and how to work with it. The texts and the instructions/questions contained in the reading-book are then used to guide students during their preparation for the seminar classes. We stress the necessity of individual preparation, of getting the students to acquaint themselves with the sources they can use to find answers to the questions. We also present how the seminars are to be conducted in the ensuing weeks.

At the beginning of each seminar, the students are encouraged to present their opinion of the assigned text and to answer the questions: in this way do they prove their comprehension of the text. Thereafter follows the discussion, in which we tend not to interfere until it has come to an end. Sometimes we provoke the students to continue the discussion by posing questions, opposing the students' views, drawing attention to some peculiarities in the text, presenting our own opinions about certain details, providing quotations made by other authors about the text, and so on. Only at the end do we summarise complex views and evaluate the discussion. In the event that the discussion has not led to any meaningful conclusion, we will then try to help the students formulate one. Up to now, we have contradicted with the students' views to a full extent only in very rare cases.

The first impressions from the students of the reading-book are quite interesting. During the first few seminars, the students were somewhat afraid to present their views, and they typically

expressed themselves in only a few sentences. It seemed they were not convinced that anybody would listen to their “unprofessional” analysis. Similarly, they looked for the information needed to answer questions concerning literary terms or historic data mostly on Wikipedia. Only after 3-4 seminars did the students begin to believe that they were really allowed to have their own views, that we as teachers would not press them to adopt some fixed, “correct” analyses of the text, or of answers to the questions. Sometimes it was necessary to demonstrate to the students where to look in the text for signals of irony, of doubts, to show the power of the description of the nonverbal signals in the texts. But subsequent seminars were livelier: the students were mostly better prepared, and their fear to present their own views slowly disappeared. The students’ knowledge of literary terms, of the story’s historical background, of the features of the literary movement to which the work belonged and of the biography of the author, helped them to gradually gain a deeper insight into the form and meaning of the texts, and into the evolution of literature. While they weren’t always rewarded with happy endings to the stories, when we saw how often the students digressed from discussing a given text and began to relate the particular topics, problems and questions that the text raised to their contemporary situations, we could see that they were encountering the text not as a sterile or obsolete work of art, but rather as a catalyst to think and feel. Nevertheless, they did make one request that we were unable to fulfil: for texts that were more optimistic. Perhaps we will be able to include some happier endings in the next edition of the reading-book.

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POETIC TEXT OF VASILY SHUKSHIN – THE RED GUELDER ROSE IN RUSSIAN AS A FOREIGN LANGUAGE CLASS¹

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Abstract

The paper is devoted to teaching the interpretation of the artistic text in the master's degree program at the Department of Russian Studies, Faculty of Arts, UCM. In the process of study, we look for the most effective way to bring students to learn about fiction, to help them discover the meaning of the work of art and find its place in the Russian and world artistic heritage. The paper aims to approach the teaching process as a synthesis of the reader's own experiences and work with relevant scientific resources. The aim of such work is to gain deeper and more professional knowledge of students.

Key terms

interpretation, literary text, village prose, Shukshin, The Red Guelder Rose

Introduction

The concept of study at the University of Ss. Cyril and Methodius in Trnava, Department of Russian Studies is oriented to both the acquisition of general knowledge and its application in practice. The subjects, which students have the opportunity to enrol in the bachelor's and subsequently the master's degree, also meet this requirement. In the teaching of literature, students first acquire knowledge of literary theory, get acquainted with literary epochs and only then in the master's degree study they focus their attention on their own interpretation of the work of art, which they can fully develop in their diploma theses.

In the first year of the master's study, students complete a two-semester course Interpretation of a Literary Text. The time allowance for the course in two semesters is 26 two-hour seminar exercises. This creates enough space for students to get acquainted with the possibilities of analysis and subsequent interpretation of the artistic text. They develop habits in the perception of the artistic text and at the same time apply critical thinking in evaluating already existing analyses of the text. In addition to the subject Interpretation of Literary Text, students continue gaining knowledge in the lecture of Russian literature.

The concept of teaching

At the beginning of the semester, the teacher and students prepare an updated list of analysed works. „Motivation is an important factor that determines success in the teaching process and therefore the selected texts should be interesting for students. It is a key factor that triggers the beginning of the study and is the driving force that sustains this long-term process” (Gajarský, 2016, pp. 458-459). For this reason, it takes into account the requirements for the presence of key authors of Russian literature from various streams and epochs, but at the same time, students have the opportunity to propose their own preferred works. The aim of the new list of analysed literature is to include a representative sample of artistic texts, which captures the widest possible thematic area, improves the students' knowledge and at the same time complements empty spaces in the number of works which they have already read. At the same time, the selected texts correspond to the areas of state exams that students are confronted with in the final part of their study. The working language in the classes of interpretation is Russian. „Finding logical connections between concepts, authors, works or historical events [...]

¹ The article has been supported by the project KEGA č. 021UCM-4/2020.

allows one to acquire a wide range of knowledge from several disciplines (literature, history, culture, etc.)“ (Grominová, 2015, p. 39). Teaching process should be as active, interactive, interesting and exciting as possible, and the teacher should be relegated to the background, giving their students the opportunity to learn also by themselves (Dohnal – Gajarski, 2018, p. 65). From the point of view of teaching methodology, the middle path between two university methods of teaching this subject are applied lessons. According to the anthology of works of art, Russian short story: reading a book and an exercise book for interpreting a literary text (Ruská poviedka: čítanka a cvičebnica interpretácie literárneho textu) in which there are about fifteen questions to each text with a unified well-thought-out concept from general to concrete. Students should clarify the place of the author in the hierarchy of national and world literature and try to analyse and subsequently interpret a specific text. The second primary source of motivation is a literary exercise book for universities, Interpretation of an artistic text. Interpretive Wandering/Vigilance (Interpretácia umeleckého textu. Interpretáčn é b(lú) denie), which perceives literary interpretation as an unfinished process and applies in the interpretive part of the publication a parallel layering of interpretive procedures, textual mediation and reading metalepsis.

Students come to seminars after reading the works and are able to further discuss the work and develop their interpretive skills. In the current academic year 2019/2020, Vasily Makarovich Shukshin's novel – The Red Guelder Rose provoked a great response from the students. At the beginning of the seminar, students are used to expressing their opinion related to the reading experience. Each student answers the basic question like: Did I like the text or not? Does the work have a deeper meaning for today's reader, or is rather out of date? Was the work more comical or evoked tragic thoughts? All the opinions that students express have their place in the interpretation, everything they say (their point of view) should be explained. Most of the students accepted the work The Red Guelder Rose positively, many expressed the opinion that they perceived the work as a light genre with a criminal plot and the topic was attractive to students. Some students described the work as boring and admitted that they did not understand the development of the storyline. All their points of view were discussed. The concept of teaching the subject is based on the confrontation of students' reading experience with appropriately selected excerpts from literary history, theory and criticism, which directly correspond to the given literary work. They have all the necessary texts for work, such as printed samples of monographs, scientific articles, or entire collections of papers. An important role in this teaching process play audio and audiovisual recordings of both the original work and the responses the work provoked. „Consequently, applying information technologies to the learning process not only assists in resolving any problem issues (passivity, poor grades, backwardness, fatigue etc.), but also guides the creative potential of individuals through the process of selectivity, in terms of perception. Incorporating information technologies makes students more concentrated, attentive and thus contributes to the development of different memory types“(Iermachkova, Chvalova, 2020, p. 542).

Basic student's knowledge

The analysis of a specific work in classes of literary interpretation begins with an overview of the author's biography. Students perceive Vasily Makrovich Shukshin first as someone, who was born into a poor peasant family. Only in the next phase will the author be included in the group of representatives of the so-called village prose. Yet when he was a child, he faced a difficult life situation, when his father, Makar Leontievich Shukshin, was imprisoned during the period of violent collectivization and finally shot in 1933. He was rehablilitated only in 1956. Thanks to this rehabilitation, Vasily Makarovich was also able to indirectly portray the theme of collectivization in the work The Red Guelder Rose and outline the life tragedy that the process of collectivization brought. The part of the audiobook dealing with the fate of Shukshin's biological father directly affected by collectivization is an appropriate

example (Varlamov, 2015). The life of Vasily Makarovich Shukshian was winding and complicated. The author was an energetic man who was able to cope with obstacles thanks to his strengths and skills. He often changed jobs and places of residence. He tried to work in many branches; he was a worker, a farmer, a soldier, a teacher, a director of a village school. He was constantly increasing his qualifications and education. He tried to establish himself in the capital as a writer and studied at the prestigious Gerasim All-Russian State University of Cinematography. After graduating from university he became a successful author of shorter prose works, a screenwriter, a director and an actor. He lived a short and intense life. He died while shooting a film by director Sergei Bondarchuk, which was based on the theme of Mikhail Sholochov's novel *They Fought for the Homeland*. His sudden death still provokes controversy.

„Shukshin considered the city one of the main factors in the demise of a traditional Russian village. Several characters of his short stories and novellas (for example Jegor Prokudin from *The Red Guelder Rose*, which was also filmed), who come from the original village environment, often find themselves in either humorous or tragic situations. V. Shukshin managed to create his own type of literary character, a „stranger“ or a villager, for whom the surrounding world is sometimes too big to understand, but who still thinks about this world and tries to find answers to „existing“ questions, although not always successfully. V. Shukshin looks at these „strangers“ with a smile, but also with a feeling of nostalgia and sadness“ (Kusá et al., 2013, p. 159). The literary type of „chudik“ as a prototype of Shukshin's characters was introduced into the literature by the author himself, who created a short story under the same name *Chudik* (1967). He portrayed a kind-hearted man who, despite a great effort for a positive approach to life, arouses antipathy in his surroundings. The initial humour gradually turns into melancholy in the reader. It is interesting that we do not encounter the typical opposition happy village – an unhappy city, but the main protagonist Chudik evokes the reluctance of the surroundings everywhere.

„In Shukshin's work, the concept of truth, which the writer identifies with morality, is of key importance. If the artist is honest, then even his/her work is according to Shukshin the most moral. The conscious intention to lie, to be double-faced, is considered by Shukshin to be the writer's worst crime, because it deceives the reader's soul“ (Binová, 1988, p. 132). Binová's thesis on the writer's moral code connects the writer as an individual with a group of authors, who we refer to as representatives of village prose.

Village prose

After the students acquired or refreshed their knowledge about a specific author, the phase of repeating village prose as a whole begins. This part of Russian literature is no longer unknown to master's degree students. However, they often perceive it as a template as a counterpoint to the so-called urban prose and seldom think about the reasons for the creation of works with the issue of village prose and the consequences of social life, which this literature depicts.

For the teaching process, it is important to remember that several literary researchers perceive village prose as a continuous part of Russian literature much wider than just the period of the 60s – 80s (or 50s- 80s) of the 20th century. „Soviet period of the 20th century gave new subjects to the village theme – agriculture in the time of civil war, collectivization, the socialist formation of the village, the conflict between urban and rural as well as the death of unpromising villages“ (Ivanova, 2013, p. 89)“. “The past decades failed to fully understand heterogeneity, depth and complexity of plurality and the evolution of literary phenomena referred to by the complex term – village prose as well as its anchoring in the historical-literary process“ (Cvetova, 2018, p. 267).

In the following guided discussion, the students reiterated that village prose is a collective name for the direction in Russian and Soviet literature, which developed especially in the period of the 50s-80s of the 20th century. Its representatives sought answers to the burning questions of their

time, such as the outflow of people from the rural environment, which also meant the automatic cessation of work potential, leaving behind ghost villages. However, the mentioned outflow has its specific denominator, namely the change of social conditions and collectivization. It is the process of unifying the ownership of farmers into a collective economy – the so-called collective farms. The decision on collectivization was issued on the 15th Congress of the Communist Party of the Soviet Union. The most intensive collectivization took place in the years 1930-1933 in the western regions of the former Soviet Union and after the end of World War II in 1945-1950. An important periodical press for representatives of village prose was the monthly issue of „Our Contemporary“. The students were able to repeat the main themes of village prose and find a specific depiction in the analysed work.

Interpretation of a literary work in the teaching process

In the analysis and interpretation of the artistic text, we will focus on the depiction of the main character, the motives of his actions, the search for archetypes of village prose, we will talk about the hidden possibilities of interpretation and genre syncretism of the selected work.

Yegor Prokudin, the main protagonist of the short story *The Red Guelder Rose*, is perceived by students as a person who is looking for a new way of life. In many ways, to students, he was initially mysterious. Most often they characterized him as an energetic man determined to change his life for the better. Thus, the main character of the story does not correspond to the overall expected characteristics of Shukshin's *Chudik*. Gradually, in interpretive attempts, Jegor changes from a recidivist to a cheerful man with new hope for life and then to a sensitive person in whose memories we find a lot of suffering and pain caused by a change of circumstances, which was only hinted at the memory of neighbours – victims of collectivization. Thus, the collectivization in the work of V. Shukshin is not named directly. Its consequences can be seen as both direct and indirect. Direct forms of collectivization linger in the form of sad memories of the gloomy childhood of the main character Jegor Prokudin. They are hunger and loss of family and home. The indirect consequences of collectivization can be considered life on the edge of the law of the protagonist, criminal recidivism, inability to lead a family life, inability to manage money. The second disaster, which marked the younger generation of the story, in particular, was the war, the loneliness of the older generation, which remains in the village environment, but also the abandonment of the younger ones, who are left to fend for themselves in the cities. They have not become accustomed to a new way of life and cannot adapt as flexibly as the situation would require. Alcoholism is a common ailment mentioned in the work. „Sociologists point out alcoholism and apathy in the 1970s“ (Lejderman, 2010, p. 196). The subject of discussion was also the perception of alcohol and its role in the work. Shukshin is not a strict anteater and does not affect the reader and the representative of the detoxification institute. Alcohol is mentioned quite often in the work and does not cause negative connotations. The first road of Liuba and Yegor leads to a café for a glass of red wine. In the house of Liuba's parents, older neighbours gather, sit down, drink, recall their memories. Yegor alias Zhorzhik and Liuba's brother had more frequent meetings in the bath behind the house, where they also tasted Remi Martin cognac, which provoked a heated discussion among students about the supply of Siberian villages of the 1970s and at the same time drew their attention to the sidewalks in trade and its possibilities. But the work also shows alcoholism destroying people and their relationships in the form of Liuba's first husband, who does not want to give up his former position without a fight. Despite his mistakes, he does not want to give up the benefits of a warm home.

During the interpretation of the home and the house, the students also worked with a demonstration of the paper focused on comparing Russian and Slovak prose with a village theme: „The authors let the mentioned means of expression (fireplace) resonate precisely in places requiring a more plastic description of the environment, situations, characters, their relationships, dreams, desires, etc.“ (Kováčová, 2007, p. 31). The students agreed that even in the analyzed novella, the desire

for home is connected with the image of the fireplace. The fireplace is depicted as the basis of family life and stability in the house of Liuba's parents but also in the house of Yegor's mother. Students also described banya as a typical symbol of a Russian village. The author devoted a relatively large space to the description of the preparation of the bath, interviews in it, but also to the superstitions (Liuba believes that devils live in the bath at night) and humorous depictions, an incident with Liuba's brother and his scuffed side. At the same time, banya becomes the centre of not only physical but also spiritual purification and thinking about the future. „In this sense, village prose was more than a hopeful manifestation of thematic, ideological, aesthetic and philosophical pluralism. Because in the centre is a man with archetypal values and especially with natural values. More precisely, a return to the soil is created, renewed and revived, as to some ancient deep core from which man came out” (Matyušova, 2008, p. 30). Students were very active in the search for archetypal motifs, in addition to the already mentioned symbols of the house – fireplace – bath they also spoke about the desire to have a cow, and looking after it. This motif is present in the work *The Red Guelder Rose* from the beginning to the end. It gradually acquires its informative value. First, the idea of Yegor as a future farmer is unbelievable. In the prison environment, his statement sounds like a phrase about an improved recidivist. Only later, when he returns to the village environment and suffers from traumatizing memories of childhood, his desire to own a cow gets real contours. In Yegor's memories, the cow was associated with safety and background, it was the breadwinner of the family. The memories of the cow also evoke memories of the mother and background. The violent death of the cow – probably as a result of collectivization and general starvation means bring a negative change in the protagonist's life. The desire to own a cow and look after it was a surrogate desire to return to the previous life and its certainties. The students were well prepared for the obvious socio-thematic areas of issues such as the change of environment and problems with the role of the protagonist and were able to assign adequate parts of the work to the texts of literary critics.

However, problems arose in focusing on the process of collectivization and its consequences. During the work with the text it was necessary to clarify realities such as farm labourer, kulak, collectivization etc. Students learned that a farm laborer is a term used to describe a hired worker, landless, or a man with a small share of land. Such a working-class was used mainly in the agriculture of pre-revolutionary and early Soviet Russia. The impossibility to break out of the poor living conditions was caused also by the seasonal nature of agricultural work. The standard of living for such agricultural workers was a beggar's standard of living. The change in the USSR is brought about by the period of collectivization, especially in the second and third decade of the 20th century. However, the change is associated with the so-called collapse – the forcible confiscation of property of the wealthier people in the population, which had many victims among the wealthy and poorer groups of the population. Collectivization was preceded by an effort to improve the situation in another way – Stolypin Agrarian Reform (1906 – 1916). It was a series of measures under the leadership of P. A. Stolypin, which were supposed to lead to an overall improvement in the position of the rural population (land redistribution, the possibility to draw a loan, a new way of land management). The next socio-economic process was the so-called New Economic Policy (1921 – 1924), the period of transition and change of economy in difficult times after the First World War, the Civil War, military communism, collectivization and the planned economy.

Through clarification and reminding of some important historical events and excerpts on the importance of village prose, the students understood one of the important interpretive layers of the analyzed novella:

„In the early 1970s and the following decade, there was an initially little-known coup in Soviet literature, a coup without rebellion and the participation of dissidents. A coup that did not destroy anything and did not provoke declarativeness. A large group of writers began to write as if no „socialist realism“ had been determined and dictated – it was neutralized silently, they began to write

simply, without any persuasion, praising the Soviet regime as if they had forgotten about it. For these writers, village life largely served as material, and they themselves came from the village [...] and this group began to be called villagers. But they should rather be called moralists – because the essence of their literary change was the rebirth of the tradition of morality and the extinct village provided a real view of this reality“ (Solzhenitsyn, 2000, p. 159).

Working with literary genres was easy for students, as they could rely on their solid knowledge of literary theory. From the genre point of view, the students identified *The Red Guelder Rose* as a novella. They based their findings on the fact that it is a work with a medium length of text, a larger number of characters, a larger number of storylines, it is possible to retell a longer period of the main character’s life based on the reconstruction of the story and his memories.

According to N. L. Lejderman, all of V. Shukshin’s works are saturated with elements of all three literary types. The students’ task was to look for a proof of this statement in the text. They agreed that they considered numerous allusions to musicality and song tuning as lyrical diversions. They saw in them an escape into the interior of man, a harmonious transition between the depiction of the external concurrence of events and the inner experience of man. Among the significant elements of lyricism, the students included the repeated motif of conversations between the protagonist and the birches in the grove. The preparation and scene of the entertainment of the outsiders of the city society can be described as elements of the drama in the prose text. The coat in which Yegor wrapped himself when welcoming his casual guests served as a theatrical prop. The scene was dramatized as the literary work was to be used as a subject for a film.

Expanding the possibility of interpretation using audiovisual, auditory and visual tools

From the film, we selected two short sequences of about three minutes capturing the feast of outsiders and the first meeting of Yegor and Liuba. The students’ task was to compare literary and film depictions. In general, they agreed that both forms create a coherent picture. It was the visual side that made it possible to engage even deeper cognitive functions in students. The students noticed that in the room where the feast was taking place and in Liuba’s medallion there was an identical reproduction of the painting, the author of which is I. N. Kramskoy – *Portrait of The Unknown Woman*. This image is full of secrets and has a cult significance for Russian culture. Its use in the erudite viewer raises the question – who is this unknown woman? But Yegor Shukshin, obviously, does not want to reveal the identity of the beauty of Kramskoy, but the identity of Liuba, to whom this visual form of metonymy was assigned. As the second short film sample, we chose a scene in which Yegor speaks to the birches in the grove. His desire to speak to the tree blurs the differences in the classical understanding of the living – feeling and thinking. This expression of love for nature and connection with it was perceived by the students as a confirmation of the basic thesis of village prose. At the same time, the meaning of the words is fulfilled in this picture: “The character Shukshin is at a crossroads. He already knows how he does not want to live, but he does not know how to live” (Lejderman, 2010, p. 196).

An important part of the teaching process was the use of an audio sample from the book *Shukshin* by A. Varlamov, which gave the students the opportunity to perceive artistic presentation in Russian language. Students were able to fully concentrate on the suprasegmental parts of speech and were not disturbed by any visual stimuli. The importance of the use of sound recordings was proven especially in the final phase of the lesson when the students had to reproduce new knowledge. Many remembered the phrases and sequences of sentences uttered by a professional speaker in the example. Students also had the opportunity to perceive not only the basic communicative function of language but also to create an aesthetic experience in Russian – a language that is the subject of their professional interest.

In the introductory part of the lesson, which was devoted to a revision of Shukshin's biography and its significance for Russian and Soviet culture, we used a several-minute sequence from the documentary film *The Soul Needs a Holiday* in which there was information about Shukshin's closest collaborators and friends and important personalities of Russian literature, art and culture. We did not have enough time to acquaint students in detail with the personalities, nor was it the goal of our lesson. The goal was to bring the portraits of A. Solzhenitsyn, S. Bondarchuk, Y. Yevtushenko and B. Akhmadulina to the lesson and briefly introduce them to the students as combining audio and visual stimuli creates a greater memory track. We wanted to enable students to visualize the named and name the visualized, in order to create more permanent knowledge.

It is important for the teacher to maintain the right ratio between the primary interpretive activities of students (i.e. the analysis and subsequent interpretation of a specific artistic text) and the inclusion of sequences of literary studies in their visual, audiovisual and auditory form.

Conclusion

Over the period of our pedagogical experience, the most effective method of teaching the interpretation of an artistic text proved to be a combination of approaches to students' own interpretation and the incorporation of specific literary-historical, literary-scientific and literary-critical texts in all available forms; that is, in the form of printed texts, audio and audiovisual materials. Our aim is to show students how they can create their own base of not only literary and literary-interpretive knowledge but also to deepen the knowledge of foreign languages, history, sociology, ethnology and many other disciplines that are reflected in specific works of art. Using a combination of several teaching methods, we strive for the highest possible degree of concentration of students, an interesting and joyful form of acquiring knowledge, which usually results in easier maintenance of acquired knowledge in the long-term memory.

After a joint analysis of V. Shukshin's short story *The Red Guelder Rose*, students perceived the work differently at the end of class. Not everyone accepted it as their favourite short story, but they certainly perceived the work as multi-layered, capturing significant shifts in individual life and reflecting the historical epoch. We are aware that we did not exhaust all the interpretive possibilities of the work, but that was not our intention either. Our aim was to show students the way to get to know a literary work by means of the synthesis of an artistic text and literary criticism.

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LANGUAGE GAMES IN TEACHING RUSSIAN AS A FOREIGN LANGUAGE²

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Abstract

The paper is devoted to the language game in teaching Russian as a foreign language. The research aims to examine the phenomenon of the language game in journalistic text and show its effective implementation in the study processes. Language games are considered at different language levels (word-formation, graphics, paremiology and etc.). The article analyzes the definitions of the examined phenomenon and its main functions in journalistic text.

Key terms

language game, Russian, journalistic text, headline, students

Introduction

Today's era of postmodernism has not only affected teaching processes but also foreign language teachers in selecting appropriate teaching methods, conventional approaches and looking for new teaching solutions-forms. Therefore, the language game has brought innovations into science in 21st century and taken an honourable place in different language discourses. The emergence of the phenomenon of language games has resulted in liberation from the censorship – democratization of the language. Due to its prominent position in language it has become a powerful indicator of prestige and tribute of a linguistic fashion. Besides that, language games and slang represent the brightest manifestation of language in a creative way, aimed at creating additional effects (comic, humours etc.). In an era dominated by anthropological tendencies, the language game has appeared to be a true reflection of human nature.

Our research aims to investigate the phenomena of the language game in teaching Russian as a foreign language that has become a prominent feature of journalistic, advertising, political and communicative texts. Learners are given examples during the lessons with a focus on analysing the examples of the language game, assessing the level of assimilation in the particular topic and implementing both qualitative and quantitative methods.

The study aims to analyse the forms of the language game on various language levels in the contemporary journalistic texts in practical language, stylistics and lexicology courses. Research attention has also been allocated to the language phenomenon of functioning language games in the journalistic text.

The works of Russian linguists: E. Zemskaya, A. Kitaygorodskaya, N. Rozanova, V. Sannikov, T. Gridina, A. Skovorodnikov, Y. Konovalova, B. Norman, S. Smetanina, V. Kostomarov, S. Ilyasova, L. Amiri, S. Nukhov, A. Negryshev, L. Lisochenko & O. Lisochenko, N. Kovlyayeva, O. Zhuravleva, T. Popova and others represent the theoretical and methodological foundation of our research.

The most significant works in terms of the language game are the monography of E. Zemskaya, M. Kitaygorodskaya, N. Rozanova (1983), dedicated to the structure of the language game; another work "Language game: stereotype and works" (1996) by T. Gridina, in which the language game is analysed from the semantic perspective; the book "Russian language in the mirror of the language game" illustrating a multi-level approach to teaching a language game by Sannikov (1999); the book "The language game in the communicative space of the Media and advertising" by S. Ilyasova & L. Amiri (2015) manifesting the tools incorporated in the language game.

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The Russian newspaper in the period of 2019-2020 “Kommersant” (K) serves as the main language material resource in our research. The subject of study in this thesis comprises the techniques of a language game in the journalistic text aimed at manipulation, pragmatism and expression. The research sample consists of playful newspaper headlines reflecting a vivid language game.

To the definition of a language game

The linguistic concept of the language game was coined in 1985 as a result of the philosophical research of L. Wittgenstein, associating a language game with any activity concerning language. Thus, this phenomenon was mostly seen as an experiment, a disruption of the norm or a reflection of creativity. Implementation of the language game indicates a desire to gain an aesthetic, comical effect consciously violating the perception mechanisms of language units.

There is no single definition of this term in linguistics. The language game is mostly seen through conscious *disruption of linguistic norms*: “the language game manifests a deliberate violation of the norms of the general literary language” (Bakina, 1977, pp. 93–94), as a “result cases of language game should be inferred in terms of regulatory organized linguistic devices” (Lapteva, 1976, p. 74).

Most linguists are aware of the fact the language game manifests a creative potential, non-standardisation and improvisation. T. Gridina, representing one of the ancestors of linguo-creative approaches, asserts that this creative process is enabled due to linguo-creative thinking, such as the ability to recognize a game code in communication. The recipient must be able to solve this peculiar linguistic “enigma”. This principle is also adhered to by B. Norman who sees “a language game as something non-traditional, non-canonical use of language, this creativity is in the language with hidden esthetic possibilities of the linguistic sign” (Norman, 1987, p. 168).

Some linguists define a language game as *revaluating relationships between the form and content*. As the first definitions of the language game emphasized the form of the language, the language games were, therefore, defined as such “phenomena when a speaker manipulates the form of the speech and when the free attitude towards free speech receives an aesthetic task. This can be reflected through simple jokes, harsh language, puns or different types of trails (comparison, metaphor, periphrase and etc.)” (Zemskaya, Kitaygorodskaya, Rozanova, 1983, p. 172).

B. Norman believes that the language game arises due to the disruption of the structure of the sign and system relations among them. “Disruption of the linguistic sign is seen as the change of relations between two sides. This is understood as the plan of content and a plan of expression. In particular, the „old“ content can show a „new“ supplementary form of the expression. On the other hand, the „old“ form can bring „a new“ figurative meaning” (Norman, 1987, p. 174).

Passing the time, the language game adapts the status of the “*language manipulation* underpinned by peculiarities (violation of orthography, figurative poems, bright and „overused“ metaphor, metonymy and periphrases etc.” (Sannikov, 1999, p. 376).

Functioning a language game in a journalistic style

A lot of contemporary research is devoted to functioning of the language game, namely by L. Lisochenko & O. Lisochenko (2000), O. Zhuravleva (2002), A. Negryshev (2010), I. Kachalov (2010), A. Skovorodnikov (2010), T. Kuranova (2010) and others.

Nowadays the media forms a global communicative environment, functioning and developing in terms of its laws, reflecting specific mechanisms influencing public opinion, social institutions and culture. Within the discursive environment, there exists steady supply and demand for the language game as one of the instruments of mass communicative impact (Negryshev, 2006). The language game becomes a powerful assessment mechanism, managing the public consciousness, “virus”, which

“penetrated into informational and analytical materials of television and printed media” (Smetanina, 2002, p. 177).

The emotive (expressive) function seems to be one from the most significant functions. “The editor is determined to look for expression, and is irresistibly tempted to construct a paradox, a game of words” (Kostomarov, 1971, p. 153).

The expressive function of the language game is related to the *emotive* and *entertaining* functions, which could “serve for a more precise and subtle transmission of thought, a figurative and expressive transfer of a message” (Zemskaya et al., 1983, pp. 174 – 175).

The most expressive pattern in the journalistic text is the headline, the main purpose of which is to attract the interest of the reader to read the entire article by providing the addressee with certain directions, it can also enable him to make predictions of the content of the text. The journalist selects a headline that simultaneously conveys dual information about the subject and its social context. The battle for reader’s attention begins precisely with the headline, which often promises more than it can actually give. V. Kostomarov calls such an *advertising header function* (Kostomarov, 1994).

Besides the above functions, the language game performs a *camouflage (euphemistic) function*. V. Sannikov sees the function of a language joke in its pragmatic basis, thus concerning not the described content, but the relations between the speaker and the addressee (addressees), agreed by them, so that the language joke supports the circumvention of the “censorship of culture” (Sannikov, 1999, pp. 27-28).

Word-formation games

Nowadays, word-formation games experience great popularity in mass media discourse. Thus, journalists are driven by the desire for expression to create occasional headlines, as an extraordinary headline not only grabs the attention of the publication but also motivates the reader to read it.

Occasional nouns

The anthropocentric direction of modern linguistics explains the productivity of noun names. As E. Zemskaya pointed out, “the human represents the main character of modern word formation” (Zemskaya, 1996, p. 103). The newspaper pages often accompanied by the names of politicians, celebrities and geographical objects give us the evidence about a language game, as proved in following headlines:

Спела под инстаграмму [Spela pod instagrammu] (К, 6.8.2019) – the headline of the article refers to the arrival of J. Lopez in Moscow, by combining words *Инстаграм [Instagram]* + *фонограмма [phonogramma]*;

Лунопожатие крепкое [Lunopozhatiye krepkoeye] (К, 7.5.2020) – the title of the article about the exploration of the Moon. The words are overlapping: the truncation of the second *Луна [Luna]* + *рукопожатие [rukopozhatiye]*;

Перезагрузия Украины [Perezagruzia Ukrainy] (К, 15.5.2019) – is an article about the policy of M. Saakashvili. Here we record the words *перезагрузка [perezagruzka]* + *Грузия [Gruzia]*;

Путебюджетствие из Петербурга в Москву [Putebyudzhestvie iz Peterburga v Moskvu] (К, 23.10.2019) – an article dedicated to the Northern Railway. Occasionalism is formed analogically with a word *путешествие [puteshestvie]*, by the inclusion in the middle of the word *бюджет [budzhet]*. In the headline there is a game with a precedent text, the work by A. N. Radishchev *Travel from Saint Petersburg to Moscow (Путешествие из Петербурга в Москву)*;

Еврофутболь [Evrofutbol’] (К, 18.12.2019) – an article dedicated to the failure of Russian football. In the title the overlapping words *Евро + футбол + боль [Evro + futbol + bol’]* are noted.

Playful word-formation based on adjectives

Word-formation of occasional adjectives is a very productive process. On the other hand, the word-formation of new nouns by analogy can be observed in playful titles:

Шпионерская правда [*Shpionerskaya pravda*] (К, 27.12.2019) – an article about a fight with a foreign interference. The imposition of the words *шпион* [*shpion*] and *пионерский* [*pionerskij*] is observed;

Футболезненное состояние [*Futbololezненное sostoyanie*] (К, 2.8.2019) – an article dedicated to the burden of players. The title is formed in terms of the infliction of the words *футбол* [*futbol*] and *болезненный* [*bolezennij*];

Неутушительный прогноз [*Neutushitelnij prognoz*] (К, 30.7.2019) – an article about Siberian fires. Occasionalism is formed with the adjective *неутешительный* [*neuteshitelnij*], applying the analogy;

Запарижская сечь [*Zaparizhskaya sech'*] (К, 20.8.2019) – an article dedicated to the holidays of presidents on The French Riviera, applying the toponym *Париж* [*Parizh*] in the middle of the word. The occasional title is formed analogically applying the expression *Запорожская Сечь* [*Zaporozhskaya Sech'*].

Play-based word-formation through the prism of verbs

Verbs are not excluded in the word-formation process, as they are very common in the titles:

Плодитесь и разграждайтесь [*Plodites' i razgrazhdantes'*] (К, 6.11.2019) – an article about citizenship in Latvia. The occasional verb is formed with a precedent expression *Плодитесь и размножайтесь* [*Plodites' i razmnozhajtes'*];

Побрексили и хватум [*Pobreksili i khvatit*] (К, 1.2.2020) – an article dedicated to Britain's withdrawal from the EU. The occasional title is formed analogically applying the expression *Поплакала и хватум* [*Poplakala i khvatit*];

Реджеп Эрдоган вдоволь наукраинился [*Redzhep Erdogan vdovol' naukrainilsya*] (К, 4.2.2020) – an article is about Ukrainian visit of a Turkish president. Occasionalism is derived analogically from the toponym *Украина* (*Ukraine*) using verbs, reflecting the finished activity *напился, наелся, натанцевался* [*napilsya, naelsya, natancevalsya*].

Language game and graphics

The language game with graphics presents a fairly new way of grabbing a reader's attention. In the early 1980s and 1990s, isolated examples of graphic games were recorded. Nowadays, games with graphics are a frequent occurrence, perceived as one of the most effective ways to increase expression, grasp the interest of the recipient in advertising, in the media, in ergonomics and in blogs. Linguists emphasize that a new trend of graphic games has already been established.

By a graphic game “different techniques of word reduction, use of spaces between words, capital letters, indents, a variety of underlying the text, printed reproduction of text and font extracts are understood” (RAE, 1997, p. 102).

Dissemination of graphic games in the publicist discourse testifies about their powerful role of attracting attention, thus pointing at their important function – compressing the meaning. Therefore, graphic selection contributes to excluding unnecessary content of the message.

Despite the increasing interest in using language games and their implementation in graphic word-formation, there is not yet a single common name for this phenomenon. This process is mostly known as *graphic derivation*, one of the occasional ways of word-formation, based on the principle of disruption and playfulness of the graphic and ortho-graphic form of a word (Pertsov, 2001), *graphic fixation* – a way of forming words, where a word-forming operator is represented by

ortho-graphic tools (graphical selections, punctuation marks, etc.) (Popova, 2007). Some linguists call these phenomena as „graphic occasionalisms“ (Krivenko, 1993), „graphic puns“ (Kostomarov, 1994), „visual neologisms“ (Marinova, 2005). In terms of this perspective, all of these phenomena are related to graphic modification of the word.

Graphic games can be illustrated in the following examples in the media:

КоронОРВИрус [KoronORVirus] (К, 17.4.2020) – an article about compulsory self-isolation. ОРВИ [ORVI] – an abbreviation Acute Respiratory Viral Infection (Острая респираторная вирусная инфекция);

ПоИМЕИный учет [PoIMEij uchet] (К, 29.4.2020) – is an article about the control of smartphones. IMEI is an abbreviation (International Mobile Equipment Identity);

ВИЧинициированные [VICHiniciirovannyye] (К, 22.2.2020) – is an article concerning the control of infection. ВИЧ [VICH] – an abbreviation Human immunodeficiency virus (Вирус иммунодефицита человека);

«Локо» мотив не спел [“Loko”motiv ne spel] (К, 7.11.2019) – an article about defeating the team. Quotation marks enable to read this headline ambiguously.

The use of Latin in Russian graphic games is not rare: *Blizko уходит далеко [Blizko ukhodit daleko]* (К, 26.2.2020) – an article about the closure of the enterprise.

Language game with abbreviation

Language game with abbreviation is a fairly new phenomenon in language. The use of abbreviations in a media title represent an effective and non-standard way of grabbing the reader’s attention. Therefore, in order to avoid confusion, it is important for the reader to be familiar with this abbreviation.

С ПАСЕ и сохрани [S PASE i sokhrani] (К, 1.2.2020) – is an article about a round in Russian in PACE. The abbreviation PACE stands for Parliamentary Assembly of the Council of Europe. The headline is formed analogically from the expression *Спаси и сохрани [Spasi i sokhrani]*;

Это не ТЭК просто [Eto ne TEK prosto] (К, 30.1.2020) – an article about the sector approaching the president. The abbreviation ТЭК [TEK] – Fuel and energy sector;

Не ЦСК единым [Ne CSK edinyum] (К, 25.9.2019) – an article dedicated to the football champions of the season. ЦСК [CSK] – The Central sport club. There is a language game in the title concerning the quotation from the Bible: *Не хлебом единым жив человек [Ne hlebom edinyum zhiv chelovek]*;

ОВОС и ныне там [OVOS i nyne tam] (К, 14.8.2019) – an article about ecology. ОВОС [OVOS] – Environmental assessment. Playing with the quotation *А воз и ныне там [A voz i nyne tam]* from a fable *The swan, cancer and pike (Лебедь, рак и щука)* by I. Krylov;

VAR в законе [VAR v zakone] (К, 27.12.2019) – an article about Russian football. VAR – a video assistance system for referees. The game with an expression *вор в законе [vor v zakone]* is recorded;

Сунул ГРЕКО руку в Думу [Sunul GREKO ruku v Dumu] (К, 6.11.2019) – an article about a battle with corruption. ГРЕКО [GREKO] – The Group of States against Corruption. In the title there is a language game – a tongue-twister *Сунул Грека руку в реку, рак за руку Греку – цап [Sunul Greka ruku v reku, rak za ruku Greku – tsap]*;

Хождение по МАКаМ [Khozhdenie po MAKam] (К, 27.11.2019) – an article about exporting aircraft. МАК – Interstate aviation committee. The title refers to Tolstoj’s novel *The Road to Calvary (Хождение по мукам)*;

ЕГЭ беда начало [EGE beda nachalo] (К, 14.5.2020) – an article about retaking exams. ЕГЭ [EGE] is Unified State Exam. The headline uses a proverb *Лиха беда начало [Likha beda nachalo]* as a language game.

Language game with precedent texts

The use of allusions, citations, quasicitations in the headlines testifies about the peculiar features of the contemporary language of the media, evoking the reader's associations with texts that already exist. Addressing the background knowledge and the "cultural memory" of the nation in linguistic science is therefore associated with the names of the precedent text (hereafter referred to as PT), *precedent phenomenon*, *text's reminiscence*, *precedent cultural sign*, *logo epistem* etc. The concept of a precedent text was introduced by Y. Karaulov in 1986 who characterized such texts as "significant for a particular person in cognitive and emotional relations, while having a superpersonal character. This can be illustrated as being well-known to the wide circle of a given personality, including its predecessors and contemporaries, and addressing expressions that are repeated in the discourse of this linguistic personality" (Karaulov, 1986, p. 216).

The most frequent sources of precedent texts are: literature, cinema, music, folklore, mythology, idioms, aphorisms, biblicalisms, statements of real people, slogans of the Soviet era, proverbs and sayings, phraseological units, tongue twisters, riddles, counters and etc.

Examples of the language game with the PT source sphere "**Literature**" are very numerous on the newspaper page, as illustrated in the following example: *Горе от бума* [*Gore ot buma*] (К, 26.7.2019) – an article about the stock market (cf. *Woe from Wit/ Горе от ума* by A. Griboedov); *Ночь перед торжеством* [*Noch pered torzhestvom*] (К, 12.10.2019) – an article about participants in the Normandy format (cf. *The night before Christmas/ Ночь перед Рождеством* by N.V. Gogol); *50 оттенков серы* [*50 ottenkov sery*] (К, 29.11.2019) – an article about new IMO rules (cf. *50 shades of grey* by E.L. James); *Платье или не платье* [*Plit ili ne plit*] (К, 26.7.2019) – an article about a new film (cf. *To be or not to be from The Tragedy of Hamlet* by W. Shakespeare); *Давка древности* [*Davka drevnosti*] (К, 28.11.2019) – an article about the opening of an antique salon (cf. *A tale of two cities/ Лавка древностей* by Ch. Dickens) and others.

Precedent texts are genetically ascending literature with its synchronious outlook, appearing in a close connection with other cultural spheres, such as "**Cinematography**" (e.g.: *Гвозди из будущего* [*Gvozdi iz budushego*] (К, 13.2.2019) – an article about the Taganka Theater (cf. *Guests from the Future/ Гости из будущего*) and the "**Songs**" (e.g.: *Вставай, страна аграрная* [*Vstavaj, strana agrarnaja*] (К, 14.2.2019) – an article about inspecting the farmers (cf. *Get up, the country is huge!/ Вставай, страна огромная!*).

Antiproverbs

The language game involves all language levels, including the paremiological one, that are characteristic of the modern Russian language. This is manifested in the game with proverbs, replacing components, thus giving them a completely different meaning in the media headline: *Чем дальше в лес, тем больше версий* [*Chem dal'she v les, tem bol'she versij*] (К, 25.2.2020) – an article about the Network case; *Чем дальше в лес, тем больше пармезанов* [*Chem dal'she v les, tem bol'she parmecanov*] (К, 12.7.2019) – an article about politics in Italy (cf. *Чем дальше в лес, тем больше дров* [*Chem dal'she v les, tem bol'she drov*]).

Analysis of language games in the classroom

After analyzing and discussing the definition of a language game in the classroom, students expressed positive sentiments towards the development of their creative potential, which testifies about the accenting function of the language game in the journalistic text.

Upon examining word-formation games, it can be concluded that older students do have difficulties determining from which words a particular headline were formed. Students did not have difficulties finding the meaning of language games in the headlines in online publications.

Students learning Russian can easily decode a graphic game, while more time has to be allocated to the particular activities. Although the examples with abbreviations and precedent texts were not difficult at the beginning, all of them were unfamiliar to students, as only some of them are included in the syllabus. Moreover, allusions concerning the world classic literature (W. Shakespeare, Ch. Dickens, E. James, J. Rowling) were easily recognized. Furthermore, active implementation of precedent texts in the Russian publicist discourse is closely and significantly linked with Russian public consciousness concerning literature and its high status in the world.

The participants associated the dominant number of abbreviations in the examined examples with the impact of scientific and technological progress on the modern pace of life, and the tendency of being economic in speech. The following game abbreviations perform not only expressive, appealing functions but also informative ones, thus enhancing the value of the headline and significantly saving space.

Conclusion

The analysis of examples of language games in Russian language classes at the university shows the level of linguocultural thinking of students and their ability to decode the author's intention. Furthermore, the correct interpretation of examples concerning language games and their independent identification in the newspaper page testifies about their high degree of comprehensibility of this problem. It reminds them of a similar analysis, i.e. reflecting an original examination of knowledge and competences acquired at the university, secondary school, thus depicting a test of knowledge and competence that they acquired during their studies at the university, secondary school or somewhere else. Therefore, analysing examples of language games makes classes more interactive and informative, as decoding a language game gives students pleasure and broadens their horizons. Examining the examples of language games at different foreign-language levels in the contemporary publicist text in practical language, stylistics and lexicology classes provide us evidence of a great dominance of antiproverbs and transformed precedent texts, which are obvious to students due to correctly formed questions.

This analysis might not only be implemented into linguistic disciplines, but might also be beneficial for history, culture or literature seminars. Due to the postmodern times in which we are living, this topic seems to have a great perspective in foreign-language teaching.

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SPECIFICITY OF LANGUAGE MATERIAL SELECTION FOR INTRODUCTION OF RUSSIAN IMPERATIVE MOOD IN “RUSSIAN AS A FOREIGN LANGUAGE” CLASSES

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Abstract

The article is dedicated to the research of specificity of language material selection for introduction of Russian imperative mood in “Russian as a foreign language” (“RFL”) classes. Authentic language materials from different discourses that best showcase the diversity of modern Russian language (such as young people slang, jargons, common folk slang etc.) are required for the modern approach of communicative competence improvement.

Key terms

Russian as a foreign language, imperative mood, verb, communicative competence, methodology

Introduction

Russian verb formation is usually considered an enormous challenge for foreigners studying Russian language. This is due to the fact that Russian verb, thanks to the amount of its grammar categories, is considered one of the richest parts of speech in Russian language. Moreover, many students may not find correct counterparts in the existing grammar system of their native language while comparing it to Russian. This is especially true if their native language is not in any way similar to Slavic languages and their language mindset is much more different than the Russian one. The aim of this article is to justify the need for thorough selection of language materials for introduction of Russian imperative mood in “RFL” classes.

Theoretical background

Modern Russian language has a rich system of lexical and grammar means of expressing requests, commands and prohibitions. In our opinion, it is important to note the different features of the studying group (such as gender aspect, age and nationality), aside from the traditional teaching recommendations that consider the students’ language proficiency (ranging from pre-intermediate to advanced) [work citations: Kryuchkova L.S., Moshchinskaya, N.V. (2013); Shibko N.L. (2014), Lysakova I.P. (2015), Velichko A.V. (2018).] Under the modern approach of mastering communicative use of language in “RFL” teaching, it would be appropriate to include not only classic examples from Russian literature language, but also other sides of modern language (young people slang, professional jargons etc.) The current research includes recommendations about illustrative factual material selection for lessons that discuss features of Russian imperative mood.

The specificity of factual material selection must increase in difficulty depending on students’ language level, and context usage can be compared to the lesson’s theme (e.g.: movement verbs, verbs of speech etc.) Teacher of the “RFL” classes must place emphasis not only on the grammar material, but also on how common this language material is used in communication. Language material selection for exercise creation must take into account not only the lexical and grammar aspects, but also such important learning aspects as listening comprehension, linguistics and area studies, reading. „Nowadays teaching is the process of integrating methods and ways of conceptualizing educational material, because interest in combined methods is justified in connection with steadily increasing social needs and virtually unlimited possibilities“ (Makleeva, 2018, p.174).

Basic methodology and description of the issue

Within current research, method of working with language material taken from different discourses (advertisement, computer, sports discourses etc.) is suggested, as well as variants of standard exercises etc. The main research method is the descriptive method, with the help of which the main empirical material was collected. Methods of context analysis and continuous sampling were used as well.

Advertisement discourse

Teacher, while selecting factual material for their lessons, can use language arsenal of advertisement discourse without any drawbacks. Modern advertisements provide rich factual material that includes all important aspects in itself: audio sequence, visual perception, written slogans. For the increasement of students' motivation to learn foreign language and for illustrative purposes, modern stage of teaching classes uses multimedia services that help increase students' communicative competence. „Teachers of foreign languages can not disregard this fact. Besides, many learners have a lack of public speech experience even in the native language. At an advanced stage specific oral monologue speech skills (management of speech expressiveness (tempo, loudness, intonation of the utterance), diverse preparation techniques (planning, drafting work materials, proceedings, written texts); composition of various speech patterns) should be acquired in inextricable connection with the development of these skills through the use of new technologies including multimedia presentations“ (Bochina, 2014, p. 7662).

Imperative mood of verb is an important part of any advertisement. Furthermore, depending on the student group's knowledge of language (pre-intermediate, intermediate, upper-intermediate), different verb forms can be introduced, starting from the most traditional ones (*купить, получить, сделать* etc.) to Russian neologisms (*стримить, сникерснуть* etc.) Thus, while introducing students to Russian imperative mood and refining its use in their speech, a task to restore the most popular advertisement slogans related to Russian reality might be useful. Teacher's task is to define the conditions of verb form recreation in order to get the original text, for example by noting the correct imperative mood form (second-person singular or second-person plural).

Task. Introduce yourself to these famous Russian advertisements. Write the verb in the correct form:

а) Second-person singular:

- **Узнать [To learn]:** ..., на что ты способен (Узнай, на что ты способен (Burn)) [... what you are capable of (Learn what you are capable of (Burn))]
- **Брать [To grab, to get]:** ... от жизни все! (Pepsi) (Бери от жизни все! (Pepsi)) [... what you can from your life! (Get what you can from your life! (Pepsi))]
- **Добавить [To add]:** Просто ... воды (Просто добавь воды (Инвайт)) [Just ... water (Just add water (Invajt))]
- **Вливаться [To merge]:** ... (Вливайся! (Fanta)) [... (Merge in! (Fanta))]

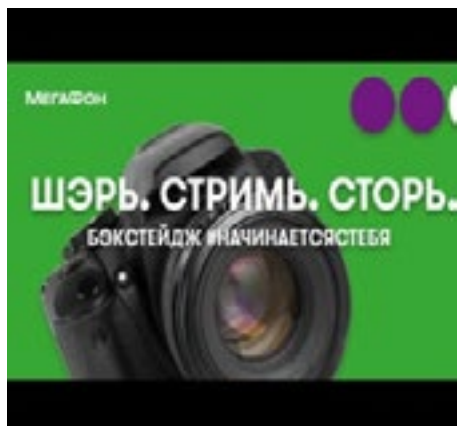
б) Second-person plural:

- **Хранить [To store]:** ... деньги в сберегательных кассах! (Храните) деньги в сберегательных кассах! [... your money in savings bank! (Store) your money in savings bank!]
- **Летать [To fly]:** ... самолетами „Аэрофлота“ (Летайте) самолетами Аэрофлота“ [... with “Aeroflot” airplanes (Fly with “Aeroflot” airplanes)]
- **Слушать [To listen]:** Эхо Москвы. ... радио, остальное – видимость (Эхо Москвы. Слушайте радио, остальное – видимость) [Echo of Moscow. ... to the radio, everything else is a facade]

- **Требовать [To demand]:** ... долива пива после отстоя пены (Требуйте долива пива после отстоя пены (Ресторан «Главпивпром»)) [... to refill your beer when the foam has settled (Demand to refill your beer when the foam has settled (Restaurant “Glavpivprom”))]

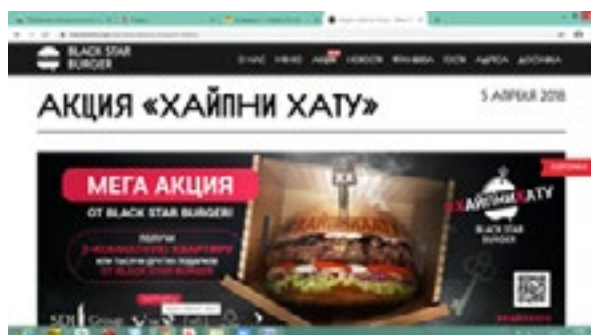
It is important to note that some of the slogans that were created in the late 20th century that are still relevant to this day have become sayings, precedent texts. It would be useful to introduce students of “RFL” classes to some of the slogans that are still referenced in speeches of Russians or are still broadcast on television: *Заплати налоги и спи спокойно!* (advertisement of Federal Tax Police Service), *Сделай паузу – скушай Twix* (advertisement of sweets), *ТНТ. Почувствуй нашу любовь* (advertisement for television channel), *В животе ураган – принимай Эспумизан* (advertisement for medicine) etc.

It is important to take into consideration age group of students, since students are usually interested in advertisements that include a great deal of neologisms popular with youth. Occasional imperative mood formation is done via defined models in the language. For example, neologism *Сникерсни*, created to attract attention to the brand itself, has gone through segmentation and has been firmly established in the language realities of Russians and Russian-speaking citizens of neighboring countries. It has been also included in several full-fledged lexemes, such as *Сникерсни! Прокачай мозги! Сканируй батон!* (advertisement for videogames and giveaways, 2020, Republic of Belarus). In the thesaurus, this word is considered synonym in young people slang to such words as “don’t be thick, don’t slow down, keep a move on” (Thesaurus of the Russian Language).



In 2019, a company named “MegaFon” has promoted several slogans in Russian market that use imperative mood form of English verbs, Russian versions of which are popular in young people slang: “Шэрь. Стримь. Сторь” [“Share. Stream. Upload stories”]. For young people who speak English language quite well, this slogan does not require any explanations. Same goes to people studying “RFL”. In our opinion, work with advertisement discourse, in terms of Russian imperative mood introduction, fits smoothly into all types of “RFL” exercises, starting from grammar and ending with listening comprehension.

It may be noted that such neologisms are ingraining with modern Russian’s life and are starting to be widely used in various areas of life, they can be heard and seen everywhere. One of such examples is an advertisement named “Хайпни хату” for one of Russia’s food chains.



The first word came from the English word “hype”, from which Russian verb *hajpnut’* (*hajpanut’*) has been created. It can be translated as “to make some noise, to rev up some action”. Imperative mood form *hajpni* is created by Russian language model and can be compared to the verb from colloquial speech *hapnut’* with its form *hapni*, due to their similarities in pronunciation. Big Russian dictionary of Colloquial Expressive Speech gives the next definition: ***hapnut’***, -nu, -nesh’; perf. asp., trans. verb without object (imperf. *hapat’*). Colloquial speech. 1. To grab something quickly. *Такая сука ехидная, так и норовит за голую ногу хапнуть.* Gaidar, *Bandit’s Nest*. 2. To grab, keep something illegal; to steal. – *Вы ежели хапнете, перед вами шапки ломают, меня же, бывало, за рубли секут, и в клубе по щекам бьют.* Chekhov, *Old Age* (Evgenyeva A.P., 1981-1984). It is important to note that the current advertisement has a clear semantic approximation of these verbs and an association with easy prey is created in Russian’s linguistic consciousness.

Computer discourse

Modern Russian language constantly evolves, as any other world language. The first thing to update is lexical composition and it is an important thing to note while introducing basics of modern communication in “RFL” classes. Total computerization of society has led to the appearance of theme group of words related to this event in Russian language. Computer lexicon usually has English background, which in itself does not create any obstacles in learning it, but in our opinion, the creation of computer slang based on this theme group of words, the form making of which is done by Russian language models, is something to make notice of. A handful examples of imperative mood use in forms of chat messages, social network posts, screenshots of social network pages etc. can be given to students to analyze. Typical examples are *Лайкните аву, отвечу взаимностью :)))!*; *Вы способны апгрейдить свою собственную операционную систему.* (Стив Павлина) etc. A lot of times, in terms of computer slang, a Russian imperative mood verb is created from English word, which could be easily replaced by the already existing Russian word. Examples given: *Даунлодь* from “download” and *скачать* (скачай); *Запости* from “post” and *опубликовать* (*Опубликуй* or *Выложи в интернете*): *Придумай броский заголовок, запости наш ролик, и я дам тебе стаканчик; Создай импровизированный класс, запости детали на нескольких социальных сайтах, и позвони Ари, попроси прийти, можешь даже послать цветы* (ReversoContext).

Sports discourse. Football slogans

In terms of introduction of imperative mood verb use in communication, such elements of texts as various sports mottos, slogans, chants etc. have great potential. Teacher’s task is to interest language learners with their collected material. Size of lexical means also depends on students’ language level and training of usage skills may vary from reading small texts, listening comprehension of separate audio fragments to written exercises.

In our opinion, football chants deserve to be highlighted, since they greatly represent language creativity of Russian people. Due to this, we believe that they may be interesting to all students to analyze. It is fair to note that Russian society has a great deal of interest in this kind of sports. If a student is currently living in the country which main language is the one they are studying, is an active football fan and often visits games, then they have a chance to hear football chants of Russian fans live. And if they are only preparing to go to the stadium, they might be interested in what kinds of chants they might hear. Without a doubt, these texts might be hard to comprehend by listening. This is why they are recommended to students with higher-than-average language level, while other students may be introduced with them by reading exercises with grammar tasks. Quite often such texts use second-person singular verbs in order to save the “friendly treatment”, generic effect:

*ЦСКА, давай, забей, три гола в ворота „свиней“. ЦСКА Москва! Оле-оле, ЦСКА;
Вперед, мой клуб! Вперед, родной! Иди вперед, вали врагов, мы все с тобой (Динамо);
Терек, Терек, забивай! Перелейся через край.*

Based on the material of such texts, a short regional commentary may be given and texts and cultural facts may be compared. For example, one chant from “Spartak” fans is a reference to the national anthem of Russian Empire from 1833 to 1917 “God Save the Tsar!”. The use of imperative mood verb can be compared in these two works.

Russian Empire national anthem:

*Боже, Царя храни! Сильный, державный, Царствуй на славу, на славу нам!
Царствуй на страх врагам, Царь православный!
Боже, Царя храни! Славному долги дни Дай на земли! Дай на земли!
Football chant of “Spartak” fans:
Боже, „Спартак“ храни, дай ему силы, Чтоб победил он все клубы страны!
Боже, „Спартак“ храни, дай ему силы, Чтоб победил он во имя Москвы!*

Overall, the tradition of remaking songs based on the urgent demands is quite common. Another note can be made between one “Krasnodar” fans chant and famous hit of 2000s by rapper Seryoga “Black Bummer”. In terms of “RFL” classes, students can analyze two texts and analyze verbs’ forms or recreate them in a task in order to train their skills of imperative mood verb usage.

Song “Black Bummer”:

*Черный бумер, черный бумер, Стоп-сигнальные огни.
Черный бумер, черный бумер, если сможешь – догони!
Football club’s chant:
Черный буйвол, черный буйвол! Дай врагу достойный бой!
Враг достоин пораженья. Черный буйвол, мы с тобой!
Победи, как ты умеешь, Покажи красивый гол!
Краснодар, прославь скорее атакующий футбол!*

Authentic material from sports discourse can be used in different types of grammar tasks. As an example, students may be given the following task: restore official slogans of national football teams-participants of 2018 FIFA game held in Russia:

Russia: "... (играть – second-person singular) с открытым сердцем”

[Play with the open heart]

Australia: "... (быть – second-person singular) храбрым, ... (быть – second-person singular) смелым, Соккеруз в зеленом и золотом”

[Be courageous, be brave, socceroos in green and gold]

Iceland: "... (давать – second-person plural) осуществим нашу мечту”

[Let us fulfill our dream]

United Kingdom: "... (принести – second-person plural) нам победу”

[Bring us the victory]

Japan: "... (биться – second-person plural), синие самураи”

[Fight, blue samurai]

Discourse of cosmetology. Fashion discourse

Teacher of “RFL” classes must note the requests from student group, focus on changes in the modern speech, select contexts that reflect real condition of language and highlight all sides of modern Russian’s life. That is why contexts that hold recommendations from beauticians, stylists, makeup artists etc. can be great examples. Thus, noting the group’s gender aspect, different exercises may be given to men and women. For example, advices on how to take care of eyelash extensions may be given *Избегайте механических воздействий! Постарайтесь не спать лицом в подушку!* Or advices for men on how to take care of their hair may be provided: *Внимательно изучите потребности своих волос, а потом делайте выбор. Если вы спешите, воспользуйтесь шампунем 2 в 1. Этот шампунь сразу обеспечивает чистоту и должный уход за волосами.*

As an example of such exercises, a “Memo on how to take care of your eyelashes” can be provided: all forms of imperative mood verbs must be written, students need to name verb’s infinitive mood and then individually complete a written task by writing their own “lifehacks” for their friend or sister.



It is worth to note that by the group’s demand, men may be given advices and “lifehacks” from stylists instead. For example: *Часы – атрибут респектабельного образа делового мужчины. Хотите произвести впечатление – не экономьте на покупке, выбирайте модель, которая долго прослужит и эффектно дополнит ваш look.* A number of verbs can be given as a written task, with which students can form their own advice for their male acquaintances, for example: *снимать (снять), заглянуть, комбинировать, учесть, стараться, помнить, выбирать.* Additional words and phrases may be added for the reference: *старая одежда, белая рубашка, шкаф, толстовки, свитшоты, черный цвет, джинсы* etc.

It is hard to imagine our modern world without recommendations and advices from all the different aspects of life. Which is why inclusion of such contexts, in our opinion, can be quite effective

not only in lessons, but also in terms of independent studying, such as Russian magazines and websites analysis.

Song discourse

To enhance learners' communicative competence, lyrics of songs can be used for factual language material that includes imperative mood forms. Many researchers highlight the importance of using lyrics in "RFL" classes [works of Vereshchagin E.M. (1981), Ibragimova G.B (2014), Vohmina L.L. (2016), Erykina M.A. (2017), Tolstova N.N. (2017) etc.]. As Sternin I. A. noted, "People in Russia use songs to greet, call, say goodbye, support, motivate, complain, search for sympathy and help, thank – palette of Russian song's communicative functions are unusually wide and almost matches main functions of Russian communication by its range" (Sternin, 2004, p. 30).

It is important to note that quite often Russian folk songs like *Во поле березонька стояла* ["In The Meadow Stood a Little Birch Tree"], romances and drinking songs like *Ой, мороз, мороз, не морозь меня* ["Oh, You Frost, Harsh Frost"] etc. are usually given as examples in "RFL" classes. Some of these songs feature outdated lexicon not seen in modern language, which makes it hard even for native speakers to fully understand the context of the song, and which requires additional comments. As an example, a famous song about Stepan Razin "*Из-за острова на стрежень*" ["From Beyond the Wooded Island"] (Russian folk song, lyrics by Sadovnikov D.N.) features such lyrics: *Из-за острова на стрежень, На простор речной волны выплывают расписные Острогрудые челны* (Russian folk songs). Dictionary of the Russian language states next: **стрень** – the fastest and deepest part of the lake (usually in the middle); traditional-poetic, (Russian Dictionary, 1998).

In our opinion, lyrics of modern songs attract much more attention from students, since they can easily find these songs for themselves, they are often broadcasted to radio and reach top of the charts. Teacher of "RFL" classes can use the advantages of modern songs at listening comprehension with additional writing exercises to motivate students to learn language and to intensify their language mindset. For example, songs of such modern Russian musicians and music groups as Dima Bilan, Egor Krid, "Para Normal'nyh", "Potap and Nastya" contain factual material that can enhance communicative competence of students when using forms of imperative mood verbs. Songs of Egor Krid, for example, quite often feature imperative mood verb forms – that is why they can be taken as a base for listening comprehension and verb form highlighting with an additional task of finding the verb's initial form:

„Заведи мой пульс“ ["Rev up my pulse"] (2013): *Заведи мой пульс, научи вновь дышать Тобой, тобой; тобой, Загляни в меня и дотронься рукой, Я с тобой, я с тобой, я с тобой, Ты и я, ты и я, Заведи мой пульс.*

„Закрой глаза“ ["Close your eyes"] (2015): *Закрой глаза, и молча дай мне знак. Закрой глаза, и прошепчи мне „Да“. Закрой глаза, и мы окажемся а краю Земли.*

„Время не пришло“ ["The time has not come"] (2019): *Детка, я влюблен, Не беру твой телефон. Ты же знаешь, я с другой. Забывай меня, все. Ты прости, отпусти и будь с ним счастливой, Но только тихий мой дом запомнил любовь и твой запах духов* (Discography of Egor Krid).

Thus, song discourse can be actively used by teachers of "RFL" classes in order for students to study Russian language, to expand the knowledge of Russian verb formation and how to use them in speech practice. Bolotova Yu.V. notes that "authentic lyrics of songs equally showcase culture of the studied language and many of its communication features in an appealing way" (Bolotova, 2017, p. 6).

Art discourse. Modern literature

Without a doubt, teacher always tries to reference literary materials in “RFL” classes. In this case, it would be wise to note that specifics of illustrative language material should not be restricted to examples from classic literature – it is also important to include works of modern writers, works that attract the attention of modern Russian readers. While selecting materials to introduce for the lessons dedicated to improving Russian imperative mood verb usage in communication, works of such female prose writers as Tatyana Tolstaya, Lyudmila Ulitskaya, Dina Rubina etc. can be chosen.

Furthermore, examples from works of Dina Rubina – widely acclaimed master of showcasing expressiveness in her short stories – can show to the students not only the classic models of Russian imperative mood formation, but also introduce material to enhance linguistic intuition while working with occasional forms of verbs skillfully used in her works. Techniques of expressiveness creation, unique tone for imitation of special conversation specific to the real dialogue can be noted in the following examples:

Слушай, слушай! Теперь я имею двадцать, тридцать долларов в день! Скажи, что ты там такое написал?! (Rubina, 2010, p. 16)

„Кондрат приподнимается, присаживается поближе..., несколько минут сидит довольно кротко с выражением скорее приглашающим – „Угостите собачку“, – чем требовательным. Если гость не дурак и слабину не дает, Кондрат, сидя на заднице, протягивает лапу и треплет гостя по коленке – дай, мол, дядя, не жадись...“ (Rubina, 2010, p. 157)

Please note that the casualness and talkativeness are present even when describing dogs fighting for a treat (*Кондрат* is a dog and a protagonist of the story “Я и ты под персиковыми облаками” [“Me and you under the peach clouds”]). Teacher’s task is to direct their students’ attention to the speech formations and occasional use of them and to give explanations to them.

„На реплику хозяйки: „– Кондрат! А ну, отвали! Шас получишь раза! Немедленно отстань от Саши (Иры, Маши, Игоря)!“ пес „...несколько минут пережидает. ...дотягивается передней лапой до руки с вилкой. И требовательно треплет эту руку. На этот раз подтекст: „Не зарывайся, дядя! Не кусочничай. Угости честную собаку“ (Rubina, 2010, p. 158).



In these examples, writer skillfully uses expressiveness of spoken forms, some of which are not even documented in dictionaries, but used often in conversations. Thus, the imperative mood form of **жадничать** [to be greedy] in this case is non-normative form **не жадись** (examples of creolization: *Не жадись, рыбкой поделись!; Не жадись, кинь кусочек! Заходи, не жадись, покупай живопись!* etc. – taken from <http://kotomatrix.ru>).

The language of Dina Rubina’s works is bright and modern, it consists of verb forms diversity. Meanwhile, it is important to note that a number of verbs actualize the semantics inside of the context, for example the verb **кусочничать**. This verb is documented in Russian dictionaries, but has another meaning from the one used in casual conversation. That is why teacher of “RFL” classes can note this fact and give explanations in order to enhance students’ communicative competence.

Results of the analysis and conclusions

As such, it should be noted that teacher of “RFL” classes must quickly react to the appearances of new tendencies in the language, which is why inclusion of such elements as computer slang, modern advertisement slogans, lyrics of popular songs and different precedent texts as lessons material gives the students the opportunity to dive into language environment and increase their knowledge level of Russian language.

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POETIC TEXTS IN TEACHING OF RUSSIAN ON B1 LEVEL (ON THE EXAMPLE OF WORKING WITH VOCABULARY DENOTING PERCEPTION IN THE POEMS OF O. BŘEZINA AND V. S. SOLOVYOV)

Simona Koryčánková

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Abstract

The author of the article aims to introduce Russian poetic texts into the teaching of Czech students on B1 level. The chosen teaching methodology is based on motivating the students with the use of Czech symbolist poetry by O. Březina and a subsequent analysis of a poem by V. S. Solovyov. Work with the poetry of both authors focuses on perceptual lexicon, which plays key role in uncovering the meaning of a symbolist text. Students can thus gain knowledge of polysemous words and their different author's connotations in an enticing and creative way. This enhances not only their knowledge of the content and language, but also of the aesthetic component related to the main function of an artistic text.

Key terms

analysis, poetry perception, images of sight, hearing, smell, taste, vocabulary, poetics words

Introduction

Interpretation of artistic texts and their perception in different language and cultural environments has been repeatedly researched and analyzed by many experts, not only linguists but also psychologists, culturologists and foreign language methodologists. In each such professional publication we can find various starting points leading to the cognitive, structural, interpretative and methodological anchoring of a foreign language text in the overall cultural-historical framework of the new linguistic environment. The present article deals with the specifics of the topic within the methodological framework for using Russian-language poetic text to teach Czech students. Poems by O. Březina and V.S. Solovyov will be used as examples.

Theoretical background

The main aim of foreign language teaching is to shape the students' communicative competence, which is based – among other things – on the development of their linguistic competence. The issue of application of this competence in teaching Russian can be based, among other things, on the theories confirming a significant positive influence of the use of poetic texts on the teaching of grammar and vocabulary. It can be stated that despite the fact that some teachers intuitively introduce poetry into their lessons using their own methodology, there is no specific systematic treatment of the possibilities of using foreign-language (in this case Russian) poetic texts in the foreign language classroom. Some experts inquire into the issue in order to analyze its current state, its development and the domestic and foreign resources that are used in teaching foreign languages. There have also been several attempts to create methodology for teaching Russian language with the use of artistic and poetic texts.

One of the authors that focus on using artistic texts in the language classroom is, for example, Hantschel (2016), who emphasizes the variability of text material, especially in reading activities. According to him, students need to encounter authentic texts with different levels of difficulty. The level of difficulty in terms of both language and content should continuously increase in dependence on the students' increasing language proficiency. He directs the work with artistic text towards B1 language level.

In the Czech language environment, T. Savchenko (2018) carried out the analysis of theoretical material dealing with the implementation of artistic and poetic texts in the foreign language lessons. Her findings clearly show that the topic is usually addressed by foreign language methodologists, e.g. O.A. Romanenkova (2005), who uses poetic texts to teach grammar in Russian language context, or H. Kylašková (2007), who analyzes the use of literary texts in teaching French language in the Czech language context. Savchenko emphasizes that the aim of employing artistic texts in language teaching is the development of students' aesthetic, emotional and communicative competences. However, using literary texts also fosters the development of language competences.

The specification of the topic towards the methodology of teaching foreign language in the Czech environment is also evident in the publication by O. Hník (2014), who declares that Czech teachers deliberately avoid working with poetic texts due to the lack of confidence in their own ability to analyze poetic texts and work with them in terms of language and literary analysis. Nevertheless, work with poetic texts should be promoted and used by foreign language methodologists and teachers, because poetry has a great potential for work with vocabulary, figurative meaning of words, metaphors, stylistic figures of speech and many other possibilities, for example, on the level of grammar.

Czech didactic of Russian language is traditionally interested in introducing artistic texts into the teaching of Russian. This is evidenced by older and newer textbooks of Russian language and methodological comments concerning work with such texts. We can consider the extent to which such practice is a continuation of the Russian approach to teaching language, which has always been organically interconnected with literary texts, both prosaic and poetic. The continuation of this tendency can be traced, for example, in the current publication of the Russian language methodologist L. Rozboudová, who notes: "The use of literary texts in teaching can lead to lengthy discussions. In our opinion, fiction (if the selected text is relevant to the students in all aspects), can effectively form not only language means and speech skills but also intercultural communicative competence. Indeed, literary texts are culturally rich language material that allows a more profound understanding of values, traditions, and phenomena of a given linguistic community, and, on this basis, it allows a natural way of engaging in a dialogue of cultures" (2020, p. 108).

Another researcher who deals with the same topic in the Czech context is Y. A. Vasilyeva, who published many contributions on the possibilities of using artistic (mostly children's) texts in the teaching of Russian at Czech schools (2019, pp. 13-40).

It is also necessary to mention the fact that artistic texts can be an integral part of the school leaving examination in Russian language. According to *Katalogu požadavků zkoušek společné části maturitní zkoušky – ruský jazyk* (Catalogue of requirements for the school-leaving examination – Russian language) the use of texts in different styles, that means including artistic style (2015/2016, pp. 7-8), is allowed as the basis for testing receptive language skills, i.e. listening and reading. Teachers of Russian at secondary schools should use not only texts presented in textbooks, but also authentic artistic texts that are related to the content of the curriculum.

Basic methodology and description of the issue

The basic presupposition of this article is the connection of the aesthetic function of a poetic text and its linguistic potential, which should result in the analysis of lexical units denoting lexemes of perception.

The lessons are designed for students at B1 level, i.e. for secondary schools, or the second year of Russian language study programmes at universities, and Russian language clubs. Within the framework of inter-subject relations, it is possible to prepare for these lessons in classes of Czech literature and possibly also philosophy, which is taught as an integral part in civics and social sciences. If it is possible, then it is appropriate to mention the period of modernity in literature, its literary trends and characterize symbolism in more detail, especially the concept of the symbol and

its manifestations in Czech symbolist literature. This topic is a common part of teaching literature, so it would be appropriate to harmonize it with the introduction of work with the poetic text in Russian language classes. Ideally, this will result in teaching and revision of Czech literature of the 19th and 20th centuries, which is based on an important period of modernism and one of its directions – symbolism, which is presented to Czech readers by a number of world-class poets. One of them is also Otokar Březina, a symbolist who was nominated for the Nobel Prize in Literature eight times. It is desirable to emphasize that symbolist poetry is based on a specific, distinctly philosophically defined view of the world, which prefers the uniqueness of sensory perception. Symbolists linguistically realized this approach mainly through lexis denoting sensory perception of earthly and unearthly reality.

What resonates on the philosophical level, and thus in the subsequent teaching of civics, is the connection with the vision of duality of the created and the divine world and the development of earthly reality towards the ideal divine essence. The names of philosophers such as Plato (the earthly word and the world of ideas) and Arthur Schopenhauer (the world as representation) should be mentioned.

It is also necessary to prepare technical equipment (a data projector, or – if the equipment is available – a notebook/tablet for each pair of students) or printed worksheets for the lessons. The students will have both the Czech text by O. Březina and the Russian text by V. S. Solovyov available, ideally arranged side by side. Based on the readiness of the students, and especially their experience of working with poetic texts, the teacher can present the keywords in bold, or leave it up to the students to find the keywords themselves. Depending on the degree of mastery of especially lexicostylistic terminology in Czech language, the teacher can possibly include also specialized terminology in their instruction. Every teacher who works with their students on a long-term basis knows the students' level of knowledge of specialized terminology and therefore responds adequately to their possibilities. It is better not to use a large amount of specialized terminology which is not yet known to the students from other subjects.

Lexical semantic analysis of poetic texts

Based on the theoretical material, which was revised with students in the lessons of Czech literature, philosophy or directly in the lessons of Russian language, the teacher can proceed to the analysis itself. The students can see the poem by O. Březina in front of them. It is advisable for the students to familiarize themselves with the poem, therefore it is made available to them one week ahead of the lesson; they can read it at home and integrate it into the framework of knowledge already acquired in other subjects. At the beginning of the lesson, as a motivating element, it is possible to ask students how they perceive symbolist poetry, which authors they know, which poems they have read, or have already analyzed, which philosophy is symbolism associated with and what this philosophy can bring into the contemporary life. This stage of the lesson should not be longer than ten minutes. Then the teacher proceeds to the reading of the poem. The poem can be read aloud, students can alternate; if there is a student who is skilled at reciting, we can ask them to read the whole poem.

Zas ve **vidění** prorockém noc **šeptá slova** neznámá,
šum stromů, tisíc **jazyků** je **opakuje** nad náma:
jak nad **zrcadla** kouzelná se k **tichým** vodám naklání,
z nichž tisíc **očí** plá jí vstříc jak v nadpozemském **usmání**.

(Once more in prophet **vision** night comes strange words **whispering**,
which **rustling** trees, a thousand **tongues** above us are **echoing**:
as though o'er **mirrors** magical drawn to **still** waters, while
a thousand **eyes** reflecting shine like an ethereal **smile**.) (Pinkava, 2020)

Ať **sladce** dřímou *bratří* mí v svatebních ložích nadějí
a ztroskotaní na březích ať dřímou ještě **sladčeji**:
noc ve svém snění **uslyší**, jak **šeptá** v **řeči** neznámé,
že míle každou minutou do **moře světla** padáme

(Grant that my brothers in their hope-filled wedding beds sleep **sweetly**
and **sweeter** dreams grant to the shipwrecked, washed ashore completely:
in their dreams **hear night murmur** in a **tongue** beyond known notion,
that at a mile a minute we are falling in **light's ocean**.)

After the students acquaint themselves with the poem, the teacher asks them to share with the class how they understood the text and which parts are key to the poem, based on their theoretical knowledge. Then the teacher proceeds to the discussion of perceptual vocabulary. The students are instructed to find such lexis in the poem. If the teacher assumes that the students do not know such words in Czech language, they can list a few examples first (*see, hear, bitter, salty, feel* etc.). At this point, it is suitable to use a data projector and first show the poem to the students without the keywords highlighted. Subsequently, on the next slide, the students can see the text with the keywords in bold. The students can check if the words that they had selected correspond with the words in bold. The teacher emphasizes that the perception aspect of the poem is characterized by words denoting visual, auditory, tactile and gustatory perception. We can instruct the students to select the words from the text and match them to the individual sensory categories (these can be listed on the next slide):

- visual: vision, mirrors, eyes, light's ocean;
- auditory: rustling, tongues, echoing, still, hear, whispering, tongue;
- gustatory: sweetly, sweeter.

Now the students, together with the teacher, can consider how the poetic imagery is created. Why can the vision be *of a prophet*, which aspect of sensory perception does the author emphasize? If the students already know the topic from Czech literature, it is basically a revision, if not, it is suitable to explore the topic in more depth.

We consider this part as introductory and essential for the work with the Russian poetic text. We recommend not to neglect it, because the students can see that poetry analysis is not complicated, it is based on the words which they know, which are not difficult and that they also correspond to the uncovering of the subtext component, authorial meaning and the context of the poem. This can be a moment of revelation for the students, knowledge can bring them satisfaction, with the added benefit of overlapping with other subjects such as Czech literature and civics. This part of the lesson should last for about fifteen minutes.

When working with the Russian text, the students need to acquaint themselves with it properly. The selected poem has a simple structure, the vocabulary will not be difficult for the students, there might exceptionally be lexemes whose meaning will have to be derived from the context or looked up in a dictionary (*житейский, искаженный, торжествующий*). This procedure is suitable for working with poetic texts, because students can subsequently reveal the degree of authorial semantics compared to the denotative meaning of the word in the dictionary. If the teacher works with a group of exceptionally advanced students who are versed in working with linguistic corpora, this is a great opportunity to search for the meanings of the words in a Russian-Czech comparative corpus. We recommend that the first reading of the poem is done by the teacher while the students are marking word stress into their printed worksheets. Follow-up reading can be done by the students, the teacher pays attention to proper pronunciation and corrects it whenever necessary. Literal translation of the poem should be carried out immediately after the first reading so that the students know the

semantic meaning of individual words in subsequent readings. This stage of the lesson should take up about fifteen minutes. If the teacher does not have two connected teaching periods at their disposal, they should save the rest of work with the poem for the next lesson. The students will read the poem several times and mark words denoting perception as part of their home assignment. Thus the teacher will assign the same type of task that they assigned for the Czech poem.

*Милый друг, иль ты **не видишь**,*
Что все **видимое** нами —
Только **отблеск**, только **тени**
От **незримого** очами?

*Милый друг, иль ты **не слышишь**,*
Что житейский **шум трескучий** —
Только **отклик** искаженный
Торжествующих **созвучий**?
*Милый друг, иль ты не **чуешь**,*
Что одно на целом свете —
Только то, что **сердце к сердцу**
Говорит в немом привете?

(1892)

In the next lesson, whether it follows immediately or takes place on another day, the teacher will continue working with perceptual vocabulary. The teacher can use the same procedure as before, first showing the poem without highlighted words, the students can freely discuss the words that they chose and then they can compare them to the slide with the selected words in bold shown to them by the teacher. The lexis can be divided into the same categories:

- visual: *не видишь, видимое, отблеск, тени, незримое очами;*
- auditory: *не слышишь, шум трескучий, отклик, созвучия, говорит, немой привет;*
- general feelings: *чуешь, сердце к сердцу.*

In the next stage the teacher proceeds from dealing with the semantics of individual words to the semantics of phrases and the text as a whole. The teacher can start with the phrase *незримое очами*. Work with this phrase is based on mysticism and the dual concept of the world. The students draw on their knowledge of philosophy (mysticism is one of the basic philosophical concepts that the students must learn in secondary school) and they look for the hidden subtext of the word-symbol *очи*.

The students focus on the use of *очи* in present-day Russian, the teacher can mention the Proto-Slavic root of the word, its shift towards abstract poetism and, in terms of the phrase given, the authorial meaning that denotes the seeing of hidden divine reality, i.e. the essence of human existence. The teacher can continue with the phrase *говорит в немом привете*, which has the same subtext, and which even contains an oxymoron. The meaning of the word *немой* is altered by the context to 'hidden, secret, unearthly' (just like with the word *незримый*) and it refers to a different, i.e. divine reality. The students are thus constantly reminded of the dual character of the poem, which divides the words into earthly (*житейское*) and unearthly (*торжествующие созвучия*) existence. Nevertheless, in this case, perception takes on the role of guiding human awareness to the hidden aspect of human existence, senses become the means of seeing, hearing and sensing the inner nature of man, the world and universe. For many students, this may be analogous to the large number of fantasy films and books that are currently popular with young people. There is no need to worry that the students will get lost in the topic and not understand it as a result of this analogy. On the contrary, it is the comparison to the already known motif or structure that provides the students

with the basis for understanding of the multi-level content of the poem. They can be also guided by the words *отблеск* (light reflection), *отклик* (echo), which not only share the same morphological structure (as well as in Czech), but they are also motivated by the same semantic component. They both express the reflection of perfection in earthly reality and the teacher can build on Plato's cave parable, which is part of the secondary-school philosophy curriculum.

It will also be interesting for the students to think about the meaning of the phrase *сердце к сердцу* (*Говорит в немом привете*). We can ask the students to prepare the analysis of this phrase (alternately, it can be assigned as their homework) and allow a little time for the task. The students can share – in Russian or in Czech with subsequent translation into Russian – the associations that the phrase triggers for them, and say where and in which situations they can use it. Then they can proceed to the particular meaning (before it is revealed by the teacher) and try to define the hidden authorial meaning, i.e. heart as a symbol of deep mental and spiritual connection with the essence of being, with God.

The semantic accent of Solovyov's poem is based on the word *созвучие* (harmony). The students can discover this fact themselves; however, if it does not happen, it is recommended for the teacher to point this fact out directly. Harmony as an ideal sound is the goal, the outcome of tuning of the human auditory perception to perfection. In the analyzed poem, Solovyov puts emphasis on auditory perception (represented by the highest number of lexical units) in the same way that Březina accents the visual perception – *light's ocean*.

Results of the analysis and conclusions

After the lexical analysis has been carried out, the teacher can show the lexical sets to the students (or ask the students to carry the task out themselves):

- Visual:
vision, mirrors, eyes, light's ocean;
не видишь, видимое, отблеск, тени, незримое очами;
- Auditory:
rustling, tongues, echoing, still, hear, whispering, tongue;
не слышишь, шум трескучий, отклик, созвучия, говорит, немой привет;

In the Czech poetic text there are examples of lexis denoting gustatory perception (*sweetly, sweeter*), in the Russian text there is vocabulary denoting general feelings (*чувешь, сердце к сердцу*), which complete the overall poetic image. The lesson continues with the comparison of lexical units and their meanings.

Březina's metaphors are multi-layered, Solovyov's metaphors, on the other hand, are simple, easily decipherable even to students. However, both poems have mystical subtext, which is based on the life philosophy of both authors. The students can, based on the teacher's instructions, discover not only the lexis denoting perception that both texts have in common, but also the common lexical-semantic element of both poems – both are dedicated to fellow believers, companions in thought and faith: *my brothers* – *милый друг* (repeated three times). The teacher should not miss these details and should draw the students' attention to the fact that this concept (a certain form of dedication) connected the two authors.

The above mentioned work with texts presupposes that the teacher is well-prepared, reads a lot and can understand poetry. There is a large number of possibilities and approaches that can be employed to analyze poetry. Each teacher can choose their own approach to work with lexis (or grammar), nevertheless, only an enthusiastic teacher can pass on to their students the perception of the beauty of Russian (but here also the Czech) language, capture its multilevel nature in terms of semantics, and authorial meaning leading towards the semantics of the symbol. Uncovering new

meanings of common words allows the students to discover the functioning of poetic texts and the connection between language and its poetic function, which should be the aim of using poetic texts in teaching.

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SPEAKING ACCURACY OF RUSSIAN LANGUAGE LEARNERS IN CZECH LOWER SECONDARY SCHOOLS

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Abstract

In the process of learning a foreign language, a mastery of means of expression is a prerequisite for a mastery of speaking skills. This article mainly focuses on the problem of learner language accuracy, as well as that of errors in the process of second language acquisition. The article presents the results of a study of Czech lower secondary school students' language that aims to qualify the accuracy of speech during a dialogue in selected communicative situations.

Key terms

accuracy, learner language, speaking, linguistic errors, teaching of Russian

Introduction

Difficulties and errors are an unavoidable part of learning a foreign language, but minimizing them is one of a teacher's fundamental tasks. Identifying and analyzing errors in learner language helps isolate the difficulties and patterns of language acquisition in a specific course, as well as identify the most vulnerable areas of language learning and focus on those. Learner language can be described in terms of 3 dimensions: accuracy, complexity, and fluency. Learner language is accurate when it conforms to target language norms; it is complex when it contains a range of vocabulary and grammatical structures; it is fluent when it is produced quickly. The article presents the results of a study of Czech learners' language that aims to qualify the accuracy of speech during a dialogue in selected communicative situations.

Theoretical and curricular background of research

Historically, under the tenets of the Grammar-Translation Method (GTM), the main focus was, initially, on a learner's ability to produce grammatically correct constructs, with no tolerance for linguistic errors – accuracy of speech was given priority. Eventually, direct teaching methods (like the Direct Method, the Audiolingual Method, the Structuro-Global Audio-Visual (SGAV) approach) emerged, their focus on using language for communication. Priority was given to developing the speaking skill – spoken language, dialogues, use of language in routine situations. The teaching process was shaped around the minimization of errors and achievement of accuracy by means of drill. Their substantial differences notwithstanding, the direct methods were united by their focus on error reduction. Accuracy of speech was the primary goal of teaching a foreign language (Richards & Rodgers, 2001, p. 53).

The term *fluency* was introduced by proponents of the communicative language learning that originated in the 1970s and focuses on linguistic activity (reading, writing, listening and speaking) instead of intensive drilling in the correct use of isolated means of expression (morphological, syntactic, lexical, etc.) (Khrabrova, 2015). The communicative language learning approach aims to teach speaking a foreign language in such a way that it approaches native speech and causes no communicative problems, is perceived as natural, i.e. is fluent. Errors are not seen as something to be prevented at all costs, but as a feature of the transitional stage of language acquisition that helps illuminate the exact manner in which a foreign language is acquired, i.e. as a natural and unavoidable part of the language learning process.

In the context of the modern didactics of the post-methodical period, accuracy and fluency are considered equally important aspects of speech, so an equal emphasis is required when teaching a foreign language. The quantitative distribution of instructional techniques aimed at developing accuracy and fluency mainly depends on learner skill level. At the initial stage, when a learner's vocabulary is very limited, more emphasis is placed on accuracy of speech. As their skills progress, fluency gains increasing significance. The importance of errors in the learner language rises again, however, an error is no longer seen as a sign of failure, but a marker and measure of the level of language proficiency.

Language acquisition is a person's acquisition of the ability to understand and use a language. One of the best-known theories of language acquisition is that of "interlanguage" (Selinker, 1972). According to this theory, a learner of a foreign language builds a linguistic system of their own that possesses the main features of both the native and the target language, as well as its own unique features independent of the first two languages (Nikitenko & Galskova, 2007, p. 38). A teaching system founded on the tenets of the interlanguage hypothesis instructs learners that to master a foreign language is to be able to speak, read, listen and write in that language. Errors are not seen as an obstacle to communication, because the chief measure of linguistic skill is the ability to reach an understanding with another person, and not accuracy of speech.

At the initial stages, acquisition of language and development of speech are aided by the acquisition and subsequent use of precise linguistic constructs that do not require the use of too many lexical means. That is why learner language accuracy is to be emphasized at the initial level of foreign language teaching. Ellis understands accuracy of language as "the ability to avoid error in performance" (Ellis, 2008). Housen & Kuiken call it "the ability to produce error-free speech" (Housen & Kuiken, 2009). In this text, we understand accuracy of language as its conformity with the current linguistic norms (those of pronunciation, word-building, etc.). Accuracy refers to how correct learners' use of the language system is, including their use of grammar, pronunciation and vocabulary. A study of language accuracy can be based on error analysis (Ellis & Barkhuizen, 2005, pp. 51-72) – registration of errors in learner language.

An *error* is defined by Azimov and Shchukin as a deviation from the correct use of linguistic units and forms. Errors can be classified according to the aspects of language into phonetic, lexical, grammatical, etc (Azimov & Shchukin, 2009). The causes of errors in learner language are seen in cross-linguistic and intralingual interference, or else in didactic mistakes. Cross-linguistic errors arise under the influence of the native language and reflect the manner of the acquisition of the foreign language, as well as its progress and the influence of previously learned features of the target language on new material. Corder (Corder, 1992) distinguishes between learner errors and mistakes, which are deviations from the norm in speech flow as a result of fatigue, lack of concentration, etc., self-correction being possible. In the Russian-language didactic literature, there is no distinction between the two terms. The learner is using a definite system of language at every point in his development. The learner's errors are evidence of that system and should be distinguished from mistakes, which one can correct oneself; errors belong to the realm of competence whereas mistake - to performance. Systematic errors of competence reveal the state of the learner's traditional competence, that is the learner's knowledge to date.

According to the fundamental documents of the European and Czech education policy (SERRJ 2002, p. 120; RVP ZV 2017, p. 17; Standardy základního vzdělávání, 2013, pp. 12-13), the main goal of foreign language learning is acquisition of communicative competence. The documents describe the different aspects of foreign language proficiency, as well as set skill requirements for every type of linguistic activity, i.e. listening, reading, writing and speaking in the form of a monologue and dialogue. For the learners to reach the A1 level is the goal of Russian language teaching in Czech lower secondary schools (RVP ZV, 2017). In the process of building communicative competence when teaching a foreign language, acquisition of language skills should be aided by instruction in means

of expression: “Acquisition of means of expression is a prerequisite for acquisition of language skills, and, vice versa, means of expression should always be practiced in a context, i.e. within the bounds of a specific language skill” (Rozboudová & Konečný, 2019, p. 45). Rozboudová and Konečný (ibid., 2019) stress the necessity of practicing means of expression in a context approaching a real communicative situation, as well as that of a practical approach to the teaching process, the automation of the use of means of expression in speech. Means of expression of every type (lexical, grammatical, phonetic, graphic, etc.) should be given adequate attention in the course of the entire teaching process.

Research methodology

As part of a study of the results of Russian language teaching in Czech lower secondary schools, we conducted a qualitative study of the accuracy of learner speech in the course of a dialogue in selected communicative situations. The main goal of speaking training is for the learners to acquire the ability for spoken communication in various social situations. According to “Common European Framework of Reference for Languages: Learning, Teaching, Assessment” (SERRJ, 2001), possessing the speaking skill, specifically, in a dialogue, on the A1 level means that a learner can participate in a dialogue, provided that the other person is prepared to repeat their words more slowly or rephrase them, as well as help formulate what the learner is attempting to say. The learner is able to ask and answer simple questions within the range of subjects known or interesting to them. The subject of our study was accuracy of learner language. The main goal of the study was to identify the density and type of linguistic errors made by the learners as they solved the selected communicative situations. Open situational role-plays (Gass & Mackey, 2007, p. 138) served as the instrument of data collection. Such role-playing games require an interaction between two or more participants that takes place after the communicative situation has been explained and the specific practical goal to be reached through the communication has been defined. Many researchers, such as S. Gass, A. Mackey (ibid., 2007), R. Cabral (Cabral, 1987, pp. 470-482), consider this an effective data collection technique to be used in academic studies.

Based on the curriculum papers, as well as the teaching plans of basic school teachers and the content of the most frequently used Russian language textbooks, „Raduga po-novomu“ (Jelínek, Alexejeva, Hříbková & Žofková, 2007) and “Pojechali” (Žofková, Eibenová, Liptáková & Šaroch, 2002), we devised situational role tasks to be realized in the following communicative situations:

- 1) Getting acquainted;
- 2) Invitation to a birthday party;
- 3) Request (during formal interaction with a teacher);
- 4) Request and apology (during informal interaction with a friend).

The situational role tasks that served as the basis for the role-playing games used for data collection for the study are described in Appendix 1.

The study was conducted in two groups of ninth-graders from South Moravian lower secondary schools at the end of the school year, which is when learners conclude their study of Russian as a second foreign language. The learners were divided into pairs, each pair given four cards with descriptions of situational role tasks. The data collection took place during Russian language lessons and served as a way of assessing the learners’ knowledge by the teacher at the same time. 32 participants in total took place in the study. The situational role-plays were recorded, the audio subsequently transcribed and its content analyzed.

Findings

The analysis focused on the linguistic accuracy of the learner language. Since the participants' level of Russian corresponded only to the basic A1 level, the complexity and fluency of their language were not analyzed.

The linguistic accuracy was quantified by analyzing the errors made by the participants on the lexical, grammatical and phonetic levels. Upon transcription of the participants' responses, the sample totaled 1803 words. The number of errors in the means of expression of each type is shown in Table 1.

Table 1. Number of errors in sample.

Error type	Number of errors
Lexical errors	82
Grammatical errors	130
Phonetic errors	104
Total errors	316

The combined error density is 17.5 per 100 words. The relative distribution of the errors is shown in Chart 1.



Chart 1. Relative distribution of linguistic errors in the learner language.

Lexical errors made up 26% of the total number. The errors that were discovered on the lexical level mainly concerned word replacement and were caused by interference. The most frequent error was the use of Czech lexical units and phrases instead of Russian ones, for example, *kdy, sešit, nevadí, dobře, dnes, nemůžu, babička, to je v pořádku*. In individual cases, some participants allowed a lexical replacement of a sociolinguistic nature, for example, by using the word *пущет* for leave-taking in reflection of the Czech *ahoj*, which can be used both for greeting and leave-taking. In a number of cases, addressing the teacher by name and patronymic was replaced with *учитель, учительница, магистр*.

The grammatical errors, which made up the largest group – 41%, were analyzed on the morphological and syntactic levels. On the morphological level, most of the errors concerned the use of the personal pronouns *я* and *ты*, for example, *Меня 14 лет, Я тебе приглашаю в гости*. In the use of verbs, errors were made in the following cases: in conjugation, for example, *я приготовим, я поехам, я живу, ты поедашь, ты приедешь*; in the use of the past tense: *я принесл*; in the use of the imperative: *приидь, принес*. In the use of nouns, the participants made an error in the gender of the nouns *тетрадь* and *урок* in several cases: *мой тетрадь, принесу его (тетрадь), на прошлой уроке*. The errors in the use of the grammatical form of adjectives resulted from the errors in the noun gender. A frequent error was replacement of prepositions, for example, *з Праги, по школе*,

тетрадь до математики, на свидания, поеду на горы, as well as substitution of the conjunction *и* for *а* (for example, *Я из Брно, и ты?*).

The quantitative distribution of the morphological errors in specific parts of speech is shown in Chart 2.

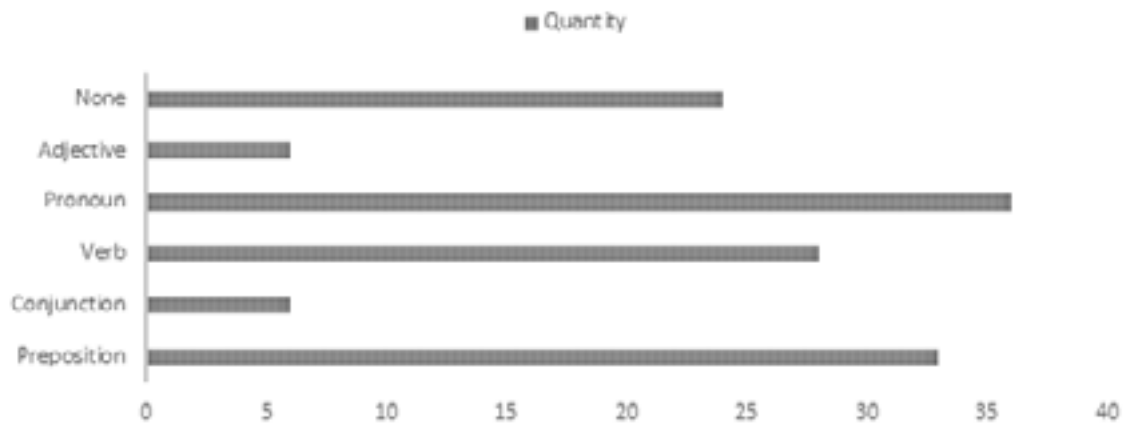


Chart 2. Morphological errors.

On the syntactic level, the participants correctly used simple and incomplete sentences, as well as indivisible constructs common to dialogues. In the syntactic aspect, errors manifested as individual uses of the verb *есть* in place of the zero link-verb, as well as individual errors in word order.

The phonetic errors were analyzed both on the segment and super-segment levels. Among the most common errors on the segment level were errors in the pronunciation of soft consonants and reduced vowels. On the super-segment level, the most common error was violation of IC-2 and IC-4 in interrogative sentences.

Conclusion

Lightbown & Spada (2013, p. 45) say: „... while error analysis has the advantage of describing what learners actually do ... it does not always give us clear insights into why they do it.“ A certain group of errors has to do with cross-linguistic influence, specifically, learners' use of a rule or pattern of the corresponding linguistic phenomenon in their native language. The results of the study demonstrate that a significant portion of the errors was made by the participants under the influence of interference. Examples of such errors can be cases of incorrect use of verb form, preposition and conjunction replacement, as well as noun and adjective gender errors. Some errors can result from features of the target language independent of a learner's native language. Errors in the pronunciation of soft consonants or in vowel reduction can be counted as such, because those difficulties are experienced by speakers of many different languages in the course of learning Russian. Errors in learner language can also result from didactic mistakes on the part of the teacher, who failed to explain a linguistic phenomenon accurately enough, or else it is not described well enough in the teaching materials used by the learners for unassisted study. This reason can explain errors of the phonetic nature that occur during pronunciation and intonation training (J. Konečný, 2015). Besides that, a learner can use communicative strategies to get their meaning across, even when they know the form they are using is wrong. This fact manifested in the course of the present study in that the majority of the lexical errors had to do with substitution of Czech words for Russian ones, showcasing the participants' intent to get their meaning across to the other party.

The high density of errors notwithstanding, the participants demonstrated their grasp of means of expression and the ability to solve the selected communicative situations in accordance with

the requirements of the Czech educational policy toward the level of the Russian language upon completion of the basic school course.

Analysis, correction and prevention of errors is necessary in the course of teaching and learning a language in accordance with its norms. Error analysis is, for a teacher, a highly informative measure of how efficiently the learners are acquiring a foreign language. It must be stressed, however, that making a point of constantly drawing attention to errors in speech can lead to overlooking important features of the learner language. By focusing on errors alone, a teacher may often overlook the overall volume of language accuracy, which can lead to a skewed assessment of a learner's knowledge and abilities. For example, a teacher notes that a learner makes errors in pronunciation or the use of grammar forms, but fails to notice that they correctly use a sufficiently large volume of lexical means in their speech.

A further stressing of errors can lead to avoidance of specific means of expression by the learners. For example, a learner may experience difficulties with the use of participles in speech, so will try to avoid them whenever possible. Avoidance can result in absence of errors, but the absence of errors in this case does not mean that the learner has no problems with the use of participles. Finally, error analysis focuses only on language accuracy. Accuracy is but one of the three measures of learner language: accuracy, complexity and fluency. If a teacher assesses a learner's language by accuracy alone, that can affect the complexity and fluency of the learner's speech.

When analyzing errors in learner language, a teacher must understand the causes of those errors and try to prevent their occurrence. However, an assessment of learner knowledge and skills should not be limited to an analysis of "ignorance" and "ineptitude" that manifest as errors in speech. Correctional feedback and assessment should help establish a positive relationship between teacher and student and aid the collective effort to reach the teaching goal. "A teacher must never attempt to «ambush» a student, focusing exclusively on the latter's errors. Ideally, a teacher removes the word «error» from his or her vocabulary." (Košťálová & Straková, 2008, p. 10).

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Situational role-plays

- 1) **Situational role-play 1. Acquaintance.**
 - *Participant 1:* There is a new student in your class. Get to know him/her (introduce yourself, find out what his/her name is, say that it is nice to meet him/her, ask where he/she comes from).
 - *Participant 2:* You are a new student in the class. Get to know your classmate (answer his/her questions).

- 2) **Situational role-play 2. Wishing a happy birthday and invitation to a birthday party.**
 - *Participant 1:* Next Saturday is your birthday. Invite your friend over. Politely react to his/her answer.
 - *Participant 2:* Your friend invites you to his/her birthday party on Saturday. Unfortunately, you are leaving for the mountains on Friday. Politely decline the invitation, explain the reason and wish him/her a happy birthday.

- 3) **Situational role-play 3. A request in formal communication.**
 - *Participant 1:* You see your teacher in the hallway. Address him/her, ask for the worksheet from the last lesson, which you missed due to illness. Politely react to the answer. Take your leave.
 - *Participant 2:* You are a teacher that a student asks for a worksheet. Tell him/her to come after class, say that you will prepare the worksheet. Take your leave.

- 4) **Situational role-play 4. A request in informal communication.**
 - *Participant 1:* You run into a friend you have loaned your math notes to. Address him/her, ask if they have brought the notes. If not, say it is no problem, and to bring the notes tomorrow.
 - *Participant 2:* You run into a friend you have borrowed math notes from. Politely react to the greeting and question, say that you left the notes at home. Apologize and promise to bring them tomorrow.

USE OF DIGITAL TECHNOLOGIES IN RUSSIAN LANGUAGE TEACHING

Miroslav Půža

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Abstract

In this work I will focus on using the most common digital technologies in Russian language teaching. Special attention will be paid to the applications and BOYD principle in Czech schools and also to the most popular applications for mobile platforms. All these applications can be used in distance learning in primary and secondary schools, even in teaching Russian as a foreign language.

Key terms

online application, BYOD, tablet, interactive board, cloud storage

Introduction

When the Digital education strategy was passed by the government of the Czech Republic in 2014, it was assumed that it will create suitable conditions and will set processes that *will lead to aims, methods and forms of education reflecting contemporary state of knowledge, demands of social life and labor market influenced by development of digital technologies and information society*. (Digital education strategy until 2020). One of the main aims was to open the education system to new methods and means of education via digital technologies. At the same time the other important aim was to improve students' competencies in the field of working with information and digital technologies. Subject of this work is not to evaluate to what extent were these aims accomplished, but to introduce suitable educational applications and strategies with a focus on learning a foreign language, especially Russian. If we want to evaluate the success of the Digital education strategy, we should also view it in a context of recent COVID-19 pandemic. The quarantine restrictions that were introduced basically overnight influenced all layers of the education system and the education has been moved to an online space. An adoption of this change was done quite rapidly but, I dare to say, neither students nor teachers had no problems with the adoption, although families that had no access to the internet for economical or principal reasons were excluded.

BYOD

I would like to go back to classic school education and utilizing the digital technologies in a school environment. The implementation of information technology has a long history however the contemporary situation has started to evolve from 1:1 (One-to-One) principle, i.e. one digital device per student. The principle was tested for the first time in the USA in 2008 when Microsoft and Toshiba distributed notebooks (they could use in lessons) among students of the selected schools. (Brdička, 1998) The situation started to change very quickly with a rapid expansion of smartphones and besides the notebooks the schools have started to use the other digital devices like tablets. Eventually it turned out that the focus on one device only is not an ideal strategy and the One-to-One strategy was gradually changing to One-to-Many, i.e. students started to use different devices for different task types.

The BYOD principle (Bring Your Own Device) originally begun to expand in corporate environment, however with the gradual expansion of smartphones and notebooks it got into school environment as well where it has established very quickly. The principle is very easy – students bring their own devices to school and use them in different ways in lessons. This principle is of course

limited by schools' technical limits such as insufficient Wi-Fi signal or network access restrictions or the network security., however, cases where the school offers a free Wi-Fi access to all students also exist. The school may also require an installation of the anti-virus software and applications monitoring activities on students' devices. A massive obstacle may be the fact, that not all students possess such devices. Many schools also restrict mobile phones on their premises. This approach is being criticized by the Czech school inspection as it states in its report that: „*The Czech school inspection regards as very important that schools should consider a didactic use of mobile phones in students' education and free time activities when they are in school.*“ (Opinion of the Czech School Inspection on regulation of mobile phones in schools, 2019)

The BOYD principle has several advantages that help its quick establishment in a school environment. And undisputable advantage is students' possession of their own devices, which they use in their everyday life, and thus they know how to work with them so a teacher does not have to waste energy to explain how to work with them. On the contrary the greatest disadvantage is the discussed security and user data protection and a difficulty to unify different applications for iOS and Android operation systems. The other problem for Czech teachers and students is the fact, that the vast majority of educational applications and its user interface is often in English. However, we can say, that the BOYD principle is the way that will be preferred by the Czech school environment and this tendency can be quite clearly seen in the context of the Digital education strategy, when most of the schools have begun to use cloud solutions.

Large software corporations like Microsoft, Google and also many others have offered educational institutions an online web space, available for working within their applications, e.g. Office 365 or Google Classrooms respectively which are widely used in the Czech school system too. The greatest advantage of such solution is that schools do not have to purchase an expensive hardware infrastructure, their implementations into the school system are very quick and they offer more security than the other ad-hoc solutions. Of course, we can discuss the economic and ecologic impacts of the cloud solutions, however I would like to leave such a discussion aside and focus my attention on specific applications which can be used in a foreign language teaching with a particular focus on Russian language. Many of these applications have been already implemented into the education and are effectively used in many schools.

As recent developments show, teaching has been moved to the online environment, so the whole teaching system has changed, and of course this also applies to foreign language teaching. The teaching of the Russian language as a foreign language does not differ in principle from the teaching of other foreign languages when using distance methods. The biggest obstacle, however, is the teaching of the written form of the Cyrillic alphabet. This places great demands on the work of the teacher, especially in the initial stages of teaching. This problem is especially current in elementary school. As mentioned in the text, shared whiteboards are particularly suitable for this, however, their maximum use presupposes the use of special hardware, such as a tablet with a touch pen.

Interactive SMART boards and the other alternatives

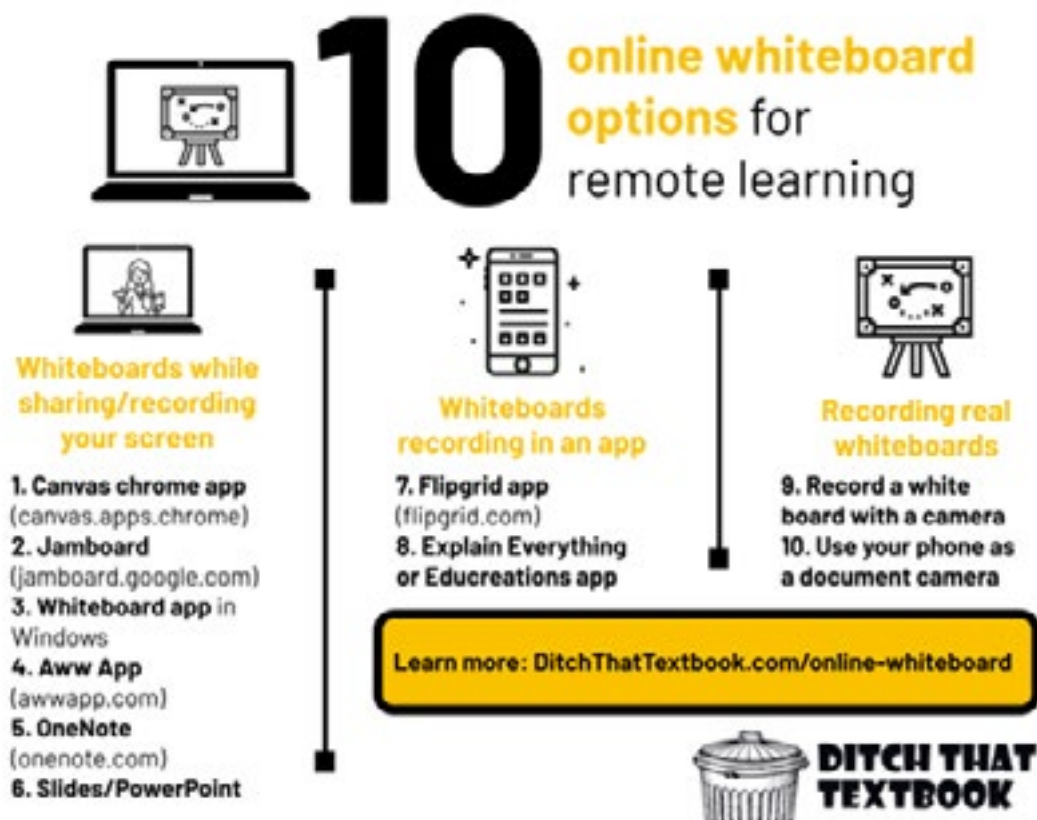
One of the first software tools used in schools was Smart Notebook, which was sold as a part of the Interactive SMART board package. It was the first application that was offering an interface for creating interactive exercises and it also contained a package *Lesson Activity* where the user could create interactive exercises via simple default templates. During the years the application has adopted the BYOD principles and has started to offer a new module called *Lesson Activity Builder* that was customized for an interaction with students' devices. Basically, all the complex educational applications available for tuition are a part of educational module *Lesson Activity Builder*, which is a part of the Smart Notebook program. Unfortunately, Smart Notebook suffers from non-friendly license policy and moreover the interactive board market in the Czech Republic is very fragmented

and even though the effort to implement the BOYD principles deserves credit, this effort is not very flexible and, speaking about the Czech education system as a whole, not very systematic. However, I must admit, the policy of Smart technologies company has been slowly moving to online space (cloud environment specifically), which can be seen as a proof, that there is no need to rely on dominant large software corporations.

On-line whiteboards

In case the schools lack an access to interactive Smartboard or ActiveBoard devices and their Smart Notebook and Active Studio systems they still can use other alternatives. One of them is so called 'whiteboard' – which is an online whiteboard for remote education. This alternative can be used not only for face-to-face learning but for remote learning as well. It allows the teacher a comfortable drawing or eventually sharing various information via smart portable devices (mobile phone or tablet) and interactive board or data projector. In remote learning it is used for video chat with students using platforms such Microsoft Teams, Zoom, Skype, Google Meet and others. The recorded screen is then shared with the students. There are three types of the board use:

- **Whiteboards while recording your screen** – this method of sharing screen contains multiple software tools the teacher can work with. It offers an easy way how to work with students. For easier and faster working it is recommended to use a touch pen. One of the tools is the application *canvas.apps.chrome*, which contains an empty desktop, four types of writing tools where the user can change letter color and its size and an eraser. Drawings can be shared with students or save the for further use or as a picture. As a disadvantage may be seen the impossibility to upload pictures, graphs, tables and other material the teacher uses in class. The other helpful application is *jamboard.google.com*. This application contains several functions – writing tools such a pen, a brush or a highlighter, several color options uploading pictures, sticky notes (used for highlighting the main idea) or laser pointer. In comparison with the application *canvas.apps.chrome* it is more sophisticated, moreover it is free for the users with an Google account. Another handy tool is application *awwapp.com* which also offers several pen types, brushes, colors, uploading pictures, PDF files or PowerPoint presentations. It also allows students to connect in a real time to actual activity – to be an active part of learning. In case the teacher does not own a touch screen device he can use an empty desktop in an internet browser (Google presentation) or in MS PowerPoint (whiteboard) and upload desired materials. The application also contains a chat through which the teacher can communicate with students in real time.
- **Whiteboard recordings in an app** – this method allows creating materials right in the application on a mobile phone or a tablet. The teacher can add a commentary to the topic and create so called 'instructional video'. There are two types of the application – the first is the *flipgrid.com* and the second is *Explain Everything Online Whiteboard (explaineverything.com)*. Created materials can then be shared very easily with pupils or students.
- **Recording real whiteboards** – the third method of using the board is based on using the 'real' whiteboard held in teacher's hands as he writes on it and records himself and after that he shares the video with students. Another method is to use a mobile phone as a document camera. The phone is placed on a high pile of books with the camera of the phone facing downward. Under the pile is placed a white sheet of paper or magnetic board where the teacher can upload his materials to pupils/students together with his commentary. (Matt, 2020)



Pic. 1–10 Online whiteboard options (Matt, 2020)

Educational applications online

LearningApps.org is a web application used for creating various interactive exercises and it substitutes commercial products that some schools cannot afford. Because the application is available in different languages it is also perfect for teaching Russian. At the same time, it offers class management i.e. the teacher can manage all his classes and effectively control students' tasks. Registration is very simple – the application requires only user's email address. The main screen offers tutorial which guides the user through the whole application. In the 'Browse Apps' menu the user finds all templates he can generate to suit the education level – from kindergarten to higher education. The material can be modified to fulfill the teacher's needs and aims of a lesson. In case the templates do not fulfill teacher's demands an own application can be created. In the own application interface it is possible to create different types such as matching pairs, group assignment, number line, simple order, free text input, matching pairs on images, multiple choice quiz, cloze text, app matrix, audio/video with notices, the millionaire games, group puzzle, crossword, word grid, hangman and pairing game. With this application the teacher can develop vocabulary (matching pairs, group assignment, simple order, matching pairs on images,) practice grammar (group assignment), practice listening (cloze test, multiple choice quiz).



Pic. 2 – Creating an own application in Learningapps

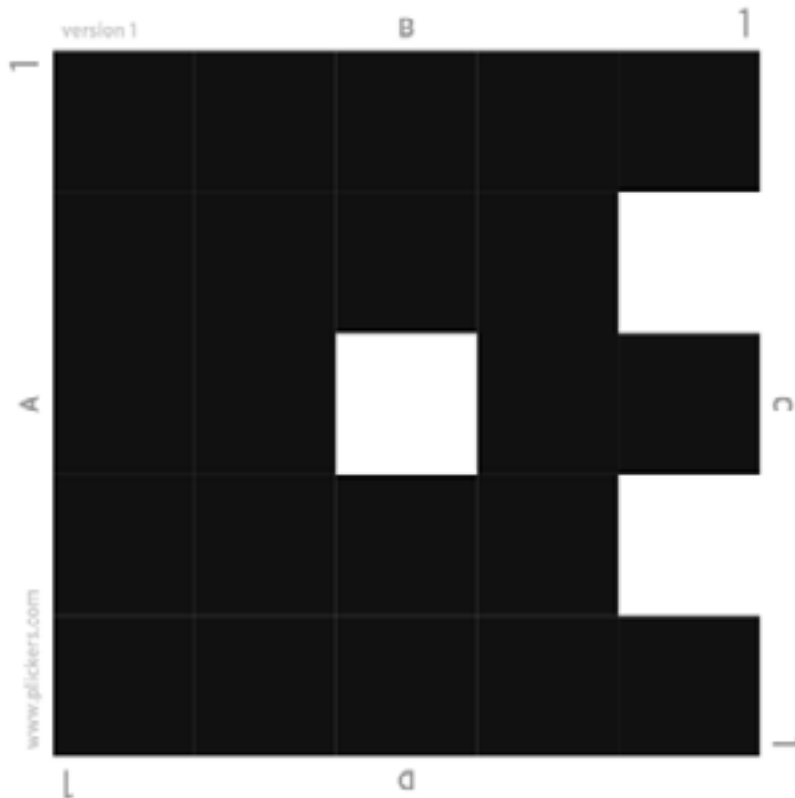
The application offers an option to create your own class in unlimited number. In each class the teacher can create student accounts where the students work on their assignments. The statistics in each class show details about student's work – when the student worked on an assignment and how it was accomplished.

Stop motion animations are the applications that can be used on students' devices such as smartphone, table (a desktop version is fully functional and it does not require any mobile alternative). The main advantage of the Stop motion animation is its low difficulty and thus it is suitable for smaller kids as well. For creation of these animations is needed just a basic smartphone, tablet or camera and Lego figures, Igra figures, plasticine or a drawing on a whiteboard etc.

Stop motion animations can be created in *Stop Motion Studio* which is regarded as the best applications of such type, however other alternatives as *Lego Movie Maker* can be used as well. In foreign language learning these animations can be used for making a story told in foreign language and thus they develop student's linguistic and communication competences. The Stop motion technique was used in some animated movies like Tim Burton's *Nightmare Before Christmas*, Jan Švankmajer's movies and many others.

Toontastic is being developed by Google and it offers very simple interface for creating stories. The user can choose from several scenarios (from simple to sophisticated) and to use a quite large set of characters (some of them are even animated). It is also possible to use creativity of teachers or students and create a background or 3D figures the can be inserted into the story. The application is user-friendly and the teacher can use it in class for making dialogues or for retelling stories and situations.

Another mobile application suitable for education of a foreign language is a voting system *Plickers* that can be found on plickers.com webpage. This application is ideal for quick testing of students. The teacher using this application needs an own smart device with iOS or Android system, a computer with an internet connection and data projector or interactive board. Each student has assigned a unique voting card (simple QR code) with identification details. The QR code has four sides with A, B, C and D letters above them. The voting/answering is done by showing the card to teacher with the correct letter on the upper side. The teacher scans students' responses with the own devices and results are automatically recorded in Scoresheets. Like in *LearningApps* the user can organize classes and export individual student results into a tables (e.g. XLS files).



Pic. 3 – Student voting card in Plickers

In case *Plickers* does not suit teachers' needs he can try out *Kahoot!*. The Kahoot! application is also a voting application that can be used on students' devices such as notebook, desktop computer, tablet or smartphone. It allows the user to create various quizzes, discussions or surveys. The options above can be created on kahoot.com webpage. The voting is done via unique PIN code used for signing in the testing itself on the kahoot.it webpage. *Kahoot!* is a perfect application for cooperative learning – several students can work on one device. Although this application has large numbers of opponents it offers an option of team cooperation which is it's the greatest advantage – in case that a small number of students has a mobile data package it is possible to create groups and thus to effectively use the application.

The internet space offers vast number of tools and applications for testing pupils or students – such as *Triventy*, *Quizizz*, *Socrative* or *Quizlet* just to name some. That last tool can be used for home preparation of on mobile phones and is available for devices with the Android or the iOS systems. It is an online tool using flash cards into which the user can insert not only words and phrases and their translations, but also photographs or pictures as well. The card sets can be created by the teacher or student or it is possible to use an online library which contains different topics. The card sets can be

then printed, assigned to individual class, exported into PDF files and shared with pupils or students. The greatest advantage of the tool is an option to generate a test from existing flash cards and work with it during learning.

An important helpful tool of every teacher are the applications allowing quickly and easily scan pictures, texts, boards etc. The application cuts the picture so it contains the right area of interest and automatically rotates the picture. We should mention Office Lens supported by the Android, iOS and Windows systems; *Adobe Scan* scanner app also available for all three operational systems and an integrated scanner in Notes in Apple devices. The scanned documents/photographs can be transferred into another educational applications. These applications bring benefits to every pedagogue and their undisputed advantage is an easy and intuitive work with them.

The *Book Creator* is a creative application that develops student's ideas and support them in learning in a different way. The students can create various digital books, interactive stories, magazines and other literary works containing not only texts but also pictures, sounds and videos. Students of foreign language can create books on various topics in the foreign language they study – picture dictionaries for practicing their vocabulary, books about the countries whose language they study or they can retell a story. The *Book Creator* can also be used for project learning as an output of students working in groups. The application allows a cooperation in real time on multiple devices with a feedback. A part of the application is an interactive reader, that can read the book in any language. Every teacher can use for free one library where can be stored up to 40 books created by students. Each book can be published online, shared as an ePub book or printed out. The books can be created on desktop computer, notebook or iPad for which there is a special application *Book Creator for iPad*. (Features, 2019)

Nearpod is an educational platform that unites formative evaluation and dynamic media for collaborative learning. (Nearpod, 2020) The application allows the teacher to create interactive materials in very short time and to share them easily with students in class or virtual class using a special PIN code. Teachers can input into the application existing material in PDF, JPEG or PPTS files or they can choose a template lesson and modify it to meet their needs. Nearpod was developed as an educational application and thus it is fully customized to teachers' demands.

Conclusion

The COVID-19 pandemic points to the growing need to involve online tools in teaching, and these tools should not replace full-time teaching. However, in frontal teaching, they can be a suitable complement to teaching and at the same time an activation method. When introducing online teaching, they can then serve as a tool for repetition or testing of students' knowledge.

As it was mentioned above there is a very large number of applications that can be used effectively in a Russian language learning. Although some of them were not originally intended for an education due to creative thinking of pedagogues they have become suitable educational tools that very often help to improve an effectivity of a teaching process. There was not enough room to describe all application but we tried to present a representative sample. As it was mentioned above in a context of the contemporary situation when majority of teachers must work from home these applications not only offer many advantages but they are for pupils or students also very attractive. All the applications were tested by students of the Department of Russian language and Literature at Pedagogical faculty of the University in Hradec Králové and thus all the conclusions can be considered as verified. We believe that this short overview will be valuable for other Russian language pedagogues so they can make their teaching more interesting and take it to the level of word's advanced education systems.

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INTEGRATING POETRY INTO THE FOREIGN LANGUAGE CLASSROOM FROM THE POINT OF VIEW OF SECOND LANGUAGE ACQUISITION

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Abstract

The article deals with the theoretical foundations of foreign language acquisition which are related to the integration of poetic texts into foreign language teaching. The article defines poetic text and its role in foreign language teaching and focuses on the selected foreign language acquisition theories and their interconnectedness with using poetic texts in the teaching of foreign languages.

Key terms

second language acquisition, poetic texts, foreign language teaching

Introduction

In recent years teachers and researchers have been increasingly interested in the use of literary texts in teaching as an integral part of the process of second language acquisition (Kyloušková, 2007, p. 7).

Literary texts can be divided into prose and poetry. This classification is based on the structure and organization of the text and its rhythm: there is no rhythm in the prosaic text, its organization is given by its semantic and syntactic structure. The poetic text, on the other hand, is regular and rhythmic. The two text types, however, do not represent completely separate categories, they can overlap, which results in so-called borderline texts (Valgina, 2002). Typical examples of such texts on the border between prose and poetry are *Poems In Prose* by Ivan Sergeevich Turgenev, *Eugene Onegin*, a novel in prose by Alexander Pushkin, or *Dead Souls* by Nikolai Vasilievich Gogol.

Poetic text can be defined in the following way: it is a complex, hierarchical, dynamic system with a high degree of formalization (meter, rhythm, rhyme, strophe, etc.). Components of a poetic text are highly figurative in meaning, which is manifested by their distinctly emotional and psychological character (Tarasevich, 2011, pp 1–5). The poetic text adheres to all structural and organizational rules of the given language. At the same time, there are some limitations imposed by meter-rhythm requirements and individual language components (phonology, lexicology, syntax and semantics). For the purposes of this article, all texts with rhythmic organization, including lyrics, are considered to be poetic texts.

The aim of working with literary texts in foreign language teaching is, in addition to gaining aesthetic and emotional experience, also the development of pupils' communicative competence. The use of literary texts in the teaching of foreign languages supports the development of linguistic, sociolinguistic, discursive, sociocultural and intercultural competence (Kyloušková, 2007, p. 7).

Poetry can be implemented in foreign language teaching in many different ways, for instance, silent reading and reading aloud, extensive reading, scanning, skimming, skipping, individual and group reciting, singing, listening to poems and song, etc.

The Monitor model by Stephen D. Krashen

One of the theories of second language acquisition is the Monitor Model formulated by Stephen Krashen, which originated in the early 1980s. In this model, Krashen proposes five basic hypotheses: 1) the acquisition vs learning hypothesis, 2) the natural order hypothesis, 3) the monitor hypothesis,

4) the input hypothesis, 5) the affective filter hypothesis (1987, p. 9). In the following years, Krashen mentions the reading hypothesis as part of the input hypothesis. In this context, reading is understood as comprehensible input. In relation to the affective filter hypothesis, Krashen works with the pleasure hypothesis (2004, s. 1). The following hypotheses are relevant to my research: the input hypothesis, the reading hypothesis, the affective filter hypothesis and the pleasure hypothesis.

The input hypothesis is based on the assumption that acquisition takes place only on condition that the learner is provided with comprehensible input. Krashen defined the suitable input as slightly beyond the learners current level of competence. It can be expressed as “ $i + 1$ ”, where “ i ” is the learner’s current competency level. The input which the learner is supposed to be exposed to in order to actively acquire the foreign language is then defined as $i + 1$ (Krashen 1987, p. 20).

In order for the acquisition to take place, the input must meet several criteria. Krashen defines four main features of optimal input. Firstly, the input should be comprehensible. Comprehensible input is considered to be language material that is just above the current level of knowledge of the individual (ibid., p. 63). Secondly, the input must be interesting and relevant to the pupil. It is desirable for the pupil to focus predominantly on the content of the message, not its form (ibid., p. 66). Thirdly, the optimal input should present grammar in unnatural order, which is what can be found in commonly structured foreign language textbooks (ibid., p. 68). Finally, the optimal input should be provided in sufficient quantity. However, Krashen himself notes that it is very difficult to determine the quantity of optimal input necessary for the acquisition (ibid., p. 71).

Poems and songs can be understood as the core of the comprehensible input presented to the pupils. In accordance with the input hypothesis, work with poetic texts facilitates the process of foreign language acquisition provided the texts correspond to the language level of the pupils, can attract their attention and the pupils are given sufficient amount of time to work with the texts.

The affective filter hypothesis and Pleasure hypothesis

Krashen sees the affective filter as an imaginary barrier that prevents the learner from fully processing and employing the comprehensible input which was presented to them within the process of foreign language acquisition. This results in the lowering of the efficiency of such input. This imaginary barrier is inherent in every human being – it is an emotional component of the pupil’s personality. Krashen uses the terms motivation, self-confidence and fear. If the affective filter is too strong, for example the pupils lacks motivation for learning the foreign language, they are afraid or not confident enough to produce written or spoken language, they will not be able to sufficiently process information in the part of brain responsible for second language acquisition, even though they receive optimal and comprehensible input. In such cases, it is not possible for the pupil to fully acquire the new knowledge. If the pupils’ affective filter is weaker, their ability to receive and process the comprehensible input will be higher, which will result in more efficient foreign language acquisition (1987, pp 30–31).

In 1994 Krashen introduces his pleasure hypothesis. According to this hypothesis, any learning activity which fosters mother tongue and second language acquisition is pleasing. However, not every pleasing activity leads to language acquisition. Krashen is convinced that reading for pleasure is an activity that not only enhances second language acquisition, but it also supports the overall cognitive development of the learner (Krashen 1994, in Krashen 2004, pp 28–29).

It is necessary to mention that working with poems in the foreign language classroom as well as in literature lessons in the pupils’ mother tongue can not only bring joy and be the source of motivation for foreign language learning, but it can also cause stress. “The pupils are often exposed to reading under unnatural conditions. They cannot choose the text themselves, [the texts] are forced on them and presented in parts, without proper context, the incipit and follow-up. Sometimes the pupil has to read aloud, which can be difficult and stressful if the pupil’s knowledge and skills are

insufficient. Reading becomes a burden and the pupil does not experience the desired pleasure which the activity should bring them” (Kyloušková, 2007, p. 23).

Kyloušková claims that the main role of the teacher in the process of integration of artistic texts into foreign language lessons is to motivate the pupils and include their opinions into the process of text selection (2007, p. 23). If this condition is met and the environment in which the process of foreign language acquisition with the use of poetic texts is taking place is pleasant, the affective filter will be weaker. This will result in a higher amount of the knowledge acquired.

Connectionism

The theory of connectionism explains foreign language acquisition from the point of view of mental activity and the processed information. The connectionists claim that all learning is subject to the functioning of the nervous system. Ellis explains that the frequency with which learners encounter specific language features, as well as the frequency with which these features occur together, plays a major role in foreign language acquisition (Ellis, 2000, in Lightbown and Spada, 2006, p. 41)

According to connectionists, learners acquire knowledge gradually via exposure to thousands of instances of language features that they hear. After hearing certain language features repeatedly in particular situations or linguistic contexts, learners develop a network of connections between individual features that increasingly strengthens over time. A single situational or language element will activate other elements in the mind of the learner (Lightbown and Spada, 2006, p. 41). Ellis emphasizes that language is more frequently acquired through phrases rather than individual words (Ellis, 2003, 2005, in Lightbown and Spada, 2006, p. 41).

Theory of foreign language acquisition based on connectionist principles draws on the assumption that information can be broken down into elements. Connections – neural networks – form between these elements and allow data processing. In the context of language acquisition it means that a learner exposed to language input will acquire knowledge by forming networks between individual elements. These connections are either strengthened or weakened, based on the input. From this point of view, language acquisition is basically gaining experience. Repeated experience results in the strengthening of connections.

Within the context of connectionist theory, foreign language acquisition with the use of poetic texts in the foreign language classroom can be explained in the following way. By frequently repeating identical elements of poetic texts, for example due to repeated listening to a song or memorizing and reciting a poem, learners acquire language units (words and phrases) contained in the texts. Nevertheless, I assume that frequent repetition of language units without the explanation of their meaning results in the acquisition of the phonetic aspect of the words (their sound) without their actual semantization.

The comprehensible output hypothesis

Contrary to Krashen’s comprehensible input hypothesis, Swain stresses the importance of social interaction and formulates her theory of comprehensible output, arguing that the receptive and productive skills are often on different levels (1985, p. 249). According to Swain, the role of comprehensible output is to “at least provide opportunities to use the target language in a contextualized, meaningful way, test the target language hypothesis and shift the learner from purely semantic analysis of the language to its syntactic analysis (ibid., p. 252).

In her later works, Swain leans towards the sociocultural approach. Swain and her colleagues use the term “collaborative dialogue”. They carried out a series of studies aiming to determine how learners co-construct linguistic knowledge while working on productive skills tasks (speaking or writing) that simultaneously draw their attention to form and meaning. Swain presumes that

simultaneous using and learning of the language occurs in the course of collaborative dialogues. That means that knowledge is created in the process of social interaction (Swain, 2000, in Lightbown and Spada, 2006, p. 48)

Based on the comprehensible output hypothesis by Swain, it is possible to see poetry recitation (individual and group) and song interpretation in the foreign language classroom as instances of comprehensible output, during which learners acquaint themselves with the phonetic aspect of the studied language. According to Swain, class discussions of poetic texts, their translation and oral and written tasks based on such texts can be understood as the process of social interaction, during which learners acquire knowledge of not only phonetic aspect of the language, but also its lexis, grammar or syntax.

Conclusion

The article presented integration of poetry into the foreign language teaching from the point of view of selected theories of foreign language acquisition. Firstly, it dealt with the hypotheses formulated by Krashen (the comprehensible input hypothesis, the affective filter hypothesis and the pleasure hypothesis) as well as the connectionism theory. The main contribution of Krashen's hypotheses to the issue of poetry integration into the foreign language classroom consists mainly in the fact that they provide theoretical justification for such integration. Reading and listening to poems selected based on specific criteria such as the learners' language level or interests represents comprehensible input, which is necessary for successful language acquisition. Based on the affective filter hypothesis, it is possible to conclude that unless working with poetic texts is demotivating and intimidating, it can bring learners joy and contribute to foreign language acquisition.

Connectivism theory emphasizes the dependence of foreign language acquisition on the frequency with which the learner encounters particular language elements. According to this theory, it can be assumed that the more frequently the pupil reads or hears a particular poem or song, the more likely they are to acquire the language units contained in the texts.

In addition to the aforementioned theories, the article also dealt with the comprehensible output hypothesis formulated by Swain. Based on her theory, it is possible to conclude that not only reading and listening, but also productive tasks and activities such as poetry recitation, singing songs, discussions about texts and songs and written reflection on such texts and songs contribute to foreign language acquisition. Carrying out the aforementioned tasks and activities in the foreign language classroom provides social interaction that is essential for successful second language acquisition.

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VERBAL ASPECT IN TEACHING RUSSIAN AS A FOREIGN LANGUAGE

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Abstract

Verbal aspect is one of the grammar “risk zones” of the Russian language. The purpose of this paper is to familiarize the reader with the author’s teaching method which makes it easier for foreign students to grasp the concept of Russian verbal aspect. The techniques and recommendations described in this paper can be applied while teaching students of different levels (A1 – C2).

Key terms

verbal aspect, graphical representation of aspectual meanings , teaching Russian as a foreign language, Czech students.

The terms

functional grammar, functional-semantic category of aspectuality, aspectual meanings.

Introduction

Aspect is a difficult grammar topic for those who study Russian as a second language. The absence of parallels in their mother tongues makes it difficult for many learners of Russian to understand the concept. Even Czech students, who are familiar with verbal aspect because it exists in their own language, do experience problems studying the topic in Russian.

The usage of the perfective and imperfective in different Slavic languages has been actively studied by linguists for many years now (YU. Maslov, A. Isachenko, M. Dokulil, A. Bondarko, Sv. Ivanchev, S. Zhazha, A. Shirokova, A. Stunova, S. Dickey, E. Petrukhina). The comparative study of Slavic languages helps better understand the specifics of verbal aspect in each of them. Categorical aspectual meanings, the connection between aspect and tense, the usage of aspects, the way aspectual pairs are formed in the languages compared, etc. are all issues considered important by researchers. Thus, Slavists have long been interested in comparing the usage of aspects in Russian and Czech, and, as has been pointed out by many scholars, the Russian imperfective has a wider usage than the Czech imperfective. For example, in Russian, repetitive actions, the general-factual and potential aspectual meanings are expressed by the imperfective, whereas in Czech perfective forms can also be used. Moreover, in imperative sentences, Czechs use the perfective; Russians, however, tend to consider such imperative forms as being uncompromisingly forthright and, instead, prefer imperfective imperative forms, which, in their view, seem to sound less like an order (Zhazha, 1999, pp.61-62; Petrukhina, 2018, p. 457).

The purpose of this paper is to familiarize the reader with the author’s teaching method which makes it easier for foreign students to grasp the concept of Russian verbal aspect. The paper follows the traditions of functional grammar and its theory of functional-semantic fields and functional-semantic categories. While conducting the research, the author used methods of descriptive and taxonomic linguistics together with componential analysis, contextual analysis of verbal and non-verbal aspect, transformational analysis, and graphical representation of linguistic features. Graphical representation is international and, therefore, can be very helpful in teaching Russian as a second language. The techniques and recommendations described in this paper can be applied while teaching students of different levels (A1 – C2).

Contextual Meanings of Aspects

According to functional grammar, verbal aspect is the nucleus of the functional-semantic field of aspectuality, which correlates with the functional-semantic category of aspectuality that expresses how the action denoted by a verb extends over time (Bondarko, 1967, 1971, 1974, 1984, 1990). The semantic opposition of boundedness/unboundedness of verb forms, together with the feature of totality, is essential for distinguishing between the perfective and the imperfective. Researchers use other values to identify the meaning of the perfective as opposed to the imperfective. The perfective may focus on the result of an action, its completion or commencement, a change in the course of action, a transition to a new state, etc. In his monograph, Shatunovskiy studies the existing views of the categorial semantics of Russian aspects. In the author's opinion, the best definition of the perfective is the one which implies that it emphasizes the limitedness or boundedness of an action, with the imperfective having no such meaning (Shatunovskiy, 2009, p. 31). Experience shows that, of all features of the invariant aspectual meaning, foreign learners of Russian better understand the concept of boundedness/unboundedness of an action.

However, given a broader context, a verb form may have additional aspectual meanings besides the main invariant one. These additional meanings reflect how the action denoted by a verb extends over time. The action may, thus, be perceived as single or repetitive, possible or impossible, concrete or general, punctuative or habitual, etc. An important concept used to analyze aspectual semantics of verb forms in a specific context is that of contextual meaning. This concept has long been used in functional grammar by many authors (Bondarko, 1971; 1990; Glovinskaya, 1982; Rassudova, 1982; Shelyakin, 1983; Paducheva, 1993). According to Bondarko, a contextual meaning is a variation of a general aspectual meaning in a linguistic and extralinguistic context (Bondarko, 1971, p. 8). Sometimes this variation may also be due to the lexical meaning of a verb. At the same time, Bondarko says that the contextual meaning should not be confused with the aspectual meaning in discourse, for contextual meanings can be typified and form part of a language's grammar since they represent the dynamic or 'action' side of the language and, therefore, are connected with grammar (Bondarko, 1984a, p. 8).

However, while analysing the aspectual features of a particular verb form in a certain context, it is not enough to simply note its contextual meaning; instead, it is more useful and objective to speak of the realizations of various aspectual values which lie behind a specific contextual meaning. To be easier to understand, various semantic values of an aspect can be represented with graphical symbols.

Attempts to graphically represent the components of narrative texts have been made by several researchers. Thus, Koshmider, for example, analysed the temporal domain of Turgenev's *The Sparrow* focusing on whether the verb forms are perfective or imperfective, whether actions are continuous or punctual, parallel or consecutive and whether or not verbs refer to prior action. (Koshmider, 1962, p. 389). Comparing the usage of preterits in modern Slavic prose fiction, Maslov established the following aspectual and temporal components of the narrative structure: gradual development of an action, delay in progress, regression, anticipation of upcoming events, a character's speech, maxims and non-epic elements (Maslov, 1984, pp. 182-189). Taking account of the research into aspectual semantics, we have produced a notation system that makes it possible to graphically represent the pattern of aspectual meanings in the whole text. Graphical representation of how an action extends over time helps better understand the differences and similarities between verb forms and analyze the aspectual semantics of both individual phrases and a whole text.

The following part of the paper focuses on the application of our system of notation in teaching Russian as a foreign language. Aspect is a difficult grammar topic for those who study Russian as a second language. This view has been repeatedly expressed in many studies on teaching Russian (Nechayeva, 1998; Sokolovskaya, 2002; Shejko, 2016; Tikhonova, 2020). However, despite the available

methodical studies, the search for new teaching methods continues. Our system may be useful even at the very first stages of teaching Russian, when such concepts as verbal aspect, aspectual pairs as well as the formation of verb forms, etc. are explained. At more advanced levels (B1–C2), students can work with texts, which makes them realize that a verb form is not an isolated element, and that its aspectual semantics is dependent on the lexical and grammatical context. Graphical representation makes it possible to visualize both the aspectual semantics of an individual verb form and the action pattern of a whole text. All the examples (sentences and texts) used in this paper were created by us to illustrate various aspectual meanings and can be applied while teaching foreign students.

The main aspectual features of verb forms

Bounded/unbounded

The action seen as bounded, completed and resultative or unbounded, continuous and durative is the major and necessary characteristic of a verb form. To mark a verb form as denoting a bounded, resultative action, we use the symbol (•).

Пётр прочитал роман Пушкина «Евгений Онегин». •

Клара села в кресло, открыла сумку и достала телефон. • • •

The second example has a sequence of verbs that demonstrates the aorist type of the concrete-factual contextual meaning.

To represent unbounded actions in progress, we use the graphical symbol (–).

Пётр долго читал роман. –

Very often two actions are parallel, as in the following example.

Клара сидела в кресле и слушала музыку. – –

We shall focus on actions running in parallel and in sequence and the ways to mark them graphically below.

Unbounded actions can also have different duration: the expressed meaning can be durational (limited in time) or continuative (unlimited in time). To mark the latter, we use the symbol (Const) which emphasizes the regulatory nature of aspectual semantics.

Такое состояние называется депрессией. Const

Она видела в нём божество и поклонялась его таланту. Const Const

Single/repetitive

Iterative actions can be expressed by both imperfective and perfective verb forms. When the action denoted by an imperfective verb is regular, we use the symbol (– – –). Here it is necessary to admit that the repetitive meaning of a verb form whose lexical semantics does not allow for repetitiveness is usually determined by the context.

Обычно он читал по вечерам. – – –

However, the repetitiveness of an action can be inherent in the lexical semantics of a verb, as well.

С ним случались всякие неприятности. – – –

In *случались*, the lexical meaning of the verb itself implies a repetition, which determines the repetitive semantics of the action denoted by this particular verb form.

A repetitive action may also be expressed by a perfective form. In this case we can speak of the so-called aggregate meaning, which can be represented with the symbol (+++).

Во время занятия студенты три раза произнесли скороговорку. +++

In this example, the repetitiveness of the action is determined lexically by the phrase *три раза*.

Concrete/general

In discourse, sometimes the circumstances an action takes place in are not specified. Therefore, the action is not viewed as a concrete process or result, and what is communicated is only whether or not the action occurred. This is the case of the general-factual meaning, which can be represented by the symbol (F).

– Ты **читал** роман «Евгений Онегин»? F

– Да, **читал**. F

In this context it is absolutely irrelevant how, when and in which circumstances the action occurred. What is relevant, however, is whether or not it did.

Possible/Impossible

In certain contexts, the so-called potential aspectual meaning can be observed. It focuses on whether or not the subject is able to perform the action denoted by a verb. To represent this aspectual meaning, which can be expressed by both the perfective and imperfective, we use the symbol (**Pot**).

Павел **решил** любую задачу. **Pot**

Мой ребенок уже **ходит**. **Pot**

It is possible to use predicate structures with such modal verbs as *мочь, уметь (сможет/сумеет решить, может/умеет ходить)* instead of a single verb that has the potential aspectual meaning.

Parallel/consecutive

The relation between actions regardless of their relation to the moment of speech is what the category of taxis is concerned with. The connection between taxis and the categories of aspect and tense is evident, as has been demonstrated in numerous works (Yakobson, 1972; Bondarko, 1987; Khrakovskiy, 2009; Plungyan, 2011). Whether actions run in parallel or in sequence is relevant for taxis and at the same time correlates directly with the aspectual semantics of verb forms. It is well known that verb forms that have the aorist type of the concrete-factual contextual meaning normally express a series of actions that run in sequence, unlike the ‘bunch’ of simultaneous actions that have a perfect meaning.

To distinguish graphically between actions that run in sequence and those that run in parallel, we use Latin letters, representing parallel actions with the same letter but different numbers and consecutive actions with different letters.

Мартин **сидит** в своём любимом кресле и **смотрит** русский фильм. — a1 — a2,

Аня **встала**, **выхватила** письмо и **бросила** его в корзину. • a • b • c.

Aspectual semantics of gerund forms

Speaking of parallel and consecutive actions, it is important to study the relation between finite verbs and gerunds used in the same context. The Russian gerund is quite a difficult grammar topic for Czech students to understand since there is no similar phenomenon in modern Czech. Students have difficulties in realizing what gerunds are for and how actions denoted by them are related to the action expressed by a finite verb form. The traditional Czech method of teaching Russian differentiates between present and past gerunds based on the distinction between the present and past tenses. This is, to some extent, a legitimate distinction since imperfective gerunds are normally derived from the present-tense stem and perfective gerunds from the past-tense stem. However, as teaching practice demonstrates, it is more logical and useful to associate the types of gerunds with the category of aspect. We believe that classifying gerunds based on tense is somewhat misleading for students when it comes to understanding so-called ‘dependent taxis’, that is the relation between two actions, and ‘independent taxis’, that is the relation of an action to the speech event (the terms coined by Yakobson). We are of the view that the gerund as a verb form does not have any temporal meaning expressed morphologically. Therefore, our view is that it is also better for foreign students to think of the gerund as a special verb form that can be derived from both imperfective and perfective verbs. In a sentence, the gerund expresses an action of secondary significance in relation to the main action denoted by the finite verb form.

Speaking in class of what syntactic function the gerund has and how it is used in a sentence, it is worth pointing out that the gerund denotes an additional action of the subject and it should be viewed as parallel or consecutive in relation to the main action expressed by the predicate.

The notation system we have demonstrated above is very helpful at the very first lessons that introduce the gerund. It is even more helpful while working with advanced students that can recognize the role gerunds play in the narrative structure of a text. Brackets can be used to complement our notation system by helping differentiate between the main action and actions of secondary significance expressed by gerunds. In case of a gerund, the symbol is put in brackets.

Now we shall study all possible combinations of gerunds and finite verbs illustrating the relations between the actions with the symbols proposed above.

1) a perfective gerund denotes an action as a whole that took place prior to the main action perceived as a whole and expressed by a perfective verb form:

Войдя в комнату, Дима **зажёг** свет. (• a) • b

2) a perfective gerund denotes an action as a whole that took place prior to the durational main action expressed by an imperfective verb form. In this case, the gerund denotes a resultative action that is still relevant at the moment the main action takes place (perfect meaning):

Вернувшись домой, она целый вечер **вспоминала** детали встречи. (• a) – b

3) a perfective gerund denotes an action as a whole that occurred in parallel with the main action perceived as a whole and expressed by a perfective verb form:

Йозеф **простился** с Петром, **пожав** ему руку. • a1 (• a2)

4) an imperfective gerund denotes a durational action that runs in parallel with the durational main action expressed by an imperfective verb form:

Работая над дипломом, я **собираю** разные примеры. (– a1) – a2

5) an imperfective gerund denotes a durational action that serves as a background for the main action perceived as a whole and expressed by a perfective verb form:

Гуляя в парке, Владя **заметил** странно одетого мужчину. (– a1) • a2

The aforementioned examples amply demonstrate the possible combinations of taxis and aspectual features on the sentence level. Analysing such examples using graphical representation helps students understand the functions a gerund may have as well as the ways in which it can be related to the finite verb form on the sentence level.

Experience shows that our system of notation makes it much easier for students to do the tasks that require choosing the right aspect of a gerund in a context. Graphical representation of whether two actions with specific aspectual features run in parallel or in sequence helps visualize the content. Here is an example:

(**Отвечая** – **ответив**) на все вопросы, я **вернулся** на своё место.

The way the two actions in this sentence extend over time could be represented as follows (• a) • b, thus **Отвечив** на все вопросы, я **вернулся** на место. If a student wrongly chooses the imperfective form *отвечая*, the graphical representation should be (– a1) • a2, which could help the student realize the mistake, for the person expressed by the subject of the sentence went to his place while answering the questions.

The task may be different depending on the language level of students. At A1 and A2, the task can be easier, for example to choose the gerund form using the graphical representation provided. At more advanced levels, the task may include producing the graphical representation of how actions extend over time.

Graphical representation of aspectual semantics on the text level

Graphical representation can be applied on the level of a separate verb form as well as on that of a sentence or text. On the text level, graphics make it possible to represent how the actions expressed by verb forms are related and evaluate the action pattern of a broader context. Indeed, such work is only possible if the students know Russian at a rather good level. At B1 and B2, short texts specially compiled for learning purposes can be used for analysing aspectual semantics of verb forms. At

C1 and C2 levels, authentic texts can be used. Tasks can be both reproductive and productive. For instance, students may be asked to produce graphical representation of how each action in a text extends over time. Here is an example.

*Пожилый учёный **работал** – всю ночь. Только на рассвете он **закрыл** • пожелтевшие книги и **постучал** +++ в стену соседу. Сосед-писатель тоже **не спал F P**. Он **писал** – книгу о своём времени, но ему **не нравилась F** его работа, и он **рвал** --- написанное. Мужчины **поговорили** • по телефону, **обсудили** • свои творческие проблемы.*

On the other hand, students may be given a sequence of graphical symbols and asked to produce a text based on the action pattern. Here is an example.

– – – – • •

As a result, a student may come up with the following text.

*Студенты **сидели** и **писали** текст. Преподаватель **ходил** по аудитории. Дверь **открылась**, **вошёл** Павел.*

Students tend to welcome such unusual tasks. Using symbols to evaluate aspectual semantics of verb forms in a broader context encourages students to be imaginative and creative, involves them and, therefore, makes it easier for them to learn difficult grammar topics.

Conclusion

Aspectual meanings relevant for teaching Russian as a second language can be represented as follows.

<i>Imperfective</i>	<i>Symbol</i>
Concrete unbounded action (process) <i>Максим ждёт свою девушку уже полчаса.</i>	–
General meaning (whether or not an action occurred) <i>Во время поездки по Золотому кольцу мы останавливались в Суздале.</i>	F
Repetitive action <i>Мы часто писали друг другу смски.</i>	– – –
Possible/impossible action <i>Студенты ещё с трудом выговаривают русские скороговорки.</i>	Pot
Unbounded (continuative) action <i>Мамаев курган считается одним из чудес России.</i>	Const

<i>Perfective</i>	<i>Symbol</i>
Concrete bounded action <i>Студенты успешно защитили свои бакалаврские работы.</i>	•
Repetitive action <i>Студенты несколько раз произнесли скороговорку.</i>	+++
Possible/impossible action <i>Каждый москвич покажет дорогу на Красную площадь.</i>	Pot

Graphical representation is international and, therefore, can be very helpful in teaching Russian as a second language. Graphical representation of aspectual meanings helps visualize how an action extends over time both on the sentence level and in a broader context. There is no doubt that the use of the method of analysing aspectual semantics demonstrated in this paper depends on the language level the students in a group have and on the tasks the teacher has. However, our experience shows that the use of graphical symbols is possible and beneficial even at the very first stages of teaching Russian to students who have limited vocabulary and a very general understanding of Russian grammar since graphical representation is international and, therefore, helps understand, feel and visualize the way the action denoted by a verb extends over time. Systematic use of symbols while teaching verbal aspect helps students of different levels grasp this difficult grammar topic and

realize the wealth and diversity of meanings a Russian verb may have. Graphical representation of various aspectual values makes our method of analysing verb forms universal, therefore extending the principles of researching the functional-semantic category of aspectuality to languages in which aspect is not at the centre of the functional-semantic field of aspectuality and the way an action can develop is expressed by other linguistic means.

Graphical representation of aspectual semantics gives extra opportunities to further analyse the usage of verb forms on the text level. And in this regard, it is relevant to consider Bondarko's concept of aspectual situation first introduced in 1983 (Bondarko, 1983). The researcher associated the concept of aspectual meaning with the word, or rather word form, level of analysis, while the concept of aspectual situation, in his view, belonged to the sentence level, or the analysis of a complex syntactic structure. Bondarko believed that the extension of analysis to a broader context beyond a single sentence helps see the connection between different components of aspectuality, i.e. those of different levels of language analysis. This means that analysing the functional-semantic category of aspectuality on the text level is more important than on the sentence level. We have attempted to analyse the aspectual semantics of verb forms and the ways it manifests itself on the text level (Valova, 2015, 2017). While doing so, we found it very useful to apply a notation system we designed. The system helps better see the distribution of aspectual semantics. Identifying the aspectual structure of a whole text implies establishing the limits of its aspectual situations based on the sequences of verb forms that have a homogeneous aspectual meaning. Aspectual-semantics homogeneity of a text's parts helps draw the line between the different aspectual situations contained in it. The distinct aspectual situations of a text become even more evident if graphical representation of aspectual semantics is used as part of analysis. We believe that graphical representation could also be useful while studying the connection between such different functional-semantic categories as aspectuality, temporality and taxis on the text level. We deem research in this field worth undertaking.

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ISSUES OF LINGUISTICS

METAPHORIC REPRESENTATION OF THE CONCEPT “CREATIVE PROCESS” IN V. NABOKOV’S NOVEL “THE GIFT”

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Abstract

Descriptions of the process of artistic creation take an outstanding place in V. Nabokov’s works and abound both in conventional and creative metaphors. In this article we analyze metaphoric representation of the concept “creative process” in V. Nabokov’s novel “The Gift”. The theoretical basis of research is the descriptor theory of metaphor by A.N. Baranov. The article reveals the most frequent metaphorical models of creative process in the novel and the areas of its metaphoric conceptualization.

Key terms

metaphor, descriptor theory of metaphor, V. Nabokov, Russian literature, linguistic analysis of literary text

Introduction

In recent decades, there has been a growing interest in research into conceptual metaphors, on the one hand, and into concepts of cultural significance, on the other hand. Linguistic exploration of metaphor in fiction (as well as linguistic analysis of fiction in general) is a new, developing tendency. The number of researches of Nabokov’s works, and in particular his works of the Russian period, grows both in literary criticism and linguistics (see the bibliography in (Golovnyova, Novikova, 2018), see also (Hong, 2019)). With this background, we have chosen for an object of our research the concept “creative process” as it is reflected in the metaphors of Nabokov’s novel “The Gift”.

The theoretical basis of research methodology includes the conceptual metaphor theory (Lakoff, Johnson, 1980) and its elaboration presented in the descriptor theory of metaphor (Baranov, 2014). The descriptor theory of metaphor suggests a method of metaphorical modeling. Auxiliary quantitative methods are used together with it. The method consists in exarticulating an abstract language unit – a metaphorical model, or M-model briefly, – from a long line of conventional and creative metaphors. Each concrete metaphor under study is included into the database and receives a set of descriptors: significative descriptors describing the source domain and denotative ones describing the target domain. Thematically connected fields of significative descriptors are M-models (ibid., pp. 36–38). A field of denotative descriptors characterizing an M-model shows the variety of phenomena comprehended via this model, its “denotative variability” (ibid., p. 44).

A systemic research of metaphors in a literary work may help to look at the author’s style from a new point of view, to reveal in it such features which “are on the verge of the conscious and the unconscious, but such unconscious that is fixed in the language” (ibid., p. 478).

So, the aim of our research is to describe a system of metaphors representing the concept “creative process” in Nabokov’s novel “The Gift” and to make conclusions about the ideas profiled by these metaphors.

Metaphors of creative process in Nabokov’s works have already been object of philological studies (e.g. Paperno, 1997; Hong, 2019), but not from the positions of the descriptor theory of metaphor.

Analysis

The novel under study: a history of the question

“The Gift” was written between 1935 and 1937. Nabokov published it in serial form in a Russian émigré journal under his pen name, Vladimir Sirin. The fourth chapter containing the

pseudo-biography of the Russian writer Chernyshevski was censored out; the first complete edition of the book appeared in New York in 1952.

The hero of the book, a young Russian writer Fyodor Konstantinovich Godunov-Cherdyntsev, lives in Berlin, and the novel centers on his literary work; though Fyodor's feelings to a young lady Zina Mertz are mentioned here and there in the novel, "(i)ts heroine is not Zina, but Russian Literature," as Nabokov wrote in the author's foreword to the English edition of "The Gift" (Nabokov, Scammell, 1991). Nabokov's biographer Brian Boyd argues that, according to Nabokov's idea, the book was allegedly written by Godunov-Cherdyntsev himself some years after the events described there (Boyd, 1993, p. 484). At least it is Fyodor's desire to write such a book, and some metaphors of Nabokov's individual coinage serve to explain this desire and details of the artistic creation dreamt of (metaphors of creative process are bold faced here and in other citations from the novel):

*"Разве это не линия для замечательного романа? Какая тема! Но **обстроить, завесить, окружить чащей** жизни – моей жизни, с моими писательскими страстями, заботами".*

*"Да, но это получится автобиография, с **массовыми казнями** добрых знакомых".*

*"Ну, положим – я это всё так перетасую, **перекручу, смешаю, разжую, отрыгну... таких своих специй добавлю, так пропитаю собой**, что от автобиографии **останется только пыль, – но такая пыль, конечно, из которой делается самое оранжевое небо**". (Nabokov. 1990, p. 330)*

Thus, literary efforts of the hero take a great place in the narrative, together with numerous metaphors portraying them. Fyodor is also fond of chess composition, and some details of other writers' work, and even an artist's work, are mentioned in the novel too – all that happens to be mapped metaphorically. That determined our choice of this novel as material to explore Nabokov's understanding of creative process. Besides, the novel is considered to be the best one in Nabokov's Russian period.

Method

The method consists of two stages: data collection and data analysis.

Data collection

On this stage a continuous sample of metaphorical contexts representing the theme "creative process" was made. 220 M-contexts were singled out from the novel, put into the database and described in terms of signficative and denotative descriptors. Such volume of language material is sufficient for obtaining reliable statistical results; the representativeness is provided with the continuous nature of sample.

Here we are to press two points: our understanding of the term 'metaphor' and of the boundary between creative process and other phenomena also depicted metaphorically in the novel.

As for **the term "metaphor"**, there is a tendency to understand it rather widely, applying it to any use of words in indirect meaning (Yartseva, 1990, p. 296). We distinguish metaphor and metonymy (by the way, metonymy is characteristic of works by V. Nabokov too); only such cases of metonymy which are inseparable from metaphor (and which can be denoted as "metaphonymy" (Goossens, 2002)) entered the sample of metaphorical contexts.

E.g.: *Да, я знаю, что так не следует писать, – на этих возгласах вглубь не уедешь, – но мое перо еще не привыкло следовать очертаниям его образа...* (Nabokov, 1990, p. 99) Here the trite metonymy *перо 'старинный инструмент для письма'* (a pen, literally a feather 'an old-fashioned instrument of writing') → *перо 'авторский стиль'* ('author's style') is combined

with the PERSONIFICATION metaphor (NOT BEING USED TO SMTH is literally a property of a person, not of a style), and this M-context is included into the sample.

A different example is: *Чернышевский учуял в трехдольнике что-то демократическое, милое сердцу, “свободное”, но и дидактическое, в отличие от аристократизма и антологичности ямба...* (Nabokov. 1990, p. 330) There is no metaphor here, just metonymy:

демократическое содержание стихов ‘democratic content of poems’ → демократический, “свободный” (в политическом смысле) поэтический размер ‘democratic, “free” (in the political sense) poetic meter’;
поэзия, предположительно читаемая в аристократических кругах ‘poetry allegedly read by aristocracy’ → аристократический размер ‘aristocratic meter’.

Such cases of metonymy are not being considered in this article.

Hybrid tropes, such as metaphorical epithet, metaphorical (not metonymical) simile, metaphors-symbols, are regarded as special cases of metaphor.

Now let's pass on to the second point. Of metaphors **only those of creative process** were taken into account. The concept of creative process in the novel can be roughly seen as a script with such stages as:

- observation;
- an instant inspiration sometimes called an insight;
- a period of work on a literary piece or a chess problem (usually accompanied by a long-term inspiration);
- evaluation of the result.

Observation. Once Nabokov commented on the necessity of observation for a writer: “A creative writer must study carefully the works of his rivals, including the Almighty. He must possess the inborn capacity not only of recombining, but of recreating the given world. In order to do this adequately, avoiding duplication of labor, the artist should know the given world” (Nabokov, 1973, p. 32). The incapability of observation seems to be the worst sin for a writer, in Fyodor Godunov-Cherdyntsev's opinion.

Kinds of inspiration. It should be noted that Nabokov distinguished two kinds of inspiration using for them two Russian terms, восторг and вдохновение, “the first being hot and brief, the second cool and sustained” (Nabokov, Bowers, 1980, p. 378). An additional task of this research will be to see whether these metaphors of coolness and heat are used in “The Gift” (coolness, in fact, being not quite typical of the representation of inspiration in Russian).

Evaluation of the result. Details of a work of art, its style, e.g. poetic meter if it is poetry, or, last but not least, the feelings it causes, – all that can appear as targets of metaphors here.

Also professional **qualities of a writer or other person of art** (drawbacks as well as merits) and **the gift, the talent as a whole** are regarded as parts of a compound concept “creative process”. Hence, metaphors with such target domains are included into our sample.

Sometimes the division between a creative process and other phenomena – individually-mental (‘inner’ ones, experienced as such only by one person) or physical, social etc. (‘outer’ ones, though some of them of mental nature), – is arbitrary. Let's take an example of the hero's practice of imagining himself being another person: “...он <Фёдор Годунов-Чердынцев. – Authors> старался, как везде и всегда, вообразить **внутреннее прозрачное движение** другого человека, осторожно **садясь в собеседника, как в кресло, так чтобы локти того служили ему подлокотниками и душа бы влезла в чужую душу**, – и тогда вдруг **менялось освещение мира** и он на минуту действительно был Александр Яковлевич, или Любовь Марковна, или Васильев” (Nabokov,

1990, pp. 33–34). This practice, sort of a game, is connected with Fyodor’s enormous capability of observation characteristic of him as a writer, and it is a creative process in itself, though without a clear idea of using the results of observation in a literary work. We state however that this case is arbitrary, ambiguous, and if the object of the research were narrower, just representation of the concept “*literary creative process*”, this M-context could be rejected.

Data analysis

Quantitative and qualitative dimensions are combined here.

First, the frequency of use of metaphorical models in the continuous sample has been identified. M-models with the frequency not less than 3 usages have been included into a table (see **Results**). Analysis of ground and figure metaphorical models is also made here.

The models of PERSONIFICATION and SPACE often serve as a background for other metaphors, e.g.:

(1) ...<стихи. – Authors.> *через минуту завладели им, мурашками побежали по коже, заполнили голову божественным жужжанием, он опять зажег свет, закурил и, лежа навзничь, – натянув до подбородка простыню, а ступни выпростав, как Сократ Антокольского, – предался всем **требованиям вдохновения***. (Nabokov. 1990, p. 52)

M-models: POEMS ARE INSECTS (1a), INSPIRATION IS A PERSON, IT HAS DEMANDS (PERSONIFICATION) (1b).

(2) ...*слезть на следующей остановке и вернуться домой, к недочитанной книге, к вне-житетской заботе, к **блаженному туману, в котором плыла его настоящая жизнь, к сложному, счастливому, набожному труду, занимавшему его вот уже около года***. (Nabokov. 1990, p. 75)

M-models: A LONG-TERM INSPIRATION IS A MIST (2a), INSPIRATION EXTENDS IN SPACE (2b).

Such metaphorical models as 1a, 2a are called **figure models**, and the models like 1b, 2b are called **ground models**, according to the terminology established in cognitive linguistics (e.g. Talmy, 2003). Ground metaphorical models are related to other M-models with pragmatic implications: if one of the metaphors is used it implies the other. E.g., the metaphor of BUILDING implies some space where to build, the metaphor of SPACE being a ground one for it. Metaphors of PERSONIFICATION and SPACE are typical ground metaphorical models (Baranov, 2014, pp. 48–49). Figure metaphorical models are usually a result of the author’s conscious choice, while ground ones are often used only because there is no other way of expressing the idea (ibid., p. 49).

We don’t count the exact frequency of a ground metaphor of SPACE. The cases of its use could be numerous in the novel, as well as in other discourses (literary prose among them) analyzed by A.N. Baranov (Baranov, 2014, p. 119, p. 277, p. 479, p. 481 etc), but lack of criteria to distinctly subdivide two or more metaphors in a context to which a SPACE metaphor is pragmatically implied prevented us from counting the cases of these ground metaphors. Besides, it is doubtful and not a matter of question now whether Nabokov’s “*otherworld*” (the word coined by V. Alexandrov (Alexandrov, 1991) as a translation of Nabokov’s coinage *номысторонность* (Nabokov, 2010, p. 35); Nabokov translated it as *hereafter* (ibid.)) often appearing in metaphors of “The Gift” as the source domain is anyhow connected with the notion of space, though metaphorically. *Therefore*, SPACE has been counted as a figure model only.

As for the PERSONIFICATION M-model, it was counted in all cases because the idea of an abstract notion resembling a person doesn’t come to clashes with Nabokovian aesthetics, unlike that of something belonging to mental realms – and resembling physical space *by default*.

After statistical processing of data their **informative analysis** has been made. It comprises: Identification of the areas of metaphoric conceptualization in the sphere “creative process”.

Analysis of the ideas expressed by these M-models.

Results

Table 1. The main metaphorical models of the concept “creative process” in “The Gift”

A metaphorical model	The frequency of use
звук / SOUND (All sounds except human speech belong here. Speech, glossolalic as well, goes as CONVERSATION.) Minor descriptors: музыка (<i>music</i>), пение (<i>singing</i>), звон (<i>ringing</i>), голос (<i>voice</i>), тамбуриновый звук и рокот (<i>tambourine-like sound, reverberating</i>), камертон (<i>tuning fork</i>), гамма (<i>gamut</i>).	27
персонификация / PERSONIFICATION (Both figure and ground metaphorical models are counted.)	24
другой мир / OTHER WORLD	10
охота / HUNT Such descriptors are included as <i>русачья полёжка (фразы) – “outstretched hind legs..., those rabbitlike postures”</i> (Nabokov, Scammell, 1991), <i>бумеранг, сокол (a boomerang, a falcon used for hunting)</i> .	8
путь / A PATH, A WAY	8
растущий организм, особ. растение / A GROWING ORGANISM, ESP. A PLANT <i>Сорная идея</i> , like <i>сорная трава, a weed</i> (a ‘weedy’ idea rather than a “rubbishy” one from the English translation), is also included here.	7
свет / LIGHT	6
чистота / PURITY	6
речь, разговор / SPEECH, CONVERSATION	6
пасмурная погода / CLOUDY WEATHER (including MIST)	5
коммерция и экономические преступления / COMMERCE AND ECONOMIC CRIME (including контрабанда / SMUGGLING)	5
толчок / A PUSH Minor descriptors: <i>толчок (an accidental jolt – of a toy clown; a nudge, an impulse – of Fyodor)</i> , <i>сотрясение (mysterious tremor; turbulence)</i> .	5
огонь / FIRE	4
полет, крылья / FLIGHT, WINGS	4
собрание / GATHERING THINGS	4
болезнь / ILLNESS	4
жидкость / LIQUID	4
пространство / SPACE (Only figure metaphorical models are counted.)	4
вещество / SUBSTANCE	4
путешествие в горах / TRAVELING IN THE MOUNTAINS Minor descriptors: <i>пропасть (an abyss)</i> , <i>бездна (a bottomless precipice)</i> , <i>взбираться на вершину (to mount a peak)</i> , <i>пробираться по узкому хребту (make one’s way along this narrow ridge)</i>	4
шахматные ходы / CHESS MOVES	3
богатство и бедность / RICHNESS AND POVERTY	3

The areas of metaphoric conceptualization in the sphere “creative process”

There appear at least three densely metaphorized semantic spheres closely connected with that of creative process in “The Gift”:

- details of the results of creative work;
- states of mind and feelings characteristic of a writer and a chess composer (first of all, of the hero);
- some merits and drawbacks of a writer, in the hero’s opinion (the latter ones are seen in N.G. Chernyshevski sarcastically portrayed by Fyodor, in some Fyodor’s contemporaries and sometimes in Fyodor himself too).

The details of the results or creative work represented in metaphors are as follows:

- words as matter with which the writer works;
- poetic meters and schemes of rhyming – in poetry;
- repeated ‘themes’ in a special Nabokovian sense – in prose;
- chess compositions.

The states of mind and feelings characteristic of a writer or a chess composer comprise:

- inspiration (a short-term and a long-term ones, according to Nabokov);
- a feeling of “*a lyric possibility*” (“*лирическая возможность*”), a state of mind when it seems natural to create a poem;
- verses as realization of a specific desire, verses arising in the mind;
- procrastination, “*despair of a blank sheet*” (“*уныние чистого листа*”), when it is difficult to begin to write;
- “*a chess eye*” (“*шахматный глаз*”), or “the chess player’s eye”, in the English translation, i.e. a feeling of chess combinations.

The professional qualities of the writer represented in metaphors can be roughly subdivided into the positive and the negative ones. The positive ones include: a talent / a gift on the whole; observation; an intuition helping to avoid too personal things, not to include them into a literary work (“*economy of art*”).

Negative: lack of observation (several mentions), clumsiness of style, inability to cope with phrases or with rhymes.

Discussion: interpreting the results

The most frequent metaphorical model in the text is that of ЗВУК / SOUND. It often appears in the form “LITERARY WORK IS SOUND”, or, more exactly, “LITERARY WORK IS MUSIC”. These sounds are distinguished from SPEECH, CONVERSATION (which are also significative descriptors of a metaphor of creating poetry); these are not sounds of human speech:

...он в один миг мысленно пробежал всю книгу, так что в мгновительном тумане ее безумно ускоренной музыки не различить было читательского смысла мелькавших стихов... (Nabokov, 1990, p. 8);

Так он вслушивался в чистейший звук пушкинского камертона – и уже знал, чего именно этот звук от него требует (ibid., p. 72).

Такова общая схема жизни моего отца, выписанная из энциклопедии. Она еще не поет, но живой голос я в ней уже слышу (ibid., p. 93).

This metaphor reminds of the multiple links between “The Gift” and “*The Birth of Tragedy Out of the Spirit of Music*” (Nietzsche, 1993) noticed by A. Livry (Livry, 2005); A. Livry touches the theme of metaphors in “The Gift”, e.g. those of HUNT and of OTHER WORLD, where the writer’s works EXIST already, but he does not say much on the metaphor of SOUND and MUSIC.

It is remarkable that the hero of the novel is claimed not to understand music at all; Zina Mertz reproaches him for that (Nabokov, 1990, p. 174). It could be either an autobiographic detail (Nabokov mentioned in his interviews his own indifference to music) or **a detail of a puzzle the answer to which is the title of Nietzsche’s first published work.**

The next in frequency is the M-model of PERSONIFICATION. As mentioned above, sometimes it is a ground metaphor, but it can also be a figure one as in the example:

“Вот так бы по старинке начать когда-нибудь толстую штуку”, – подумалось мельком с беспечной иронией – совершенно, впрочем, излишнею, потому что кто-то внутри него, за него, помимо него, все это уже принял, записал и припрятал (ibid., p. 6).

There is an essential frequency gap between this model and the metaphor of OTHER WORLD. But the significance of the latter in Nabokov’s artistic world can be understood better if we take into

account that the notion of *potustoronnost', other world, Hereafter* appears there not only as a source domain of metaphor for the creative process. So, our analysis concentrates on some of its usages only. This M-model is about both literary creation and chess composition the hero was keen on: *Временами я чувствую, что где-то она <книга. – Authors.> уже написана мной, что вот она скрывается тут, в чернильных дебрях, что ее только нужно высвободить по частям из мрака, и части сложатся сами...* (ibid., p. 125); *Если бы он не был уверен (как бывал уверен и при литературном творчестве), что воплощение замысла уже существует в некоем другом мире, из которого он его переводил в этот, то сложная и длительная работа на доске была бы невыносимой обузой для разума, допускающего, наряду с возможностью воплощения, возможность его невозможности* (ibid., p. 154).

Metaphors of creative work as A HUNT and A PATH go next (8 usages each), and a lesser group of TRAVELING IN THE MOUNTAINS metaphors (4 usages) forms a cluster together with a more 'abstract' PATH model. Both HUNT and TRAVELING metaphors allude to Fyodor Godunov-Cherdyntsev's reminiscences about his late father, a traveler and a hunter. When Fyodor chooses to criticize N.G. Chernyshevski's approach to aesthetics, he metaphorically accuses the writer of incapability... to hunt: *"Он <Чернышевский. – Authors.> постоянно сличал ее черты с чертами других женщин, но несовершенство его зрения препятствовало добыче живых особей, необходимых для сравнения. Волей-неволей пришлось обратиться к красоте, пойманной и запечатленной другими, к препаратам красоты, т. е. к женским портретам"* (ibid., p. 200–201). *Добыча живых особей 'the accumulation of the live specimens'* is described in such terms as if they were butterflies, and this is twice metaphorical, for in Russian catching butterflies is not normally called *добыча* in the literal sense (the same as 'hunting or a result of hunting, a bag').

Metaphors of CHESS MOVES and RICHNESS AND POVERTY close the list, that of CHESS MOVES characterizing slow or unusual development of ideas (*ход коня, a knight's move*, 2 usages), or their effect: *ход стройной и сильной мысли, неуклонно пробирающейся к цели – и спокойно дающей в углу мат* (ibid., p. 156), and the latter two illustrating rhymes and poetic meters. It is remarkable how Nabokov activates the trite metaphor of БОГАТЫЕ И БЕДНЫЕ РИФМЫ (nothing more than literary terms): instead of *богатые рифмы*, 'rime riche', he says *богатенькие* (ibid., p. 133) which sounds somewhat derogatory in Russian, like *rime nouveau riche*.

As for the two kinds of inspiration mentioned above, they are clearly distinguished in the novel. Cf.: (3) AN INSTANT INSPIRATION IS A FLASH; AN INSTANT INSPIRATION IS A FLYING OBJECT (LIKE A BIRD). *Благодарю тебя, Россия, за чистый и... второе прилагательное я не успел разглядеть при вспышке – а жаль. Счастливый? Бессонный? Крылатый? За чистый и крылатый дар. Икры. Латы. Откуда этот римлянин? Нет, нет, все улетело, я не успел удержать* (ibid., p. 28). (4) A LONG-TERM INSPIRATION IS A CONTINUING MOVEMENT OF A PEN. *Было решено, что она отправится туда в девять, а он последует через час. <...> Но оставить параграф в таком виде, т. е. повисшим над бездной, с заколоченным окном и обвалившимися ступенями, было физически невозможно. Он просмотрел подготовленные для данного места заметки, и вдруг – тронулось и побежало перо. Когда он опять взглянул на часы, был третий час утра...* (Ibid., pp. 186–187.)

But there is no strict distinction between them as to their source domains. Heat is not always ascribed to instant inspiration, coolness is not always associated with sustained one. In the following example the significative descriptor FIRE is used to describe a long-term inspiration (impossible in the example): *А так как загореться Яшиной трагедией я не мог (хотя Александра Яковлевна и думала, что горю), я невольно бы увяз...* (Ibid., p. 38.) Besides, M-models of HEAT and COOLNESS (or COLD) are not frequent in the representation of a creative process in the novel. An instant inspiration is more often compared to *толчок 'a push, a jolt' or сотрясение 'tremor, turbulence'*, and twice to *(божественный) укол 'a (divine) stab'*, and long-term inspiration is rarely represented metaphorically.

Now let's focus on the analogy of the examined phenomenon. A previous study (Golovnyova, Novikova, 2018, p. 76) showed that metaphors of GROWTH (=A GROWING ORGANISM) and GATHERING THINGS represent the concept "creative process" (literary or just imaginary) in other Nabokov's works too. A comparison between metaphor use for representation of this concept in "The Gift" and in other works of Nabokov could be productive.

Conclusion

The research has revealed that the concept "creative process" is most often represented in the novel by such metaphorical models as: LITERARY WORK IS MUSIC and CREATIVE MIND IS A PERSON. We have suggested a hypothesis that abundance in 'musical' imagery could bear an allusion to Nietzsche's first work well known to Nabokov, "The Gift" having some ideas in common with it.

Fewer in frequency, but still of much importance in Nabokov's artistic world are the following M-models: A FUTURE RESULT OF LITERARY CREATION EXISTS IN SOME OTHER WORLD; CREATIVE PROCESS IS A PATH; CREATIVE PROCESS IS A HUNT; AN IDEA IS A GROWING ORGANISM. Our previous study (Golovnyova, Novikova, 2018) shows that metaphors of A GROWING ORGANISM and GATHERING THINGS represent the concept "creative process" also in other Nabokov's works of fiction.

The data on the frequency of M-models in a text is an essential, but not the only criterion of their importance in the artistic world of the author. It is necessary to consider also other criteria; the set of such criteria may be individual for every author. For Nabokov, metaphors-symbols play a relatively significant role. E.g., the symbol of "not arboreal" movement of branches in a dresser with mirror (Nabokov, 1990, p. 8) plays a more considerable part in the novel than it could follow from a simple calculation of frequency of its significant descriptors (such as, e.g., *tree, furniture or movement*). And one more thing to point out: in "The Gift" the metaphors of creative process appear in Godunov-Cherdyntsev's poems also, not only in prose, and such poetic-form metaphors play a more salient role in the text than the metaphors of the same models in prose. To find out additional factors of the metaphors' significance in Nabokov's artistic world is a task for a further research.

Exploring metaphors, description of their functioning in Nabokov's works demand more detailed consideration. The comparison between metaphors of the earliest and latest novels of Nabokov's Russian years, and also between those of "The Gift" and of his American years' novels is of interest, in particular.

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POLYPREFIXAL VERBS OF SILENCE IN RUSSIAN AND POLISH

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Abstract

This article describes Russian and Polish polyprefixation on the material of the group of verbs of silence. The analysis of historical and modern dictionaries combined with the functional-analytic approach to the text enable us to identify the hall marks of this language phenomenon in the Russian and Polish languages, to identify the most productive secondary prefixes and the specifics of their functioning.

Key terms

polyprefixation, verbs, silence, the Russian language, the Polish language, functioning

Introduction

The verbal polyprefixation is a frequent research subject in modern linguistics since this phenomenon is inherent to many linguocultures, including Slavic ones (Čelakovský, 1853; Venediktov, 1955; Lekov, 1958). The polyprefixation development chronologically coincides with the process of formation of the verb aspect as a category in Russian and Polish (Belich, 1962); it is a special way of semantic enrichment of a verb (Vendina, 2002; Fil, 2011). This work studies the functioning of the polyprefixal verbs of the silence group. The idea of silence has a well-developed representation in Slavic cultures that has evolved for centuries (Volokhina, 1993; Koroleva, 2003; Royzenson, 1967, 1970). So, as early as in the Old Russian language the linguistic phenomenon of polyprefixation creates a variety of derivatives with new or amended meanings based on the primary unit of *молчать* ('to be silent'): *помолчавати* ('to keep silent for a while'), *помолчати* [1] ('to keep silent for a while', 'to keep silent, to keep to oneself, to pass over in silence', 'to become silent, to quiet', 'to calm down, to stop moving', 'to stop talking to smb.'), *помолчати* [2] ('to go silent, to quiet down'), *помолкнути* ('to keep to oneself, to say no more', 'to keep silent, to be silent for a while', 'to calm down, to quieten, to put a stop to smth.'), *промолчати* ('to keep silent'), *замолчати* ('to cease talking, to say no more', 'to control oneself, to remain silent, to keep to oneself'), *смолчати* ('to take no notice of').

This research aims to find out what meanings of the action not to speak, to keep silent can be expressed by means of secondary prefixes in the Russian and Polish languages through the use of the functional-analytic approach to the text.

Polyprefixal Verbs in the Russian Language

In modern Russian the derivational paradigm of the verb *молчать* [to be silent] is represented by the following units: *промолчать* [to keep silent], *смолчать* [to remain silent], *помолчать* [to be silent for a while], *умолчать* [to keep to oneself], *замолчать* [to say no more], *намолчатся* [to have been silent long enough], *отмолчатся* [to take refuge in silence]. The verbs *отмолчатся*, *умолчать* and *замолчать* have their aspectual pairs – *отмалчиваться*, *умалчивать*, *замалчивать* correspondingly. All these verbs indicate various nuances in the communicative behavior of a silent person.

The unit *промолчать* can designate silence of both the speaker and the listener. The component of the meaning 'not to answer, to say nothing' characterizes the communicative behavior of the listener while silence replaces the verbal reaction expected from him. It is the mindfulness of the choice of the verb *промолчать* standing for the whole conversational turn that should be noted

in this case: «я, разумеется, промолчал», «(он) что-то почувал во взгляде и в голосе своей собеседницы, что-то понял и промолчал»³.

The communicators (both an addresser and an addressee) consider *промолчать* as an opportunity to escape from an impolite, rude, or uncomfortable behavior of their interlocutor that may violate norms, moral and ethical standards adopted by a particular society.

(1) *Глухой? окончательно выпрямляясь, повторил ассистент. Андрей опять промолчал. Ассистент был не прав по всем понятиям территория здесь была чужая* (Виктор Пелевин. Желтая стрела).

The unit *не промолчать* [not to keep silent] in the Russian communicative culture is assessed by mother-tongue speakers as some demonstrative line of conduct that violates established norms and causes discomfort.

(2) *Стас снова не промолчал, тут же пробормотал: «Ой, сорвалось, я нечаянно» — и втянул голову в плечи, словно ожидал удара* (А. Макеев, Н. Леонов. Эхо дефолта).

As a rule, improper and impolite behavior caused by the fact that the communicant has not kept silent triggers a negative feedback response. The following contexts demonstrate the commonly-accepted nature of the unit *промолчать* as a norm: «*все промолчали, а он один...*», «*другой промолчал бы, а ты...*».

The use of the unit *промолчать* describes a speaker when he wants to hide his true intentions, motives, thoughts. Unlike the silence of an addressee, the silence of an addresser is initiated. In this case a communication simply does not take place or the true intention is hidden, replaced by the false one.

(3) *Чуть не сорвалось с языка, что тоска по Лиде смягчится со временем, но разумно промолчал, а вслух повторил: Нельзя тебе одному быть!* (Д. Рубина. Окна).

The communicative behavior characterized by means of the unit *промолчать* is quite adequately interpreted by the interlocutor. The initiator of silence is a priori sure that he will be understood.

(4) *Саша промолчал – так, чтоб Матвей понял, что он ждал иного ответа* (З. Прилепин. Санька).

The unit *смолчать* has a close meaning to *промолчать*. Their use in contexts may define them as interchangeable synonyms. Basically, we can talk about complete synonymy when these units are used in their common meaning ‘not to answer, to say nothing’. However, as it has been shown by the contextual analysis, the unit *смолчать* has its own specific connotation, namely: to avoid a negative response, not to respond to resentment, insult, or criticism, to refrain from a dispute or a conflict dialogue. Silent behavior interpretation marked as *смолчать* also indicates the restraint, the ability to keep one’s head, to control emotions in the Russian communicative behavior.

(5) *Павел Алексеевич мотал головой, жмурился, старался смолчать: безумец, святой безумец, бритвенного тазика не хватает...* (Людмила Улицкая. Казус Кукоцкого).

Thus, the unit *промолчать* has a more general meaning as against the unit *смолчать*. The frequency of use of the mentioned above verbs proves it. The National Corps of the Russian Language records 2059 contexts with the word forms of *промолчать* and only 354 ones with the word forms of *смолчать*. A stylistic factor matters here as well: *смолчать* is mostly perceived as conversational.

The unit *помолчать* can be considered as an antonym to the verb *промолчать*. Derivatives of the verb *молчать* narrow their meaning influenced by the meaning of their prefixes.

The prefix PO + impf. – ‘a short-term action lasting for a certain period of time’

The prefix PRO + impf. – ‘a long-term action lasting for a certain period of time’

(6) *Мысль, которая открылась мне в это мгновение, так меня поразила, что я весь остаток вечера промолчал...* (Фазиль Искандер. Письмо).

³ All examples are available at: <http://ruscorpora.ru/new/search-main.html>.

(7) *Лизавета секунду помолчала и заметалась по квартире* (Елизавета Козырева. Дамская охота).

The verb *отмолчаться / отмалчиваться* has a meaning ‘to evade an answer, to get rid of something by remaining silent’ which can be specified or expanded contextually. Like the verbs *смолчать* and *промолчать* it indicates the subject’s control over his speech activity and records the following communicative actions in the language:

(8) *Эффект, впрочем, не был оглушительным: Коломнин, боясь ее обидеть, отмолчался.* (Семен Данилюк. Бизнес-класс).

However, unlike other verbs, the unit *отмолчаться* does not determine a separate communicative action, but rather several ones which are natural to the communicative behavior of the subject as a whole. So, it defines a characteristic communicative reaction of the subject of communication to a particular stimulus. The context in this case often put emphasis on the duration of the period (an era, time, an age period, a temporary event).

Both the forced silence over a long period of time that leads to a great desire for communication, and the voluntary silence as a targeted state are implemented with help of the verb *намолчаться*. The very moment of transition from speaking to silence is indicated by the unit *замолчать* in the Russian language.

There are units with the same meaning in the Russian language: *смолкнуть* [to grow silent (‘to stop ringing or to stop talking’)], *замолкнуть* [to cease speaking (‘to stop talking, to go quiet’)], *умолкнуть* [to become silent (‘the same meaning as *замолкнуть*’)], which are characterized by the less frequent use in speech. All of them mark both the moment the person stops speaking and the onset of silence. Despite the fact that these units are not labelled as bookish in dictionaries, the statistics of the National Corps of the Russian Language highlights their functioning predominantly in belles-lettres (436 word forms (86.85%) were recorded in belles-lettres texts, 45 word forms (8.96%) in publicist writings).

(9) *Он выждал некоторое время, зная, что никакою силой нельзя заставить умолкнуть толпу, пока она не выдохнет всё, что накопилось у неё внутри, и не смолкнет сама. И когда этот момент наступил, прокуратор выбросил вверх правую руку, и последний шум сдуло с толпы. Тогда Пилат набрал, сколько мог, горячего воздуха в грудь и закричал, и сорванный его голос понесло над тысячами голов: Именем кесаря императора!* (М. А. Булгаков. Мастер и Маргарита).

The subgroup of verbs that realize the idea of a deliberate silence – *промолчать, умолчать, замолчать* – deserves our special attention. Intentional silence as a special kind of silence is proved by the fact that the verbs *умолчать* and *замолчать* have their aspectual pairs – *умалчивать* and *замалчивать* correspondingly. Intentional silence is named as *умолчание* [passing over in silence] and *замалчивание* [suppression] in the Russian linguistic culture.

Modern dictionaries define *умолчать* as ‘not to say about smb./smth., to pass smth. by in silence’ || ‘not to say about smb./ smth. on purpose wishing to hide, to conceal smth.’. The unit *замолчать* has a similar interpretation: ‘to conceal smth. in deliberate silence, not to let know smth.’ (Evgenyeva, 1999). The Explanatory Dictionary of the Living Great Russian Language emphasizes the purposefulness of this speech action: *умолчать* – ‘to keep to oneself not to say about smb., smth., to pass smth. over in silence (usually wishing to conceal smth. pursuing some goals)’ (Kuznetsov, 1998). The Explanatory Dictionary of the Modern Russian Language divides *умолчание* as ‘deliberate silence’ from *замалчивание* as ‘premeditated silence, i.e. aforethought, intentional one (usually about something bad)’ (Ozhegov, 1999). Thus, the unit *замолчать* acquires a connotation from the unit of a purposely ‘malicious intent’. The lexical item *умолчать* is associated with speech or its absence, ‘not to say’, whereas the lexical item *замолчать* is attributed to information, knowledge, ‘prevent smb. from knowing smth.’.

The studied contexts enable us to speak about the verbs *умолчать* and *замолчать* as different speech actions.

Умолчание is always related to speech, speaking. It unfolds against the background of speaking. Contextual synonyms provide means for specifying the unit's meaning: a hint, an understatement, a failure to tell all.

(10) *Рассказ полон намеков и недоговоренностей. Остается впечатление, что автор стремился не столько сообщить нечто существенное, сколько умолчать о чем-то главном* (Э. Герштейн. Надежда Яковлевна).

The use of the units *умолчать / умалчивать, умолчание* is always associated with incompleteness of the provided (expressed) information. Partial understatement or a failure to tell all also stipulate the use of the further going indefinite object (о чем-то, о кое-чем, о кое-каком) and some lexical units such as *частично, единственно, только*.

(11) *Список, который иному хватит на целый том мемуаров и интервью, Миша скромно умолчал, не сделав друзей отца своими покровителями* (Григорий Горин. Иронические мемуары).

Умолчание does not have only a negative connotation. It might be just preferable to speaking.

(12) *Кстати, сам Вадим Васильевич в своих уникальных воспоминаниях тоже ведь кое о чем умолчал (и правильно сделал!)* (Владлен Давыдов. Театр моей мечты).

We encounter a different situation when analyzing the functioning of the units *замолчать / замалчивать*, which appear as antonyms of speaking in the text. This is also proved by the contextual synonyms that have been recorded during this research: *не говорить, не сообщать, утаивать, игнорировать, скрывать, не замечать, не произносить вслух, не признаваться самому себе*. The contextual analysis expands the meaning of this unit and separates out the following components of it: 'not to speak', 'not to inform', 'not to admit to oneself', 'not to express in sound', 'to conceal, to hold back', 'to ignore, to pass over, to take no notice of', 'to hide', 'to keep in secret', 'to take no notice of'.

Замалчивание can be either intentional or unintentional.

(13) *А роман Достоевского «Бесы» нужно не замалчивать, а изучать, потому что это – предупреждение о китайской культурной революции* (М. Л. Гаспаров. Записи и выписки).

(14) *Западноевропейская историография отчасти по неведению, отчасти умышленно замалчивала Ушакова* (Е. В. Тарле. Адмирал Ушаков на Средиземном море).

It is of interest to note the case governed by this verb.

Замалчивание + what? / whom?

An object is a concrete, less often abstract noun, an adjective or a participle acting as a noun. An object can be either inanimate or animate. The frequency of use of animated objects is 29% of the total recorded number.

(15) *Ведь в Советском Союзе не больно-то распространялись о звездах русской эмиграции, их попросту замалчивали, будто их и не было* (А. Е. Рекемчук. Мамонты).

Intentional silence in Russian linguoculture can be also expressed with help of the unit ***промолчать*** meaning an avoidance of an answer, unwillingness to speak, an attempt to hold back, to conceal information.

(16) *И как вы думаете, стоит вам ходить туда после этого? Я промолчал. Он пожал плечами, повернулся и ушёл. Ничего так и не было названо своими именами, а я между тем твёрдо знал: Ольгина чудесная находка – не кто иной, как мой отец* (Вера Белоусова. Второй выстрел).

As we see, the component expressed as 'to conceal intentionally', 'to hold back information', 'to pass over in silence', which characterizes the key representative lexical item of silence in many languages, becomes an independent language expression in Russian.

Polyprefixal Verbs in the Polish Language

In Polish the key lexeme *milczeć* has a close meaning to the Russian verb ‘to keep off the subject, not to respond to anything, not to protest against anything’ (Polish language dictionary).

(17) *Sekret jest jej naturą, istnieje tylko po to, żeby milczeć, i dlatego, że milczy* (Stanisław Mrożek. *Jak zostałem filmowcem*)⁴.

Despite the fact that a dictionary definition, at first glance, lacks the component ‘to conceal, to hold back’, it can be said that the situation when they keep off some question inherently implies *умалчивание* or *замалчивание*. The confirmation of this said is found in the Polish Dictionary by Witold Doroszewski (50th–60th of the 20th century), which describes one of the meanings of this verb as follows: *milczeć* as ‘to keep off the subject, to hold confidential, to keep secret’ (Doroszewski, 1958-1969). It is this component of meaning that is revealed in the following contexts:

(18) *Zdradziłem tajemnicę jaskiń na Jaszczurze, odebrawszy od nich przysięgę, której siła wzmocniona została przemieszaniem krwi z nakłutych igłą palców, że będą milczeć* (Ewa Białołęcka. *Tkacz iluzji*).

(19) *Bałwan byłem. Regis, wydaje się, domyślał się prawdy. Ale milczał. Milczał do chwili, gdy nie mógł już dłużej milczeć* (Andrzej Sapkowski. *Chrzest ognia*).

If the first example is, indeed, about non-disclosure of secrets, then silence in the second one indicates unwillingness to share information, and both examples more closely correspond to the Russian verbs *умолчать* / *умалчивать* (see above). Besides, the situation of information hiding is well-established in the phrase *historia milczy* (lit.: the history is silent) which corresponds to the Russian phrase *история умалчивает*:

(20) *Moje kontakty z profesorami były znacznie bardziej stresujące i z reguły ograniczały się do wpisywania przez nich do mojego indeksu ocen, o których niech historia milczy* (Andrzej Górny. *Jadowite frukta*. *Słowo Polskie Gazeta Wrocławska* 2005-01-14).

As a rule, it is a certain topic that can be passed over in silence. If such is the case, the following phraseological unit *milczeć na temat* (lit. to keep silent on the subject) and its antonym *powiedzieć na temat* (lit. to speak out on the subject) is often used in the Polish language. Contexts containing the mentioned above Polish phraseological unit usually record the situation that implies absence of any statement or any message in general, for example:

(21) *Lecz są sprawy, których – myśli – nie warto rozgrzebywać. Zresztą taki telefon miała tylko raz. Dlatego woli milczeć na temat tamtej rozmowy* (Paweł Smoleński. *Izrael już nie frunie*).

(22) *IBM milczy na temat środków przeznaczonych na badania, ale dziennikarzom udało się ustalić, że może być to kwota porównywalna z wcześniejszym wsparciem dla producenta systemu operacyjnego Linux* (Tomasz Teluk. *E-biznes*. *Nowa gospodarka*).

The verb component in the phraseological unit can be replaced by the noun *milczenie* (in Russ.: *молчание*). If such is the case in the Russian language, then the noun *замалчивание* is more suitable:

(23) *Natrafiamy tutaj na dwa momenty usprawiedliwiającej zajęcie takiej właśnie, a nie innej postawy badawczej: logicznie uporządkowany czyn umierania i niemal zupełne milczenie na temat jego znaczenia czy sensu* (Józef Tischner. *Świat ludzkiej nadziei: wybór szkiców filozoficznych* 1966-1975).

Zmilczeć meaning ‘to leave something unsaid consciously’ is another Polish verb which is typically used to describe intentional silence.

Despite the fact that this verb is conventionally listed in the Russian-Polish translation dictionaries as corresponding to the Russian verb *смолчать*, it should be noted that *zmilczeć*, based upon the further given descriptions of its meanings, corresponds more to the following Russian verbs: *промолчать* (‘not to answer, to say nothing’), *умолчать* / *умалчивать* (‘not say about

⁴ All examples are available at: *Narodowy Korpus Języka Polskiego*. Retrieved from URL: <http://nkjp.pl/poliqarp>.

somebody / something intentionally wishing to conceal, to withhold something'), ('not to say anything about anyone / anything, to bypass something in silence') and *замолчать / замалчивать* ('to hide in deliberate silence, not to let anything be known'). The contextual use of the Polish verb *zmilczeć* also demonstrates its correspondence to the Russian verb *промолчать*:

(24) *Mnie i tyle wiedzy dość, że towar to pewnikiem nie lichszy niżli ten, którym handlowali ostatnio inni. Fabian Pfefferkorn. I Mikołaj Neumarkt. Że o innych zmilczę. – Może i dobrze, że zmilczycie. Za dużo gadamy* (Andrzej Sapkowski. Narrenturm).

If in Russian linguistic culture the partiality – the completeness of the hidden information becomes a relevant criterion for choosing the right unit (*умалчивать / замалчивать*), then in Polish linguoculture these meanings are a component of one unit *zmilczeć*:

(25) *A jeszcze inne rzeczy możnaby powiedzieć, gdzie to już czarno na białym widać, na co to sobie Społeczeństwo pozwala jak myśli, że nikt go nie widzi, ale lepiej to zmilczeć. Milczenie jest złotem.* (Christian Skrzyposzek. Wolna Trybuna).

It should be noted that in the latter case one might use the verb *промолчать* which also denotes a targeted concealment of information in certain contexts.

The idea of intentional silence in Polish can be realized by the unit *przemilczeć* which has a wide range of meanings, including 'to hide something consciously', 'to make no reply to anything'. All of these meanings implement the idea of concealment, information hiding, and some unspoken words. The Russian language redundancy against the Polish one foregrounds the problem of searching for an appropriate unit and increases the role of the context containing this or that representative.

(26) *Po powrocie do domu z trudem panowała nad sobą. Czy przywitać się z Marianem równie serdecznie jak co dzień? Jak on mógł przemilczeć przed nią swoje bywanie w tej obrzydliwej Kolchidzie! Byłoby najlepiej zapytać go ostrożnie, czy dawno tam był. W ten sposób można by go przyłapać na kłamstwie* (Tadeusz Dołęga Mostowicz. Trzecia płeć).

By keeping silence, a person can hide not only some information, but also his feelings and emotions both in Russian and in Polish. In such cases, one uses the verb *przemilczeć* ('to make no reply to anything') in Polish, and the verbs *смолчать* and *промолчать* in Russian.

(27) *Z żalem więc przemilczę emocje związane z cesarską wizytą i zajmę państwa uwagę innym wydarzeniem, w którym brałem udział, a mianowicie kolejną imprezą poświęconą integracji europejskiej* (Krzysztof Zanussi. Barbarzyńcy nadchodzą).

Thus, the idea of intentional silence has an autonomous linguistic expression. 'Completeness / incompleteness' of the hidden information is more relevant for the Russian language than for the Polish one, which conditions recording of this component of the meaning through separate units in Russian represented as *замалчивание / умалчивание*. The emphasis is on 'withholding, hiding information', 'unwillingness to speak' in the Polish language. All this leads to a rather complicated picture of correspondence:

<i>Молчать</i>	<i>Milczeć</i>		
<i>Промолчать</i>		<i>Zmilczeć</i>	<i>Przemilczeć</i>
<i>Умолчать</i>	<i>Milczeć</i>	<i>Zmilczeć</i>	<i>Przemilczeć</i>
<i>Замолчать</i>	<i>Milczeć</i>	<i>Zmilczeć</i>	<i>Przemilczeć</i>

Conclusion

Verbal prefixation as a fairly frequent linguistic phenomenon has its own distinctive features in each language. The number of morphemes involved in polyprefixation, functions of secondary prefixes and their semantic diversity are characteristic of both the Russian and the Polish languages. As illustrated by the verbs of the silence group, we see how much various prefixes may elaborate and specify the verb's central meaning, indicating the moment of speech interruption, the duration of silence,

the subject's control over his communicative activity, avoiding an undesirable answer, withholding information, etc. It has become possible to separate out the most productive secondary prefixes: they are *po-*, *pro-*, *za-*, *y-* in the Russian language; *z-*, *prze-* in the Polish language. If we compare the two Slavic languages with each other, then we can say that there are much more meanings relevant to Russian linguoculture as evidenced by the rich recording of these components through their separate units.

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IMAGES OF SOUND IN ORIGINAL AND TRANSLATED POEMS BY BORIS PASTERNAK

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Abstract

The aim of the article is a linguistic analysis of sound images in the context of original and translated poems by Boris Pasternak. The authors focus on the author's individual features of perceptual imagery representation. This imagery is the basis for poetry transformations found in Pasternak's Russian translations of poems by John Keats. Sound images in the translated poems have the same semantic and 'poetic' characteristics as in the original works by Pasternak.

Key terms

images of sound, linguistic analysis, translation, poetic text, author's individual style.

Introduction

The works and biography of Boris Pasternak, a Nobel Prize winner, one of the noticeable representatives of the Russian literature of the 20th century, have been studied in depth and detail. In the late 20th and early 21st centuries, there was also an increase in the number of linguistic studies on the features of Pasternak's linguistic world view and linguopoetics (Baevsky, 2002; Burtseva, 1997; Bykov, 2007, Fateeva, 2003, and others). Most philologists note the fundamental novelty, originality and specificity of the individual style of the poet, who created a sovereign poetic world, and call him Pushkin's brightest successor in the 20th century (Baevsky, 2002).

The surrounding world appears as complex and ambiguously perceptible in Pasternak's poetic texts. The author is in a constant artistic search, which does not allow him to resort to the limitations of a method for a long time, and eventually he develops an unrelated style and forms his perceptual poetic universe.

The poems of the early Pasternak present an impressionist vision of the world, in which the real and unreal characteristics of objects and phenomena merge. On the basis of individual sensual experience and the need for self-expression, the author forms his abstract word. Pasternak explained the ability to perceive and absorb the world as an inherent quality of a true poet. Thus, D. Bykov noted that Pasternak was greedy for impressions and for life (Bykov, 2007, p. 445): *Я чувствую за них за всех, / Как будто побывал в их шкуре* („Рассвет“). In Pasternak's mind, perception was organically connected with the very matter of life, and poetry just reflected that connection. V. Alfonsov wrote about the importance of the connection of art and the vitality of real perception, the power of five senses, and called Pasternak the living embodiment of poetry as a tenfold sensitivity (Alfonsov, 1990, p. 11).

In Pasternak's early poems, complex in form, sensations are sincere and immediate, and the poetic image is built on the associative convergence of objects, phenomena, states (on the combination of semantically distant words). Over the years, Pasternak abandons the excessive role of the subjective in his works, reinforces the philosophical component, his late texts become increasingly clear and transparent. What does not change is that, when appealing to readers' sensual sensations and associations, the poet creates works of art based on the experience of the organs of perception (Burtseva, 1997, p. 7).

The aim of the article is a linguistic analysis of sound images in Boris Pasternak's original and translated poetic works. The article focuses upon the features of the author's representation of sound images. These images made up the basis for poetic transformations found in Pasternak's

Russian translations of poems by John Keats. The main research method is the stylistic analysis of the text, involving elements of semantic, contextual and comparative analysis of linguistic units of different levels.

Perceptivity is an integral component of any literary text, as it is on the basis of sensual perception that verbal images are created and an epy author's individual worldview is formed. In Pasternak's poetry, basic, universal linguistic models acquire specific characteristics, driven primarily by the author's individual perception of the world.

In the context of a poetic work, the linguistic unit, acquiring multi-dimensional „contextual additions“ becomes „visual-expressive“ (Valgina, 2003, p. 140), which allows revealing basic semantic categories in the author's work and peculiarities of the author's individual style. One such category is perception. On its basis, the image is constructed; it can be visual, tangible, auditory, odorous, or based on several sensual sensations at once. The titles of many poems set a certain sensual-shaped dominant (mainly an auditory one) that develops and deepens in the text, thus suggesting the reader some perceptual 'code' of the text: „Раскованный голос“, „Голос души“, „Эхо“, „Не трогать“, „Свистки милиционеров“, „Зарево“, „Тишина“, „Музыка“, „Хор“, „Скрипка Паганини“, etc.

Auditory perception is one of the main channels of information about the world, and it is closely related to mental activities. The acoustical (sound) image is a complex set of various characteristics that can be interpreted from various positions. Within the framework of philological research, 'sound' is connected with such concepts as *philosophical-aesthetic category of artistic thinking*, *sound/auditory worldview*, *phonosphere*, *sound metaphor*, *authorial acoustic space*, etc. The poetry of sounds in the lyrics by Russian authors was scrutinized in linguistics and literary studies on the material of poetry by Mikhail Lermontov, Vladimir Solovyov, Sergei Yesenin, and others.

Pasternak's 'poetic universe' can be easily described as 'sounding in all kinds of ways'. The significance of auditory perception in Pasternak's poetry is evidenced by the number of poems in which it is represented (364 poems out of 499 studied, 932 utterances).

Images of sound and their role in original poems by Boris Pasternak

In the article, we define sound images as a form of perceptual imagery based on auditory sensation. Perceptual imagery is viewed as „одна из форм субъективного образа, получающего конкретное лексико-грамматическое наполнение в индивидуально-авторской модели мира субъекта“ [a form of a subjective image specified in a particular lexical and grammatical form in the individual model of the subject's world] (Lavrova, 2017, p. 44).

The main components of the syntactic model of sound are the predicate with the corresponding semantics and the object/subject of sound represented by nouns with the seme 'sound' in their meanings. In Pasternak's poetry, the most significant sound predicates are verbs of speaking (*to speak*, *to say*, etc.), verbs connected with music and singing (*to play*, *to sing*), verbs connected with the sensual sphere (*to cry*, *to sob*, *to laugh*), and types of sounds (sounds made by people or animals, musical sounds, etc.). These perceptual units are analyzed in detail in the book *Poeticheskaya kartina mira skvoz' prizmu kategorii pertseptivnosti [The Poetic Picture of the World through the Prism of the Category of Perceptivity]* (Koryčánková et al., 2016, pp. 137-149). It is worth noting that poems with several (early and late) editions differ in the representation of the quality of sound, the opposition of sound and silence, lexical compatibility, etc. (Koryčánková et al., 2016, pp. 146-148).

In Pasternak's poetry, a text fragment rarely contains sounds of the same type, more often it has a thread of various sounds to create a polyphonic image that amplifies the sound effect. K.G. Loks noted that, for Pasternak, the word was a polyphonic rather than semantic or logical category (Pasternak, 2007, p. 87). For example, the poem „Определение поэзии“ gives the following description of the central image poetry: *Это – круто налившийся свист, / Это – щелканье сдавленных льдинок, / Это – ночь, леденящая лист, / Это – двух соловьев поединок.*

All sound images in Pasternak's poetic universe can be divided into the following groups:

1. Images of sound in the human world: *steps, clock, city, train, feast, war*;
2. Images of sound in the world of nature:
 - (a) elements of the sky: *storm, thunder, vortex*;
 - (b) elements of water: *rain, sea, wave*;
 - (c) world of animals: animals (*dogs, squirrels*), birds (*nightingale, rooster*), insects (*grasshopper, dragonfly, fly*);
 - (d) world of plants: *forest, garden*;
 - (e) months and seasons: *spring, March*;
3. Images of music: *music, organ, piano, musician*;
4. Images of *silence (silence)*.

When analyzing the mentioned perceptual images, it is necessary to take into account their versatility and ambiguity. We briefly analyze one image from each group below.

Images of sound in the world of nature (*spring, thunderstorm, rain*) are closely related and are essential in Pasternak's works. For example, in the poem „Ты в ветре, веткой пробуящем...“, *the garden* appears refreshed and revived after the windstorm grows into *rain*: **Он ожил** ночью нынешней, / **Забормотал**, запах. These images can be considered separately, but often appear in a set of various 'combinations', primarily with music and creativity: *По крышам городских квартир / Грозой гремел полет валькирий* („Музыка“); *В стихи б я внес дыханье роз, / Дыханье мяты, / Луга, осоку, сенокос, / Грозы раскаты. // Так некогда Шопен вложил / Живое чудо / Фольварков, парков, рош, могил / В свои этюды* („Во всем мне хочется дойти...“).

The singing of birds also relates the world of nature and the world of music: there is a whole group of 'bird' sound markers in Pasternak's poems: *И на пруду цвели кувшинки, / И птиц безумствовали оргии* („Ожившая фреска“). Among the most frequent are images of a nightingale and a rooster, in many contexts associated with the image of the forest: **Соловьи славословьем грохочущим / Оглашают** лесные пределы („Белая ночь“); *По петушиной переключке / Расступится к опушке лес / И вновь увидит с непривычки / Поля и даль и синь небес* („Осенний лес“).

Insects as representatives of the animal world often appear in poems as subjects of auditory perception or as sources of sound: *Копались цыплята в кустах георгиин, / Сверчки и стрекозы, как часики, тикали* („Марбурге“); *В степи охладевал закат, / И вслушивался в звон уздечек, / В акцент звонков и языка / Мечтательный, как ночь, кузнечик* („Тема с вариациями“).

The meaning of the word *clock* in Pasternak's poetry can be characterized as 'dancing': it either denotes the device or time itself, which both acquire sound characteristics. The clock goes, strikes, thus, the persona listens to 'time', hears it, and the clock ticking develops into something higher, penetrates into other spheres: *Он слышал жалобу бруска / О лезвие косы. / Он слышал... падала плюска... / И шли часы. / О нет, не шли они... Как кол / Колодезной бадьи, / Над севером слезливых сел, / Что в забытьи, / Так время, радуясь как шест, / Стонало на ветру / И зыбью обмелевших звезд / Несло к утру* („Он слышал жалобу бруска...“).

As for music, when viewing it as an art consisting of instrumental and vocal parts, we see that these meanings often come separately from each other in Pasternak's poetic texts. The poet's loyalty to 'music without words' (and musical instruments) manifests itself in a wide variety of units that denote musical sound, and a more detailed coverage of the theme of music with the inclusion of special terms, names of composers, etc. The titles of poems of different periods often have references to music: „Хор“, „Импровизация“, „Музыка“, cycle of poems „Скрипка Паганини“.

There are verbs to *play/strum, to sing/start singing*. Nouns related to musical sound are: *music, melody, theme, accord, rhythm*. Lexical units denoting sound contextually are:

names of musical instruments and their elements: *piano, grand piano, button accordion, accordion, bow, keys, harp, bell, street organ*;

musical genres: *sonata, march*;

name of sound source objects: *orchestra, choir, chorale*;

Nouns connected with singing are: *song, singing, chorus, choral*. There are symbols of vocal timbre: *alt, falsette, fistula*.

Music plays a special role for the poet because it also denotes an orderly, harmonious sound that relates to art, beauty, creativity, and inspiration.

Silence in Pasternak's poetic texts is traditionally connected with sleep, winter (*сон земли*) and death: *И сон застигнутой врасплох / Земли похож был на родимчик, / На смерть, на тишину кладбищ, / На ту особенную тишь, / Что спит, окутав округ целый* („Высокая болезнь“). Despite the large number of negative connotations, the persona's attitude to silence is not unambiguous, sometimes it is a reason to listen to the surrounding world, to find way into the depth of what is happening: *Тишина, ты – лучшее / Из всего, что слышал* („Звезды летом“).

Almost all the images of sound in Pasternak's poems are complex: *На станции дежурил крупный храм, / Как пласт, лежавший на листе железа. / На станции ревели мухи. Дождь / Звенел об зымзу, словно о подойник. / Из четырех громадных летних дней / Сложило сердце эту память правде* („Белые стихи“).

The creative personality of Boris Pasternak as a translator

According to researchers (Bondarko, 2004, Korycankova et al., 2016, Lavrova, 2017, and others), the poetic text is a special form of a certain model of the world as seen and presented in accordance with the aesthetic concept of an author. A.V. Bondarko emphasizes that the poetic text implicates the potential reproducibility of this image in each act of reading this work (Bondarko, 2004, p. 279).

The originality of the poetic worldview lies, first of all, in the selectivity of the artist's vision. The image of the world presented in a work is nothing other than a manifestation of the spiritual activity of its author. In Pasternak's poetry, translations of foreign poets' works occupy a significant place. In this regard, the question arises: how organic the images of sound from Pasternak's translated poems are in the context of his original works as an imagery.

In this article, we do not aim to discuss the global problem of Pasternak's translations; we analyze his translated poems in order to identify some aspects related to the specifics of sound image verbalization.

As P. Toper notes, the translator is a 'creative lens' which inevitably refracts the original (Toper, 1998). This does not allow considering the translation as a simulation: in the translator's work, the original is only a 'point of support' and, in some cases, it may be seriously reinterpreted. The translator's creative individuality shows in the transformations that the worldview of the original text undergoes, in the shifts affecting its imagery. Researchers and critics of poetry translations constantly emphasize the great importance of the translator's creative proximity to the author of the original when creating high samples of translation art.

Pasternak's translations are often assessed as too original in the literature and criticism (Etkind, 1963). Pasternak openly professed the principle of translation freedom. He stressed that only a poet can translate a poet, and translations in general „мыслимы, потому что в идеале и они должны быть художественными произведениями и, при общности текста, становиться вровень с оригиналами своей собственной неповторимостью“ [are conceivable because ideally they should also be works of art works and, with one common text, become equal to the originals in their own uniqueness] (Pasternak, 1991, p. 394). In particular, while defending his translation method, Pasternak wrote that word-for-word accuracy and form correspondence do not make a translation genuinely close to the original. Both the similarity of the image and the depicted and the similarity of

the translation to the original are achieved by the vitality and naturalness of the language (Pasternak, 1982, p. 394).

Pasternak considered translations as part of his own creative works, fit them into the context of native literature. A comparative analysis of the texts of the original and the translation shows if (and how) individual features of sensual perception are reflected in Pasternak's interpretation of the worldview of the translated poetic works. It also allows drawing conclusions about the peculiarities of the transfer of a foreign-language author's poetic worldview to the national literature on the whole, since individual differences inevitably affect common patterns (Olitskaya, Kryukova, 2012).

The article „Author's World Perception and Its Verbalization in B. Pasternak's Original and Translated Poetry“ presents a comparative analysis of Pasternak's translations of German poet Georg Herwegh's original poems from the „Dissonanzen“ sonnet cycle in a perceptual aspect (Olitskaya, Kryukova, 2012, pp. 95–96). The images of sound in the article are not subject to separate consideration, but some observations within the topic seem significant. The analysis of the sonnet „Die Geschäftigen“ and the poem „Strofen aus der Fremde“ deserves special attention, since it shows the peculiarities of the auditory/sound component verbalization in the translation. As a result of the analysis, the authors of the article conclude that the translated poems 'fit' into the context of Pasternak's original works. The transformations of the worldview that Pasternak 'heard' and 'saw' in the original are motivated, among other things, by the intensification of its perceptual component, by the originality and the stressed semantic complexity of perception images. Simple and traditional in the original, in translation they are often created by layering and synesthetic combinations, or converted into non-trivial perceptual metaphors that reflect the author's individual implementation of basic models of perception.

Images of sound in Pasternak's translations of some of John Keats's poems

In Pasternak's creative activity, an important place belongs to translations not only from German, but also from English. We consider the images of sound on the example of Pasternak's translations of poems by John Keats.

The poem „On the Grasshopper and Cricket“ is one of the most famous and popular among Russian translators. But for Pasternak, S. Marshak, S. Sukharev, O. Chukhontsev, A. Pokidov, T. Spediarova, P. Travushkin, and M. Novikova translated the poem.

John Keats On the Grasshopper and Cricket	Кузнечик и сверчок (translated by B. Pasternak)
THE POETRY of Earth is never dead: When all the birds are faint with the hot sun, And hide in cooling trees, a voice will run From hedge to hedge about the new-mown mead: That is the Grasshopper's; he takes the lead In summer luxury; he has never done With his delights, for when tired out with fun, He rests at ease beneath some pleasant weed. The Poetry of Earth is ceasing never: On a lone winter evening, when the frost Has wrought a silence , from the stove there shrills The Cricket's song , in warmth increasing ever, And seems to one in drowsiness half lost The Grasshopper's among some grassy hills.	В свой час своя поэзия в природе: Когда в зените день и жар томит Притихших птиц, чей голосок звенит Вдоль изгороди скошенных угодий? Кузнечик – вот виновник тех мелодий. Певун и лодырь, потерявший стыд, Пока и сам, по горло пеньем сыт, Не свалится последним в хороводе. В свой час во всем поэзия своя: Зимой, морозной ночью молчаливой Пронзительны за печкой переливы Сверчка во славу теплого жилья. И, словно летом, кажется сквозь дрему, Что слышишь треск кузнечика знакомый

A superficial comparative analysis already shows that Pasternak's translation has more lexical units denoting sound/auditory perception (4 in the original, 10 in the translation). Since the perception

proposition includes three mandatory components (predicate, subject and object), and, in the sound proposition, the subject is not verbalized yet sound exists and transmits, it seems expedient to conduct a comparative linguistic analysis at the level of utterances in the translated and original texts.

A voice will run can be translated literally as *Голос побежит*: Pasternak translates the indefinite article by the interrogative pronoun *чей*: *Чей голосок звенит?* The verb of sound *звенит* that Pasternak chooses not only enhances the artistic impression, but also models the situation of sound at the level of the predicate of the sentence.

In the context *the frost has wrought a silence*, *frost* is a subject, and *silence* is a metaphorical object, a result of action; in the translation, *evening* becomes *ночь*, which is still described as *морозная* (cf. *frost*) and *молчаливая* (cf. *silence*).

In the context *from the stove there shrills / The Cricket's song*, the verb *shrills* denotes a high-pitched piercing sound. In the translation, *song* transforms into *переливы* (as transition from one sound to another), and the short adjective *пронзительны* (cf. *piercing*) performs the predicate function. It is important that Pasternak enhances the semantics of sound not only lexically, but also with the help of sound pattern. For example, G. Podolskaya, when speaking about the equivalent of the word *shrills*, specifies that the poet achieves musicality with alliterations and assonances: *Пронзительны за печкой переливы* (Podolskaya, n.d.).

Pasternak displays his own reading of some lines, using units of sound that are missing in Keats's text: in the original *birds are faint* (*птицы ослабели*), translated as *притихшие птицы*, we can only guess that birds became silent, in the translation the proposition is reduced; in *he takes the lead / In summer luxury*, translated as *вот виновник тех мелодий*, the musical component of the sound is actualized; when translating *for when tired out with fun as no горло пеньем сыт*, the poet uses an expressive colloquial phraseological unit, enhancing the emotional tonality of utterance by using the word *пенне* with the connotation of *entertainment*.

The final line of the translation describes the situation of active auditory perception, built according to the model 'who hears what' (in the original 'what seems to whom'), in which the subject is not determined, and the object is sound, it is *треск*, and the source of this sound is *кузнечик*. The original also implies the grasshopper, its song, but the word itself is omitted.

We should pay attention to the lexical unit *треск* in the meaning „резкий сухой звук, издаваемый ломающимся, лопающимся, разрываемым и т. п. предметом“; „перен. короткие и частые звуки, издаваемые некоторыми птицами, насекомыми, стрекот“ [a sharp dry sound produced by a breaking, bursting, tearing, etc. object; short and frequent sounds produced by some birds, insects, trilling] (Evgen'eva, 1999, Vol. 4, p. 406), which in no way can be called melodic, but, in the context of the description, it is a hidden enallage: *треск* can characterize not only grasshoppers, but also associate with the sound of wood burning in the oven (a symbol of heat and comfort in the winter night). For example: *В печке с дружным треском бурно разгорались сухие кулабышевские дрова* („Доктор Живаго“).

The semantics of the analyzed translated poem develops on the basis of contrast: a contrast/ comparison of sound and silence, which is often found in Pasternak's original poetry. Against the background of the silence of the summer heat, the song of the grasshopper (*песня кузнечика*) is clearly heard, and in the quiet winter evening the song of the cricket (*трель сверчка*) reminds about the grasshopper. At the lexical level, contrast is evident in the use of linguistic units with the semantics of silence (*silence / притихших, молчаливый*) and also of temperature characteristics (*hot, cooling, winter, the frost, warmth / жар, морозной, зимой, тепло, летом*). The contrast is used to emphasize unity in nature, in the world: insect songs relate to each other, and everything recurs.

In Pasternak's original poetry, contrast is a favorite technique of creating sound images: *Чем громче о тебе галдеж, / Тем умолкай надменной* („Русскому гению“); *День пел, пчелой роясь*.

// А здесь стояла **тишь**, как в сердце катакомбы („Русская революция“), Когда в **тиши** речной таможни, / В морозной **тишине** земли / Сухой, опешившей, порожней / Лишь **слышалось, как сзади шли** („9-е января“).

The theme of the connection between nature and poetry is the most important in Pasternak's works, and this connection is expressed through sound. Thus, in Pasternak's original poetry, ideas of creativity and the creator are verbalized through sound images: *Тогда б по свисту строж, по крику их, по знаку, / По крепости тоски, по юности ее / Я б уступил им всем, я б их повел в атаку, / Я б штурмовал тебя, позорище мое!* („Разрыв (2)“).

The image of the grasshopper mentioned above is related to the situation of sound in Pasternak's original poetry as, for example, in the last part of the poem „Тема с вариациями“: *В степи охладевал закат, / И вслушивался в звон уздечек, / В акцент звонков и языка / Мечтательный, как ночь, кузнечик...* And further trilling of the grasshopper turns into the trilling and song of the „boundless South“ (we have already mentioned that Pasternak uses enallage when analyzing the translated poem).

Interpretation of sound images in 'Pasternak's style' can be observed in his other translations of Keats's works.

John Keats On The Sea	Море (translated by Boris Pasternak)
It keeps eternal whisperings around Desolate shores, and with its mighty swell Gluts twice ten thousand Caverns, till the spell Of Hecate leaves them their old shadowy sound . Often 'tis in such gentle temper found, That scarcely will the very smallest shell Be moved for days from where it sometime fell. When last the winds of Heaven were unbound. Oh, ye! who have your eyeballs vexed and tired, Feast them upon the wideness of the Sea; Oh ye! whose ears are dinned with uproar rude, Or fed too much with cloying melody --- Sit ye near some old Cavern's Mouth and brood, Until ye start, as if the sea nymphs quired!	Шепча про вечность , спит оно у шхер, И вдруг, расколыхавшись, входит в гроты, И топит их без жалости и счета, И что-то шепчет, выйдя из пещер. А то, бывает, тише не в пример, Оберегает ракушки дремоту На берегу, куда ее с излету Последний шквал занес во весь карьер. Сюда, трудом ослабившие зренья! Обширность моря даст глазам покой. И вы, о жертвы жизни городской, Оглохшие от мелкой дребедени, Задумайтесь под мерный шум морской, Пока сирен не различите пенья!
John Keats Ode To Autumn	Ода к осени (translated by Boris Pasternak)
<...> Where are the songs of Spring? Ay, where are they? Think not of them, thou hast thy music too,— While barred clouds bloom the soft-dying day, And touch the stubble-plains with rosy hue; Then in a wailful choir the small gnats mourn Among the river shallows, borne aloft Or sinking as the light wind lives or dies; And full-grown lambs loud bleat from hilly bourn; Hedge-crickets sing ; and now with treble soft The red-breast whistles from a garden-croft; And gathering swallows twitter in the skies.	<...> Где песни дней весенних, где они? Не вспоминай, твои ничуть не хуже, Когда зарею облака в тени И пламенеет жнивий полукружье, Звеня , роятся мошки у прудов, Вытягиваясь в воздухе бессонном То веретенами, то вереницей; Как вдруг зableют овцы по загонам; Засвиристит кузнечик ; из садов Ударит крупной трелью реполов И ласточка с чириканьем промчится.

Linguistic units with the semantics of sound, used in its first and last lines, frame the poem “On The Sea”, which allows speaking about their special significance.

The situation of sound in Keats's poem "On The Sea" develops from the quiet sounds of whispering to the chorus of sirens. In the first half of the translated text, the silence effect is enhanced by reiterations (*шепча — шепчет*) and adjective *тише*.

The translation of the line *Or fed too much with cloying melody / Оглохшие от мелкой дребедени must not escape our attention. The lexical unit дребедень has a prominent stylistic connotation in Russian. In Pasternak's original work, we find: Будет так же ветрен день весенний, / Будет страшно стать живой мишенью, / Будут высшие соображенья / И капли вешней дребедень („Лейтенант Шмидт“). By comparing contextual implementations of the considered lexical unit, we can talk about the author's individual representation of the sound image.*

In "Ode To Autumn", insects appear when describing nature: *gnats* and *cricket*. To describe the sound of gnats, Pasternak uses the word *звения* (close to *chirrup*, *mourn* in the original), the sound of the cricket is described using the verb *засвиристит* (Keats uses *sing*). *Свиристеть* means „издавать резкие пронзительные звуки с присвистом и скрипом“ [to produce sharp piercing sounds with whistle and creak] (Evgen'eva, Vol. 4, p. 51), in Russian it is stylistically marked as a colloquial word. *Засвиристит кузнечик* is another example of adapting the vocabulary to the Russian system as Pasternak's principal translation strategy.

The original line *The red-breast whistles from a garden-croft* acquires a completely different meaning. In Pasternak's translation, *with treble soft* becomes *крупной трелью*, and the predicate verb is replaced. In the original poem, Keats uses a basic sound verb *whistle*; in the translation, Pasternak uses a verb denoting a physical impact *ударить* (in combination with the noun *трель*). In Russian (including poetry), phrases with verbs of physical action are regularly used to represent the situation of sound (Demeshkina et al., 2006, p. 153), for example: *Не ход часов, но звон цепов / С восхода до захода / Вонзая в воздух сном шипов („Лето“); И гром отмыкает кусты („Сирень“).*

Conclusion

Thus, the linguistic analysis of the poems translated by Pasternak into Russian compared with their English original text shows that, when representing sound images, Pasternak adapts the vocabulary to the Russian system. In particular, he uses non-equivalent idiomatic and emotionally-colored lexical units for objects and predicates of sound. At the syntactic (text) level, we can observe the implementation of the principles of Pasternak's individual style: a semantic development of texts based on comparison and contrast.

The presented analysis results in the conclusion that sound images in Pasternak's translated poems have the same semantic and 'poetic' characteristics as in his original works. The characteristics encompass the 'polyphony of the world' (especially that of nature). The usage frequency and the meanings of Pasternak's sound images are the features of the author's individual style represented in his lyric poems.

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THE STRUCTURE OF PROFESSIONAL KNOWLEDGE AND CONSTRUCTION OF TERMINOLOGICAL DICTIONARIES

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Abstract

The present article discusses several selected parameters of the terminological lexicon (TL) that are relevant from the point of view of creating terminological dictionaries: its onomasiological structure, the set of semantic relations and the type of the terminological system. On the basis of the results obtained during the analysis of the TL of chemistry, the degree of terminographic relevance of individual parameters in the TL structure is discussed.

Key terms

terminological dictionary, terminological system, onomasiological structure, semantic relations

Introduction

Nowadays, due to the unprecedented progress in various fields, such as science, technology and manufacturing industry, as well as due to its direct result, that is the so-called technological boom, which has been witnessed for many decades, the terminological dictionary has become a truly basic necessity for a significant part of the societies worldwide. In other words, “[g]lobal access to information generates growing demand for tools that may organise and facilitate the understanding of both the well-established and newly-created terminology in the manner that would be adjusted to its prospective users” (Rzepakowska, 2014, p. 31).

The above-mentioned progress resulted in the so-called “terminological boom”, i.e. an unbelievable growth in the number of the newly created terminological units, together with the unprecedented development of professional communication and languages for special purposes. This development revealed itself primarily in quantitative and qualitative changes that took place within their lexicons. Moreover, as a natural consequence of these phenomena, there was a significant increase in the number of published terminological dictionaries, as compared to the number of published dictionaries for general purposes (cf. Lukasik, 2007, pp. 26–30).

Regardless of the fact that terminological dictionaries are created both unceasingly and in large quantities (which in turn leads to a conclusion that apart from the terminological one, there is a terminographic boom as well), a significant part of them does not meet the expectations of their contemporary users. Speaking of which, it is necessary to emphasise that the quality of these terminographic products might be an issue as well. It is essential to bear in mind that with regard to terminology, one of the main challenges is “the definition of user profiles and their needs in particular situations, as well as the evaluation of how terminological resources (...) satisfy these needs” (López-Rodríguez, Buendía-Castro, García-Aragón, 2012, p. 57).

The aim of the present article is to show the selected aspects of the structure of the terminological lexicon (TL), namely, its onomasiological structure, the set of semantic relations and the type of the terminological system, as well as the dependence between these aspects and the development of the terminological dictionary in which a given TL constitutes a subject of description. In other words, we are talking here about terminographic relevance of the above-mentioned elements of the TL structure.

A modern terminological dictionary

A modern terminological dictionary has to meet two main requirements. First of all, it has to be a macrosign of knowledge, which means that it has to have a specific structure which should correspond as closely as possible with the conceptual structure of a terminological system that is being described. Therefore, above all, it is meant to recreate the percentage share of various onomasiological classes of terms that is characteristic of a given terminological system, as well as various types of semantic relations that occur between its components. Being the macrosign of knowledge, the terminological dictionary becomes an element of the system in which it functions together with other macrosigns.

Secondly, the terminological dictionary inevitably, so to say, becomes an educational text. In this context, it is addressed to the so-called *homo scientiae*, i.e. an educated man who strives for constant development of their skills and for raising their qualifications (Tatarinov, 2006, Zmarzer, 2007). Needless to say, the *homo scientiae* needs such terminographic products that in an adequate and objective way reflect the current state of various fields of specialised knowledge they are devoted to. Being the above-mentioned educational text, the dictionary should therefore constitute a kind of a semantic continuum, the coherence of which is provided by a system of internal references. Just as any other text, it should have a modular structure which comprises elements that can be referred to as the beginning, the main part and the ending.

The development of terminological dictionaries is regarded an effort that demands professionalism, one of its indispensable stages being the development of a model of a future dictionary (a terminographic model) that takes into account the specificity of the described system of terms, the requirements of its recipients, as well as other factors (cf. Mikhalovskiy, 2017, pp. 230–231). The development of the terminographic model, in turn, should be preceded by a thorough analysis of a terminological system that constitutes the subject of description in a future dictionary. In the course of the analysis, the following features of the terminological system should be distinguished in the first place:

- 1) the percentage share of various onomasiological classes of terms;
- 2) types of semantic relations that occur between the elements of the terminological system;
- 3) the type of the terminological system (Michalowski, 2017, pp. 59, 114–120).

The case of the terminological lexicon of chemistry

As regards the present paper, the selected subject of description of the future dictionary is a terminological lexicon of chemistry. According to the definition, a terminological lexicon (TL) is the entirety of conventional language signs that represent the current state of one domain of professional knowledge in a strictly limited scope (Lukszyn, Zmarzer, 2001, p. 53).

The paper discusses the results of the analysis of the TL of chemistry, which was conducted on the basis of the basic terminological dictionary entitled “Leksykon ucznia. Chemia” (i.e. “Student’s Lexicon. Chemistry”) (Jurkowska-Wernerowa, 2003), the main recipients of which are high school students. The choice of the source dictionary was influenced by the fact that it contains the basic terminology in the field of chemistry. In this respect, it was assumed that the authors of the dictionary conducted a targeted selection of terms from a representative corpus of the texts for special purposes in such a way that the set of headwords included such units that were characterised by a high frequency of use in the chemistry-related texts, i.e. the units that to a certain extent comprise the conceptual basis of the TL of chemistry.

Due to the fact that for the decades, international unification and standardisation of terminology has been implemented, with International Organisation for Standardisation (ISO), together with its normalisation organs (including the Polish Committee for Standardisation – PKN in Poland and the Federal Agency on Technical Regulating and Metrology – GOST R in Russia) playing the key role in it, the specialists worldwide (including chemists) use in their work an identical set of concepts and a corresponding normalised set of terms. That is why the results of the analysis conducted on the basis

of the basic dictionary of Polish terminology of chemistry, which are discussed in the present paper, apply to Russian terminology of chemistry as well, in the scope referred to in this paper.

The analysis involved two limited sets of terms (the main and control ones) that were excerpted from the above-mentioned terminological dictionary. Each of the analysed sets of terms contained 40 consecutive entry headwords in the dictionary. The main set consisted of the terms that started with a letter A, while the control set contained the terms that started with a letter K⁵.

The first stage of the analysis consisted in determining (on the basis of the definitions in the source dictionary) the onomasiological classes of all units that were included in the main and control set of the terms. The second stage consisted in determining the percentage share of the units that belonged to all onomasiological classes represented in both sets. The results of the analysis of the onomasiological structure of the control set of terms confirm to a large extent the results the analysis of the main set of terms.

The analysed sets involved the terminological units that related to the following onomasiological classes:

- 1) terms that refer to categories;
- 2) terms that refer to objects;
- 3) terms that refer to processes;
- 4) terms that refer to procedures;
- 5) terms that refer to properties;
- 6) terms that constitute units of measurements.

The onomasiological structure of the TL of chemistry is presented in Table 1 and Chart 1. The first column of the table contains the onomasiological types of terms. In the second column, their percent value in the main set are shown, while the third column contains their percent value in the control set (*Set M* in the table means the main set and *Set C* means the control set). The fourth column shows the average values for both sets. The “-” symbol means the absence of terms of a given type in a given set. The chart illustrates the onomasiological structure of the terminological lexicon of chemistry on the basis of average values of individual onomasiological types presented in the last column of the table below.

Onomasiological classes of terms – chemistry			
Term class	Set M	Set C	average
Category	37.5%	25%	31.25%
Object	45%	47.5%	46.25%
Process	7.5%	22.5%	15%
Procedure	5%	-	2.5%
Property	2.5%	5%	3.75%
Unit of measurement	2.5%	-	1.25%

Table 1. Onomasiological classes of terms – chemistry.

⁵ A detailed description of the analysis of the TL of chemistry, the results of which are presented in the present paper, can be found in: Michalowski 2017.

Onomasiological classes of terms – chemistry

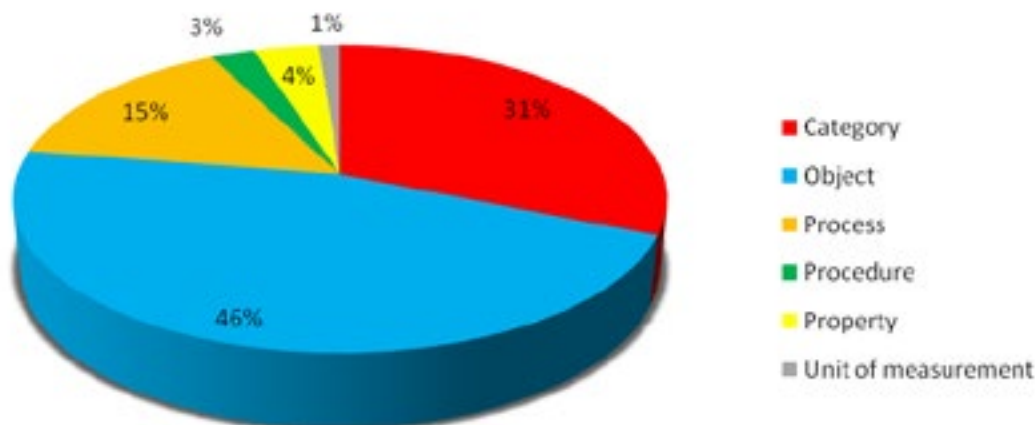


Chart 1. Onomasiological classes of terms – chemistry.

On the basis of what was said above, it can be concluded that the TL of chemistry is characterised by an onomasiological structure that consists of six classes of terms. The largest group is constituted by the terms that refer to objects (46.25% on average). The second largest group is constituted by the terms that refer to categories (31.25% on average), while the third largest group includes the terms that refer to processes (15% on average). The terms that refer to the remaining three onomasiological classes comprise the smallest groups in this respect.

It is necessary to emphasise that the above-mentioned statement is not the categorical one, since the volume of the analysed sets of terms was relatively moderate and the way they were created was not entirely objective. In a given case, we are talking about preliminary identification of the onomasiological structure that will serve as a starting point for the further analysis of the TL of chemistry.

In order to determine the type of the onomasiological structure, as well as the type of the terminological system, which is represented by the TL of chemistry, both sets of terms were analysed as regards semantic relations in which terminological units that comprise TL are involved.

At this stage of the analysis, it was determined that the semantic grid of the TL of chemistry included the following types of relations:

- 1) generic relations, on the basis of which generic and specific terms are defined;
- 2) partitive relations, on the basis of which terms that mean a whole and parts of that whole are defined;
- 3) relations of contradiction, on the basis of which semantic contradistinction of terms is defined;
- 4) relations of implication, on the basis of which implied and implying terms are determined;
- 5) relations of equonymy, on the basis of which full synonyms are determined (Mikhalovskiy, 2014, p. 88);
- 6) various associative relations, e.g.: matter/substance – property, quantity – unit and other (ISO 704:2009(E), p. 8–19).

The percentage of terminological units that are involved in various kinds of semantic relations is presented in Table 2 and Chart 2. The first column of the table contains semantic relation types. In the second column, their percent value in the main set (i.e. Set M) are shown, while the third column contains their percent value in the control set (i.e. Set C). The last column shows the average values

for both sets. The chart illustrates the frequency of occurrence of individual semantic relation types in the terminological lexicon of chemistry on the basis of the corresponding average values presented in the last column of the table below.

Semantic relations – chemistry			
Relation type	Set M	Set C	average
Generic	90%	97.5%	93.75%
Partitive	55%	55%	55%
Contradiction	20%	22.5%	21.25%
Implication	35%	52.5%	43.75%
Equonymy	25%	15%	20%
Associative	5%	27.5%	16.25%

Table 2. Semantic relations – chemistry.

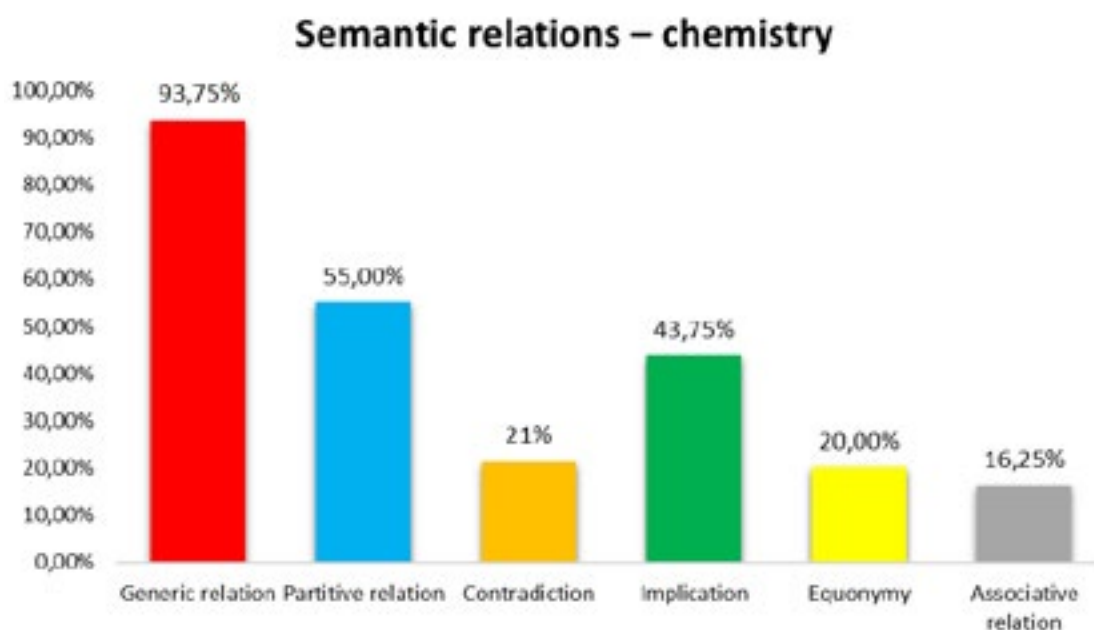


Chart 2. Semantic relations – chemistry.

On the basis of what was said above, it can be concluded that the TL of chemistry is characterised by six types of semantic relations, the most frequent of which are generic relations (93.75% on average). The second largest group is constituted by partitive relations (55% on average), while the third largest group includes relations of implication (43.75% on average). The remaining types of semantic relations comprise the smallest groups in this respect.

According to ISO 704:2009(E), a standard that determines the principles and methods of terminology work, the following three basic types of concept systems can be distinguished:

- 1) generic concept system,
- 2) partitive concept system,
- 3) associative concept system (ISO 704:2009(E), p. 8).

They correspond with the analogical types of terminological systems (Michalowski, 2017, pp. 52–56).

The basis of the generic system (G) is constituted by generic relations that occur between conceptual units. This type of relations is characterised by the fact that the intension of a subordinate concept (a set of its properties) includes the intension of a superordinate concept and at least one additional delimitative property. The concepts that are involved in the generic relation are characterised by

inverse proportionality between the intension and extension (scope) of a concept. The narrower the intension, the broader the extension of a given concept (Lukszyn, Zmarzer, 2001, p. 115).

The basis of the partitive system (P) is constituted by partitive relations (in other words: a whole – parts of that whole). This kind of relations occurs when a basic concept makes a whole that consists of a specific number of elements. In this type of relation, the extension of a superordinate concept is a sum of extensions of subordinate concepts. As regards a specific proportion between the concept intension and extension, it is not typical of the partitive relation. This is due to the fact that this type of relation applies to the scope of the concepts, while their sets of properties are not of great importance. The partitive terminological system usually has a form of a multi-level division into classes, subclasses, groups, subgroups etc. (Michalowski, 2017, pp. 52-53, ISO 704:2009(E), p. 13-17).

The associative system (A) is a system all elements of which are mutually related thanks to associative relations. Relations of this type, as opposed to the generic and partitive ones, are not hierarchical in their character. The associative relations occur when the thematic relation between concepts can be determined empirically. There are very many types of associative relations (cf. Felber, Budin, 1994, pp. 84-89, Leski, 1978, Nikitina, 1978, pp. 22-40, Piotrovskiy et al., 1978, pp. 74-80, ISO 704:2009(E), Poletylo 1968, Tomasik-Beck 1977).

The ISO standard that is referred to in the present paper distinguishes one more type of the concept system – a mixed concept system that is “constructed using a combination of concept relations” (ISO 704:2009(E), p. 19).

From a practical point of view, the concept of the mixed system should be specified through introducing its subtypes. It would mean increasing the list of terminological systems by the possible combinations of the basic types of the systems. Assuming that each combination includes the elements of each of the three basic systems, six possible combinations may be obtained, namely: GAP, GPA, PAG, PGA, AGP, APG, which could more accurately describe the existing terminological systems. The order of the elements in the name of the mixed system corresponds with their meaning. This way, GPA, for example, refers to a system in which features of the generic system prevail, while the features of the partitive system are the second in order and the features of the associative system are the third in order (Michalowski, 2017, pp. 55-57).

To sum up what was said before, it can therefore be stated that the TL of chemistry constitutes a non-homogenous terminological system of the GPA type, i.e. a system in which the main role is played by generic relations (cf. ISO 704:2009(E)).

It is necessary to emphasise that a given statement is not the categorical one due to the same reasons as the ones related to determining of the onomasiological structure of the analysed TL. In a given case, it is about preliminary identification of the types of the semantic structure and terminological system.

The above-mentioned parameters of TL description have a direct impact on specific terminographic solutions. The types of the semantic grid and terminological system determine the structure of the micro-thesaurus, which should contain only such positions that refer to such semantic relations that are relevant and typical of the described TL. In the case of the TL of chemistry, the micro-thesaurus should in the first place include three main (the most frequent ones) types of relations – generic, partitive and relations of implication. The presence of positions related to the rest of relation types is regarded optional.

The onomasiological structure that is typical of the described TL, which was determined on the basis of the above-mentioned analysis, should be reflected in the terminological dictionary. In many cases, due to organisational, financial and other reasons, dictionaries are published in a shortened form, in comparison to the plans of their authors and the needs of the users. Nevertheless, in such cases, the set of headwords should also as fully as possible reflect the percentage of terminological units that belong to all onomasiological classes presented in the described TL (Michalowski, 2017, p. 185).

Conclusion

It has to be emphasised that only a dictionary that is developed on the basis of a thorough analysis of the terminological system and that reflects its terminographically relevant specificity may be able to satisfy the constantly rising needs of modern users, as well as to present the described terminology in an objective and adequate way.

In the present article, the results of the analysis that involved the selected parameters of the structure of the TL of chemistry were discussed. In this respect, it can be stated that the onomasiological proportion, the types of semantic relations and the type of the terminological system play an essential role in the development of terminological dictionaries. It is, however, necessary to mention that the level of terminographic relevance of individual parameters varies. During the development of exocentric dictionaries (which are rightly considered as the most effective ones), the repertoire and the frequency of occurrence of individual semantic relation types is of fundamental importance. Moreover, the development of such terminographic products that adequately and objectively present the described TL implies reflecting the onomasiological proportion as fully as possible. On the other hand, the type of the terminological system that is represented by the described TL is less important, since this parameter by definition, so to say, constitutes a kind of generalisation of the semantic grid.

On the other hand, it has to be borne in mind that the excessively high level of accuracy of TL description is not possible to achieve in every terminological dictionary. Therefore, in order to create some types of dictionaries (especially basic and didactic ones), it seems enough to determine the type of the terminological system on the basis of extended ISO classification that was referred to in the present article (cf. ISO 704:2009(E), Michalowski, 2017).

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FEATURES OF WORD FORMATION IN CONTEMPORARY MASS MEDIA TEXTS (IN RUSSIAN AND CROATIAN LANGUAGE)

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Abstract

The article analyses features of word formation in contemporary Russian and Croatian mass media texts. Active types, models and morphemes of word formation system used in both languages are determined. A comparative analysis of the ways of forming new words shows that occasionalisms in both languages can be created by conventional methods, such as affixation and composition or by non-conventional ways of word formation (contamination, derivation according to a specific pattern, graphoderivation).

Key terms

Russian language, Croatian language, word formation, occasionalisms, mass media texts

Introduction

Language of post-socialist Slavic mass media attracts the attention of researchers due to its influence on national languages. Since it is in the language of media, new trends primarily affect development of a nation-wide language, which is especially pronounced in the field of word formation: „Use of rich word-formation resources that Slavic languages possess, allows journalists to replenish lexical inventory with newly formed words, rethinking of existing nominations, actualizing units of language at the periphery of the lexical and word-building subsystems. Word formation in the modern media discourse is an effective tool for solving pragmatic tasks that journalists set ahead of themselves in accordance with the author’s intentions“ (Koriakowcewa, 2016, p. 9).

Word-formation innovations that appear in mass media texts from the beginning of the 21st century, as well as innovative word-formation processes taking place in the discourse of the Slavic media, attract the attention of linguists. Up to date, there are many papers in which the results of studies of the language of modern Slavic media in the semantic-word-formation aspect are presented. The structural-semantic and functional specifics of occasional new words are studied on the basis of various Slavic languages, such as Russian (Ratsiburskaya, Samylicheva, Shumilova, 2015; Shmeleva, 2009; Popova, 2009), Croatian (Štebih Golub, 2012; 2017), Polish and Czech (Koriakowcewa, 2016) etc.

In this paper, a comparative analysis of Russian and Croatian occasional new words appeared in the print and electronic media from 2010 to 2020 is carried out, similarities and differences between them are determined, the most productive word-formation models by which neo-lexemes are created in two related Slavic languages are identified. An analysis of Russian and Croatian occasionalisms shows that in both languages, creation of new words can be carried out both by conventional (often with one or another deviations from the derivational norm), and non-conventional methods.

Occasionalisms created by conventional ways of word formation

The common ways of word formation in both Russian and Croatian include affixation, affixoidation and composition.

Affixation and affixoidation

One of the main trends in the language of modern media is the active use of stylistically reduced elements from colloquial speech and jargon: „The manifestation of the democratic principle in media

word-making is the active involvement in the derivative processes of stylistically reduced vocabulary and low-labeled word-formation tools, as well as derivational models characteristic of conversational speech“ (Ratsiburskaya, Samylicheva, Shumilova, 2015). The combination in the newly formed word of the different-style elements of the language leads to the fact that even those new words that are formed in the framework of traditional methods are highly figurative and evaluative.

Modern Russian and Croatian mass media texts are characterized by abundance of occasional newly formed words with expressive-appraisal suffixes. So, the Russian suffix -'ak, which reveals productivity in colloquial and jargon word-formation, is used in media texts for creating of nouns expressing rudeness, neglect, irony:

*Владельцы иномарок считают, что только **быдляки** могут покупать отечественные машины. Те, кто научился пить хорошие вина, зачисляются в быдл-класс всех „пивняков“ и „водочников“ (Izvestiya, 14.05.2017).*

Borrowed from the Turkish language and unproductive in the modern Croatian standard language, the suffix -luk produces abstract nouns denoting various negative social phenomena and transmitting pejorativeness, rude mockery:

*Zaštićeni **hukavičluk**. Hajduk kažnjen s 80 000 kuna zbog hukanja navijača (Novi list, 20.02.2012).*

Along with the democratization of the language of the media, its intellectualization is also observed, associated with the inclusion of elements of a scientific style in foreign text lexemes and morphemes. In both languages, new words are actively formed using international prefixes and prefixoids of predominantly Greek and Latin origin: *евро-/euro-*, *кибер-/cyber-*, *максу-/maksi-*, *мини-/mini*, *нарко-/narko-* etc. Similar international morphemes participate in formation of occasionalisms, joining Russian and Croatian usual lexemes of different semantics and areas of use. A distinctive feature of most of these innovations is a bright imagery, which is created by combining stylistically diverse elements:

Евроотормоз. *ОЭСР пересмотрела свои прогнозы по росту крупнейших экономик мира в сторону замедления (Novyye izvestiya, 17.09.2014);*

Евроукраина. *На минувшей неделе Украина подписала экономическую часть договора об ассоциации с Евросоюзом (AiF, № 27, 2014);*

Киберсимулянт. *Компьютер удачно прикинулся 13-летним школьником (Lenta.ru, 10.06.2014);*

*Kaznena djela u zoni interneta, odnosno **cyberkriminal**, u Hrvatskoj rastu tri puta brže od opće stope kriminala (24 sata, 29.03.2016);*

*У меня бывает так, что когда все идет очень круто, без проблем и все вокруг долгое время улыбаются, то внутри возникает... Как это сказать, **мини-паранойя** что ли (RBK-Daily, 28.05.2014);*

Maksi-strah od „mini-Haaga“. *Otkud Hrvatskom generalskom zboru informacije o optužnicama za ratne zločine koje se u Sarajevu navodno pripremaju protiv puno generala i visokih časnika HV-a i kako to da državni organi o tome nemaju nikakvih saznanja? (Novi list, 21.04.2015);*

Наркоконтрольная. *Школьников и студентов с этого учебного года будут тестировать на наркотики (Rossijskaya gazeta, 20.08.2014);*

*Navodno se ova skupina dilera udružila zbog preprodaje marihuane, kokaina i amfetamina, a taj su **narkolanac** organizirali prije pola godine na širem riječkom i opatijskom području (Net.hr, 17.12.2015);*

*Najnovije svjedočenje objavljeno u tjedniku Cambio iz Bogote ide u prilog glasinama o **narkovezama** državnih vrhova nekih južnoameričkih zemalja (Večernji list, 12.03.2016).*

Increased use of foreign-language structural elements in the derivative processes indicate a tendency toward internationalization of vocabulary characteristic of most of modern European languages. Over the past two decades, a number of new word-forming morphemes have appeared in

the Slavic languages, arising by isolating individual structural elements from the corresponding lexical borrowings. Similar elements, distinguished mainly from words of English origin, often go back to Latin and ancient Greek sources and are characterized by high word-formation activity. These include the postpositive morpheme *-номик(а)/-nomik(a)*. E. Koriakowcewa notes that „in search of original expressive word-formation tools, linguistic-creative Russian, Polish and Czech journalists created the terminoid suffixoid *-номик(а)/-nomik(a)*, distinguishing it from the Greek-based composite *экономика/ekonomika*“ (2016, p. 117). New words with this component, denoting an economic policy pursued by a person called a motivating onym, usually transmit an assessment of irony and neglect:

Трампономика на марше. Трамп наметил для экономики США три идеи, полезные России (Moskovskiy komsomolets, 07.03.2017).

According to our observations, the suffixoid *-nomik(a)* is also productive in the Croatian language: *Zašto Milanović divljenje Orbánu nije pretočio u „zoranomiku“* (Lider, 08.04.2015).

The dismissive-ironic assessment of zoranomika occasionalism is reinforced by the fact that the suffixoid joins not the surname, but the politician's personal name Zoran (Milanović).

It should be noted that in both languages, when creating new words in conventional ways, various deviations of restrictions in the compatibility of word-building morphemes in a word can be observed. For example, deviation of semantic restrictions in the compatibility of morphemes is demonstrated by the occasional nouns *навальнята* (< Навальный) and *karamarčad* (< Karamarko) motivated by the names of political figures, since the Russian suffix is *-'онок* (in plural *-'ата*) and the Croatian suffix *-ad*, used for the formation of nouns with the meaning of non-adulthood, do not join the proper names of word-building morphemes in the word:

Как пугают „навальнят“: Политически активные школьники и студенты попали под психологический пресс. Когда Навальный заявил о митингах 12 июня, в учебных заведениях по всей стране начали принимать превентивные меры (Novaya gazeta, 15.12.2017);

Nakon kninske karamarčadi, probudila se i sisačka Mladež HDZ-a (Novi list, 27.05.2015).

Composition

A significant number of occasional newly formed words in mass media texts are created by combining two or several word stems. In both languages, semantic-stylistic specificity of combined words determines evaluative nature of complex new words:

Здравозахоронители (Argumenty nedeli, № 11, 2017);

Karamarkova blesimetar-koalicija (Novi list, 15.10.2015).

Occasional newly formed words are often associated with any actual events that become the basis for word creation. High-frequency and conceptual lexemes T.V. Shmeleva calls the keywords of the current moment, paying attention to the fact that „the status of a keyword causes activation of its grammatical capabilities (the most conservative), in particular, its derivational potential, that is, the emergence of new derivatives, the expansion of their scope and semantics“ (2009, p. 63).

The COVID-19 coronavirus infection pandemic led to the fact that in 2020, in both languages, one of the keywords of the current moment was *корона / korona* < *коронавирус / coronavirus*. A number of complex new words appeared in both Russian and Croatian media with the *корона / korona* component as the first part of occasionalism:

Но все, конечно, психологически блекнет на информационном фоне пандемии „коронапаники“ (Rossijskaya gazeta, 09.03.2020);

Как и весь мир, Челябинск переживает коронафобию (Komsomol'skaya pravda, 17.02.2020);

Коронакризис в российской экономике: кого спасать (Novaya gazeta, 30.04.2020);

Ako mislite da u Hrvatskoj vlada „koronopanika“, pogledajte što se zbiva u Švicarskoj (Hot.hr, 15.03.2020);

Koronaprofiteri. *Dok su ljudi u panici, oni trljaju ruke. Tko je profitirao zbog korone? Crno tržište cvate, a cijene maski i antiseptika otišle u nebo* (Danas.hr, 19.03.2020);

*Koronavirusom zaraženo je prvo dvoje zdravstvenih djelatnika. Riječ je o djelatnicima jedne od najvećih bolnica u zemlji – KBC Dubrava. Bolnica će postati tzv. **korona-bolnica**, gdje će smještati zaražene* (Net.hr, 15.03.2020);

Korona-koridor mogao bi biti jedini spas za hrvatski turizam – osim češkog otvara nam se još jedno tržište (Danas.hr, 25.04.2020).

Occasionalisms created by non-conventional ways of word formation

Derivation according to a specific pattern

Occasionalisms created by analogy with the structure of usual lexemes, as a result of derivation according to a specific pattern, are presented in both languages.

So, for example, in Russian media, model for numerous new words is lexeme крымнаш:

Пляжнаш. *Власти Сочи грозят отельерам арестом за недоступные пляжи* (Rossiyskaya gazeta, 19.06.2017);

Бухтанаш, берегнаш, заборнаш. *Для кого в Крыму достраивают „дачу Януковича“* (Sobesednik, № 4, 2018);

Крымкэш. *Некоторые российские банкиры, пришедшие в Крым после того, как полуостров вошел в состав России, более известны своим участием в отмывании денег, чем банковским бизнесом* (Novaya gazeta, 02.06.2015).

It should be noted that the lexeme крымнаш is also formed by the non-conventional way of word formation – holophrasis, i.e., merging of a word combination into one lexical unit. Occasionalism was based on the proposal „Крым наш!“ – an exclamation from patriotic Russians expressing joy over the accession of Crimea to the Russian Federation in 2014. The joint writing of the sentence is associated with the spread of the hashtag #крымнаш on social networks. I. A. Bykova notes that „the source formations that are part of the new lexical unit have lost their verbal independence and grammatical properties: pronoun наш has turned into a suffixoid, and the new word has become an interjection, when expressing the position of joy about this event, as well as it can be a noun, when designating those who express this position“ (2015, p. 12).

The formation of words according to a specific pattern is also characteristic of Croatian media, for example, the specific pattern for veselidba occasionalism was usual noun selidba, and the innovation vladež was created by analogy with usual lexeme mladež:

*Jedanaesteročlani trust mozgova za selidbu i **veselidbu** predsjednice Republike dostavit će rezultate svog mukotrpnog desetomjesečnog rada i Državnom uredu za upravljanje državnom imovinom, gdje će se ustanoviti koje od nekretnina u državnom vlasništvu odgovaraju uvjetima utvrđenim stručnim nalazom povjerenstva* (Novi list, 13.01.2016);

*Mladež za Karamarkovu **vladež*** (Novi list, 27.05.2015).

Graphoderivation

In Russian and Croatian mass media are widespread „graphoderivatives“ (Popova, 2009, p. 124) – occasionalisms based on modifying the graphic or orthographic design of the original lexeme by font-marking part of a word with capital letters, using different characters, punctuation, letters from different alphabets etc.

The most productive way of creating graphoderivatives in mass media texts in Russian is capitalization – an irregular alternation of lowercase and uppercase letters, leading to the actualization

of other lexemes in the source word. The graphically highlighted part can be a sound complex that matches any common word, for example:

УбуРАЙ или АД. Мы скользили на бескрайних катках Москвы, в которые превратились улицы города (Moskovskiy komsomolets, 27.02.2016);

Как поймать *УДАЧУ*? Чем государство может помочь садоводам? (AiF, 2016, № 21).

With the help of uppercase letters, the part of the usual lexeme that matches the usual abbreviation can be updated, and this kind of graphoderivation is also presented in Croatian media:

Смертельное *РАНение* российской науки: академики в растерянности, Фортов в больнице (Moskovskiy komsomolets, 22.03.2017) – ранение (wound) and РАН < Российская академия наук (Russian Academy of Sciences);

Hrvatska – globalna *potIEUšica* ili...? (Večernji list, 29.06.2013) – potleušica (shanty) and EU < Europska Unija (European Union).

According to our observations, in mass-media texts in the Croatian language, the non-normative use of the prescribed letters for the selection of a part of the word occurs quite rarely. In Croatian media, parenthesis is a widespread termination of a part of a word in parentheses, which leads to a modification of meaning of the source lexeme. In parentheses, both morphemic and non-morphic segments of the source word can be concluded, for example:

- prefix: *Katolički (anti)fašizam*. Novi potez Vatikana uzdrmat će Hrvatsku: mračne tajne postaju javne (Net.hr, 12.03.2019) – fašizam (fascism) and antifašizam (antifascism);
- ending: *Sve bilo je mit(o)*. Od luzera do lidera: nakon silovitog uspona i strmoglavog pada Ivo Sanader „ide dalje“ (Net.hr, 02.10.2015) – mito (bribery) and mit (myth);
- one letter: *Gerilska (r)evolucija* (Bug, 2016, № 280) – revolucija (revolution) and evolucija (evolution).

Graphoderivatives are distinguished by expressiveness and multilayered meanings. For the full understanding of their semantics, visual perception is needed. In both languages graphical occasionalisms are created on similar models, but the most productive way of formation of graphoderivates in Russian media is capitalization, and in Croatian – parenthesis.

Contamination

Among non-conventional ways of word formation, both in Russian and in Croatian mass media, contamination is distinguished by its high productivity. Contamination is a „word-formation method in which there is a merging, crossing of words or parts of words into one indecomposable whole – formal and semantic, involving the mandatory interpenetration of the combined components on the basis of their sound similarities“ (Izotov, 1998, p. 47). Occasionalism combines the semantics of both source words, and the formation of a new word in most cases is accompanied by the imposition of sound segments of complete or truncated stems at the junction. Contamination is often used in newspaper headlines and, as a rule, is distinguished by a pronounced evaluative character.

An analysis of newly formed words represented in mass media texts in Russian and Croatian language allows us to distinguish the following structural types of contaminated words based on part of speech of the source words involved in the formation of contaminated words:

- common noun + common noun:

Аргентинское *штанго*. Сборная Аргентины так и не забила в финале. За нее били больщику (Kommersant“, 15.07.2014) [штанга + танго = штанго];

Elitna postrojba *huntovnika*, okupljena na jasnoj fašistoidnoj matrici, tako je dala do znanja da usprkos izdašnim mirovinama namjerava biti aktivna i – prikladno izvanrednom stanju – upotpuniti demokratski život vojno-oružanom komponentom (Novosti, 10.03.2013) [hunta + buntovnik = huntovnik];

- own noun + common noun:

*В обстановке взаимной **талейрантности**. Президенты России и Франции в Версале проговорили три часа (Kommersant“, 30.05.2017) [Талейран + толерантность = талейрантность];*

Zlavko Zlinić bio je ključna osoba za prodaju INE (25 % udjela uz dramatično veća upravljačka prava) – tada je bio predsjednik nadzornog odbora Ine. Naša snažna naftna kompanija prodana je za 505 milijuna dolara, za trećinu onoga što Zlinić namjerava spiskati na prugu za Rijeku (Dnevno.hr, 04.05.2013) [(Slavko) Linić + zlo = Zlinić];

- own noun + own noun:

*Дональд Трамп заявил, что система здравоохранения **Намбии** становится всё более самодостаточной. Скрестить Гамбию с Намибией для американского лидера – дело неудивительное. Вот если в следующий раз он за что-нибудь похвалит **Германглию** или **Бразиндию**... (AiF, 2017, № 39) [Намибия + Гамбия = Намбия; Германия + Англия = Германглия; Бразилия + Индия = Бразиндия];*

*Znaš da Ameri imaju posebne metode učenja: moraju pošteno potaracat zemlju kako bi uspjeli zapamtiti kaže li se Irak ili Iran, **Afpakistan** ili Topganistan <...>, **Srbatska** ili **Hrvija**... Prema tome, sretan si dok ne znaju kako ti se država zove. Kad nauče, već je sravnjena sa zemljom (Novi list, 26.02.2013) [Afganistan + Pakistan = Afpakistan; Srbija + Hrvatska = Srbatska; Hrvatska + Srbija, = Hrvija];*

- common noun + abbreviation:

*НХЛ готовит **МОКаут**. Многие уже поспешили назвать нашу сборную будущим чемпионом (Moskovskiy komsomolets, 06.04.2017) [нокаут + МОК = МОКаут];*

*Osим toga – da ne bismo i u budućim stoljećima kao „guske u (globalnoj) magli“ lutali kroz „globalnu pustinju“ do „obEUćane **zEUmlje**“! – želim sve potaknuti da još jače njegujemo naš „duhovni PZO“ – PONOS, ZAJEDNIŠTVO i OPTIMIZAM (Večernji list, 15.04.2011) [zemlja + EU = zEUmlja];*

- common noun + adjective:

***Огородской** дом. На шести сотках разрешат возводить капитальные строения и прописываться в них (Rossijskaya gazeta, 24.04.2017) [огород + городской = огородской];*

*Zloglasni Zloran Milanović progoni ucijenjene nesretnike, a **zlameniti** Zlavko Zlinić sije svoju zloću na sve strane (Dnevno.hr, 04.05.2013) [zlo + znameniti = zlameniti];*

- own noun + adjective:

*На **Асадном** положении. В Сирии наша коса нашла на американский камень (AiF, 2015, № 39) [(Башар) Асад + осадное (положение) = Асадное];*

***Bezalkolinda**: za razliku od njenog stvoritelja, ne krši Zakon o navijačima (Indeks.hr, 30.03.2015) [Kolinda (Grabar-Kitarović) + bezalkoholan = Bezalkolinda];*

- interjection + common noun:

Кап-капремонт. Жильцам позволят сэкономить на капитальном ремонте и освободят от платы за поверку счетчиков воды (Novaya gazeta, 03.11.2017) [кап-кап+ капремонт = кап-капремонт];

– interjection + own noun:

Ajmerika i demonkracija (Dnevnik.hr, 23.01.2014) [ajme + Amerika = Ajmerika].

In both languages, there are contaminated words with a graphically highlighted segment, while in the Russian language, the random alternation of uppercase and lowercase letters is most often used to highlight a word segment in an occasional newly formed word, while the Croatian language is characterized by the use of parentheses:

Развестись с Джоли – БРЭДовая идея. Брэд Питт и Анджелина Джоли: кто виноват в разводе (Moskovskiy komsomolets, 22.09.2016) [Брэд (Питт) + бредовая (идея) = БРЭДовая];

ХороШОУ, все будет хороШОУ! (Komsomol'skaya pravda, 16.11.2013) [хорошо + шоу = хороШОУ];

Krem(lj)atorij (Večernji list, 08.08.2015) [Kremlj + krematorij = Krem(lj)atorij];

Petarda u mreži Porta zahvaljujući sjajnom Ar(šavin)senalu, ali i katastrofalnim Dragoesima (Index.hr, 09.03.2010) [(Andrej) Aršavin + Arsenal = Ar(šavin)senal].

Conclusion

An analysis of specific language material shows that active word-formation processes in Russian and Croatian media are unfolding in the field of both traditional and atypical, applying unusual methods characteristic of occasional derivation. Reflection of current social phenomena in the media, their analysis and interpretation forces journalists to use extremely diverse language resources, which leads to the active involvement of different-style elements of the language in word-formation processes and to resort to occasional derivation.

Newly formed words appearing in media texts differ, as a rule, by the unusual form, therefore they are often found in the headlines of Russian and Croatian publications. The pronounced expressiveness and appraisal of most of these newly formed words contributes, first of all, to the implementation of the impact function of the media. Word formation in the mass media discourse is creative, which is especially pronounced in the production of new words in non-traditional ways, which include contamination, derivation according to a specific pattern, graphoderivation etc.

Reflection and evaluation of current events in media word creation is carried out using a variety of semantics and evaluative word-formation tools in the implementation of various methods of word formation. The degree of expressiveness of newly formed words is higher in those created by non-conventional methods, with deviations of word-formation norms.

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THE LANGUAGE COMPONENT OF THE FILM “SERF” AS A REFLECTION OF THE LINGUISTIC FEATURES OF MODERN RUSSIAN COLLOQUIAL SPEECH (RUSSIAN AS A FOREIGN LANGUAGE)

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Abstract

This article describes some features of modern Russian speech, through an analysis of the phonetic, lexical, morphological and syntactic material in the film “Serf”. This material can be used in teaching Russian to foreign higher education students with advanced language skills.

Key terms

Russian as a foreign language, modern Russian speech, language material, authentic films.

Introduction

Researcher-theorists and practitioners of foreign language teaching observe the difference between modern live speaking and the language of textbooks, the framework of the latter does not always demonstrate this gap to students (Khimik, 2014; Zemskaya, 2016; Sladkevich, 2013, Odesskaya, 1999). Modern Russian speech is characterized by a specific set of lexical, grammatical and syntactic features. It is important for students to know not only enough words and grammatical rules to feel fluent in “field” conditions, but also to understand the Usus. It is important to know the context.

Realizing this, researchers and methodologists try to apply new data in teaching Russian as a foreign language using technology (Kovaliev, 2004; Stepanenko, 2008). Today, one of the most popular types of activities in Russian language classes, which allow teachers to develop skills in all types of speech activities and to provide the learning process with the maximum communicative focus, is the use of authentic films. Films are also a source of cultural information and have an emotional impact. They facilitate the adaptation of foreign students to the Russian-speaking environment. When using videos, students have visual support, which scaffolds understanding, since it contains such non-verbal components as facial expressions, articulation, gestures, body language. This allows students to better understand the realities associated with the culture of Russian communication.

The interest of methodologists is also dictated by the fact that authentic films reflect the development of Russian colloquial speech, and their use helps to increase the students’ vocabulary effectively with words related to informal communication, which is not always reflected in textbooks (Abdrakhmanova, 2010). In addition, most textbooks are created to teach codified language, standard samples of Russian speech, while spoken language does not always correspond to this. For example, it is believed, that vernaculars are used only in the speech of uneducated native Russian speakers or certain groups of people. Such words are basically a violation of the norms of the codified literary language and are therefore not introduced in Russian language textbooks for foreigners. However, nowadays such lexical units are quite often found in communication in various everyday situations: on the street, in a clinic, in a store, etc.

The purpose of this study is to analyze the developing trends of modern Russian speech and how this is reflected in the film “Serf” (2019), directed by Klim Shipenko. To do so we:

- 1) study the theoretical basis of the problems of modern Russian colloquial speech;

- 2) identify and describe the linguistic features of Russian colloquial speech, causing perceptual difficulties for foreign students, based on the language component of the film „Serf“.

Theoretical background

Much research has been done on Russian conversational speech. In the literature, the description of this linguistic phenomenon has a long history and has been introduced in different ways. Khimik (2014) considers general concepts and the terminology of Russian modern speech. Zemskaya (2016) makes a linguistic analysis of spoken language. Litnevskaya (2011) analyzes written forms of Russian modern speech. Vvedenskaya (2005) compares distinctive and similar forms of Russian spoken language and the other types of speech. Both the essence and features of Russian colloquial speech and its vocabulary are described comprehensively in Vinokur (1968), Kapanadze (1984) and Krysin (2004). In the linguistic literature there are many works devoted to specific questions, for example, Konovalova (2008) investigates word play in spoken Russian, and Sannikov (1999) considers the functions of word play.

There is no clear definition in the contemporary Russian linguistic literature for the terms “colloquial speech”, “colloquial language”, “colloquial style”, “spontaneous oral speech”, “dialogical speech”, “everyday speech”, “spoken sublanguage”, which tend to be used interchangeably.

From a methodological point of view, it is important to define the terminology in order to clarify what the object of study is. In this study, we use the term “colloquial speech”, following Khimik. He considers the terminology “colloquial speech” in two senses: broadly, as the spontaneous flow of oral speech communication, and narrowly, as a functional style of language. In the latter case, a speaker makes an informed choice of language forms and meanings, depending on the communicative situation. Thus, “colloquial speech” is „an oral and spontaneous dialogical action, i.e. a communicative process, which can include any element, be it neutral, formal or colloquial, as well as various non-literary ones right up to the level of the obscene“ (Khimik, 2014, p. 462).

Colloquial speech as a special kind of language has both linguistic and extralinguistic signs. They are: 1) unprepared speech; 2) spontaneous speaking; 3) mainly oral production; 4) dependence on the communicative situation; 5) informality which is not necessarily limited to the home or family; 6) dependence on the previous utterance; 7) human-human communication (direct contact of interlocutors); 8) expressiveness, especially in the role of intonation, indicating the attitudes and emotions of speakers, helping to focus attention on important elements of the spoken messages and to regulate conversational interaction); 9) the use of non-verbal communicative features.

Basic methodology and description of the issue

The film discourse was chosen for describing the modern features of Russian colloquial speech in this article. Thus, the object of research in this work was the film „Serf“, or rather the spoken speech that sounds in it.

In this regard, the research methodology was predetermined. When studying the colloquial speech that sounded in the Russian film, the following ways and methods were used: descriptive ones (observation, interpretation and generalization), continuous sampling method, stylistic and component analysis of selected lexical units, contextual analysis. When analyzing the word-formation structure and establishing the semantics of formants, we used component and word-formation analysis.

The study of the linguistic component of the film „Serf“ (the speech of the characters) allows us to determine the language features and trends of the development of the Russian modern colloquial speech. It will definitely prove interesting and useful while studying and teaching the Russian language.

The language component of the Russian colloquial speech in the film “Serf”

Features of Russian colloquial speech manifest themselves at all levels of language: in phonetics, vocabulary, morphology, syntax. Today the special features of pronunciation (pronunciations of sounds, intonation, cutoffs, pauses), the use of certain lexical items (the wide use of metaphors and low style vocabulary), the use of constructions specific to Russian colloquial speech (relativities and elliptical constructions) are noted.

As this language is realized mainly in oral form, the role of pronunciation and intonation is especially important. Intonation is a complex set of prosodic features, such as melody, voice power, tempo, pauses, timbre. All of them express the attitude to the utterance and show emotional shades of speech.

In colloquial speech, more information is transmitted through intonation than through words. In addition, the true meaning of a statement can often be expressed only through intonation: what the interlocutor said is much less significant than how he said. But intonation conveys contextually various emotions only in interaction with syntax, lexicon of a sentence. The same remark, uttered with different intonation, can have radically opposite meanings in different situations. Consider the examples with appeal to the character Pasha (Pavel):

- *Это уже перебор, Пауша!* (discontent); [This is too much, Pasha!];
- *Пауш, ты чего приехал-то?* (surprise); [Pash, what are you doing here?];
- *Пауша, ну, подожди!* (persuading); [Pasha, hang on a minute!];
-
- *Па, меня подставили!* (explanation); [Pa, they tricked me];
- *Мне тебя тоже жалко, пап!* (sympathy) [I feel sorry for you, too, Pap].

Stress on the (syntactically) unimportant parts of speech (prepositions, conjunctions, interjections) makes them sense-forming components in oral colloquial speech, which is difference between the norms of the standard literary language, for example:

- *Вот, со всеми, короче, (pause) выходящими.* [Here, with everyone, in short, (pause) coming out.]

An important role in the rhythmic organization of colloquial speech is given to such words which are inherently redundant elements, do not carry any lexical meaning, do not have clear intonation, and serve to fill pauses in spontaneous speech. Most often, these are words such as ну [well], это [this thing], знаешь [you know], понимаешь [you understand]. Let us consider an example from the film:

- *Слышишь, пап, приехал, вытащил? Молодец!* [Listen, Pap, came, pulled out? Well done.]
- *Есть много методов! Ну, например...* [There are lots of ways! Well, for example...]
-

The morphology of colloquial speech also has its own characteristics, which are associated, first of all, with a set of parts of speech that are actively used to construct statements. In colloquial speech, the share of use of nouns decreases, while the proportion of particles increases. There is an almost complete absence of participles and gerunds. Full adjectives are almost absent in the film. This fact can be explained by a genre originality. “Serf” is a comedy of action, where the descriptions are visual rather than linguistic.

However, if the number of nouns in Russian colloquial speech is reduced, then the role of the pronoun increases. For example, the pronoun “we” is used as an imperative (for example, from someone in a socially stronger position someone in a weaker one). When referring to one person

in order to demonstrate the seriousness of the situation, sometimes the pronoun “we” is elided and the 1st person plural verb form is kept: A policeman to the hero, who has been pulled over for a traffic violation:

- **Выходим** из машины! **Предъявляем** документы! [lit: We get out of the car and we present documents!] instead of **-Выходите** из машины! **Предъявите** документы!

Russian pronouns in the spoken language can replace other significant parts of speech (nouns and adjectives) and can be used without reference to the context. Both highlighted by intonation and a rearrangement in a sentence to give pronouns increased emotionality, emphasize the situation:

- Ты что творишь? [What are you doing?]
- Пошёл ты! [Fuck you!]

In addition to the redistribution of the role of parts of speech in the spoken language, researchers also observe differences in the implementation of their grammatical forms (Sidorova, 2016; Valgina, 2001). So, it is noted that the originality of colloquial speech is manifested:

- in the distribution of case forms. Nominative prevails:
- А сейчас? Сотрясение мозга, перелом, два ребра, перелом тазовых костей. [And now? Concussion, fracture, two ribs, fracture of the pelvic bones]
- Это уже перебор, Пааша! [This is already too much, Pasha!]
- in the presence of the vocative case:
- Насть! Кость! Пааш! Па!; [Shortened forms of Nastya, Kostya, Pasha and Pasha respectively, which are already shortened forms of Anastasia, Konstantin and Pavel]
- in the use of shortened variants of nouns or verbs:
- Капот помнётся – не расплатишься! **Слышь?!!** [Remember the hood – you won’t pay! Do you get it (shortened form of listen) ?!]

The lexical basis of Russian colloquial speech is made up of words, phrases widely used in everyday life, and stable expressions that are neutral in a stylistic sense. As a part of common vocabulary, there are:

- 1) significant neutral words (*машина* [car], *телефон* [phone], *скучно* [boring], *он* [he/it], *этот* [this], *выпить* [drink], *ладно* [ok], *там* [there]) and
- 2) non-significant words (*такой* [such], *значит* [means], *вообще* [in general], *вот* [there]).

Words related to non-significant parts of speech in colloquial speech, as a rule, act as semantic markers of communication, highlighting the force of the utterance.

The lexical units functioning in colloquial speech differ thematically and stylistically. The composition of colloquial vocabulary includes: general vocabulary, terms, foreign borrowing, words of high stylistic coloring, vernacular, dialects, jargon, and slang: *применить оружие* [use of weapons], *предъявить документы* [to show documents] (official); *айфон* [iphone], *смартфон* [smartphone] (loan words); *эфир*, *фокус* (professional); *тачка* [car], *мажор* [a golden boy], *тёлка* [chick] (jargon), *остановить* [stop], *офицер* [officer] (neutral), *подставить*, *отмазать* (argot), *блин* [blast] (euphemism).

A special kind of modern spoken language are vernaculars, which are non-standard dialects. In the film you can hear:

- phonetic vernaculars (*чѐ* – instead of *что* [what]; *чѐ-нибудь* – instead of *что-нибудь* [something]; *те* – instead of *тебе* [you, dative]; *тя* – instead of *тебя* [you, accusative]; *щас, ща* – instead of *сейчас* [now, with the sense of soon]; *не* – instead of *нет* [no], *прям* – instead of *прямо* [directly];
- lexical vernacular (*пожрать* = *поесть* (rude) [to eat]).

The heterogeneity of the lexical composition of Russian colloquial speech is associated not only with the fact that communicants can belong to different social groups, but also with the fact that the utterance can be both serious and humorous. This is due to a number of extralinguistic factors. Speakers often resort to word plays and puns, making jokes in their conversations, which involves the use of both grand style language elements and units that are sometimes referred to as uncodified language (jargon, slang, vernaculars). Using this feature, the authors of the film create a comic effect:

- *Мужик, где МКАД?* [Hey, where is the MKAD (a highway encircling Moscow)?] / *Чего? Какой ад* [What? Which hell]? (a pun based on the similar sound of words).

The interest of Russian researchers in social dialects is increasing because of the very frequent use of these non-standard elements in modern Russian speech (Khimik, 2014). Such words are used by educated and uneducated people and they are not limited to informal communication. In the last two decades, the elements of jargon, slang and vernaculars have become widespread in the texts of the media, on the Internet. The boundaries of their usage have blurred (Khimik, 2014).

Linguists also note that vocabularies differ not only because of social standing. The choice of words is also determined by the age of speakers. The speech of the younger generation in situations of informal communication is characterized by the presence of a large amount of slang and jargon, while the older generation are more conservative, rarely using such lexical units in their own speech. The vocabulary of the middle-aged and elderly people is full of words and phrases of the twentieth century, which are falling out of active use in Russian colloquial speech and which young people consider to be old fashioned.

Expressiveness and emotionality are achieved using lexical units, which have stylistic coloring. Colloquial words (*шмотки* [clothes] compare: *вещи* (neutral), *дряхнуть* [to sleep] compare: *спать* (neutral), *рваньё* [rags]) compare: *старая одежда с дырками* (neutral) and slang (*отмазать* compare: *увести от ответственности, зачётный* compare: *очень хороший* (neutral), and argots (*терпело* [a figurehead] / compare: *подставное лицо* (neutral) are increasingly included in modern speech. Idioms are often heard in the film (*дойти до ручки* [can't take it anymore], *отбиться от рук* [disobey], *ни черта не понять* [what the hell are you talking about?] and many others).

Such words and phrases are highly expressive and emotional. They show the attitude to persons, objects, actions, or events. These words can be considered as rude or offensive (*козёл* [asshole], *придурок* [moron], *тварь* [bastard]); derivative formations with affective suffixes give the word either an expression of sympathy or a sharply negative, derogatory assessment (*Как ты, Гришка?* The use of the suffix *-к-* here emphasizing a person's lower social status. Compare: *Как тебя, Гриша?*).

The previous example also shows the role of morphology in expressing some intentions of a speaker. Zemskaya identified five main types of word formation in the Russian language. The nominative and expressive ones convey new content (to nominate smb/smth new and to show the personal attitude to smb/smth); constructive and semantic compressions reduce propositions and compact the lexicon (to make sentences shorter and to use a smaller set of words). The fifth type of the Russian derivation is stylistic, when the words keep the forms and meanings of the root words but differ from them stylistically (Zemskaya, 1992).

Expressiveness and the evolution of Russian lexical semantics can be reflected at the level of word formation. This explains the wide variety of diminutive suffixes, suffixes of subjective assessment with the meanings of disapproval, etc. For example, in „Serf“ the following diminutive suffixes are used: **-чик-**: *бокальчик* [a glass]; **-очк-**: *кнопочка* [a button], *коробочка* [a box]; **-ец**: *паршивец* [yobbo]; **-ок**: *годовок* [one year]; **-ик-**: *пульттик* [a remote control]; **-ечк-**: *местечко* [place]; **-ел-**: *труселя* [underwear]; **-ан-**: *братан* [bro] and many others. The model of “semantic contraction” (*свистопляска* [bedlam]) is typical for modern speech. The formation of evaluative adjectives with the help of suffixes (*бесноватый* [possessed by demons]) and evaluative verbs with the help of prefixes / suffixes (*проспать* [to sleep enough], *настроить* [to build a lot]) are also widespread in modern Russian speech. The doubling and sometimes even tripling of words are often used to enhance expression (*куда-куда* [where to], *ладно-ладно-ладно* [ok]).

Russian colloquial speech has some syntactic features. Conversational speech is realized mainly as dialogue. This impacts sentence construction, which is represented in “saving” language resources, such as using incomplete sentences, the ellipticity of phrases, and widespread single-word utterances. The perception and understanding of speech by foreign students is hampered by the frequent use of truncated words, incomplete sentences, especially when answering. For example, the hero of “Serf” asks a girl:

- *Может, по бокальчику шампанского?* [Perhaps, a glass of champagne?] (the verb “выпьём / drink” is missing).

The use of relativities is frequent in modern Russian speech. They can replace full sentences, expressing the reaction and the attitude to the situation, and have a special intonation, for example:

- *А, но если капитан, то... извини, не разглядел.* [Well, if you are a captain, then ... sorry, I didn't see (your stripes)]

The features of unprepared speech, direct communication, the circumstances impact on the syntax of spoken language. These features are the following:

- 1) the prevalence of simple sentences: *У меня съёмки. Эфир через два дня. Я смотрю в будущее.* [I'm shooting. Broadcast in two days. I look to the future];
- 2) wide use of interrogative and exclamatory sentences: *Я все карточки те заблокирую! Машину заберу! Чё ты делаешь-то, ну?* [I'll block all those cards! I'll take the car! What are you doing, huh?];
- 3) use of single-word utterances: *Саша! Фокус!* [Sasha! Keep the camera focused!]
- 4) use of incomplete sentences: *Шампанское будем только мы с тобой* (missed: *пить*); [Only you and I will (drink) champagne!]
- 5) the presence of pauses, for various reasons (choosing the right word, the excitement of the speaker, changing the idea unexpectedly, daydreaming, etc.), and interrogatives, repetitions:
 - *Снимали один фильм ужасов, консультировалась. Про маньяков.* / – (pause) ...*Про маньяков?* [We shot one horror movie, I consulted. About maniacs. / – (pause) ... About maniacs?]

An informal context and the direct contact of speakers make it possible to use non-verbal communicative signals (gestures, facial expressions, eyes) widely. These signs often can be used instead of words and even the whole sentences, having a large semantic load.

Results of the analysis and conclusions

When analyzing the language material of the movie “Serf”, the specific linguistic features of modern Russian colloquial speech were highlighted. They can cause misunderstanding for students, difficulties in their interpretation at different levels: phonetically (a special role of intonation, verbal stress, the rhythmic organization of colloquial speech), lexically (the presence a lot of lexical units of uncodified Russian language), morphologically (the difference in grammatical forms), syntactically (incomplete sentences, ellipsis, single-word utterances). The result of these difficulties appears in the difficulty Russian language students have in communicating with native speakers.

The language component of “Serf” is of great interest for linguists and methodologists for teaching Russian colloquial speech to foreign students. Since it has its special features, it is difficult to use this film at early stages of learning the Russian language. But it will be undoubtedly useful in two ways: as additional lesson material at advanced levels or in an elective course.

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LINGUACULTURAL DOMINANTS IN MODERN RUSSIAN MEDIA WORD CREATION⁶

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Abstract

The article is devoted to the analysis of linguacultural dominants in modern word-formation processes. The high degree of expressiveness and evaluation characteristic of the language of modern media is manifested quite clearly at the level of word formation. Neologisms, in which the internal form appears in the most naked form, are an indicator and exponent of certain value orientations in society.

Key terms

Linguacultural dominants, word-formation, neologisms, expressiveness, mass media

Introduction

Thanks to the media, our language is a very powerful means of communicative influence on mass behaviour. It is he who not only describes any situations or objects of the external world, but also integrates them, setting the vision of the world necessary for the addressee, controls the perception of objects and situations, imposing a positive or negative assessment on them.

One of the main components of the author's position is the emotional tonality of the text. Emotional dominants penetrate our communication, determine the vectors of understanding the utterance. Scientists include words with emotional expressive colouring, neutral words with emotive connotations in the text, emotionally expressive grammatical forms, emotive expressions, specific syntactic constructions, various figurative means, special construction of the text and the selection of life facts as means of emotional influence. The general emotional and evaluative tonality of media discourse is especially reinforced by neologisms.

One of the most important components of the linguistic picture of the world is „value dominants, the totality of which forms a certain type of culture, supported and preserved in the language“ (Karasik, 2002, pp. 141-142). According to V.N. Telia, everything that can be interpreted in terms of appraisal, belongs to the circle of national culture (Telia, 1996). The evaluative dominants, representing the orientation of the communicants, are closely related to the substantive aspect of communication and the system of value ideas that exist in society. Values are largely determined by ideology, public institutions, beliefs, needs. Essential for understanding the ongoing processes and their results, tracked in the language, their connection with changes in public consciousness, the ideological reorientation of society, a change in the system of social values, its conceptual and ideological paradigms, which are reflected in what is called the linguistic picture of the world, is recognized (Chervinskiy, 2010, p.14). Whether the adjustment of the system of social values has changed is reflected in ideologically charged lexemes, which in this case are condensed, condensed incarnations, clots, knots of worldview, political guidelines, assessments and preferences (Chervinskiy, 2010, p.17).

The relevance of this study is due to the need for semantic and functional analysis neologisms that show every peculiarity, tendency and changing of our world. Cultural dominants in the language are objectively distinguished by sampling and studying lexical and phraseological units, precedent texts from various sources. Researchers also consider the internal form of the word (Karasik, 2002) to be one of the auxiliary tools for studying cultural dominants in a language, which plays a special role in expressing a culturally coloured pragmatic meaning. Apparently, the neologisms in which the

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internal form appears in the most exposed form are also an indicator and exponent of certain value orientations in society. Such neologisms are widely represented in modern media texts.

The object of the description is neologisms in modern Russian mass media which are extremely active at the beginning of the 21st century.

Material and research methods

Media texts from the beginning of the 21st century are served as a source of research material. When analyzing the word-formation structure of neologisms and determining the semantics of formants, we used component and word-formation analysis. Semantic analysis is accompanied by a definition of the functions of word-building morphemes.

Occasionalisms based on epoch keywords

In the study of active word-formation processes, as E.A. Zemskaya notes, the so-called “epoch keywords” play an important role. “Occasionalisms are often created in order to show the true essence of a given phenomenon. Occasionalisms refer to phenomena of varying degrees of significance” (Zemskaya, 2000, p. 132-133). In this aspect, the formation of occasionalisms based on keywords is interesting, significant.

These “keywords” generate entire groups of cognate words (word-building nests and word-forming paradigms). The activity of keywords affects not only their word-building potential, but also the relationship with other words, updating certain relations between words in the lexical system of the language. By definition, E.A. Zemskaya, “key” should be considered „words denoting phenomena and concepts that are in the focus of social attention“ (Zemskaya, 2000, p. 92). Keywords can be considered evaluative dominants of modern reality, one of the manifestations of a linguistic personality.

Cultural dominants in the language are objectively distinguished by sampling and studying lexical and phraseological units, precedent texts from various sources. Researchers also consider the internal form of the word (Karasik 2002), which plays a special role in the expression of culturally coloured pragmatic meaning, as one of the auxiliary tools for studying cultural dominants in the language. Apparently, the neologisms in which the internal form appears in the most exposed form are also an indicator and exponent of certain value orientations in society. Such neologisms are widely represented in modern media texts.

The most active among the occasional units in the mass media texts are the neologisms of the typical structure. Often, these neologisms are based, created on the basis of “epoch keywords”.

In 2020 year, unfortunately, the name of the pandemic virus, the coronavirus, COVID-19 has become the keyword. It can be explained as follows: “One of the reasons why such words appear is the desire to show that we are not afraid, and at the same time to mitigate the horror factor in our lives”, social anthropologist Alexandra Arkhipova said in an interview with the magazine “The Village” (URL: <https://www.the-village.ru/village/city/city-guide/380605-slovar-koronavirusa>):

(1) *Учения кончились: 26 мая Путин «объявил парад», а 27 мая Минздрав приказал сворачивать COVID-цирк* (URL: <https://yurasumy.livejournal.com/2725660.html>);

(2) *Ковидиот – универсальное ругательство. Используется для всех – как для тех, кто уделяет пандемии непропорционально много своего внимания, так и для тех, кто относится к теме чересчур пренебрежительно;*

(3) *В Совете Федерации назвали „типичным коронабесием“ обвинения России со стороны США в якобы хакерских атаках на разрабатывающие вакцину от коронавируса COVID-19 британские университеты и научные организации* (URL: <https://news.sputnik.ru/obschestvo/03fe45491196b11dff17c93250c0728eae941cb7>);

(4) *Спасаемся от **коронаневроза**. Как уберечь свою психику, советы невротика* (URL: <https://zen.yandex.ru/media/yarina/spasaemsia-ot-koronanevroza-kak-uberech-svoiu-psihiku-sovety-nevrotika>);

(5) *Неужели в годовщину захлестнувшего планету **коронумория** нам не побыть во временном Пасхальном затворе по слову нашего Святейшего отца? Не помолиться на Пасхальном богослужении в день Отдания Пасхи? Неужели будет лучше стать жертвой и разносчиком убийственной заразы?* (URL: <https://www.pravmir.ru/test-na-lyubov-kakoj-budet-pasha-v-mire-pandemii/>);

(6) *Чехия и в «**короновремена**» продолжает помогать Украине и Молдове* (<https://ruski.radio.cz/chehiya-i-v-koronovremena-prodolzhaet-pomogat-ukraine-i-moldove-8685897>).

As we can see, these examples are created mainly on the basis of compounding or hybridization. Addition is one of the most productive conventional word-formation methods, along with prefixing and suffixing, when creating neologisms in the texts of modern mass media.

The initial words in the derivation processes are not only those that serve as the names of the new virus, but also those that are semantically related to the theme of the pandemic. „The Village“ publisher collected individual words that arose during the pandemic (URL: <https://www.the-village.ru/village/city/city-guide/380605-slovar-koronavirusa>). As for the lexemes that create the semantic field of the pandemic, they are mainly formed by suffixing:

(7) ***Погуляницы** – выступающие за мягкий карантин – хотя бы с возможностью выйти на пешую прогулку, пробежку или просто во двор с детьми. Враги сиддомцев.*

(8) ***Удаленка** – те россияне, которых еще не сократили из-за кризиса или которые не заняты необходимой работой, перешли на работу из дома. Довольно скоро выяснилось, что офисные пространства мы ненавидели зря: там удобные стулья, нет необходимости работать из-за слишком высоких обеденных столов...*

Although among them there are also compound words – *инфодемия*, or compound-suffixed – *сиддомец*:

(9) ***Инфодемия** – термин для обозначения информационного фона, который возник из-за пандемии. Врачам (и не только им) кажется, что СМИ и блогеры говорят о коронавирусе слишком много и наводят ненужную панику.*

(10) ***Сиддомцы** – выступающие за жесткий карантин – чтобы разрешали выходить только в магазин, погулять с собакой или в аптеку. Враги погулянцев.*

Under the influence of English, in modern Russian, as in other Slavic languages, the models represented by agglutinative structures with a prepositional statement of an inconsistent definition are being strengthened. The influence of the Internet and various remote events, which became widespread during the pandemic, contributed to the increase in activity in the creation of neologisms with parts of the Internet / интернет and online / онлайн:

(11) *Пауэрлифтинг в условиях карантина: соревнования в Приднестровье впервые пройдут в интернет-режиме* (URL: <https://liktv.org/tag/internet-rezhim/>);

(12) *Почему-то СМИ- и интернет-преследование известного лица становится в последнее время любимой забавой россиян. Когда всей стаей налетают на «оступившегося». Клеймят несмываемым позором* (URL: https://vm.ru/news/560797.html?utm_referrer=https%3A%2F%2Fzen.yandex.com);

(13) *Интернет-дружба: лёгкое общение и опасность иллюзий* (URL: <https://ria.ru/20130609/942330177.html>)

(14) *Пятая неделя изоляции. **Онлайн-спектакли, онлайн-кинотеатры, онлайн-библиотеки, онлайн-онлайн-онлайн*** (URL: <https://www.kommersant.ru/daily/2020-04-24>);

(15) *27 июня 2020 года состоится широкомасштабный **онлайн-праздник** для всех выпускников страны, Всероссийский студенческий онлайн-выпускной, который продолжит*

традиции прошлых лет, сохранит в памяти всю торжественность момента и сделает этот день особенным для вас! (URL: <https://sutr.ru/vyusknou-live/>);

(16) **Онлайн-колонизация.** Почему интернет перестал быть свободным (URL: http://www.chaskor.ru/article/onlajn-kolonizatsiya_44799).

These groups of neologisms are identified whose components are equivalent to full-fledged words of the language. The examples given clearly represent one of the types of common words – appositive addition (the lexeme attribute is in preposition).

Neologisms with keywords reflecting the situation of a pandemic in modern Russian society demonstrate the general mood and state of the people – rejection, negative emotions, as well as an ironic rethinking of reality.

One of such vivid keywords involved in modern derivation processes is the keyword *mania* (-*man*) / -*мания* / -*ман*. Expression in such words appears due to the semantics of the motivating lexeme. In general, it can be noted that expression is acquired by formations based on words, the denotation of which causes negative associations among speakers:

(17) **Вирусомания** продолжается или как человечество само себя высекло (URL: https://vk.com/wall268680464_343);

(18) „**Барбимания**“ захватила не только Америку – девочки всего мира бредили этой куклой. И появились новые персонажи из семейства Барби и коллекции – куклы-невесты, куклы к разным праздникам, куклы в костюмах народов мира, двойники знаменитостей... (URL: <https://iledebeaute.ru/lifestyle/2013/3/9/31942/>);

(19) **Свекломанам:** такого блюда вы ещё точно не ели (URL: <https://zen.yandex.ru/media/innametelskaya/sveklomanam-takogo-bliuda-vy-esce-tochno-ne-eli>);

(20) В антимонопольную службу обратился его конкурент Казаков, который продает алкоголь через сеть магазинов „**Пивоман**“ (URL: <https://www.business-gazeta.ru/article/326258>);

(21) Лишь некоторые самые упертые **ковидоманы** придерживались рекомендаций ВОЗ, но, скорее всего, через пару дней они сами поймут свою глупость или же получают эмфизему лёгких. Короче, праздник непослушания сегодня отмечал весь город (URL: <https://proza.ru/2020/06/08/1946>);

(22) Всё-таки эта навязчивая **ковидомания**, плавно переходящая в ковидофобию, изрядно действует на нервы (URL: <http://www.mternova.ru/>).

These neologisms „are complex words, because the element *mania* functions in the Russian language as an independent word ... Words with the second part *-mania* are created in modern journalism easily, at the request of the context ...“ (Zemskaya, 2009, p.47). *Mania* refers to various addictions, sometimes even fanaticism, which is a common disease of our time.

Social antipathies are reflected in neologisms with a post-positive foreign-language component -*phobia* (-*phob*) / -*фобия* / -*фоб*. This may be the dislike of representatives of specific professions – *учителефобы*, rejection based on ethnicity – *русофоб*, *украинофобия*, as well as fear, fear of a new virus – *ковидофобия* etc.:

(23) И тут же налетели **учителефобы**, которым мёда не надо, дай поунижать учителей. Обвинения посыпались как из рога изобилия, включая фразы о том, что такие учителя (которые отказываются участвовать в ЕГЭ) – предатели своих учеников, они должны быть уволены (вплоть до расстрела) (URL: <https://zen.yandex.ru/media/id/5a007e8b1410c3620113e47d/uchitelefobam-posviascaetsia>);

(24) 12 самых знаменитых **русофобов** в мировой истории (URL: <https://zen.yandex.ru/media/id/5bd8c3571b845b00aabe3e9a/12-samyh-znamenitih-rusofobov-v-mirovoi-istorii>);

(25) Что такое **украинофобия**, и как ее распознать. Украинифобия – агрессивное невосприятие украинской нации, украинского языка, культуры и истории, враждебное отношение ко всем проявлениям украинской национально-культурной самобытности. Это

ксенофобия, национальная нетерпимость, направленная на украинцев (URL: <https://ru-polit.livejournal.com/12596439.html>);

(26) Термин „**ковидофобия**“ тоже на слуху, хотя официально не признан. Врачи пока сомневаются, что это какое-то отдельное заболевание, скорее обычная мнительность. „Есть люди, которым все равно чего бояться. Не будет пандемии, будут бояться падения доллара, изменения котировок“, – рассказал психотерапевт Александр Федорович (URL: <https://mir24.tv/articles/16405665/kovidiot-infodemiya-i-samoizolyaciya-kak-koronavirus-menyaet-russkii-yazyk>) etc.

Despite the significant predominance of negative evaluative neologisms, the dominance of pejorative evaluation in the Russian press in general, you can also find words with ameliorative connotations – one of those words that occupied the Russian language is *beauty* (*бьюти-*). The popularity of this word is determined by the spread of visual culture and an increased interest in the beauty industry, its elements and influence quite often seem to be imposed on mass culture. The element *beauty* (*бьюти-*) is easily attached as an analytical adjective to specific nouns:

(27) Это слово стало употребляться везде – на экранах телевизоров, в журналах, газетах, кино, на витринах. Всюду **бьюти-салоны, бьюти-магазины, бьюти-ногти** и так далее (URL: <https://fb.ru/article/438721/chto-takoe-byuti-znachenie-i-sinonimy>);

(28) Следи за своей **бьюти-рутиной**. Казалось бы, безобидные ежедневные этапы бьюти-рутины могут отразиться на густоте бровей. К примеру, если ты часто скрабируешь лицо и задеваешь зону бровей, то это может вызвать усиленное выпадение волосков (URL: <https://sethealth.ru/blog/41209619-kak-otrasitit-gustye-brovi>);

(29) А если „челка Лободы“? – бросил козырь **бьюти-палач**. В этот момент вид у него был настолько загадочен, будто он предлагает мне то, что обычно выдается по большому блат (URL: <https://www.wday.ru/krasota-zdorovie/sok/kak-ya-otstrigla-chelku-lobody-i-proklyala-za-eto-stilista>);

(30) Когда-то эти знаменитые женщины были символами красоты и чувственности. Многие поклонники до сих пор считают их таковыми, но признают – дамы сдали. Смотрите в свежей галерее Anews, кого из мировых селебрити ругают за слишком ранний „выход на **бьюти-пенсию**“ (URL: <https://www.anews.com/p/117659420-byuti-pensiya-zvezdy-spisavshie-sebya-so-schetov-ranshe-vremeni>);

(31) Теперь постоянные спутники Диас – джинсы, блеклые пиджаки, футболки и мышный хвост. И даже некогда любимая красная помада исчезла из списка **бьюти-фаворитов** Камерон (URL: <https://www.anews.com/p/117659420-byuti-pensiya-zvezdy-spisavshie-sebya-so-schetov-ranshe-vremeni/>) etc.

The Russian language was so loyal to the emergence of a new productive basis that new derivatives associated with the beauty industry began to appear in speech. Journalists even started to speak about beauty-dictionary and beauty-slang:

(32) **Бьюти-словарь**: все термины, которые вам нужно знать, от А до Я. Приготовили для вас настоящую **бьюти-азбуку**: тут и названия главных трендов, и последние открытия, и другие важные вещи, о которых точно нужно знать (URL: <https://www.letoil.ru/article/byuti-slovar-vse-terminy-kotorye-vam-nuzhno-znat-ot-a-do-ya/>).

When analyzing the actual material, one can notice that often not only whole tokens become „key“, but also individual affixes, affixoids. For example, popular are neologisms formed with the help of the affix *-philia*, whose original meaning is „love, inclination to something“; however, this element is now functioning, updating the meaning of the medical term: „painful thirst or craving for something“ (Medical terms // URL: <http://dic.academic.ru/dic.nsf/enc3p/308302>). This word-formation element helps to produce not only words with ameliorative coloration, which arises due to its own semantics, but also allows to form an ironic tonality of media texts in general:

(33) *Сегодняшняя самоизоляция – это полная профанация. Часть города как работала, так и работает. Вторая часть страдает **ковидофилией** и стучит на ковид-диссидентов, которые спокойно разгуливают в парках. Хотя со вчерашнего дня последних начали активно штрафовать* (URL: http://www.musicforums.ru/kurilka/1580993307_23.html);

(34) *Главная ошибка **диктаторофилии** в уверенности, что кто-то, или какая-то сила обеспечит свет в конце...* (URL: <https://levtsn.livejournal.com/702826.html>);

(35) ***Видеофилия/синефилия/фотофилия/телефилия** – это „идеально нарциссический опыт“* (URL: http://vphil.ru/index.php?option=com_content&task=view&id=635) etc.

Undoubtedly, there are other affixes or affixoids that can claim to be key. For example, these are elements such as cyber-, nano-, pop-, tele-, eco- and others. All of them reflect current issues and problems that concern and interest modern society around the world.

Such words actualize the displayed denotation, give value to the nominative unit.

The social orientation and evaluative nature of such neologisms created on the basis of „keywords“ convey the specifics of the linguistic picture of the world of various representatives of modern Russian society. The skillful use by journalists of word-formation tools in the process of word-making actualizes the cultural knowledge available to the addressee and helps to focus his attention on pressing social problems.

Occasionalisms based on precedent phenomena

Another notable unit which underlines linguacultural dominants in modern mass media is precedent phenomena.

A characteristic feature of word-making in modern Russian mass media has been the active involvement of various kinds of precedent phenomena in the derivative processes. A precedent phenomenon is understood as “a phenomenon of a primary sample set for evaluation or comparison, so that any phenomenon is re-created by relying on that sample that already existed” (Kovalev, 2004, p.158).

The functioning of precedent phenomena in modern journalistic discourse has its own specifics: the use of vivid, memorable precedent phenomena by journalists is undoubtedly an effective and relatively simple way to attract attention. Their use makes the text interactive, allows you to actively influence readers. One of the main features of precedent phenomena is recognition. An unrecognized precedent phenomenon, known only to a narrow circle of readers, will not be able to fully fulfill its role – to attract the attention of readers, to clearly and accurately convey a thought, to express emotion.

It is generally recognized that a precedent phenomenon or precedent text in the broad sense is an element of the cultural memory of the people and is regularly used in other texts. The use of precedent phenomena in written and spoken language contributes to the revitalization of accumulated cultural baggage.

In this study, a precedent text will be understood as a precedent text in the narrow sense, 1) which is well known to a representative of a particular national-cultural community; 2) which is repeatedly reproduced in speech, as a rule, in a compressed form; 3) which is able to exist without context. And the precedent text in the broad sense, in our understanding, is precedent phenomena.

Precedent phenomena, as a rule, include quotes from literary works, myths, traditions, oral poetic works, parables, legends, tales, and jokes; phraseological units, proverbs, sayings, winged words and other stable expressions.

Thus, the precedent phenomenon is one of the connecting links of hypertext, a single cultural space, connecting not only the bearers of traditions of a particular national or social community, but also different national and social groups among themselves. If it is recognizable, then it is used appropriately.

The media texts present various cases of interaction of neologisms with basic case-law units (case-law texts and case-names).

The most common type of case phenomena – texts – are phraseological units. We also refer to phraseological units as stable expressions.

A normal word as part of a stable phrase can be the starting point for a hybrid neologism. During the formation of a hybrid word, an arbitrary addition of normal words occurs, often accompanied by a combination of their formally identical parts. So the following neologisms were created by hybridization on the basis of stable phrases *гражданское общество*, *беспрецедентный случай*, *общество анонимных алкоголиков*, as well as on the basis of an emotional-evaluative expression *поматросить* и *бросить*. In each case, one can observe the result of different types of contamination of two lexemes, in which the formally identical parts of the original words are combined:

(36) *Построение гражданского **офисства** (офис + гражданское общество. – Auth.). Сбербанк решил не смешивать граждан и корпорации в одном помещении* (URL: <https://www.kommersant.ru/doc/2792005>);

(37) ***Беспрезидентный** случай отставки (беспрецедентный случай + президент. – Auth.) Премьер Южной Кореи ушел, не дождавшись возвращения главы государства из-за границы* (URL: <https://www.kommersant.ru/doc/2714077>);

(38) *Общество анонимных **долгоголиков** (долг + общество анонимных алкоголиков. – Auth.). Как в России работает психологическая помощь несостоятельным заемщикам* (URL: <https://www.rbc.ru/newspaper/2015/11/05/56bc8ef89a7947299f72b94d>);

(39) ***Побарбосили и бросили** (поматросить и бросить + разг. Барбос. – Auth.). Как решить проблему домашних питомцев, выброшенных на улицу?* (URL: <http://mosday.ru/news/item.php?477389>);

A neologism created on the basis of a component of a stable phrase, phraseological unit, can replace the original word in the case text. Substitutional word formation, manifested in the replacement of a service morpheme in the composition of a simple word or one of the roots in the composition of a complex word, is one of the most popular game methods of word formation. In this case, the semantic relationship between the original and the derived word plays a special role in creating expression. Through substitutional derivation, neologisms *дзюбо-дорого*, *фарш-бросок* are formed in stable terms through *любо-дорого*, *марш-бросок*:

(40) ***Дзюбо-дорого** (фамилия известного футболиста Дзюба + Любо-дорого. – Auth.). Сюжет о сборной России по футболу и детских именах* (URL: https://www.ng.ru/titus/2018-07-03/1_7257_filantrpoia.html);

(41) ***Фарш-бросок** (фарш + марш-бросок – Auth.). Как мы проверяли на себе: что опасней – есть или не есть?* (URL: https://aif.ru/food/products/farsh-brosok_kak_my_proveryali_na_sebe_chto_opasney_est_ili_ne_est)

In all cases considered, neoformations-hybrids replace the original normal words in the composition of stable phrases of varying degrees of cohesion.

Another variation of case-law texts is „winged words“. On their basis, neologisms often arise according to a specific sample, which is part of a precedent text. When derivation according to a specific pattern, the neologism reproduces the formant of a particular normal word. In such cases, the neologism replaces the sample word in the composition of the stable expression.

(42) *Пролетарии всех **киберстран**, объединяйтесь! На Глобальной конференции в Гааге даже Запад согласился, что с интернетом надо что-то решать* (URL: <https://www.kommersant.ru/doc/2712459>) – one of the most famous internationalist communist slogans by Karl Marx and Friedrich Engels „Пролетарии всех стран, объединяйтесь!“.

Famous phrase V.I. Lenin „Communism is Soviet power plus the electrification of the whole country“, which „once became one of the key Sovietisms, is being transformed based on modern associations, functioning in a new capacity – from a political text to a parody“ (Nमितокова, 2004,

p. 437), and is a source neologisms with a suffix – (*из*) *аццј*, created directly from the nominal stems with the omission of the verb step:

(43) *Плюс евроизация всей страны...* (URL: <https://maksim-kot.livejournal.com/259701.html>);

(44) *Плюс „долларизация“ всей страны* (URL: <https://www.km.ru/biznes-i-finansy/2000/06/15/glavnye-biznes-temy/plyus-dollarizatsiya-vsei-strany>) etc.

A similar „process of production of occasionalisms embedded in the construction of a precedent text occurs against the background of the activity of the suffix -aci- in the production of ordinary and occasional names of actions ... “ (Namitokova, 2004, p. 438).

Precedent phenomena such as anthroponyms – the names of socially significant figures of Russian reality, culture – are actively participating in word-formation processes. „Modern researchers have observed a very vivid trend – attention to the individual, not just an ordinary citizen, but a participant in social phenomena. The object <...> becomes a certain key figure of our time. In this process, much attention is paid to man as a social being – the bearer of certain views, a political figure ... “ (Stakheeva, 2009, p. 108):

(45) *Терапевт: Толстоевского (Толстой + Достоевский. – Auth.) не существует, он не сможет навредить тебе* (URL: <https://twitter.com/golftykva/status/1114175924398956544>)\$

(46) *Валдай-Болтай (Валдай + Шалтай-Болтай. – Auth.) Валдайский форум стал трибуной для объявления новой Холодной войны. Риторика сомнений не оставляет: речь идет о сохранении режима* (URL: <https://novayagazeta.livejournal.com/2453515.html>).

Researchers consider the inclusion of a precedent phenomenon in the text as a manifestation of the language game: „... giving rise to two-dimensionality or versatility, the included text serves various purposes of the language game: it promotes poetry of the text, creates a poetic hint, subtext, creates a riddle, creates an ironic, sarcastic, grotesque, a tragic or other sound, contributes to the hierarchization of meaning, – gives the household phrase the meaning of an allegory – political, poetic, philosophical or any other, sometimes just gives rise to an unassuming joke“ (Zemskaya, 1996, pp. 166-167). In accordance with the position in the text, case texts help introduce the problem, set the tone for publication, draw up a summary of the author’s arguments, and contribute to a vivid and accurate transfer of the author’s thoughts. Any precedent unit enriches the text, emotionally colors, transforms it. Neologisms based on precedent phenomena in the media are characterized by increased expressiveness and vivid appraisal: they are a means of expressing irony, negative assessment, and also serve the purpose of the language game.

The case reference as a linguocultural phenomenon, according to scientists, is a kind of means of „inculturation“ of the text (Alefirenko, 2010).

The skillful use by journalists of precedent phenomena in the process of word-making helps to focus the reader on pressing social problems, updates the reader’s cultural knowledge and linguistic ideas about the connections of linguistic units, and helps expand the educational space in modern society.

Conclusion

In the course of the study, when identifying linguistic-cultural dominants in modern media, it is proposed to take into account, firstly, certain parts of the word-formation mechanism, secondly, precedent phenomena involved in derivational processes, thirdly, the so-called keywords reflecting basic social issues and problems existing in modern Russian society.

Thus, modern neologisms, reflecting the complex and controversial Russian reality, are formed according to different word-formation models of a casual and occasional nature, using various derivational means. It is proved that word-building neologisms in media texts reflect the actual social realities of modern Russian reality through the prism of journalistic perception or perception of various native speakers presented in the publication.

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NEUTER GENDER DIMINUTIVE SUFFIXES IN RUSSIAN IN COMPARISON TO CZECH

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Abstract

The paper is devoted to the word formation of diminutive forms of nouns of the neuter gender (NG) in Russian and Czech. The paper presents diminutive suffixes of NG nouns in Russian and Czech according to grammars, as well as derivational dictionaries of both languages. In the last part of the paper, corpus data is provided regarding diminutives formed from the words *слово*, *окно* / *slovo*, *okno* that belong to the basic vocabulary of both languages.

Key terms

suffixes, diminutives, word-formation, Russian, Czech

Introduction

The Cambridge Dictionary defines a diminutive as „a word or part of a word that expresses the fact that something is small, often used either to show affection or to suggest something or someone is not important“ (Cambridge Dictionary, 2020, online). In Russian, such words are called *уменьшительные слова* (*diminutive words*), *уменьшительно-ласкательные слова* (*affectionate diminutive words*) or *дими́нүтивы* (*diminutives*). In Czech, the term is *zdrobněliny* or *deminutiva*.

Diminutives are produced by derivational modification, this type of derivational relationship is typical between parts of speech of the same type and does not have a semantic invariant (Dokulil, 1962, Ulukhanov, 2012). Suffixes with the meaning of smallness are examples of derivational modification (Ulukhanov, 2012, p. 40, 47):

Types of derivation by meaning	Types of derivation by pairs				
	1 verb > verb	2 adj. > adj.	3 noun > noun	4 verb > noun	
Modification	<i>кричать</i> > <i>закричать</i>	<i>высокий</i> > <i>превысокий</i>	<i>дом</i> > <i>домик</i>	–	
Mutation	–	–	<i>печь</i> > <i>печник</i>	<i>читать</i> > <i>читатель</i>	
Transposition	linear	–	–	–	<i>читать</i> > <i>чтение</i>
	retrograde	–	–	–	–

In this paper, we will describe diminutive suffixes that form diminutive nouns of the neuter gender (NG) in Russian and Czech. The description will be based on grammars and derivational dictionaries of the Russian and Czech languages. In the last chapter of the paper, we will analyze corpus data on Russian diminutives of the lemmas *слово*, *окно* and Czech diminutives of the lemmas *slovo*, *okno* that belong to the basic vocabulary of both languages.

Formation of NG diminutives in Russian

In the Russian linguistics, diminutive suffixes are called *суффиксы субъективной оценки/суффиксы субъективно-оценочного значения* (*subjective assessment suffixes*) (Potikha, 1970; Russian Grammar, 1980; Zemskaya, 2013), *суффиксы с уменьшительно-ласкательным значением* (*suffixes with an affectionate diminutive meaning*) (Potikha, 1974), *суффиксы размерно-*

оценочного значения (*suffixes with a size assessment meaning*) (Zemskaya, 1973). In this paper, we will use the general term *diminutive suffixes*.

In (Potikha, 1970) we found 7 diminutive NG suffixes (39 subjective assessment suffixes were found for all genders), for more information see (Potikha, 1970, pp. 250–259):

-к(о)	<i>ведёрко, колечко, крылечко, яблочко, облачко</i>
-ечк(о)	<i>местечко, семечко, словечко, темечко</i>
-ушк(о), -юшк(о)	<i>горюшко, морюшко, полюшко</i>
-ышк(о)	<i>брёвнышко, гнёздышко, крылышко, пятнышко, солнышко, стёклышко</i>
-ц(е)	<i>болотце, зеркальце, корытце, мыльце</i>
-иц(е)	<i>платице, здоровьице, счастьяце, зданыце</i>

E. Zemskaya describes 16 suffixes with the meaning of size/proportion or assessment, some suffixes have a combined meaning, e.g. smallness + positive assessment (so called *endearment*), bigness + negative assessment. Diminutive NG suffixes are as follows (Zemskaya, 1973, pp. 246–245; Zemskaya, 2013, p. 259):

-ц(е) / -ец(о) / -иц(е)	<i>оконце, корытце, письмецо, платице</i>
-к(о)	<i>ведёрко, пивко, ячико</i>
-ишк(о)	<i>делишко, письмишко</i>
-ышк(о)	<i>пёрышко, крылышко, пятнышко</i>

Russian Grammar 80 covers nouns with the meaning of subjective assessment, such nouns being a sub-group of nouns with the meaning of modification (Russian Grammar, 1980, §412–432), diminutive NG suffixes are listed below:

Diminutive suffixes	Examples
-ц(о)/-ец(о), -ц(е)/-иц(е) derivative meanings can be both diminutive and augmentative	<i>копытце, болотце, мыльце</i>
-к(о)/-ышк(о)/-ечк(о)/-ик(о)	Primary diminutives: <i>облачко, колечко, окошко, гнёздышко, стёклышко, времечко, семечко, утречко, колёсико, личико.</i> Secondary diminutives: <i>ситечко (<ситце), болотечко (<болотце), окошечко (<окошко).</i>

The Dictionary of derivational affixes of the contemporary Russian by V. Lopatin & I. Ulukhanov (Lopatin, Ulukhanov, 2016) lists two groups of diminutive suffixes:

Diminutive suffixes	Examples
-ец- (spelling variations for the NG are -иц- , -ц-)	<i>деревице, зеркальце, копыце, растеньице, креслице</i>
-ечк-, -ик-, -к-, -очк- (-ечк-), -ышк-	<i>облачко, гнёздышко, колёсико, местечко, солнышко, утречко, окошечко, болотечко, здоровьечко</i>

Some comments on examples by (Lopatin, Ulukhanov, 2016):

- a) Russian diminutive words such as *словицо, винцо, пивцо, ружьецо, пальтецо, письмецо* are expressive and form a separate derivational subtype (the so-called special derivational meaning) (Lopatin, Ulukhanov, 2016, p. 318).

- b) The lexemes *окошечко*, *болотечко*, *здоровьечко* are secondary diminutives: *окно* > *окошко* > *окошечко*, *болото* > *болотце* > *болотечко*, *здоровье* > *здоровьице* > *здоровьечко*. These secondary diminutives are so-called **increased diminutives** (Lopatin, Ulukhanov, 2016, p. 585).

The HSE University School of Linguistics has developed the online software tool ADCORPUS for foreigners and teachers of Russian as a foreign language that contains 56 diminutive suffixes with 7 derivational meanings:

- negative assessment
- assessment
- positive assessment
- size/proportion
- size/proportion + negative assessment
- size/proportion + assessment
- size/proportion + positive assessment

For NG diminutives, we found 11 suffixes in ADCORPUS: 8 simple suffixes and 3 extended suffixes. In the table below, the suffixes are listed in descending order from the most productive to the least productive (according to ADCORPUS data):

Simple suffixes	Examples
-ц-	<i>болотце, вареньице, деревце, золотце</i>
-ушк-	<i>небушко, оконушко, пивушко, хлебушко</i>
-ишк-	<i>барахлишко, бельишко, золотишко</i>
-к-	<i>блюдечко, колечко, крылечко, окошко</i>
-ышк-	<i>брёвнышко, зёрнышко, пёрышко, стёклышко</i>
-юшк-	<i>горюшко, морюшко, полюшко</i>
-иц-	<i>креслице, платьице, свиданьице</i>
-ечк-	<i>времечко, имечко, местечко</i>
-ик-	<i>колёсико, личико, плечико, полотенчико</i>
-очк-	<i>ведёрочко</i>
-ец-	<i>пальтецо, ружьецо</i>
Extended suffixes	Examples
-к- + -к-	<i>окошечко</i>
-ц- + -к-	<i>словечко</i>
-ц- + -ушк-	<i>словечушко</i>

Formation of NG diminutives in Czech

Czech diminutives form by diminution – modification of a noun’s meaning by a marker of a smaller size: *dům* > *doměk* > *doměček*, or by intensification (it is typical for adjectives and adverbs): *starý* > *staříčků*, *málo* > *malíčko*. The diminutive meaning may also be viewed as part of a verb’s lexical aspect, e.g. *usmát se* > *pousmát se*, the prefix *po-* expresses the diminutive meaning in Czech (Rusínová, Nekula, 2017, online). According to Z. Rusínová & M. Nekula, diminutives may assess that which they signify positively or negatively, depending on the meaning of the original word, or the speaker’s attitude toward the context or situation, e.g. *maminka* (positive assessment) X *doktůrek* (negative assessment) (Rusínová, Nekula, 2017, online). Examples from the Czech National Corpus (SYN version 8):

Positive assessment	Negative assessment
očíčko	
„Jééé, ty máš ale milá očíčka ,“ instinktivně jsem se zasmál a pohladil teriéra po hlavičce.	„Ty vole, ty idiote pitomá!“ nejradši bych ho byl praštil, rozmaširoval mu tu jeho buchtovitou držku a plavoucí očíčka na kaši, kdybych byl měl něco po ruce, byl bych ho zabil.

In the Czech language, diminutive NG noun suffixes are subdivided into simple and extended suffixes, diminutive words can be primary or secondary (Czech Grammar in Use, 2012, pp. 125-128; Šimandl, 2016, online; Rusínová, Nekula, 2017, online):

Simple suffixes	
-k(o)	<i>vajíčko, mimínko, mlíčko, okénko</i>
-átk(o)	<i>hříbátko, kuřátko, děvčátko, prasátko, hřištěátko</i>
Extended suffixes	
-ečk(o)/-ěčk(o)	Primary diminutives: <i>hnízdečko, místečko.</i> Secondary diminutives: <i>vínečko (<vínko), zrnečko (<zrnko), miminečko (<mimínko), prasátečko (<prasátko).</i>
-íčk(o)/-ičk(o)	Primary diminutives: <i>nádobíčko, šitíčko, obilíčko, kafičko, srdíčko, sklíčko.</i> Secondary diminutives: <i>zrníčko (<zrnko), očíčko (<očko).</i>
-énk(o)/-ínk(o)/-ínk(o)	Primary diminutives: <i>pivénko/pivínko.</i> Secondary diminutives: <i>srdínko, očínko</i>

According to Z. Rusínová, the Czech language also possesses tertiary diminutive NG noun suffixes (Rusínová, 1993, p. 20): **-íčečk(o)**, **-íčenk(o)**, **-énečk(o)**, **-ínečk(o)**, e.g. *slovíčečko (<slovíčko)*, *okénečko (<okénko)*, *pivínečko (<pivínko)*.

The Dictionary of affixes used in Czech (Šimandl, 2016, online) lists the following diminutive suffixes:

Productive suffixes	
-átko	<i>děvčátko (<děvče), kuřátko (<kuře)</i>
-čko Diminutives are formed from indeclinable borrowed words.	<i>kupěčko (<kupé), reléčko (<relé), filéčko (<file), cédéčko (<CD), dévédéčko (<DVD)</i>
-ečko This suffix is a less frequent, territorially limited variant of -íčko . The suffix forms primary (a) and secondary (b) diminutive nouns.	(a) <i>městečko (<město), kolečko (<kolo), hnízdečko (<hnízdo)</i> (b) <i>pivečko (<pivko<pivo), okénečko (<okénko<okno), kuřátečko (<kuřátko<kuře)</i>
-íčko The suffix forms (a) „pure“ diminutives (smallness words), (b) formal diminutives with lexicalized meanings and (c) pragmatically motivated diminutives.	(a), <i>slovíčko (<slovo), náměstíčko (<náměstí), sklíčko (<sklo)</i> (b) <i>dostaveníčko (= a love meeting), políčko (= a table cell), psaníčko (= a clutch bag)</i> (c) <i>kafičko (<kafe)</i>
-ínko / -énko / -ýnko Diminutives are formed from nouns, adverbs and pronouns.	<i>pivínko/pivénko (<pivo), jarénko (<jaro), autínko (<auto), bejbínko (<baby/bejby), decínko (<deci)</i>
-ko The suffix forms (a) „pure“ diminutives (smallness words) and (b) formal diminutives.	(a) <i>vajíčko (<vejce), víčko (<víko), okénko/okýnko (<okno), sluníčko (<slunce)</i> (b) <i>lůžko (= a bed), tričko (= a T-shirt)</i>
Non-productive suffixes	

-ce The derivational equivalent is the productive suffix -ko.	<i>telce (<tele), stádce (<stádo)</i>
-enko Only one example by corpus data (SYN version 8).	<i>pivenko (<pivo)</i>
-inko Only isolated examples in corpus.	<i>pivinko (<pivo), tričinko (<tričko/triko)</i>
-tko The etymological diminutive suffix -dlko was transformed into -tko by phonetic alternation: zrcadlko – zrcátko. From the synchronous point of view, only some nouns are diminutives.	<i>zrcátko, struhátko, držátko, opěrátko</i>

Diminutive NG noun suffixes in Russian in comparison to Czech

The contemporary Russian has two groups of diminutive NG noun suffixes: the first group contains the component **-и-** (*-и(о)/-еи(о), -и(е)/-иу(е)*), the second group contains the component **-к-** (*-ечк-, -ук-, -к-, -очк- (-ечк-), -ышк-, -ушк- (-юшк-)*). These suffixes are called **simple diminutive suffixes**, but ADCORPUS also has Russian **extended diminutive suffixes** – *-к-+-к-, -и-+-к-, -и-+-ушк-*.

In the Czech linguistic tradition, diminutive suffixes can be simple or extended, diminutive forms can be primary, secondary or tertiary. In contemporary Czech, there are 12 simple diminutive NG noun suffixes and 11 extended diminutive NG noun suffixes, some of the suffixes being homonymous, e.g. *-ečk(o): hnízdečko (<hnízdo), vínečko (<vínko<víno)*.

Russian	Czech
Simple suffixes	
<i>-и(о)/-еи(о), -и(е)/-иу(е), -ечк-, -ук-, -к-, -очк- (-ечк-), -ышк-, -ушк-(-юшк-)</i>	<i>-k(o), -átk(o), -čk(o), -ečk(o), -ičk(o), -ínk(o) / -énk(o) / -ýnk(o) / -ink(o), -c(e), -enk(o), -tk(o)</i>
12 suffixes in total (spelling variants included)	12 suffixes in total (spelling variants included)
Extended suffixes	
<i>-к-+-к-, -и-+-к-, -и-+-ушк-</i>	<i>-ečk(o)/-éčk(o), -ičk(o)/-ičk(o), -énk(o)/-ínk(o)/-ink(o), -ičečk(o), -ičenk(o), -énečk(o), -ínečk(o)</i>
3 suffixes in total	11 suffixes in total (spelling variants included)

The suffixes *-и(е)/-и(о)* and *-c(e)*, *-ечк(o)* and *-ečk(o)/-éčk(o)* are formal equivalents, but the Czech diminutive suffix *-c(e)* is non-productive (see above), other suffixes *-и(е)/-и(о)*, *-ечк(o)*, *-ečk(o)/-éčk(o)* are productive, the suffixes *-ечк(o)*, *-ečk(o)/-éčk(o)* may form interlinguistic equivalents with the same derivational meaning, or interlinguistic homonyms with the same lexical meaning, e.g. *местечко (<место)* and *místěčko (<místo)* as equivalents, *местечко (<место)* and *městečko (<město)* as homonyms. Examples from the Russian and Czech corpus:

Interlinguistic equivalents	Interlinguistic homonyms
<ul style="list-style-type: none"> <i>Колхоз, чего нельзя отнять у Вани, на ноги встал, но встал для того, чтоб оглянуться, осмотреться, найти местечко посуше да завалиться у бочки с самогоном. [Анатолий Азольский. Лопушок // «Новый Мир», 1998]</i> <i>Ale prsty tohoto mladého muže našly místěčko za ušima, které si Charley rád dává třít, a Charley spokojeně vzdychl a posadil se. [Steinbeck, John (1964): Toulky s Charleym za poznáním Ameriky. Překlad: Valja, Jiří]</i> 	<ul style="list-style-type: none"> <i>Он был первым в спринтерской гонке на 10 км в немецком местечке Оберхоф. [Павел Абаренов. Информ пробежка // «Вечерняя Москва», 2002.01.10]</i> <i><...> s veličinami, jako byl pan Jakub Steinman, už silně nedoslýchavý, s jediným zubem a možná, že už i bez něho, a rozvírající se i tady, v krásném švýcarském městečku, by byl opuštěn, kdyby to byla Tonička Blauová udělala. [Lustig, Arnošt (1962): Dita Saxová. Praha: Československý spisovatel]</i>

Corpus- and dictionary-based research

According to A. Tikhonov (Tikhonov, 2014), the original word *слово* has two primary diminutives *словцо*, *словечко*, the primary diminutive *словечко* generates the secondary diminutive *словечушко*; the original word *окно* has two primary diminutives *оконце*, *окошко*, the primary diminutive *окошко* generates the secondary diminutive *окошечко*. According to the software tool ADCORPUS (see above), the lemma *слово* can generate three diminutives with the meaning „size/proportion + assessment“ – *словечко*, *словечушко*, *словцо*, the lemma *окно* can generate four diminutives – *оконушко*, *окошечко* („size/proportion + positive assessment“), *оконце*, *окошко* („size/proportion + assessment“).

Tikhonov 2014 (dictionary)	ADCORPUS (software tool)
<i>слово</i> > <i>словцо</i> <i>слово</i> > <i>словечко</i> > <i>словечушко</i>	<i>слово</i> > <i>словечко</i> (by -ц- + -к-) <i>слово</i> > <i>словечушко</i> (by -ц- + -ушк-) <i>слово</i> > <i>словцо</i> (by -ц-)
<i>окно</i> > <i>оконце</i> <i>окно</i> > <i>окошко</i> > <i>окошечко</i>	<i>окно</i> > <i>оконушко</i> (by -ушк-) <i>окно</i> > <i>окошечко</i> (by -к- + -к-) <i>окно</i> > <i>оконце</i> (by -ц-) <i>окно</i> > <i>окошко</i> (by -к-)

Corpus search results are as follows:

Basic corpus	Newspaper
Lemma <i>словцо</i> 1 318	Lemma <i>словцо</i> 337
Lemma <i>словечко</i> 3 132	Lemma <i>словечко</i> 655
Lemma <i>словечушко</i> 14	Lemma <i>словечушко</i> 0
Lemma <i>оконце</i> 1 553	Lemma <i>оконце</i> 53
Lemma <i>окошко</i> 7 716	Lemma <i>окошко</i> 1 532
Lemma <i>окошечко</i> 1 840	Lemma <i>окошечко</i> 210
Lemma <i>оконушко</i> 2	Lemma <i>оконушко</i> 0

The diminutives *словечушко*, *оконушко* occurred only in 19th–20th century texts, e.g.:

- *И дивись, милая, с другой фатеры, ежели не в нашей улице, так бы нашего брата за такую историю знаешь бы как в шею турнули, в три бы шеи турнули; а наш хозяин (благородный у нас хозяин-от!) хошь бы **словечушко** вымолвил.* [А. И. Левитов. Нравы Московских девственных улиц (1864)]
- *Не во синем небе солнышко Посередь остановилося, Головою на **оконушко** Наша Машенька склонилася... Не ясен месяц в облаке... Хорошо знает Маша, что мало она похожа на это солнышко, про которое вытягивают девки <...>* [С. А. Клычков. Чертухинский балакирь (1926)]
- *Витенька пришел тебя попроведать, попроцаться, скажи ему **словечушко**...* [Виктор Астафьев. Последний поклон (1968-1991)]

According to DeriNet (Czech database, trees from DeriNet as in UDer 1.0), the original word *slovo* has the primary diminutive *slůvko* and the secondary diminutive *slůvíčko*; the original word *okno* has two primary diminutives *okýnko*, *okénko*, the primary diminutive *okénko* generates the secondary diminutive *okénečko*. According to the Czech grammar (Czech Grammar in Use, 2012) and Dictionary of affixes used in Czech (Šimandl, 2016, online), the lemma *slovo* also has the tertiary diminutive *slůvíčečko*.

Grammar, dictionary	DeriNet
<i>slovo</i> > <i>slůvko</i> > <i>slovíčko</i> > <i>slovíčečko</i>	<i>slovo</i> > <i>slůvko</i> > <i>slovíčko</i>
<i>okno</i> > <i>okýnko</i> <i>okno</i> > <i>okénko</i> > <i>okénečko</i>	<i>okno</i> > <i>okýnko</i> <i>okno</i> > <i>okénko</i> > <i>okénečko</i>

These diminutive lemmas were found in subcorpus SYN version 8 of the Czech National Corpus (SYN8 contains mostly journalistic titles from the years 1998–2018). Corpus search results are as follows:

Lemma <i>slůvko</i> 13 968	Lemma <i>okýnko</i> 7 197
Lemma <i>slovíčko</i> 18 828	Lemma <i>okénko</i> 54 437
Lemma <i>slovíčečko</i> 1	Lemma <i>okénečko</i> 52

The Czech diminutive *slovíčečko* occurs only once in corpus SYN8, the example lists the diminutives by degree:

- „Nerozumím ti, kočko,“ zavrtěla hlavou. „Nepochopila jsem ani **slovo**. Ani **slovíčko**. Ani **slovíčečko**.“ [Ikarie – povídky, ročník 1999]

Conclusion

- a) In both languages, there are the 12 simple diminutive suffixes (spelling variants included), but Russian has only 3 extended diminutive suffixes, while Czech has 11 extended diminutive suffixes, as well as tertiary diminutive nouns, e.g. *slovíčečko* (<*slovíčko*<*slůvko*<*slovo*).
- b) In Russian, the primary diminutives *словечко*, *окошко* are frequently used (according to corpus data), in Czech, the primary diminutive *okénko* and the secondary diminutive *slovíčko* are frequently used (according to corpus data). These diminutives are also translation equivalents, as evidenced by Treq – Translation Equivalents Database (TREQ, online).

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THE SYNTACTIC FUNCTIONING OF THE INFINITIVE IN THE RUSSIAN AND CZECH LANGUAGES

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Abstract

The article analyzes the syntactic nature of the infinitive in the comparative aspect. The goal of the study is to identify cases of divergence in the use of the infinitive as various parts of a sentence in the positional structure of a Russian and Czech sentence. Examples taken from the Russian Language National Corpus and the Czech National Corpus served as the material for the study.

Keywords

infinitive, Russian language, Czech language, part of a sentence, comparative study

Introduction

The infinitive occupies a special place in the Russian and Czech verb systems: this word form is traditionally considered the initial, indefinite verb form, yet does not express the usual meanings of person, number, time and mood. Far from it, the generalized designation of an action or state without reference to the subject and time makes the infinitive closer to a noun. To some extent, that is due to the known fact that the Slavic infinitive is a static deverbal noun of the ancient *-ĭ-* declension type. On the other hand, the formation of the infinitive as a separate verbal category is entwined with every historical process that has taken place in the verbal sphere (Kolesov, 2013, p. 375).

The categorial semantics of the infinitive, which expresses action, while a noun signifies an object, must also be considered. As G.A. Zolotova astutely notes, “an object exists, an action does not, it is merely a function of the acting subject” (Zolotova, 1982, p. 254). Systematically, the infinitive undoubtedly belongs to the verb class, its inability to express the meanings of person, time and mood notwithstanding. This non-expression strongly manifests on the syntactic level, which has been noted by a number of linguists: “The range of the infinitive’s syntactic functions equals that of the noun” (Lushchai, 2012, p. 70); “There is a firm tradition of treating the infinitive as a substitute for the noun and ascribing to it the latter’s syntactic functions” (Zolotova, 1982, p. 250); “The categorial status of the infinitive, its intermediary position between the noun and the verb causes numerous difficulties for identifying its syntactic nature” (Veselaya, 2012, p. 77).

A similar situation is found in the Czech language. As noted by J. Zubatý, the infinitive denotes the corresponding verb action abstractly, therefore the infinitive is able to act, for example, as a subject (Zubatý, 1980, p. 47).

A unique feature of the infinitive that sets it apart from conjugated verb forms is its syntactic syncretism: “Depending on the syntactic conditions and the lexico-semantic meaning, either verbal or nominal properties of the infinitive may come to the fore” (Babaytseva, 2015, p. 306). The infinitive can function as any part of a sentence and occupies one of the leading places among the polyfunctional word forms both in the Russian and Czech languages.

The use of this verb form as certain parts of a sentence may differ in the Russian and Czech languages, however. It is such divergences in the functional use of the infinitive that we will focus on. We believe that a comparative study of differentiating cases of use in related languages may clear up certain points of contention, as far as the use of the infinitive in the Russian and Czech languages is concerned. Examples taken from the Russian Language National Corpus and the Czech National Corpus will be used as illustrations because both represent a wide cross-section of the contemporary state of the language.

The infinitive as the predicate

Let us address specific cases of syntactic use of the infinitive in the Russian and Czech languages. One of the important differences is the functioning as the predicate in two-member and one-member simple sentences. Thus, in the Russian language, a simple verbal predicate in two-member clauses can be expressed, apart from declarative mood forms, by the infinitive and prepositional particles that “convey the meaning of a sudden, quick beginning of an action” (Galkina-Fedoruk, Gorshkova, 2018, p. 31). Such syntactic structures are foreign to the Czech language.

*Слышим, грохнула дверь – ворвалась «одноглазенькая» Вера Григорьевна и **давай ругать** критика Юренева [Нонна Мордюкова. Казачка (2005)];*

*Нас догоняет ее брат, хватается невесту на руки и тоже **давай бежать** [Курьезы на свадьбах (форум) (2004)].*

Differences in the use of an infinitive predicate are also found in compound sentences. It is common in the Russian language, unlike the Czech, for the infinitive to be used in place of the predicate if the actor in the main clause and the dependent clause is the same person. Let us illustrate with examples from the Russian Language National Corpus:

*Сашкина жена, прежде чем **уехать** на дачу, приготовила эту печенку, уложила в пластмассовый контейнер, поставила в морозилку – чтобы муж не умер с голоду [Маша Трауб. Ласточ...ка (2012)];*

*Но ученые давно мечтают о том, чтобы **научиться** заменять поврежденные из-за травмы или недуга участки головного мозга электронными микросхемами [Александр Волков. Жизнь всегда начинается заново // «Знание – сила», 2008].*

In the Czech language, even when the actor in the main and dependent clause is the same, the predicate in either part of the compound sentence is expressed with a conjugated verb form:

Valerie vykřikla na Clodiovu obranu dřív než si to uvědomila [Dietrich, William (2005): Hadriánův val. Překlad: Brabcová, Kateřina. Praha: Vyšehrad];

Spousty lidí touží po tom, aby mohly žít bez minulosti [Fischerová, Daniela (2009): Nevděčné děti. Praha: Aura-Pont];

Musíme si pospíšet, abychom nepřišli pozdě [Darlton, Clark (1998): Planeta Mocků. Překlad: Bokvas, Hugo. Praha: Ivo Železný].

Further, an infinitive predicate is found in dependent clauses where the actor is thought of as a generalized subject:

*Если **умножить** это число на двенадцать, получится 354 дня, 8 часов, 48 минут и 40 секунд [Иудейские праздники // «Отечественные записки», 2003];*

*тут следует отметить, что в то время советским журналистам, постоянно работавшим в США, требовалось разрешение, чтобы **выехать** за установленные им территориальные пределы... [Елена Ханга. Про все (2000)];*

*Одесса не такой уж большой город, если **поискать**, может, и найдутся [Сергей Шикера. Выбор натуры // «Волга», 2014].*

In corresponding Czech clauses, conjugated verb forms, and not the infinitive, are observed once again.

Dokonalý relaxační prostor a příjemnou atmosféru v koupelně znásobíme, přidáme-li svíčky a jemnou vůni [Dům a bydlení, č. 4/2014].

In connection with the infinitive predicate, infinitive one-member sentences deserve special mention. Such clauses do occur in Czech, but are not represented as widely as they are in Russian. The likely cause is the tendency of the Czech language to directly designate the actor, whereas the Russian language tends toward the opposite: the subject of a sentence can be expressed with oblique case forms, or not designated at all. This implies that subjectless Russian clauses often correspond to Czech two-member sentences. As M. Kubik notes, one-member sentences “can perform communicative

functions that are expressed in the Czech language by entirely different means. Thus, for instance, Russian one-member sentences of the infinitive type express, unlike Czech ones, such meanings as inevitability of an action, impossibility of an action, recommendation of an action, tendency toward a specific action, etc.” (Kubik, 1971, p.15)

S. Žaža expands the list of modal meanings expressed by infinitive clauses with interrogative sentences that may act as deliberative questions: the meaning of necessity, desirability can also be expressed in infinitive interrogative sentences (sometimes, however, it may be a deliberative question, a question posed to oneself) (Žaža, 1999, p. 84). This group of interrogative sentences, organized by an independent infinitive, undoubtedly includes rhetorical questions, as well. Comparatively, it must be taken into account that interrogative infinitive clauses “are often compounded by additional modal shades that are conveyed in the Czech language by means of a modal verb” (Flídrová, Kozílková, Vysloužilová, 1987, p. 112).

To confirm, let us observe a few similar contexts taken from the Russian and Czech corpora:

*И не **пригласить** ли Аглаю Андреевну – это будет и интеллигентно и просто* [Владимир Маканин. Человек свиты (1988)];

*„Možná, “zamyšlila se, „možná jsem ho **měla** na ten den **pozvat** na oslavu?“* [Du Maurier, Daphne (2008): Má sestřenka Rachel. Překlad: Hájková, Magda. Praha: Baronet];

*Если человек платит за то, чтобы его ждали, отчего же и **не подождать**?* [Петр Акимов. Плата за страх (2000)];

*Можно ли **вмешаться** в прошлое? То, о чём говорилось выше, с трудом укладывается в наши обыденные представления, тем более в общепринятую научную картину мира* [В.Н. Комаров. Тайны пространства и времени (1995-2000)];

Co když je čas jen sabotér, ničitel věčných hodnot? Nemělo by se pak proti němu zasáhnout? [Dahl, Arne (2013): Evropské blues. Překlad: Kaprová, Linda. Praha: Mladá fronta].

The range of infinitive clauses in the Russian language is much wider, and the system of communicative meanings expressed by such sentences a lot more intricate. Not groundlessly, G.A. Zolotova notes, “It cannot be overlooked that the expression of a modal attitude toward an infinitive action constitutes the chief content of the various infinitive-formed clauses” (Zolotova, 1982, p. 258). The likely cause of this linguistic fact is that the Russian language practically lacks other means of expressing modal meanings, whereas the Czech language has formed a body of verbs with modal semantics.

The infinitive as subordinate parts of a sentence

The infinitive’s syntactic nature allows its use as subordinate parts of a sentence: modifier, object and adverbial. A study of the infinitive as a modifier does not appear relevant to the present study because, in both languages in question, the infinitive can be subordinate to a noun and thus perform the function of an uncoordinated modifier. There are, therefore, no significant differences between the Russian and Czech languages in that aspect. A comparison of the infinitive as an object and adverbial, on the other hand, deserves special attention.

The infinitive object in the Russian language “expresses an action performed by a person other than the subject; or else, an action performed by the subject together with another person” (Anosova, 2019), for which reason the infinitive cannot be a part of the predicate in such cases. If a conjugated verb form in combination with the infinitive expresses the subject’s attitude toward its own action, the syntactic function of the infinitive becomes dual. In such cases, the infinitive expresses “the object of the subject’s predilections, volitions, habits. And, at the same time, the infinitive in those clauses remains the exponent of the main action, to which verbs like *loves, promised, accustomed* only lend a modal assessment – an assessment of the action’s relationship to reality” (Skoblikova, 1979, p. 88).

In the Czech language, the infinitive can combine with a verb in a limited number of ways. Such collocations are only possible with a narrow range of words that express, as a rule, an ability, readiness, or, conversely, hesitation about doing something (Žaža, 1999, p. 84). In all other cases, an infinitive object in the Russian language will correspond to an explanatory dependent clause in the Czech language. We shall back up this argument with contexts taken from the Russian and Czech language corpora:

Часто проходят сообщения о том, что наш президент обещал тому-то выделить столько-то денег, а тому-то – столько-то [Александр Чудодеев. Расписание на завтра // «Итоги», 2003.02.04];

Mně slíbila, že na mě počká, až přijedu [Škvorecký, Josef (2004): *Obyčejné životy*. Praha: Ivo Železný].

In a sentence, the infinitive can also function as an adverbial, adverbials of purpose being very frequent in the Russian language. The infinitive functions in this role when it is a movement verb, or a verb that signifies a cessation of movement. As E. S. Skoblikova notes, “all these words can be naturally combined with the questions *why? what for? to what end?*” (Skoblikova, 1979, p. 87)

The Czech language utilizes either adverbial clauses, or other syntactic structures altogether in this position. We shall illustrate with examples from the corpora:

Пошла в раздевалку переобуться. Два года назад, когда она только начинала посещать этот тур, Катя приходила сюда в джинсах, свитере или рубашке на выпуск и кроссовках [Марина Зосимкина. Ты проснешься. Книга первая (2015)];

В перерыве мы остановились поговорить с парторгом завода Эриком Петровичем Ивановым [Н. Зыбина. Дружба // «Огонек». № 13, 1970];

Sám si vzpomínal až na to, jak zastavil u břehu, aby se přezul zpátky do bot [Larsen, Craig (2012): *Mánie*. Překlad: Petřů, David. Praha: Knížní klub];

Dvě dívky, které procházely kolem, se zastavily na kus řeči s Philipem [Coe, Jonathan (2006): *Pár trotlů*. Překlad: Flenr, Jan. Praha: Odeon].

It must be stressed that, diachronically, combinations of movement verbs with the infinitive are not original. Initially, Slavic languages used the supine (infinitive of purpose) in this position. V. V. Kolesov believes that “the distinction between the forms of the supine and the infinitive was purely one of meaning: it is the distinction between the possibility of an action (supine) and its execution (infinitive). For this reason, the Slavic supine was mainly formed from atelic verbs” (Kolesov, 2013, p. 374).

In the course of history, the supine was entirely replaced with forms of the infinitive: “The exact time the supine was lost is hard to determine; some believe that, with the Eastern Slavs, it already ceased being a living element of the language in the preliterate period” (Alekseev, 2019, p. 248). The supine also disappeared from the Czech language: the supine gradually disappears during the Old Czech period, a process that was completed in the 15th century (Kosek, 2014, p. 246). The categorial meaning of the supine (adverbial of purpose with movement verbs) was likely gradually lost, as well, in spite of the fact that the supine was being systematically replaced with the infinitive: in the modern literary language, the sole relic of the supine is to be found in the collocation *jíti spát* (Lamprecht, Šlosar, Bauer, 1986, p. 242).

A tangential proof of the supine’s total loss without an inclusion of its functional semantics into the infinitive category can be found in the fact that a combination of the past tense of the verb “to be” with the infinitive occurs both in the Czech and Slovak languages: *byl jsem plavat, byla se podívat*. According to A. V. Isachenko’s observations, such clauses find their correspondence in the Russian language in combinations with the verb «*ходил*», or different expressions altogether: *я ходил купаться, я купался, Вера ходила в город за покупками* (Isachenko, 1953, p. 58). Let us demonstrate this fact with examples found in the Russian and Czech corpora:

Zloděje zaregistrovala mladá žena, která **byla nakupovat** v jednom mosteckém supermarket [Deníky Bohemia, 21. 8. 2010];

Na Spartě jsem **se byl podívat** jenom na zápasy národního mužstva a na pohárové zápasy Sparty [Reflex, č. 7/2012];

Гость проиграл, полез было в карман за деньгами, но вспомнил, что днем **ходил за покупками** и поиздержался [Евгений Рубин. Пан или пропал. Жизнеописание (1999-2000)];

Я к ней **ходил посмотреть**, какая ты в старости станешь, вот зачем я к ней ходил [Анатолий Найман. Пропущенная глава // «Октябрь», 2001].

The infinitive's syntactic functions in Czech language

Thus, the range of the infinitive's syntactic functions in the Russian language appears to be much wider than in the Czech language. However, one can also find infinitive clauses in Czech that correspond to entirely different syntactic structures in Russian.

One such case is the different structuring of the duplexive (adverbial definer). Thus, in the Czech language, sense verbs (*to see, to hear, to feel*) are followed by the infinitive. In Russian, such collocations correspond to participles or dependent clauses.

Nikdy jsem neviděl ho plakat – Я никогда не видел его плачущим;

Tereza slyšela maminku zpívat starou českou píseň – Тереза слышала, как мама поет старинную чешскую песню.

We shall back up this claim with examples found in the Russian and Czech national corpora. In the Russian clauses, either a participle or a dependent explanatory part is used:

Когда на сцену вышел армянский ребенок и стал играть на дудуке, я впервые увидела своего мужа плачущим на сцене [Сати Спивакова. Не всё (2002)];

А я читал этот рассказ и почти увидел, как выходит на улицу дама с собачкой, в длинном платье, застучали каблочки ее черных ботинок [Нина Горланова. Лав стори (1987-1999)].

Whereas, in the Czech contexts, the infinitive is used:

*Výbuchy smíchu s přáteli, **plakat** ji neslyšel snad skoro nikdy* [Moor, Margriet de (2003): Kreutzerova sonáta. Překlad: de Hüblová-Bruin, Magda. Praha, Litomyšl: Paseka];

*Zde a všude je moje země, kamkoli se vrátím a v jakékoli řeči uslyším **zpívat si děti, šeptat milence*** [Herling-Grudziński, Gustaw (1995): Deník psaný v noci. Překlad: Stachová, Helena. Praha: Torst].

The next difference is the Czech language's use of the infinitive together with a linking element and a comprehension or sense verb as the predicate of an impersonal sentence. In the Russian language, the infinitive is replaced in such clauses by words denoting state (depending on the terminology, predicatives, short passive participles) or impersonal verbs. Such a conclusion is supported by examples from the corpora:

*Je **slýšet** napjatý šum, ale v tuto hodinu si nikdo doopravdy nestěžuje* [Hill, Tobias (2004): Kryptograf. Překlad: Demlová, Markéta. Praha: Egmont];

*Uvnitř budovy je **cítit** čaj a boty* [Zeh, Juli (2009): Temná energie. Překlad: Zoubková, Jana. Praha: Odeon];

*В десятом часу я подъехал к бензоколонке километрах в тридцати за окружной, и, пока стоял с заправочным пистолетом в руке, было **слышно**, как ветер выметает из леса листву и она со стеклянным шорохом скользит по зеркальному насту* [Андрей Волос. Недвижимость (2000) // «Новый Мир», 2001];

*На больничной кухне **пахло** варёной капустой* [Сати Спивакова. Не всё (2002)].

It is noteworthy that the Czech language's tendency to clearly denote the subject of an action also manifests in these clauses, even though such sentences possess the impersonal status. To clarify: in the spoken language, there are frequent cases of gender concord between the linking element and the object noun, which transforms a one-member impersonal sentence into a two-member one:

*Ten ramus **bylo** slyšet už zdaleka – Ten ramus **byl** slyšet už zdaleka* (for details, see Karlík, Nekula, Rusínová, 2003, p. 409).

Another divergence in the use of the infinitive between the Russian and Czech languages are conditional sentences of an unreal nature. In the Czech language, the infinitive is used to express an unreal condition, while the Russian language uses the imperative. In both languages, however, both the infinitive and the imperative serve as a means of expressing a condition, that is, play a role uncommon for such forms. We shall demonstrate this on examples found in the corpora:

„Vědět dřív, že měl dceru...“ řekla přesně s tímhle gestem [Spencer-Wendel, Susan – Witter, Bret (2014): *Než řeknu sbohem*. Překlad: Nejedlá, Marcela. Praha: Ikar];

Не знай я, что ее родители родом из Перу, запросто приняла бы ее за изможденную солнцем уроженку Средней Азии [Татьяна Сахарова. *Добрая фея с острыми зубками* (2005)];

Будь у меня деньги, все было бы по-другому [А. Макеев, Н. Леонов. *Ментовская крыша* (2004)].

Conclusion

Thus, we have reviewed the syntactic functioning of the infinitive in the modern Czech and Russian languages. Primarily, we have analyzed cases of divergence in the use of this verb form in the related languages. Our study has shown that the Russian infinitive is compatible with a wider range of word forms and serves to express a larger number of syntactic meanings (predicate, object, adverbial modifier).

On the other hand, in the Czech language, the infinitive manifests syntactic properties foreign to the Russian language (the role of a duplexive, combination with sense verbs).

Thus, the infinitive appears to be a polyfunctional, syntactically flexible linguistic unit that is able to interact with various word forms and, correspondingly, to be used as various parts of a sentence, even ones atypical for verb forms.

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ISSUES OF LITERARY SCIENCE

FACT AND ALLEGORY: TWO POLES IN THE REPRESENTATION OF WAR (ON THE EXAMPLE OF “WAR’S UNWOMANLY FACE” BY S. ALEXIEVICH AND “THE CURSED AND THE SLAIN” BY V. ASTAFIEV)

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Abstract

The military actions of the 20th century (Revolutions, the First and Second World Wars, the Cold War, the war in Kosovo, Chechnya, Iraq) left a terrifying mark on the history. The article discusses traditional and innovative forms of recreating the military context in the Russian and Russophone Belarusian military prose on the example of V. Astafiev and S. Alexievich's works.

Key terms

military prose, fact, document, artistic image, intertext, narrator, allegory, universality, allusion

Introduction

“The Great Patriotic War” is one of the prevailing themes of Soviet literature. Yet literary interest in the subject of war has continued through to the present period; time and distance encouraging reflection on enormity of this event, and its related existential questions: life or death, friend or foe, hope or despair, idea or ideology; and the fate of the individual in history.

During the Soviet period, state ideology remained a controlling restraint to authorial thought. Demise of the USSR afforded writers the opportunity of adopting individual creative approaches to a literary interpretation of history.

Among such writers, are Svetlana Alexievich, winner of the 2015 Nobel Prize in Literature; and Viktor Astafiev, a winner of numerous Soviet awards, and in 1996 State Prize of the Russian Federation.

Astafiev's war experience 1941-1945, laid the foundation for later creative biographical history writing; guided by an urgent need to declare, before the people, the truth of the war. In this regard, Joseph Brodsky is noted, for his observation, that every social tragedy “is, in one way or another, a biographical event”.

The prose writing of Astafiev presents a complex phenomenon. Astafiev's “The Cursed and the Slain”, 1992-93, may be seen as a further development in the war prose of Russian literature. It does not fit the genre-specific form of the classic novel; rather the narrative follows a form of “philosophical allegorization”, which enables the author to evade open moral and ethical judgments, while encouraging the reader to establish a personal interpretation of truth.

The aim of this paper is to examine how these recent innovative forms of literature have enabled new understandings of “The Great Patriotic War”. A description of this writing approach – working with fact and allegory – will be the main objective of this research, with focus on a comparative study of the work of Alexievich, and Astafiev.

The research aims to be complementary to the work of literary scholars that are actively studying the features of Alexievich's work. These include, in Belarus, Professor L. Sinkova, who devoted a series of papers to study this question in the book “Belarusian Superliterature”; and in Russia, Lev Anninsky.

Achieving the aim requires solving some tasks:

- to trace the features of the functioning of fact and allegory in the narrative of Svetlana Aleksievich and Victor Astafiev's novels as an artistic and aesthetic means of text and its constructive factor;
- to reveal the specifics of the personality image and the principles of structuring the character system in the military prose of writers;
- to present author's strategies in revealing the artistic conception of the world and man, solving moral, ethical, philosophical and ontological problems.

Theoretical background

In philosophy, the nature of war, in particular the dilemmas of “peace-war”, “violence-non-violence” were studied in different periods from Aristotle to P. Sorokin. As we know, there are several concepts of philosophers on the nature of war and peace:

- 1) L. Tolstoy, M. Gandhi, M.-L. King, A. Fortune, A. Huseynov and others hold the view that war is an absolute evil. The war must be completely abandoned. Following the Christian doctrine of nonviolence, L. Tolstoy actively advocated “absolute peace”. American researcher A. Fortune believes that even in life-threatening situations, it should not use violence in response (Fortune, 2004).

M. Gandhi and M.-L. King continued the concept of L. Tolstoy. They developed pacifism – a movement for world peace in its various variants. They offered an alternative to war in a nonviolent form of resistance to the enemy, its meaning is not in obedience, but in the ability of the parties to find a compromise and mobilize the strength of spirit of each person. This approach includes a range of measures – diplomatic talks, peaceful speeches, the use of public speaking techniques, special methods of nonviolent action.

- 2) According to I. Ilyin and S. Bulgakov, war can be fair. It may take place. It is a sad necessity. Therefore, it is necessary to remember military charity, to educate those who must defend the Fatherland.

In contrast to L. Tolstoy, I. Ilyin criticizes his absolute denial of violence and war. He emphasizes courage and heroism as key values in Orthodox, secular and military ethics. The scientist believes that it is necessary to respect his enemy, but he does not oppose war. According to him, war is a difficult necessity, but he also has a negative attitude towards pacifism (Ilyin, 2005).

- 3) War can only take place as a last resort, although it can be fair. In resolving controversial political issues, it is necessary to give preference to diplomatic methods, education of high morality, as well as the strength of faith and spirit. V. Solovyov, G. Niebuhr, A. Kovalev, F. Meyers are the proponents of this concept. V. Solovyov believes that the meaning of non-violence in the settlement of political relations should not be denied in any case. He writes that the war can be resorted to only in the most exceptional cases.

According to A. Kovalev, harmony in society is the coexistence of the violence and non-violence, good and evil. He believes that good and evil are governed by nature itself, violence and evil are needed within reasonable limits (Kovalev, 2001).

Thus, the listed concepts are based on the interpretation of the experience of the twentieth century. On the one hand, researchers completely deny the war, express the need to convey to society by various means the idea of non-violent resistance and diplomatic resolution of international conflicts. On the other hand, some modern scholars perceive the experience of nonviolence either as a utopia or as a doctrine.

The life and work of the Belarusian writer S. Alexievich and the Russian writer V. Astafiev are united by pacifist views, the desire to convey to the reader the terrible consequences of hostilities and the desire to urge him to prevent war in the future.

Basic methodology

The present study was mainly based on the comprehensive and includes hermeneutic, comparative-typological, cultural and historical methods, a method of holistic analysis of a literary text, methodical developments on the problem of theory of genres.

“War’s Unwomanly Face” by Svetlana Aleksievich and “The Cursed and the Slain” by Victor Astafiev raised moral, ethical, worldview problems, rethought through the prism of fact and allegory were the material of this paper.

Description of the issue

Fact as an artistic image in the “War’s Unwomanly Face” by Svetlana Alexievich

Primarily it is worth nothing that the fact in the work isn’t recorded by the writer, but the character – a direct participant of the event who tells his story to a reader. The author acts only as a listener in such situation, sometimes asking questions to the narrator. Thus, Svetlana Alexievich creates an oratorio novel – a work with lots of voices which tell their story of suffering, the story of life. As it was mentioned in my article «Specificity of perception of the russian-language literature of Belarus (on the example of Svetlana Alexievich’s book “Time of second hand”», “the genre of an oratorio novel was professionally felt by the writer, a graduate of the faculty of journalism of BSU, and was perceived as a starting point for a creative beginning. The fact as a base of the plot was as a “brand” and the base of her creative strategy at the same time” (Gubskaya, 2019, p. 318).

The first book “War’s Unwomanly Face” (1984) was published by Svetlana Alexievich exactly in the style of the oratorio novel. This documentary story, based on the interview with soviet women, who took part in the Great patriotic war, initially was published in the magazine “Oktyabr” (1984); some more chapters were published in the magazine “Neman” at the same year. In 1985, the work was published as a separate edition. Considering that the book immediately received a large number of prestigious state awards, such as the Literary Award named after Nikolai Ostrovsky The Union of Writers of the USSR (1984), the award of the magazine “Oktyabr” (1985), the Literary Award named after Konstantin Fedyn The Union of Writers of the USSR (1985), the Linin Komsomol Award (1986), it becomes clear that both the Soviet reader and representatives of the public sector like it. And this is not surprising, because it is not the writer himself who speaks in the book, but his characters – living witnesses of military events, and besides, not men, but women.

I can’t say that the literary story of a woman at a war was mentioned firstly only in the work of S. Alexievich. In 1969 was published the story “But the dawns here are quiet” by Boris Vasilyev, telling about the fates of five girls-antiaircrafters and their commander during the Great patriotic war. In addition, in 1977 was published the book “I am from the Fiery Village” by A. Adamovich (together with Ya. Bryl and V. Kolesnik), in which firstly in the Belarussian literature “live voices” began talking about the war and the people who stayed alive in that “fiery villages”, burned to the ground by the Nazis. Svetlana Alexievich calls Ales Adamovich her mastermind and teacher: “Once the book “I am from the Fiery Village” felt into my hands by A. Adamovich, Ya. Bryl, V. Kolesnik. Such a shock I’ve got only once when I was reading Dostoevsky. However, there is an unusual form: the novel is compiled by the voices of the life itself. It is from everything that I’ve heard in my childhood, it’s from everything that sounds at the street, at home, at a café, at a trolley nowadays. So! The circle is closed. I’ve found that I was looking for. Foresaw. Ales Adamovich became my teacher (Alexievich, 2019, p. 9). Perhaps this is why she took a quote from A. Adamovich’s novel “The War Under the Roofs” as the name for her first book: “War’s Unwomanly Face”. But nothing was remembered more, harshly, terribly and more beautiful than our mothers’ faces”. In fact, this idea by A. Adamovich became the concept of the work of S. Alexievich: shows female story of the war publicly, honestly without any hesitation in a realistic manner.

In her diary notes to the book, she writes: “Everything that we know about the war, we know with the “male” voice. We are all in captivity of “male’s” views and “male’s” feelings of the war. “Male’s” words. However, the women are silent. Nobody except me asked my grandmother. My mother. Even those who were at the front are silent. If they suddenly begin to remember, then they’re telling not “women’s war”, but “man’s”. Adjust to canon” (Alexievich, 2019, p. 9). It becomes obviously that the creative objective of S. Alexievich is to destroy this canon. The objective of our small research is to trace what methods the writer uses to display the “female” war, how do female facts of the war differ from men’s?

To solve this objective it is important to understand what meaning the writer puts into the concept of “female war”, “female memory of the war”. Let’s turn into the fragment of the text, where the author tries to give the explanation: “In optics, there is the concept of „aperture“ – the ability of the lens is worse, it is better to capture the captured image. Therefore, the female memory of the war is the most “fast-moving” in terms of tension of feelings, in pain. I would better say that the female war is worse than “male”. Men hide under the history, the facts, the war captivates them as an act of ideas’ confrontations, different interests, but women are captured by feelings (Alexievich, 2019, p. 17). It is obvious that the writer uses the principle of contrast for the verbal illustration of her concept, antithesis, in fact, selects contextual anthonymic pairs: male – female, facts – feelings. This principle is also supported in the titles of the chapters. For example, “Grow up, girls, you’re still young”, “About the smell of fear and a case of sweets”, “About dolls and guns”, “About horses and birds”, “About the male boots and the female hats”, “About the girl’s treble and sailor superstitions”, “About the silence of horror and the beauty of fiction”, “About a small life and a great idea” etc. It is important to note that this principle emphasizes S. Alexievich journalistic education. The writer starts to contact with a reader from the first lines, written in capitals. The titles in her book performs the pragmatic (expressive) function: they demonstrate the author’s personal priorities, her philosophical attitude; quite clearly reflect the picture of the inner and outer world of the acting hero of the story, and originally, intriguingly presented with reality. We can say also that such titles perform the role of a mediator between the text and a recipient (a reader), using the volume of his background knowledge about the life and the war, affecting on the reader’s emotions.

At the same time, such emotional, imaginative titles immerse us in the rather harsh reality of the war, set forth through the fact recorded in the memory of the heroes of the book. But the whole secret of the title is that the reader searches for the keywords (sign words) in the text that were indicated in it, and on which the author emphasized (or rather, made a bid). These words-signs should probably stop the author’s attention in and return to the name, rethinking of which should cause reflection after reading the text.

For example (due to the small volume of the research), we turn to a series of stories, united under the title “About the smell of fear and a suitcase of sweets”. Certainly, the word-sign here will be “a suitcase of sweets”, although and the synesthesia „smell of fear“ is no less emotional. Therefore, what do we see in the text? The facts about the war recorded in the female memory who went to the front from an early age. Nadezhda Vasilyevna Anisimova, a medical officer of a machine gun group, tells that she found a wounded soldier on the neutral line and dragged him, fixed with the belt to her arm, during eight hours. In the result of this accident, firstly she got five days in prison for the absence without leave and then the Medal of Honor. “When I was nineteen I had the Medal of Honor. When I was nineteen my hair became gray. When I was nineteen during the last fight, my both lungs were shot; the second bullet went between two vertebrae. The legs were paralyzed... And I was considered dead...” – told the participant of the war (Alexievich, 2019, p. 66). It’s a creepy story, but the title has “a suitcase of sweets”! The reader is looking for a word-sign further. Further is the story of Albina Gantimyrova, a senior sergeant, a scout. She got her first Medal of Honor, because she was able to raise confused soldiers from the shelter at the beginning of the battle: “The battle started. Heavy fire.

The soldiers lay down. The command: “Go ahead! For the Motherland!”, but they are lying. I took away my hat in order to see me: a girl stood up... And they all stood up and we went into the battle” (Alexievich, 2019, p.69). Then we read the story of the cryptographer Lyubov Charnaya, who, having become pregnant at the very beginning of the war, was forced to get rid of the child, and then went to the front to avenge the unborn. Further, the reader will find another female story of the partisan messenger Maria Savitskaya-Radyukevich, who ran to assignments through German posts with a small child. And then a few more: about the pilot Anna Dubrovina; the commander of a platoon of machine gunners Lyubov Lyubchik; the partisan Anna Strumilina, who, due to Jewish descent, lived in the ghetto, and having lost her parents, she went to the partisans. Moreover, almost at the end of the series of stories, the reader meets the story of the medical assistant Maria Tikhomirova, in which she tells about a suitcase of sweets: “I’m in the village where I was assigned after a specialized school, got my first money. There was money, and I bought a whole suitcase of chocolates for that money. I knew that I won’t need money in the war” (Alexievich, 2019, p. 81).

This exact keyword search mechanism that concentrates all readers’ attention on the text – the reader will get acquainted with the facts of the war, and his mind will look for a “suitcase of sweets”, perhaps even try to imagine a wrapper. Moreover, this “suitcase of sweets” will be not just a fact of a real story (this is only for a storyteller), but an artistic image, symbolizing a calm, peaceful life. Here we can state the process of changing a real fact into an artistic image – this is a feature of the artistic manner of writing S. Alexievich. As the Belarusian literary critic L. Sinkova notes, “A precisely recorded real fact begins to manifest itself as an artistic image, and thus, this change in the functional role of the document into the artistic unit should be considered as a genre-forming factor” (Sinkova, 2009, p. 95).

Why is there a change in the role of fact in the work? This is due to the peculiarity of the perception of the fact by the writer herself, her creative concept. “I’m interested not in the event itself, but in the event of feelings. Let’s just say – the soul of the event. Feelings are the reality for me,” writes S. Alexievich (Alexievich, 2019, p.16). This exact event of feelings is visualized into a female poetic image. Female war is a story of the struggle not only with the enemy, but also with oneself, overcoming one’s own fears and stereotypes. Of course, men also had to struggle with fear, but women had a number of female desires and experiences that were not customary to talk about in traditional works of war: to sleep on sheets, not on the ground; eat a completely white loaf; walk in high heels; wash hair; put on women’s underwear. Moreover, all these everyday concepts for peacetime, recorded as facts of military life in the works of S. Alexievich, turn into artistic images, symbols of peaceful life. The writer understands this perfectly, explaining the nature of such a transformation as follows: “Memories are not a passionate or dispassionate retelling of a vanished reality, but a new birth of the past, when time turns back. First of all, it is a creativity” (Alexievich, 2019, p. 11).

Svetlana Aleksievich records the “birth of a new past” talentedly, after years rethought by the war participants. In addition, this rethinking colors the gray truth of the war with bright colors: mixes tarpaulin boots with high-heeled shoes, the sound of wheat and the sounds of a German guns, rough tunics and thin cotton of lingerie. This shows the desire of the recorded fact to “sovereignty”, independence from military literary discourse, and the image of the narrator is revealed in the harmonious combination of the “body” of the writer and the “soul” of the direct storyteller. The story is told to the reader by a nurse, aviator, partisan, but the reader doesn’t hear a clear truth of the participant in the military events, but the voice of the narrator (a storyteller), who successfully adapts the story in harmony with the author’s artistic concept. “We are writing a book of time together. Everyone screams his truth. A nightmare of shades. Moreover, you need to hear all of this, and dissolve in all of this, and become like this all. In addition, at the same time do not lose yourself. Combine street speech and literature. The difficulty is that we speak about the past in nowadays

language. How to pass the feelings of those days to them?” – S. Alexievich asks a question (Alexievich, 2019, p.16). We see the answer in her works.

If we use the terms of Y. I. Yavchunovsky, the doctor of art history, who wrote that “two trends determine the special role of the narrator in the documentary literature: the pursuit for “sovereignty” and submission to the dictatorship of reality” (Yavchunovsky, 1974, p. 178), then the author, and together with him, and the narrator, successfully combine the “pursuit of the fact for sovereignty” and to a sufficient extent “submission to the dictates of reality.” The dictatorship of reality can be traced in the history of almost every character speaking to us through the same author’s trick – the inclusion in the story of a kind of intertext in the form of political slogans of the prewar and wartime periods. Let us turn to the text: “From childhood, from school time, we heard: “Girls, drive a tractor!” “Girls, drive an airplane!” (Alexievich, 2019, p. 59); “When I was still in seventh grade, an airplane flew to us. There were those years, imagine, in the thirty-six year. Then it was a curiosity. Then a call appeared “Girls and boys – on a plane!” Of course, as a Komsomol member, I was in the forefront. I immediately signed up for the flying club” (Alexievich, 2019, p. 60); “And then the speaker began to play:” Get up, the huge country...” The first time I heard this song. “I think I’ll recover and immediately go to the front” (Alexievich, 2019, p. 71); “We were educated that the Motherland and we are one and the same” (Alexievich, 2019, p. 81). Obviously, this intertextuality not only turns us into historical time, but also emphasizes the character of that time: a variety of opportunities for everyone, the dynamic development of society, and the most importantly, the dominant “slogan” form of communication, when someone addresses to the masses, controls them. This fact of reality, implicitly presented by the author, quite clearly characterizes the pre-war time.

Allegory as a narrative structure of “The Cursed and the Slain” by V. Astafiev

In contrast to S. Aleksievich, one of the distinguishing features of the poetics of military prose by V. Astafiev is the use of conditional forms of artistic generalization, logarithm. In the field of philosophical generalizations, he often turns to an associative-allegorical form of embodiment of an idea. Therefore, in the novel “The Cursed and the Slain” by Astafiev, the role of conditional forms is so significant – allegories, symbols, allusions, leitmotifs, metaphors, parables, etc. Allegory in Astafiev’s novel doesn’t a single trope but a whole narration, whose elements contain symbolic meanings underlying its second meaning” (Jilevich, 2020, p. 62).

The narratively-compositional center of the epic novel “The Cursed and the Slain” by V. Astafiev is the first book – “Devil’s Pit”. The allegorical image of the barracks-pit acquires special semantic meaning. According to the author, the barracks is the torture for eighteen-year-old young men of the 21st reserve infantry regiment. This has a deep allegorical overtone. L. Annensky, for example, sees in the meaning of the barracks “camp”, “camp hell”, “hell”, “primordial cave”, as the emerging “gloomy experience of the Gulag”. (“What’s the point of war? Where is its reason? For what sin this retribution has come? What is it with people, with their nature, with their soul? ... What kind of spoiled damnation leads people astray?” (Annensky “Literaturnaya gazeta”, March 3, 1993). A. Neluyer sees the allegory of the barracks-pit as the figurative expression of All Russia of the day: “Who is crying, who is tormented, and who is dying in this heavy fog? What if the whole country is our devil’s pit?” (A. Neluyer “Segodnya”, March 2, 1993).

And in fact – the place is hellish: “indifferent evil people”, kicking out recruits from cars, “hoarse yelling”, “obscurity”, “universal howling or moaning”, “terrible howling”, tormented “not of one’s will and hunting ” stupidly walking human columns. Is it any wonder that “obedience to fate” immediately took possession of one of V. Astafiev’s characters – Leshka Shestakov, who was thrown into this nightmare by mobilization, and his soul was immediately “visited anything that should be settled in his pocket and prison – all agreement with everything that happens.” (Astafiev, 2019, p. 66) The writer further constantly compares the barracks with the prison. Indeed, even Leshka

understands the word “barracks” as not frightening, not disturbing, but contemptible.” “Everything is harsh here, everything is on the level of a modern cave, therefore, cave life, cave life ... Leshka tells himself: “As if in a den”, but didn’t feel any confusion, only dull humility ... oppressed and two more desires languished over it – I wanted to breathe fresh air and eat.” (Astafiev, 2019, p. 70) V. Astafiev sees an allegory “pit-barracks” as a devilish, infernal meaning: poor, half-buried in the ground, “that neither the flame, nor the curse of the earth, nor the powers of heaven took these cellars,” “only time was disastrous for them – they connected they dutifully settled into the sandy soil with all their meager belongings, with the people swarming in them, as if ominous coffins were doomed into the bottomless abysses” (Astafiev, 2019, p. 83). To this gloomy picture is a smoked pole of bunks, whitening at the ends with “bones”, as if they had already visited the grave, “with the gray that appeared on them”.

The author, using allegory, creates the depressing atmosphere of the barracks, smelling of sulfur, “rot, dust and sharp young urine”. “The willow mats were teeming with bugs and lice ... the mats broke, sharply, like legs, pierced the body, the soldiers, having collapsed them, slept in the sand, in the dust, without undressing.” (Astafiev, 2019, p. 92)

It was not for nothing that L. Annensky noted the author’s remark: the Ob Sea is now splashing at the location of the 21st regiment. It means the memory of the “devil’s hole” itself is washed off the face of the earth. The critic sees the allegory of the author as religious: is it not God’s providence? On the other hand, is it possible that everything was washed away and forgotten, and the ladies based on the beach, not suspecting that somewhere here young Siberian guys “go to pot” and only Ob waters were hidden on century ugly traces of their hardships and suffering? ” (Astafiev, 2019, p. 104).

If the author sends his heroes-recruits to agricultural work and softens his accusatory tone (“funny warriors”, “no less funny girls”), then he gives them a quiet calm. In the future, they will go to a hellish place of a completely different kind, and a completely different “universal howl”.

A striking feature of V. Astafyev’s military novel “The Damned and The Forgotten” is that the writer, in philosophical and allegorical form, begins the story of the war from the months preceding the sending of recruits to the front. By constant retreats into the past of his heroes, he reveals and justifies the main property of the existence of people in a country that has survived 17 years, the civil war, collectivization, political repression. The barracks is a collective image of soldiers, which combines the features of a conditional literary image that carries an ironic and allegorical function in the novel, although it remains a realistic character that preserves all the features of a national hero.

The collective image of the soldiers in the barracks thinks together – with “one head”, speaks with the same words: “How many heads Melnikov will take away, how many words he will waste in vain,” thought foreman Shpator and senior sergeant Yashkin. Collective thinking is always easier, because individuality can cause a lot of trouble, it “hides, dissolves, it seems to be covered by a high wave of unanimity, and it is no longer visible, it is like that elusively small amount that can be neglected.

Trying to depict the behavior of many lives, the author experiences the same temptation, and then his heroes have one head for all and one nervous system. For example, “the people banged and finally woke up”, “the people moved approvingly, laughed briefly”, “thinking completely about the house, the guys startled with the whole crowd”, “the audience looked down at once”, “and the audience on the court is completely on the side of the defendant”. This is a combination of human diversity in one cohesive reaction, not an ordinary device that conveys the general mood. It had to confirm and prove quantitatively that not only one thought indignantly about the groaning, dirty reality, but also all soldiers were completely yearned and indignant.

Soldiers resemble “miserable prisoners from pre-revolutionary times” or vagrants. They are depersonalized by a terrible life, turning into a speck of dust in a „gray, thick cloud of dust.“ Torn from a house and piled up in a heap, placed in a cold and dirty room, they soon become indifferent to everything except food and sleep. Now this “hunched old people with dead eyes, wheezing from a

cold". Even giants, like Kolya Ryndin, became "closer to heaven than to earth". "Kolya Ryndin began to fall off his face, brick stiffness came off his square scruff, glass to his cheeks, but on his cheeks a blush appeared less and less, except during working in the cold. The get fall ... " (Astafiev, 2019, p. 106) But even before the war, "the lives of these people were mostly miserable, humiliating, impoverished, consisted of standing in lines, receiving rations, coupons, and even the struggle for the crop, which was immediately withdrawn in favor of society." (Astafiev, 2019, p. 112)

Having barely crossed the threshold of the barracks, they – "children of workers, children of peasants, special migrants, proletarians, scoundrels, thieves, murderers who didn't see anything human" – were brought to absolute depersonalization, and began to "believe" in a single friendly choir, struck by fear. Still, they were faced with a "basement rat life" and a society of people "turned into animals". A tragic collective attitude is felt everywhere. For example, when a burry minion of fate "half-Armenian-half-Jew" fighter Vaskonyan, who hadn't seen anything before the army "from a theater ogee", began to tell "fellow workers" about Count Monte Cristo, kings "children of workers, peasants" "reverently listened to fairy tales about the luxurious world." (Astafiev, 2019, p. 81)

The allegorical image of the barracks-pit likens to itself its inhabitants. They fit her by the same grimy, degenerated and accustomed to reality. The author is frank in describing the flea-infested people: "Leshka rummages under the linen, crawls under his armpits, catches creatures ..." (Astafiev, 2019, p. 145). The image of this parasite V. Astafiev pays considerable attention. This can be seen as an allegory: small, seemingly fearless; but for the most part, bringing death to people, lice are compared with those "enemies of the people", with those propagandists-communists who hid behind the back of the war, creating the appearance of work and ruining innocent people. "Our lice are brisk, with a round black ass, they tirelessly remind us of it, they have risen neither light nor dawn, they are working, and they are eating." Moreover, the author is sure that they did not have long to torment the person, soon they will all be "cursed and killed". "Captured beasts rest, paws in the belly of the fingers, turn them around if they knew how to scream, so they would wake everyone on the bridgehead with cries! ... But they have no mercy, these constant enemies of socialism: with a pinch, the signalman takes them out and lets them out, not at a long one – it will drop down at the feet and footstep them alive, bury: don't bite, don't eat your own, eat the fritz while he's still alive." (Astafiev, 2019, p. 205)

There are also group portrait characteristics: "sick miserable huddled on the lower bunks, pulled from a damp door, pulled from the damp floor, and how they were not punished ... they dragged all kinds of rags on themselves, wagged nests on the bunks. The stolen by the legs, thrown to the floor, repeatedly stubbornly crawled to the bunks ... if only not for the frost in the wet, doggy smelling pants." (Astafiev, 2019, p. 214)

The writer, who paints and curses the war half a century later, must have something substantial to add to our well-established, conservative understanding of things, he wanted to enlighten us, to bring to our side – the side of the accusation.

In the second book, the war in allegorical form showed "its bestial grin and an insatiable womb, absorbing thousands of human bodies daily." It describes the battle for one of twenty-seven bridgeheads, called Velikokrinitsky, on the right bank of the Dnieper („Great River“) during its crossing in the autumn of 1943; depicting terrible pictures of earthly hell in its authenticity and naturalism. This is also an allegory of the devil's pit, only it is located on the front line, the same situation as in the recent past: there are no products, no ammunition, no order. The operation from the left bank was led by criminally soulless officers, because of fear they did not participate in crossing the water barrier. The crossing scene is drawn expressively and sharply, with the help of vivid metaphorical images and expressive language: "No fantasy, no book, no film, no canvas will convey the horror that they feel thrown into the river, under fire, into a tornado, into smoke, into a stench, into fatal madness, in comparison with which the biblical fiery hell looks like a children's fairy tale with a fantastic horror <...>" (Astafiev, 2019, p. 317). In addition, the enemy kept pouring fire on the shore

and water, in which a mess of people was swarming. “Old and young, conscious and irresponsible, volunteers and military enlistment offices mobilized, fines and guards, Russian and non-Russian – they all shouted the same words: “Mom! Bozhechka! God” and “Guard!”, “Help! ...” And the machine guns slashed them and slashed, watered with colorful death trickles.” (Astafiev, 2019, p. 317).

In the novel, V. Astafiev was reflected the process of deformation of discourses that ensured the legitimacy of the former political order. “Ideological decolonization” was accompanied by the appeal of peoples “to their old, traditional memory, selected, destroyed or distorted in their favor by the corresponding regime” (Nora, 2005, p. 397–398). The consequence of this process, according to P. Nora, is the reinterpretation of key historical events from the point of view of communities, groups, and layers that are affected by the rights, which, by offering their own version of events, constructed their identity (Ibid., p. 398). A similar kind of tendency is found in the novel, and its roots go back to the late Soviet period, when, despite the censorship restrictions, the desire to portray came to be known in the framework of the anti-communist version of traditionalism (A. Solzhenitsyn, V. Astafiev, V. Belov, etc.). “Simple man” as a victim of political power projects (Lipovetsky, 2012, p. 811). In “The Cursed and the Slain”, V. Astafiev, already without regard to the prohibitions and conventions that have expired, puts this idea at the heart of the ideological concept of the novel. In his interpretation during the Great Patriotic War, the people confronted not only a foreign invader, but also hostile power.

The novelty of “The Cursed and the Slain” isn’t only in the concept of war that contradicts the Soviet canon, no matter how it is interpreted – in the Orthodox or liberal anti-communist spirit, but in exposing the universal experience of pain, defenselessness, existential despair in the face of violence and death removed national and historical barriers.

Results of the analysis and conclusions

Thus, concluding my thoughts about the method of processing the fact by Svetlana Alexievich, I would like to note the following. Despite the fact that the documentary novel “The Unwomanly Face of War” is usually referred to as non-fiction literature, the artistic principle is quite clearly shows in it. The fact in the text is graded and plays a certain function: one category of facts, usually reflecting the “female history”, demonstrates the pursuit of the narrator to “sovereignty”; another category of facts, demonstrating real historical discourse, subordinates the text to the dictates of reality. As a result, we get an exclusive, authorial material in which, the “little” person “writes his life” against the backdrop of real historical events, through small, memorable, dear, and understandable details only to him. At the same time, Svetlana Alexievich creates his literature “history – through the story of an invisible witness and participant” (Alexievich, 2019, p. 15).

In the novel “The Cursed and the Slain” V. Astafiev clothed his memories of the war in a philosophical and allegorical form. Allegory, as an “allegorical depiction of a speculative idea in an objective image” was necessary for the author to deeply comprehend the tragic reality of the twentieth century. A feature of the allegorical component of V. Astafiev’s creativity is its repeatability, versatility and ramification. The allegorical layer allowed the writer to focus his thought, to raise it to the level of pure embodiment.

The results of the study can be used in the further study of the philosophical and allegorical novel from the standpoint of modern aesthetics, cultural studies, literary criticism, comparative studies, which, in turn, will deepen understanding of the modern literary process.

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THE SPACE OF LIGHT AND DARKNESS IN THE CONTEXT OF THE CREATIVE HISTORY OF M.A. BULGAKOV'S NOVEL THE MASTER AND MARGARITA

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Abstract

This article is devoted to the development of the space of light and darkness in M.A. Bulgakov's novel «The Master and Margarita». The author explores the different stages and artistic devices of Bulgakov's work on these images in the context of the creative history of the novel. The article, based on an extensive archival research in the Manuscript Collection of Russian State Library, follows the development of the space of light and darkness through a textual analysis of the whole corpus of manuscripts of this novel.

Key terms

M.A. Bulgakov, «The Master and Margarita», the space of light and darkness, creative history, textual analysis

Introduction

The space of light and darkness in the novel by M.A. Bulgakov *The Master and Margarita* is associated with the images of Yeshua Ha-Notsri and Woland. In this vein, the words “light” and “darkness” turn out to be contextual synonyms of the words “good” and “evil” and thereby become the key concepts of the novel. Bulgakov worked on the novel “*The Master and Margarita*” throughout the period from 1928 to 1940. And, as noted by M.O. Chudakova, “already in the preparatory materials for the novel, its central figures – Christ and the Devil – were identified” (Chudakova, 1976, p. 64). The history of the text of the novel demonstrates the writer's careful work on the development of the space of light and darkness and his desire to focus on their interaction with each other.

Based on the method of textual analysis, we tried to restore the process of Bulgakov's work on the space of light and darkness in the novel, thereby exploring its features and getting closer to understanding the author's intention. In our work, we rely on the system of editions of the novel that we have established and its main text, reflecting the last creative will of the author to the fullest extent (Bulgakov, 2014). The draft texts are conveyed by dynamic transcription, which will make visible the process of writer's work on the creation and allow us to see the formation of the author's intention. Graphic conventions are used for this: 1) a piece of text crossed out by the writer – [text], 2) an insert during the writing process – **text**, 3) a later insert – {text}, 4) a later insert crossed out – {**text**}, 5) a conjecture – <text>, 6) the end of a page and the transition to the next one are indicated by two straight vertical lines ||. When quoting draft texts, the author's spelling and punctuation are preserved.

Text of the article

E.S. Bulgakova notes in a letter to Donald Piper (November 1, 1967): «Нет, по-моему, “Фауст” и “Мастер” не похожи. “Фауст” не служил станцией отправления, как Вы пишете. А цитата была нужна» (Bulgakova, 1967, reverse side of the sheet 1). If Goethe's Mephistopheles seeks to harm the humanity, the dynamics of the formation of Woland's image demonstrates that Bulgakov interpreted the role of the department of darkness in the worldbuilding of his novel in all the contrary way.

In the second edition of the novel (1932–1936), Woland and his retinue, leaving Moscow, arrange a series of fires. But the writer focuses on the fact that the characters try not to harm others: «Азazelло, сeрдитo покocившиcь, вынул парабeллoм и выстрeлил двa рaзa пo нaпpaвлeнию

группы подростков, целясь над головами» (Bulgakov, 2014, v. 1, p. 278). Despite this, the fires: 1) Injure the man with a gramophone «<...> выпрыгнул из окна и патефон разбил и сломал руку» (Bulgakov, 2014, v. 1, p. 271); 2) Entail death: «Но поэт не успел присмотреться как под самыми ногами у него тарарахнуло и он видел как оглушительно || кричавший человек у стенки манежа упал на асфальт и тотчас же красная лужа образовалась у его лица» (Bulgakov, 2014, v. 1, p. 283); 3) Cause pain to children:

«– Но дети [!]? Позвольте! Дети!...

Усмешка исказила лицо Азazelло

– Я уж давно жду этого восклицания, мастер» (Bulgakov, 2014, v. 1, p. 284).

The negative nature of the actions of the evil spirits in this edition of the novel is emphasized by the reaction of the poet (future Master) to them: «Но тут же он вспомнил убитого у манежной стены, стиснул руку ногой Маргарите и шепнул “летим!”» (Bulgakov, 2014, v. 1, p. 291).

In the subsequent work on the novel, Bulgakov removes the negative nature of the characters' actions. The episode of whistling is significant in this regard.

Second edition (1932–1936)	Fifth (last handwritten) edition (1937–1938)	Sixth (final) edition (1938–1940)
«<...> пласт земли рухнул в Москву-реку, поглотив наступавшие шеренги и бронированные лодки» (Bulgakov, 2014, v. 1, p. 287).	«Огромный пласт берега вместе с пристанью и ресторанчиком высадило в реку. Она вскипела, взметнулась и ее выплеснуло на противоположный берег, а вместе с нею высадило на зеленый берег, на траву речной трамвай с невредимыми пассажирами» (Bulgakov, 2014, v. 1, p. 831).	«Огромный пласт берега вместе с пристанью и рестораном высадило в реку. Вода в ней вскипела, взметнулась, и на противоположный берег, зеленый и низменный, выплеснуло целый речной трамвай с совершенно невредимыми пассажирами» (Bulgakov, 2014, v. 2, p. 508).

As we can see, if the whistle causes harm to people in the second edition, further, at the subsequent stage of work on this episode, Bulgakov not only removes the moment of the destructive actions of his characters, but focuses on the fact that the passengers of the riverboat remained “unharmed”. The insert of the mentioned adjective in the fragment under consideration in the fifth edition is related to the insert in the preceding part:

«– Разрешите, мессир, свистнуть **перед скачкой?** – обратился Бегемот к Воланду.

– Ты можешь испугать даму, – ответил Воланд[.], – **и кроме того без членовредительства.**

Все {ваши} безобразия кончены.

– **Пощутить, немного пошутить»** (Bulgakov, 2014, v. 1, p. 831).

In the sixth edition, Bulgakov reinforces the adjective “unharmed” by adding the adverb “completely”, which shows the writer’s desire to emphasize the absence of a harmful trace of the actions of his characters.

If Bulgakov persistently focuses on the fact that Woland and his retinue do not seek to harm people, then what is their role in the worldbuilding of the novel? The meetings with Woland and his retinue are the main mechanism for creating a system of images of the “Moscow” chapters, which are built as a series of exposures and punishments, like episodes of tricks in the black magic performance in the Variety Theater and in the dream of Nikanor Ivanovich. The meeting with Woland and his retinue makes vices visible: the characters of the “Moscow” chapters are punished for lying in one form or another. The punishment is provided by placing a character in circumstances that cause laughter. Moreover, the punishment is insanity, “loss of head,” out of fear, horror, and misunderstanding of the current events. It is no coincidence that almost all the characters find themselves imprisoned in Professor Stravinsky’s clinic. In Bulgakov’s novel, the punishment is followed by a correction. But not for everyone. Berlioz and Baron Maigel are deprived of such an opportunity: their death is destined.

Thus, Woland's goal is not just to identify the vice, but to provide a chance to correct it. This solution of Woland's image is already formed in the first edition of the novel (1928–1930), when Woland urges Berlioz to stop Ivanushka in his intention to trample the image of Jesus Christ that he painted on the sand: «– После моего евангелия, после того, что я рассказал о Иешуа вы, Владимир Миронович, неужто **вы** не остановите юного безумца?! А вы, – и инженер || обратился к небу, – вы слышали, что я честно рассказал?! Да! – и острый палец инженера вонзился в небо. – Остановите его! Остановите!! Вы старший!» (Bulgakov, 2014, v. 1, p. 80).

In addition, the goal of Woland is to observe people, and he discloses it in the episode of the meeting with the bartender. Bulgakov formulates this goal only in the fifth edition of the novel: «Я должен открыть вам тайну... Дело в том, что я, ведь отнюдь не артист... Просто мне хотелось повидать где-нибудь москвичей в массе, так сказать. || Удобнее всего это сделать в театре. Ну, вот моя компания, – он кивнул в сторону кота, – и устроила этот сеанс. Я же лишь сидел и смотрел» (Bulgakov, 2014, v. 1, p. 675). Meanwhile, this goal is fulfilled in the context of Woland's image from the very beginning of Bulgakov's work on the novel: Woland looks after the uniform ratio of good and evil in the world, which is especially pronounced in the episodes of the black magic performance in the Variety Theater.

It makes sense to pay attention to how Woland reacts to the pleading of a woman to stop torturing the master of ceremonies. Working on the second edition of the novel, Bulgakov creates two versions of this chapter. In the first of them, the exclamation of the woman remains without attention of Woland: «– Не мучьте ее! – крикнула сердо-||больная женщина в партере» (Bulgakov, 2014, v. 1, p. 199). But already in the second version, Bulgakov adds Woland's reaction and keeps it until the end of work on the novel: «– Ради Христа, не мучьте его! – вдруг на весь театр прозвучал женский голос в партере, и видно было, как замаскированный повернул в сторону голоса лицо» (Bulgakov, 2014, v. 1, p. 326). Woland's reaction is an indicator of what he observes for: he reveals not only human vices, but also the presence of mercy in their hearts, which is manifested in the conclusion he draws after his observations. Woland's conclusion about mercy is developed by Bulgakov in the second edition of the novel – in the first version of the chapter in question, and basically remains unchanged until the end of the work on the novel: «– Милосердие еще не вовсе вытравлено из их сердец, – сквозь зубы молвил замаскированный на сцене и прибавил, – наденьте голову...» (Bulgakov, 2014, v. 1, p. 199). However, throughout the subsequent work on the novel, the manner of pronouncing these words changes, and therefore Woland's attitude to what he does:

Second edition the first version of the chapter	Second edition the second version of the chapter	Fourth edition (1936)	Fifth edition	Sixth edition
«сквозь зубы молвил» (Bulgakov, 2014, v. 1, p. 199)	«тихо, сквозь зубы, проговорил» (Bulgakov, 2014, v. 1, p. 326)	«тихо проговорил» (Bulgakov, 2014, v. 1, p. 474)	«задумчиво и тихо отозвался» (Bulgakov, 2014, v. 1, p. 595)	«задумчиво [и тихо] отозвался» (Bulgakov, 2014, v. 2, p. 251)

If, at the first stages of creating his image, Woland notes the presence of mercy in people's hearts with obvious discontent (he speaks through gritted teeth), further Bulgakov puts the emphasis on the fact that his character is meditating (he speaks quietly, the verb “said slowly” (*progovoril*) makes it clear that the character speaks in measured tones), weighing the ratio of vice and mercy in the world – this is evidenced by the choice of the adverb “pensively” and the verb “replied” (*otozvalsya*), which conveys a greater immersion of the character in his thoughts, compared to the verb “said” (*progovoril*).

The episode under consideration is present in the history of the text of the novel already in the first edition. The surviving fragments of the text on heavily damaged pages allow us to conclude that the audience suggested tearing off the head of the master of ceremonies: «– Голову ему *оторвать*», – «отозвались с *галереи*», and then the “smile” has appeared on the Woland’s face (Bulgakov, 1928–1929, sheet 126). Woland’s smile demonstrates that he is pleased with the evil happening. Perhaps, a counterweight to the evil appears here – the mercy that sounded in woman’s exclamation to stop torturing the master of ceremonies, but the surviving fragments of the text do not allow a firm conclusion: «енно крикнула» (Bulgakov, 1928–1929, sheet 126). Nevertheless, Woland places the head back: «одним взмахом» «нахлобучил ее *на шею Осипа* Григорьевича» (Bulgakov, 1928–1929, sheet 127).

Thus, Woland’s business consists in the need to identify vices, punish them providing a chance to correct, and observe the uniform ratio of good and evil in the world.

In the sixth edition, Bulgakov introduces the words said by Woland: «Каждое ведомство должно заниматься своими делами» (Bulgakov, 2014, v. 2, p. 418), emphasizing the separation of functions between the departments of light and darkness. What is the relation of Woland’s department to the department of light in the novel? Considering the features of the formation of Yeshua Ha-Notsri’s appeal to Woland will allow answering this question. In the novel, Yeshua addresses Woland with requests – 1) for Pilate and 2) for the Master and Margarita.

I. Yeshua’s request for Pilate in the episode of absolution is formalized by Bulgakov using the verb “ask” (*prosit*).

Second edition	Fifth edition	Sixth edition
«– О пощадите [<i>!></i>] его, – попросила Маргарита. Воланд рассмеялся тихо. – Милая Маргарита, не беспокойте себя. Об нем подумали те, кто не менее чем мы дальновидны» (Bulgakov, 2014, v. 1, p. 293).	1) « <i>[И, вот, те, кто кроме меня читали его просили меня показать вам вашего героя.]</i> » (Bulgakov, 2014, v. 1, p. 834); 2) «– Это всегда так бывает, – отозвался Воланд, – но я успокою вас. Просить вам за него не нужно. За него уже попросили ранее вас... – Иешуа! Иешуа! – в восторге вскричала Маргарита» (Bulgakov, 2014, v. 1, p. 835).	«–<...> Вам не надо просить за него, Маргарита, потому что за него уже попросил тот, с кем он так стремится разговаривать <...>» (Bulgakov, 2014, v. 2, p. 514).

Attention should be paid to the use of the form of the verb “ask” and the features of structuring the sentence in this fragment: 1) A third-person plural verb and a demonstrative pronoun, a two-member sentence “those thought”; 2) A third-person plural verb, an indefinite-personal sentence “they asked before you...”, Margarita realizes that this refers to Yeshua; 3) A third-person singular verb and an indefinite pronoun, a two-member sentence “the one has asked” with a defining relative clause “the one he wants to talk”, clearly indicating that this refers to Yeshua.

II. Yeshua’s request for the Master and Margarita is expressed in the novel twice indirectly by: 1) Levi Matvei in the episode of the conversation with Woland; 2) Woland in the episode of farewell to the Master and Margarita on their way to the eternal home.

In the history of the text, the episode of Woland’s meeting with the messenger of light takes place on November 14, 1934 during Bulgakov’s work on the second edition of the novel. The exact date can be established by the writer’s mark at the beginning of the episode under consideration: “14. IX 34” (Bulgakov, 2014, v. 1, p. 278). Instead of Levi Matvey, there is a “purple horseman” who arrives to Woland and, at the sight of the latter «Коровьев и Бегемот сняли картузики, Азazelло поднял в виде приветствия руку, хмуро склонился на прилетевшего гонца» (Bulgakov, 2014, v. 1, p. 278). The Horseman is speaking to Woland in a whisper, so his words are thereby hidden from the

reader but we understand that it was an order: 1) By Woland's reply: «– Очень хорошо, – говорил Воланд, – я с особенным удовольствием исполню волю пославшего. Исполню» (Bulgakov, 2014, v. 1, p. 278); 2) From the conversation between Woland and the Master: «– Я получил [от] распоряжение относи|тельно вас. [Преблагоприятное. Вообще могу вас поздравить – вы имели успех. Так вот мне было велено...

– Разве вам могут велеть?

– О, да.

– Велено, унести вас] ||» (Bulgakov, 2014, v. 1, p. 295).

The same alignment of forces is built by Bulgakov in the sixth edition of the novel (this episode is absent in the fifth edition) – during the creation of the first version of the episode under consideration in the process of working on the typewritten text in 1938: «Через некоторое время послышался шорох как бы летящих крыльев и [нрзб] на террасу высадился неизвестный вестник в темном и беззвучно подошел к Воланду. Азazelло отступил. Вестник что-то сказал Воланду, на что тот ответил, улыбнувшись:

– Передай, что я с удовольствием это исполню» (Bulgakov, 2014, v. 2, p. 491).

In both cases, we do not know who exactly addresses Woland through the messenger. However, at the same stage of work on the sixth edition – in the episode of Woland's farewell to the Master and Margarita – Bulgakov clearly specifies that Woland is addressed by Yeshua and his words are already postulated as a request: «–<...> Тот, кого так жаждет видеть выдуманный вами герой, которого вы сами только что отпустили, прочел ваш роман. <...> Нельзя не поверить в то, что вы старались выдумать для мастера наилучшее будущее, но, право, то, что я предлагаю вам, и то, о чем просил Иешуа за вас же, за вас, еще лучше» (Bulgakov, 2014, v. 2, p. 514–515). Bulgakov's desire to emphasize that this is Yeshua who pleads for the Master and Margarita will be obvious if we turn to the same episode of the second edition (it is absent in the fifth edition): «– Ты награжден. [С] Благодарю бродившего по песку Ешуа, которого ты сочинил, но о нем более никогда не вспоминай. Тебя заметили, и ты получишь то, что заслужил» (Bulgakov, 2014, v. 1, p. 357). Here, an indefinite-personal sentence “You were noticed” does not allow us to state with accuracy that it refers to Yeshua.

Having introduced a clear reference to Yeshua pleading for the Master and Margarita in the sixth edition, Bulgakov clearly distributes the roles and actions between his characters in the second version of the episode of the meeting between Woland and the messenger (May 1939) when Levi Matvei visits Woland “on the stone terrace of one of the most beautiful buildings in Moscow”. The representatives of light – Yeshua through Levi Matvey – address Woland with a request – Bulgakov uses the verb “ask” (*prosit'*) twice: 1) «<...> просит тебя, чтобы ты взял с собою автора и наградил его покоем» (Bulgakov, 2014, v. 2, p. 492); 2) «– Он просит, чтобы ту, которая любила и страдала из-за него, вы взяли бы тоже <...>» (Bulgakov, 2014, v. 2, p. 492). Levi, transmitting the request for Margarita, speaks to Woland “imploring for the first time”. At the same time, Woland's answer demonstrates that he cannot refuse to fulfill this request: «– Передай, что будет сделано, – ответил Воланд <...>» (Bulgakov, 2014, v. 2, p. 492).

Thus, at the final stage of work on the novel, Bulgakov clearly indicates Yeshua's belonging to the space of light. However, he can only ask Woland. Woland, in turn, cannot refuse to fulfill his requests, because Yeshua's role in the space of light is great. Who is Yeshua Ha-Notsri? In the episodes of Pilate's interrogation and execution, we see a man, in the last episodes of the novel – a power that gives absolution to Pilate and peace to the Master. In order to follow up the formation of this image, let us turn to the episode of execution.

Let us give a short explanation. While working on the first edition of the novel, Bulgakov writes two versions of the chapter in which a stranger tells the story of Yeshua and Pilate to two writers at Patriarch's Ponds. From the surviving fragments of the first version, it is impossible to restore

the details of Yeshua's description, but in the second version, the execution episode has completely survived and allows getting an idea of the nature of this image at the initial stage of the writer's work on the novel. The fragments of the fifth edition, where Bulgakov writes the episode about the execution next time, almost completely formed the basis of the final text of the novel.

Parameters for comparison	First edition	Second edition	Fifth edition
Naturalism in the description of physical suffering	«Мухи учуяли это и , слетаясь к нему всё в большем количестве, наконец, настолько облепили его лицо, что оно исчезло вовсе в черной шевелящейся маске. Жирные слепни сидели в самых нежных местах его тел[о]{а,} под ушами на веках, в паху, сосали» (Bulgakov, 2014, v. 1, p. 70).	«Мухи поэтому настолько облепили его, что лицо его исчезло в черной шевелящейся маске. Жирные слепни сидели и под мышками у него и в паху» (Bulgakov, 2014, v. 1, p. 334).	«Мухи и слепни поэтому совершенно облепили его, так что лицо его [преврат] исчезло под черной шевелящейся маской. В паху и на животе и под мышками сидели жирные слепни сосали желтое тело» (Bulgakov, 2014, v. 1, p. 645).
Eyes	«Открылось лицо Иешуа, совершенно багровое и лишенное глаз. Они заплыли» (Bulgakov, 2014, v. 1, p. 71).	«Ешуа с трудом разлепил веки и на кентуриона глянули совсем разбойничьи глаза» (Bulgakov, 2014, v. 1, p. 334).	«Разлепив веки, Га-Ноцри глянул вниз. Глаза его обычно ясные, как свидетельствовал верный Левий теперь были мутноваты» (Bulgakov, 2014, v. 1, p. 646).
Voice	«Хриплым разбойничьим голосом со страхом и любопытством спросил Иешуа центуриона <...>» (Bulgakov, 2014, v. 1, p. 71).	«– А? – сказал хрипло Га-Ноцри» (Bulgakov, 2014, v. 1, p. 335).	1) «Га-Ноцри шевельнул вспухшими губами и [сказал] отозвался хриплым разбойничьим голосом <...>». 2) «Иешуа оторвался от губки и, стараясь, чтобы голос его звучал убедительно, ласково и приятно, но [всё же] но не добившись этого сорванным хриплым голосом попросил палача <...>» (Bulgakov, 2014, v. 1, p. 646).

A comparison of Yeshua's characteristics allows us to see that Bulgakov sought to portray a man suffering in the same way as criminals on neighboring posts – the same criminal as they are, with the same lackluster eyes and hoarse voice, which is twice emphasized by the writer in the next fragments («отозвался хриплым разбойничьим голосом», «хриплым голосом попросил палача»). This trend is present throughout the creation of the novel.

The difference is Yeshua's reaction to the request of one of the criminals to kill him. The surviving fragments of both versions of the first edition chapter demonstrate the divinity of Yeshua's image:

First edition the first version of the chapter	First edition the second version of the chapter
<p>«<я понял, к>то ты та ков! Понял». «<не> забудь меня пом<януть. Меня> зовут... Давид»</p> <p>«Но Иешуа <еще не умер. Он> приоткрыл <глаза, голову повернул в> сторону просящего»</p> <p>– Скорее попроси» «<и> за другого, а и<наче не сделаю>»</p> <p>«Проситель <вскричал:></p> <p>– Да, да! И <его!></p> <p>Тут Иешуа <совсем разлепил глаза> и бандит уви<дел в них свет.></p> <p>– Обещаю, что» <будете> «там со мн<ою>» (Bulgakov, 1928 – 1929, reverse side of the sheet 31, sheet 32)</p>	<p>«Но Иешуа еще не умер. Он развел веки, голову повернул в сторону просящего [и сказал:].</p> <p>– Скорее проси, – хрипло сказал он, – и за другого, а иначе не сделаю...</p> <p>Проситель метнулся, сколько позволяли гвозди и вскричал:</p> <p>– Да! Да! И его! Не забудь!</p> <p>Тут Иешуа совсем разлепил глаза и левый бандит увидел в них свет.</p> <p>– Обещаю, что [сейчас же] прискачет сейчас. Потерпи сейчас оба пойдете за мною, – молвил Иисус [и проглотил]...» (Bulgakov, 2014, v. 1, p. 71-72)</p>

The evolution from the first version of the episode to the second one shows that the degree of divinity manifestation in the Yeshua's image is getting lower: the criminal does not guess who Yeshua is; Yeshua promises that the criminals will follow him but does not guarantee that they will be "there" with him. The word "there" in this context serves as a euphemistic substitute for the word "paradise". In general, this fragment is associated with the Gospel of Luke – the only gospel text where Jesus Christ answers to one of the criminals executed with him:

Then he said, "Jesus, remember me when you come into your kingdom!"

Jesus answered him, "Truly I tell you, today you will be with me in paradise" [Gospel of Luke 23:42-43].

The second edition of the novel retains the same approach to the image of Yeshua – he requires that the criminal pleads for his companion. However, Bulgakov removes such a detail as the light that suddenly appeared in Yeshua's eyes: «– Почему просишь за себя одного? <...> Попроси и за товарища!». In the fifth edition Bulgakov replaces Yeshua's request to kill a robber with a simple human request to drink him: «– Если тебе не жалко воды, [<н>] дай ему попить, дай...» (Bulgakov, 2014, v. 1, p. 335).

On the upper margin of the page of the first version of the first edition chapter, where Bulgakov writes the before death episode of Yeshua, there is a fragment of the mark preserved: «Pater, in manus tuas d», connected with words: In manus tuas, Domine, commendo spiritum meum. However, the following text demonstrates that Yeshua does not just turn to the Lord. In this regard, it is worth considering how Yeshua's last words changed during Bulgakov's work on the novel:

First edition the first version of the chapter	First edition the second version of the chapter	Second edition	Fifth edition
<p>«бормотал»</p> <p>« – ...отец... О, Pater...» (Bulgakov, 1928-1929, reverse side of the sheet 32)</p>	<p>«произнес уж совсем слабо:</p> <p>– Тетелеотам и умер» (Bulgakov, 2014, v. 1, p. 72).</p>	<p>«произнес одно слово по-гречески, но его уже не расслышали» (Bulgakov, 2014, v. 1, p. 335).</p>	<p>«Тот дрогнул, [к<р>] вскрикнул:</p> <p>– Игемон...» (Bulgakov, 2014, v. 1, p. 646-647)</p>

Thus, a comparison of Yeshua's last words at different stages of Bulgakov's work on the novel makes it clear that the writer seeks to portray a man: 1) First, he quotes the Gospel of Luke: "Jesus called out with a loud voice, "Father, into your hands I commit my spirit. When he had said this, he breathed his last" [23:46]; 2) He quotes the Gospel of John: "When he had received the drink, Jesus said, "It is finished". With that, he bowed his head and gave up his spirit" [19:30] (*teteleotam*="It is

finished”); 3) He refers to the Gospel of John indirectly through the remark “word in Greek”; 4) He rejects the association with the gospel texts, linking Yeshua’s last thoughts with Pilate.

Thus, the history of the text demonstrates that Bulgakov persistently sought to create the image of a man, gradually erasing the divinity. However, remember that this is a man who suffers on the cross in the gospel texts. The same is emphasized by Boris Pasternak in his novel “Doctor Zhivago” – in the poem “The Garden of Gethsemane”: «Он отказался без противоборства, / Как от вещей, полученных взаймы, / От всемогущества и чудотворства, / И был теперь, как смертные, как мы <...>» (Pasternak, 2009, p. 655).

Based on the observations of the formation of Yeshua’s image in the episode of the execution, L.M. Yanovskaya notes: «Bulgakov persistently overcomes the gospel legend. <...> The writer takes off – “rips off” – the familiar shell from the great legend, making it tangibly reliable» (Yanovskaya, 1991, p. 197). From the first to final edition of the novel, in its “ancient” chapters, it was the evolution from the picture of miraculous to reliable, «“grounding” of the gospel tradition, the evolution toward a defenseless human, to the immortally human in him, the artistic transformation of the character from a God-man into a man» (Yanovskaya, 1991, p. 197).

According to researchers, it is not God but man in the center of the Yershalaim chapters. «Bulgakov’s interpretation of the historical characters is peculiar and significantly different from the gospel texts. Bulgakov created his own unique image of Yeshua Ha-Notsri. He dared to endow his Yeshua with the features of an ordinary earthly, mortal man. Describing him, he often repeats the word “man”» (Dulbe, 1974, p. 19). «The cover of the miraculous has been removed from the gospel legend. We see a human drama and drama of ideas here», notes V.Ya. Lakshin explaining the writer’s intention (Lakshin, 1984, p. 306). Thus, «the image of Bulgakov’s philanthropic Christ has no hint of the divinity» (Yakusheva, 1991, p. 182).

However, the second component of the image of Yeshua, addressing Woland with a request for Pilate and the Master and Margarita, is outside the field of these provisions.

John Givens, drawing attention to the sudden emersion of Levi in the “Moscow” plot, raises important questions: «Does Levi Matvei’s appearance imply a divine Yeshua Ha-Notsri along the lines of the Christian Jesus Christ, who is deciding the fate of the Master and Margarita, thus solving the mystery of Yeshua’s identity in favor of a more or less orthodox Christology? Or is this sudden, textually unmotivated quasi-divinization of Yeshua simply evidence that the novel escaped Bulgakov’s control?» (Givens, 2018, p. 169). The researcher explains it by the fact that Bulgakov did not have time to complete editing the novel: «Here, the specter of the unfinished manuscript makes itself felt. Chapter 29, “The Fate of the Master and Margarita Is Decided”, in which Levi Matvei conveys Yeshua’s request to Woland, was a late addition to the novel. <...> Perhaps the revisions to part 2 that Bulgakov could not finish would have better prepared readers for this development or made clearer the connection between the Yeshua from the Jerusalem chapters and the one who sends his emissary to Woland in Moscow» (Givens, 2018, p. 169). Of course, Bulgakov did not complete editing the novel and stopped on chapter 19. However, it should be borne in mind that he did not edit the novel in a sequential manner; in particular during the last editing period (1939–1940), the writer turned to episodes of the flight in chapter 32.

And the divinity in the image of Yeshua was always present. The image of Yeshua includes two components: 1) In the Yershalaim chapters, it is a man who appears before us, and the history of the text evidences that Bulgakov worked towards the creation of exactly this image of Yeshua, which is shown in this article by the example of the episode of execution; 2) Yeshua acts as a power that gives Pilate absolution and determines the fate of the Master and Margarita.

However, if in the second and fifth editions of the novel Bulgakov only hints at who the pleader is (“those thought”, “they asked before you...”), in the sixth (final) edition the writer emphasizes that it refers to Yeshua Ha-Notsri.

- 1) First, in the episodes of Pilate's absolution and Woland's farewell to the Master and Margarita (June 1938), Bulgakov emphasizes that it is Yeshua who pleads for them and Woland cannot refuse to fulfill these pleading requests: «-<...> Вам не надо просить за него, Маргарита, потому что за него уже попросил тот, с кем он так стремится разговаривать <...>» (Bulgakov, 2014, v. 2, p. 514); «-<...> Тот, кого так жаждет видеть выдуманый вами герой, которого вы сами только что отпустили, прочел ваш роман. <...> Нельзя не поверить в то, что вы старались выдумать для мастера наилучшее будущее, но, право, то, что я предлагаю вам, и то, о чем просил Иешуа за вас же, за вас, еще лучше» (Bulgakov, 2014, v. 2, p. 514-515). We should pay attention to the identical construction of both Woland's phrases – a descriptive structure using a third-person indefinite pronoun “one” and a defining relative clause. In both cases, the structure is a euphemistic substitute for the name Yeshua and indicates its sacredness for the speaker.
- 2) Then Bulgakov writes the epilogue (May 1939), in which Ivan Nikolayevich Ponyryov has a dream about a meeting between Pilate and Yeshua in the space of light: «От постели к окну протягивается широкая лунная доро-||га и на эту дорогу поднимается человек в белом плаще с кровавым подбоем и начинает идти к луне. Рядом с ним идет какой-то молодой человек в разорванном хитоне и с обезображенным лицом» (Bulgakov, 2014, v. 2, p. 538).
- 3) It was after the creation of the epilogue that Bulgakov rewrote the episode of the appearance of the messenger to Woland (May 1939) – now, he is Levi Matvei, transmitting to him the request of Yeshua Ha-Notsri for the Master and Margarita that Woland undertakes to fulfill.

Why does Bulgakov focus on Yeshua's belonging to the space of light and his important role in it? Before the creation of the epilogue, the reader witnessed that Pilate was rushing to the moon, however it was to believe whether his long-awaited meeting with Yeshua would take place.

Second edition	Fifth edition	Sixth edition
«- Сейчас он будет там, где хочет быть на балконе и к нему приведут Ешуа Ганоцри. Он исправит свою ошиб ку. Уверяю вас, что нигде в мире сейчас нет создания более счастливого, чем этот всадник» (Bulgakov, 2014, v. 1, p. 294-295).	«- Он пошел на соединение с ним, – сказал Воланд, – и, полагаю, найдет наконец, покой» (Bulgakov, 2014, v. 1, p. 835).	«-<...> Оставьте их вдвоем, – говорил Воланд, склоняясь с своего седла к седлу мастера и указывая вслед ушедшему прокуратору, – не будем им мешать. И, может быть, до чего-нибудь они договорятся <...>» (Bulgakov, 2014, v. 2, p. 515).

And only at the creation of the epilogue (its second version, when the dreams of Ivan Nikolayevich Ponyryov are being developed), Pilate does receive a true absolution – the meeting with Yeshua, the opportunity to speak to him and hear his words filled with mercy that there was no execution. Thus, the divinity in the context of the image of Yeshua Ha-Notsri is emphasized in connection with the need to address the theme of mercy in the novel – the absolution of Pontius Pilate. As at the end of the novel, at the time of its completion in 1938, before the creation of the epilogue, Pilate “departed into the abyss, never to return” (Bulgakov, 2014, v. 2, p. 517), this seemed to return him to imprisonment again.

While working on the last edition of the novel, Bulgakov introduces Woland's words: «Всё будет правильно, на этом построен мир» (Bulgakov, 2014, v. 2, p. 514). Woland enforces this law. It was characteristic of the development of this image at all stages of the creation of the novel. However, Bulgakov puts a special emphasis on this feature of Woland's image at the final stage of his work on the novel, having added the words of Levi Matvei in the sixth edition:

«- <...> Неужели это трудно тебе сделать, дух зла?
 - Мне ничего не трудно сделать, – ответил Воланд, – и тебе это хорошо известно» (Bulgakov, 2014, v. 2, p. 492).

It is noteworthy that the epigraph from Faust also appears in the history of the text of the novel at the final stage of Bulgakov's work on the creation.

Fifth edition (additional materials)	Sixth edition Typewriting of 1938 with revision of 1938-1939	Sixth edition (additional materials 1938-1939)
Ein Teil von jener Kraft, Die stets das Böse will und stets das Gute schafft. (Goethe's Faust) (Bulgakov, 2014, v. 1, p. 837)	[«... [и] так, кто ж [е] ты [?] {наконец?} Я часть той силы, что [всегда желает] {вечно хочет} зла и [всегда творит добро].] {вечно совершает благо.»}] Гете. Фауст. (Bulgakov, 2014, v. 2, p. 91)	«...так кто ж ты, наконец? – Я – часть той силы, что вечно хочет зла и вечно совершает благо». Гете. Фауст. (Bulgakov, 2014, v. 2, p. 104)

Bulgakov's revision demonstrates not only his desire to give an accurate translation of Goethe, but also emphasizes the desire to focus on the activity component of Woland's image.

If, at early stages of work on the novel, Woland performs an action himself, further the action is performed by the representatives of his department or he creates the conditions for the performance of the pending action by others. Attention should be paid to how the absolution of Pilate takes place. In the second edition, Woland does it: «– Прощен! – прокричал над скалами Воланд, – прощен!», having noted further: «<...> мы совершили всё, что нужно было» (Bulgakov, 2014, v. 1, p. 294-295). In the fifth edition and in the subsequent work on the novel, the absolution is realized by the Master:

«Он сложил руки рупором и крикнул пронзительно:
– Свободен! Иди, он ждет тебя!» (Bulgakov, 2014, v. 1, p. 835).

However, the action of the Master is launched by Woland at the request of the representatives of light:

Fifth edition	Sixth edition
1) «[И, вот, те, кто кроме меня читали его просили меня показать вам вашего героя.]» (Bulgakov, 2014, v. 1, p. 834) 2) «– И я прискакал сюда с вами лишь для того, чтобы показать мастеру конец его романа, ибо, конечно, конца у него не было. И так, – тут Воланд повернулся к мастеру, – давайте конец! Пора! Бьет воскресная полночь...» (Bulgakov, 2014, v. 1, p. 835)	«– Ваш роман прочитали, – заговорил Воланд, поворачиваясь к мастеру, – и сказали только одно, что он, к сожалению, не окончен. Так вот, мне хотелось показать вам вашего героя» (Bulgakov, 2014, v. 2, p. 513).

In all editions, the absolution is not decided by Woland but by the representatives of light:

Second edition	Fifth edition	Sixth edition
«– Милая Маргарита, не беспокойте себя. Об нем подумали те, кто не менее чем мы дальновидны» (Bulgakov, 2014, v. 1, p. 293)	«– <...> За него уже попросили ранее вас...» (Bulgakov, 2014, v. 1, p. 835)	«– <...> Вам не надо просить за него, Маргарита, потому что за него уже попросил тот, с кем он так стремится разговаривать <...>» (Bulgakov, 2014, v. 2, p. 514).

Conclusion

At the final stage of the work, Bulgakov focuses on the interaction of the departments of light and darkness, introducing Woland's words in the sixth edition of the novel: «Не будешь ли ты так добр подумать над таким вопросом: что бы делало твое добро, если бы не существовало зла, и как бы выглядела земля, если бы с нее исчезли тени?» (Bulgakov, 2014, v. 2, p. 492). Woland enforces the law of good and evil in the world, so the department of light cannot do without him. At the same time, Woland obeys the department of light. In this sense, it is necessary to recall the words that he says to Margarita about Korovyev in the episode of transfiguration: «– Рыцарь этот когда-то неудачно пошутил, – ответил Воланд, поворачивая к Маргарите свое лицо с тихо горящим

глазом, – его каламбур, который он сочинил, разговаривая о свете и тьме, был не совсем хорош» (шестая редакция) (Bulgakov, 2014, v. 2, p. 511). This pun does not sound in the novel, but it is present in the history of the text – Bulgakov’s remark appears on the pages of the drafts of 1933 (second edition): «Свет порождает тень, но никогда, мессир, не бывало наоборот» (Bulgakov, 2014, v. 1, p. 222).

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THOUGHTS ON BOUNDARIES IN THE RUSSIAN LINGUISTIC CONSCIOUSNESS: BACKGROUND AND TRADITIONS⁷

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Abstract

The article raises issues of understanding the boundaries in the Russian linguistic worldview, comparing mental imagery of boundaries in the native speakers of the Russian language and of other languages. Based on song lyrics and an extensive associative survey, the authors draw conclusions about the key features of the perception of boundary in the Russian language native speakers, communication boundary and dialogue as surmounting of boundary.

Key terms

Boundary, song, communication boundary, associative experiment, fundamental opposition

Introduction

The issue of boundaries is an eternal issue that has been present throughout the existence of human society. By establishing boundaries/borders, a state declares its full value and sovereignty; by establishing boundaries a human being declares himself as an independent personality. The idea and the phenomenon of boundary has been studied by academics in various disciplines – from geography to philology – and generates various definitions. M.M. Bakhtin wrote: “I become aware of myself and become myself only by revealing myself to another, through another and with the help of another ... The very existence of a person (both external and internal) is the deepest communication. To be – means to communicate ... To be – means to be for another and through him – to be for oneself. No person possesses his own internal sovereign territory, in his entirety, he is always at the boundary” (Bakhtin, 1994, p. 186). The great researcher of dialogue immediately identifies the presence of communication boundary, and this boundary happens to be absolute in effectuating communication: as soon as the communicant withdraws into his internal sovereign territory the boundary becomes an unsurpassable obstacle for any further communication.

Yu. M. Lotman holds quite a different view: for him more important is the possible permeability and even the mobility of boundaries, their potential ambivalence. Lotman is attracted by the fact that the boundary, when it exists, belongs simultaneously to two realms, between which it is laid. In Lotman, “the boundary is blurred and the definition of each particular fact as belonging to a cultural or extra-cultural realm possesses a high degree of relativity” (Lotman, 2000). In the modern world, the idea of the boundary does not lose its relevance: psychological schools declaring the importance of personal space, of building personal boundaries are changing; communicative linguistics is searching for boundaries in communication; at the level of a number of other humanities and socio-political sciences, the boundary can be viewed as a factor of crucial significance in resolving conflicts (or their creation): for example, the boundary becomes one of the important concepts in conflictology (conflict resolution studies), in the young science of destructology (Silantyev, Malygina, Poletayeva, Silantyeva, 2020). In order to resolve a number of conflicts one needs a clear understanding of how important the **boundary** is for the speakers of a particular linguistic culture, how the mundane understanding of the **boundary** is being developed, and to what extent it relates to the **boundary** in communication. (For the linguistic and cultural specifics of the communicative boundary, see Milovanova, Zhao, 2020).

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Boundary Interpretation Aspects

A boundary can be reviewed from several positions. It can be material, physical, existing in the objective world and created with the help of tangible objects. These are boundaries that we encounter every day – a separation structure on the highway, a wall separating a house from the street, and even a curtain in the bathroom – all these become boundaries. A boundary can be intangible – to a certain extent these are boundaries/borders between states, boundaries between social groups and classes, and boundaries between categories of people.

Boundaries are established for various purposes – to designate one's own or to separate oneself from aliens. In communication such a boundary is often established in childhood.

A marker of such a boundary can be, for example, a home pet-name. This phenomenon was described in detail by Yu.M. Lotman: "Distinguishing between "one's own" and "alien" words divides the child's world into his own and that which is alien, laying down the boundary of conscious that persists as the most important dominant of culture. Thus, a semantic boundary is created, which in the future will play a fundamental role in the social, cultural, cosmogonic, and ethical structuring of the world" (Lotman, 2000). A boundary, therefore, defines a system of values within and outside the boundary. A boundary is the most important parameter that makes it possible to objectify the rules that exist in society. A boundary becomes the marker of hierarchy which it is not customary to violate in traditional society. It is preeminently the boundary that sets up the fundamental opposition "own" – "alien", and this opposition, in turn, labels the participators in the dialogue, the communication process, exists at the mundane level and is contemplated within a wide philosophical spectrum.

Modern academic discourse to one degree or another raises the issue of boundaries in various fields. We want to highlight two interesting studies: the work of N.T. Rymar "The Bakhtin Concept of Architectonics of an Aesthetic Object and the Problem of the Boundary "Art / not Art" (Rymar, 2006) and the work of John Shotter "M.M. Bakhtin and L.S. Vygotsky: Internalization as a "Boundary Phenomenon" (Shotter, 1996).

Exploring the phenomenon of the boundary as a whole, N. Rymar cites N. Wokart: "Separation of one thing from another does not mean ... distraction from the other – on the contrary, the consequence of this operation is the assumption of the other as a necessary condition for the existence of a common boundary, constitutive for the distinguished object" (Rymar, 2006). Wokart formulates Lotman's idea, already familiar to us, that the boundary is something without which two phenomena cannot exist. Genette's reasoning is interesting enough (it embraces only the boundary of the text, but can be scaled up to a metaphysical understanding of the boundary): "This is not so much about a barrier or an impenetrable boundary, but about a threshold, about some "indeterminate zone" between the internal and the external which again, after all, has no solid boundary either from the inside, from the side of the text, or from the outside, from the side of the discourse of reality about the text" (Rymar, 2006).

The presence of boundaries is an indicator of the stability (or instability) of an individual or society. In its turn, through the "stable – unstable" opposition the fundamental ontological opposition "own – alien" is revealed, acquiring additional features "stable – unstable", "reliable – unreliable".

Examples of contexts, in which boundary appears as a concept, can be endless, but we are turning to songs, as one of the most striking types of texts from the point of view of representation of concepts.

In the Russian linguistic culture, the concept of "boundary" has significant potential – this is determined historically by the continuous expansion of the territory of the Russian Empire and the numerous wars that were fought at its frontiers, and geographically by the vast territory of Russia, and spiritually by the Christian consciousness that has been the context of Russia's existence for over a thousand years.

The most striking manifestations of the boundary in popular song lyrics are the boundaries/borders defining the territory of the state. The most famous Russian song “Katyusha” – which is well known not only in Russia but all over the world – includes this concept, realizing it through the word “border (пограничье)”: «И бойцу на дальнем пограничье // От Катюши передай привет» (“And to the soldier on the far **border/boundary** // Send greetings from Katyusha”). Further in the text of the song the idea of the border/boundary as a frontier separating one’s land from the alien land, the idea of protecting one’s boundaries and one’s native country is revealed: «Пусть он землю бережет родную» (“May he protect his native land”). As it will be demonstrated below, such a vision of boundaries is typical not only for the Russian linguistic consciousness, but also for the human conscious in general in the context of the modern society structure and the institution of statehood.

The “border/boundary” that is mentioned here also indicates the space between one’s own and alien. “Own/alien” is one of the fundamental conceptual oppositions existing in human conscious, and the boundary is a marker of the presence of this opposition and its importance for society.

Another popular Russian song also refers to the idea of protecting the borders/boundaries: «На границе тучи ходят хмуро, край суровой тишиной объят // У высоких берегов Амура / Часовые родины стоят» (“Clouds are racing gloomily on the border/boundary, severe silence is enveloping the land // On the high banks of the Amur-river // The homeland guards stay vigilant”). Here, the boundaries are contextually connected as a marker of the territory to the fact that this territory is not just any land, but the homeland. Let us pay attention to the mention of the Amur-river – below we will talk about our associative experiment, and the Amur-river will turn out to be a reaction to the “boundary” as stimulus. Note that here the “boundary” acquires a negative connotation (although it would seem unexpected for a song about heroic protection of the homeland): the presence of a number of lexemes “gloomy”, “clouds”, “severe” forms an unexpected semantic field “darkness, complication”. We can arrive at an assumption that for the Russian linguistic consciousness the idea of a border/boundary (and the separation associated with it) refers more to necessity than to what brings joy and positive emotions.

It is interesting to note that the concept of “boundary” in the modern Russian linguistic culture is implemented, among others, at the level of children’s art. The animated cartoon series *Masha and the Bear (Mishka)*, which is popular all over the world, is based on precedent texts and situations, and the 12th episode of this series is called «Граница на замке» (*The Border is Locked (Secured)*). In this episode, Masha is guarding the boundary of Mishka’s garden singing the song *На границе тучи ходят хмуро* (“Clouds are racing gloomily on the border/boundary”) (in the cartoon Masha rephrases the song and sings «На границе хмуро ходят тучи... на границе ходят тучи хмуро» (“Clouds are gloomily racing on the border/boundary... clouds are racing on the border/boundary gloomily”), and this fact takes us back to the idea of the precedence of song lyrics (Golyak, Matrusova, 2019).

On the other hand, it is just the song in the Russian linguistic consciousness that becomes a means of overcoming boundaries: «Через годы, через расстоянья, // На любой дороге, в стороне любой, // Песне ты не скажешь до свиданья // Песня не прощается с тобой» (“Over the years, over the distances, // On any road, in any country, // You can’t say goodbye to song // Song doesn’t say goodbye to you”). The repeated lexeme “over” indicates that the boundaries (as we see from the context they are temporal and spatial) are surmountable, and overcoming them lies at the level of the supraobjective, to some extent the metaphysical.

The boundary itself, as the idea of marking space, is also present in the opposition “boundary – infinity”, where infinity is the same mysterious free will, a Russian concept, the bafflement of translating which into other languages has been repeatedly commented on by researchers and practical translators who pointed out that the free will here is not freedom, but something more. Such “un-restrictedness”, “un-limitedness”, and “boundless free will” are also widely represented in the Russian linguistic culture, realizing the opposition with one hidden member “boundary – boundless free will”: «Где же ты теперь, воля вольная, // С кем же ты сейчас розовый рассвет

встречаешь, // Ответь! // Хорошо с тобой, да плохо без тебя // Голову да плечи терпеливые – // Под плетью» (“Where are you now, boundless free will, // With whom are you now welcoming the pink dawn, // Answer! // It feels good to be with you, but bad without you // Head and patiently suffering shoulders – // Putting under the whip” (V. Tsoi). The presence of this direct opposition “good – bad” in the syntactic structural parallel with “uninhibited free will” indicates to us the latent opposition “will versus restriction / prohibition”.

Reviewing the **boundary** from the above positions, we see a number of possible approaches both to its description and to the hierarchy of boundaries: the **boundary** can exist objectively and be necessary, material, separating objects for the purpose of their identification, the **boundary** can exist objectively, separating objects and being either **surpassable or indicating the possibility** of surpassing it, and, finally, the **boundary** may exist in the opposition “**boundary – infinity, free will**”, thus identifying the concept that plays an important role for the Russian linguistic image of the world.

Associative experiment

Such a description of the context in which a boundary exists in the modern world and in the Russian linguistic culture, leads us to the hypothesis about three levels of the boundary existence: physical, spiritual and communicative.

To further evaluate the concept of “boundary” in the minds of modern society, we conducted a free associative experiment, the participants of which were to give an answer-reaction to the “boundary” stimulus. The specific nature of this experiment was that it was carried out online using the Google survey form and the participants were not limited either by the time spent to complete the survey or by the number of answers that they could give.

According to a prominent Russian researcher A.A. Zalevskaya, the basis for the emergence of an associative connection is “the inclusion of the source word in the triune context of the internal vocabulary – in mutually overlapping systems of cognitive, emotive and linguistic guidelines, outside of which the word cannot function in the individual conscious” (Zalevskaya, 1994, p. 11). This indicates to us that we need to get the broadest possible associative response from respondents.

In total, the experiment was attended by 358 people from all over the world who spoke Russian as a mother tongue or as a foreign language at a level no lower than B1. 10% of the participants in the experiment were Chinese, and this fact will be important to us in the follow-up analysis of the experiment’s results.

After stating their age and educational level, the participants were given the following assignment: “Please answer immediately, you can give several answers. My associations: the boundary is ...”.

The analysis showed that the participants indeed answered spontaneously (the time spent filling out the Google form was no more than 2-3 minutes), and gave from one answer to several options. We want to emphasize that if a participant gave several reactions to the stimulus, most of these reactions fell within the frequency.

The most frequent response was “a line” – it happened in 69 cases. Second, third and fourth places respectively went to “a limit”, “a state” and “a restriction”. If you look at the less frequent but synonymous concepts of “a frontier, a threshold, a barrier, a fence, a ban/prohibition”, it becomes obvious that the concept of “boundary” is associated primarily with the idea of separation between some objects.

It is interesting to note that the top frequency stimuli do not differ between the representatives of Asian countries (Chinese) and Europeans (we include Americans here as well) – among the Chinese who took part in the experiment, the top frequency reactions were also “a frontier”, “a limit” and “a state”. Let us take a note of the unexpected correlation of “homeland” reaction in the groups of Asian and European respondents – the Chinese had 3 reactions (we remind that the Chinese accounted for

10% of all the participators), while out of 90% of the European participators only 2 had “homeland” reactions (in spite of the bulk of European respondents being native speakers of the Russian language living in Russia and the CIS countries). Based on this sample – small in responses but representative in the number of respondents, we can conclude that for the Russian linguistic culture, the homeland is a concept that is more intimate and less regulated by borders/boundaries, i.e. the homeland and the state do not coincide in the minds of the Russian-speaking residents of Russia and the CIS, whereas among the Chinese these concepts appear to be closer.

Another interesting observation is the actualization of the concepts of “psychological boundaries” and “boundaries that we create for ourselves” (according to the statement of one of the participators in the experiment “what is there in my head and gets in the way of my living”). The reaction “personal boundaries, personal space, comfort zone” totals more than 20 cases but all these cases are present exclusively in the European group of respondents. The respondents formulated it as follows: “barriers in the head”, “that which is in the head of people and prevents them from thinking more broadly and flexibly”, “that which lives in my head and periodically interferes with my actions”.

In total, more than 30 associates which were repeated 3 or more times and about 10 single associates were obtained during the experiment. The frequency of associates is presented in Table 1.

Table 1.
Frequency of associates

ЛИНИЯ	69	LINE
ПРЕДЕЛ	53	LIMIT
ГОСУДАРСТВО	40	STATE
ОГРАНИЧЕНИЕ	35	RESTRICTION
РУБЕЖ	24	FRONTIER
ЛИЧНЫЕ ГРАНИЦЫ ЛИЧНОЕ ПРОСТРАНСТВО	21	PERSONAL BOUNDARIES PERSONAL SPACE
СТРАНА	21	COUNTRY
РАЗДЕЛЕНИЕ	20	SEPARATION
ТЕРРИТОРИЯ	20	TERRITORY
ЧЕРТА	16	THRESHOLD
БАРЬЕР	13	BARRIER
ЗАБОР	11	FENCE
(НЕ)СВОБОДА	11	(LACK OF) FREEDOM
ПЕРЕХОД	10	TRANSITION
ЗАПРЕТ	10	BAN/PROHIBITION
ПРЕГРАДА	8	OBSTACLE
ТАМОЖНЯ	8	CUSTOMS
КОНТРОЛЬ	6	CONTROL
ЗАЩИТА	6	PROTECTION
КРАЙ	6	EDGE
КАРТА	5	MAP
ГРАНЬ	5	BORDERLINE
ПСИХОЛОГИЧЕСКИЕ	5	PSYCHOLOGICAL
СТЕНА	5	WALL
РОДИНА	5	HOMELAND
УСЛОВНОСТЬ	4	CONVENTIONALITY
КОМФОРТ	4	COMFORT
ПУТЕШЕСТВИЯ	4	TRAVEL
НОРМА	4	NORM
ДИСТАНЦИЯ	3	DISTANCE
ПЛОХО	3	BADLY
ПРАВИЛА	3	RULES

Upon reviewing the received associates, we come to the conclusion that it is possible to group them in a more presentive way (Table 2). “A limit”, “a frontier”, a “threshold” are synonyms denoting the same idea, the same can be said about such associates as “a line”, “a fence”, “an edge”, “a borderline”. All these associates belong to the semantic field “segregation, separation”, which, as their frequency shows is the main idea of the boundary in the mundane conscious not only of Russian speakers, but also of speakers of other linguistic cultures, in particular, as we see from the survey, Chinese.

Bakhtin’s concept broaches a point that the man himself, the personality is always at the boundary (as opposed to the idea of internalization). This is embedded in the concept of dialogue, boundary as a phenomenon connecting spaces. Associates with the idea of overcoming or associates with positive connotations: “transition”, “protection”, “travel” are also related to this. However, it would be wrong to place these associates into the same group, therefore we designate them as “associates – overcoming” and “associates with a positive connotation”.

The smallest group of associates was made up of associates in which the idea of psychological boundaries and personal space is presented. As noted above, this type of associates was presented only by respondents belonging to the Caucasian group and predominantly by people under 40 years of age. That allows to make a tentative assumption about the significant influence of the Soviet ideology on the inner self of respondents over 40 years of age and about a kind of “emancipation,” “permission” to oneself to designate their personal space among respondents born on the eve of the perestroika and after the collapse of the USSR.

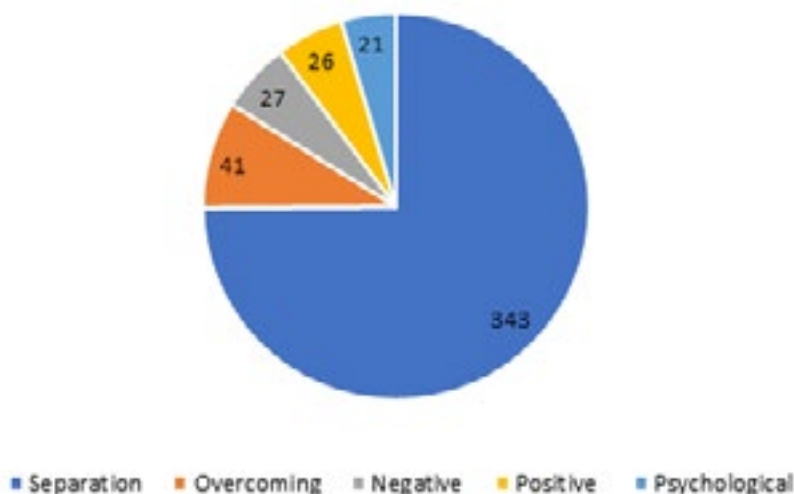
Table 2.

Classification of associates

Associations united by the idea of separation	Associations united by the idea of overcoming	Associations with a negative connotation	Associates of a psychological nature	Associates with a positive connotation
Line, limit, frontier, threshold, barrier, fence, wall, edge, borderline	Transition, customs, control, protection, lack of freedom	Bad, lack of freedom, separation	Personal space, conventionality, psychological and personal boundaries in my head	Travel, homeland, protection

We can visualize this classification on the diagram: when visualizing the data received, we can see that three quarters of the associates belong to the semantic field “separation”, the rest are distributed more or less evenly in the remaining quarter (separation – 338, overcoming – 41, negative – 27, positive – 26, psychological boundaries – 26).

Associations with the idea of BOUNDARY



We noted above that Bakhtin's boundary is interpreted as a meeting place, as a dialogue – in this context, it is indicative that in the associates we do not observe any markers of communicative boundaries that exist in any linguistic consciousness and whose activity in the dialogue is determined by the linguistic and cultural tradition (Milovanova, Zhao, 2020). The respondents designate boundaries as an objective reality that exists externally; if a boundary in the respondent's mind is internalized, then, it is as a psychological, but not communicative entity.

Conclusion

Getting back to the thought of M. M. Bakhtin about a person at the boundary, i.e. conducting a dialogue, we note that from the point of view of communication, the boundary becomes both a separating and unifying basis – no dialogue is possible without awareness of the communication boundaries. Whether a dialogue is being held with a friend or a colleague, or whether it is a higher level dialogue, for example, with the government authorities, it will not take place if the presupposition lacks information about the “space” of each of the participants in the dialogue, i.e. there is no understanding of boundaries. At the mundane level, this understanding of space and boundaries is especially pronounced in communication between southern and northern peoples – it is well known that people living in northern European countries (including Russia) are used to a greater distance between interlocutors than those living in southern countries. In real life this can be seen if you observe a conversation, for example, of Russians and Italians: An Italian tends to come closer, a Russian tends to move away.

If there are individual boundaries, then, there are also supra-individual boundaries, i.e. boundaries that exist at the level of a nation. These are not always physical state borders/ boundaries, rather, they are boundaries of the “touchability – untouchability” of the theme of the state (in other cases, the homeland) in private and official communication. It was paradoxically described by A.S. Pushkin in his letters to Prince P.A. Vyazemsky, «Я, конечно, презираю отечество мое с головы до ног – но мне досадно, если иностранец разделяет со мною это чувство» (“Of course, I despise my homeland from head to toe – but I'm annoyed if a foreigner shares this feeling with me”) (1826) (after writing this letter, the poet lived in Russia for 11 more years, never once leaving his homeland!). And finally, there are boundaries that are established at the panhuman level – boundaries, a common understanding of which was displayed by the respondents in our survey.

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COMPARISON OF TONGUE TWISTERS IN CZECH AND RUSSIAN LANGUAGES

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Abstract

The article presents the results of a comparative analysis of Czech and Russian tongue twisters in terms of their content and structure. The initial part of the article provides a general description of a tongue twister as a part of children's folklore. The main part focuses on specific similarities and differences of tongue twisters related to their structure and content and offers tongue twisters for practicing individual sounds in Czech and Russian.

Key terms

tongue twister, folklore, children's folklore, Czech language, Russian language

Introduction

Every culture has a rich history, which is reflected in its folklore. This enables people to communicate not only their thoughts and feelings but also attitudes of the whole society. The development of any language is an ongoing process and so is the development of folklore as its part. Tongue twisters belong to children's folklore, which is created by children or by adults for children and is used accordingly. It is a genre that has firmly established itself as one of the best means to advance articulation and is still actively used in a linguistic community.

Tongue twisters are well collected in Russian and Czech languages separately (see, for example, Mel'nikov, 1987, or Kneblová, 2016), nevertheless, the issues of their existence and development in the area of the relationship of the two languages have not yet been studied. Therefore, this article aims to present the parallels between Russian and Czech tongue twisters based on their content and structure, and also on their focus on developing specific speech skills. A general description of tongue twisters as a part of children's folklore is given at the beginning of the article. The substantive part of the article is devoted to the comparison of selected Russian and Czech tongue twisters based on their semantic and formal contents. Moreover, this part reviews the specifics of given tongue twisters in terms of their focus on improving the pronunciation technique of individual sounds.

This article presents the results of a comparative analysis of tongue twisters that belong to two Slavonic languages, namely, Russian and Czech. The tongue twisters were analyzed according to two principal criteria: form and content. The corpus of tongue twisters is based on the analysis of various titles on tongue twisters and folklore in general, pedagogy and logopedia, and also Internet sources, for instance Jalam.cz or ДИКТОРЫ.com. The last part of the article presents the results of the quantitative analysis of the composed corpus of Russian and Czech tongue twisters by letters and sounds that form the basis of the tongue twisters.

Tongue twisters as a genre of children's folklore and their characteristics

In this article, folklore is understood in the narrower sense as "an oral poetic creative work shared by large segments of the masses", according to the definition made by Y. Sokolov (Sokolov, 2007, p. 12). This definition was chosen for this article because it identifies the nature of tongue twisters accurately and thoroughly. Nevertheless, there are many other folklore definitions and classifications in the scientific literature, for example, the wide definition of folklore by S. Pecháček (2010, pp. 123-124), or the classifications of folklore by B. Beneš (1989, p. 64-65) or by Y. Ross (2008, pp. 6-8).

Children's folklore is one of the major and richest parts of folklore in general. Its key audience are the younger generations. Their introduction to children's folklore at an early age leads to their earlier inclusion in the culture of the society they live in and helps them to find their place in it. As well as folklore in general, children's folklore is a large system that includes works of various genres. They perform different functions, such as cognitive, entertaining, educational, aesthetic, as well as functions of integration and identification (Pospíšilová, Uhlíková, 2014, p. 26). All of them are common to tongue twisters too. Most linguistic phenomena reflect the world that surrounds a human and, therefore, carry within them a precise idea of reality that an individual (or even a whole society) has in mind. Nevertheless, there are folklore works whose artistic form prevails over their content and they, consequently, acquire new functions. Such works show not only the ability of a language to adapt to various people's requirements but also people's creativity to reflect the reality of the world. One example of such works are tongue twisters.

According to Ye. Ross' definition (2008, p. 85), tongue twisters are „smaller one- or two-phrase sentences, which are based on a combination of similar-sounding but different words and sounds which makes them difficult to be properly pronounced“. A. Kvyatkovskiy (1966, p. 272) describes a tongue twister as „a folk poetic joke based on alliterations that consists in a deliberate choice of words which are challenging for proper articulation during the fast and multiple repetitions of the whole phrase“.

It was the idea of joking that defined the major role of tongue twisters in a society in the early stages of their development. As they were only a form of entertainment, tongue twisters belonged to the world of adults. Gradually, this genre began to lose its popularity and could have disappeared throughout history if it were not for its obvious pedagogical value. It is difficult for modern people to imagine that, originally, tongue twisters did not belong to children's folklore, although today this genre is understood in this context. After a while, children started to create new examples of tongue twisters by themselves that were up to their aesthetic standards. Consequently, typical children's images and subjects have replaced the predominant context of adults' culture. Even so, older generations, passing part of their culture to children, considered tongue twisters as pieces designed for pedagogical reasons. They should have advanced children's sense of a language and eliminate mistakes in the articulation of sounds, which leads directly to the improvement of pronunciation. Nowadays, tongue twisters still perform the functions described above; nevertheless, they also constitute an artwork that embodies the specifics of children's worldview. (Meľnikov, 1987, pp. 95-96)

Despite many differences in content and structure of tongue twisters, their assignment to one particular genre is based on their various common features. The main one is the maximum compaction of the same sounds (or similar ones) in one phrase, whose interaction makes them difficult to pronounce. This is achieved by using various phonetic means and figures of speech. The most popular are rhyme, alliteration and assonance whose presence in a tongue twister is also one of the main features of this genre. Meanwhile, the above-mentioned literary devices often deprive tongue twisters or their parts of euphony. This reflects the oppression of aesthetic features of the genre in favour of functional ones, i.e. those aiming at achievement of certain goals. In case of tongue twisters, these goals are improvement or correction of pronunciation and articulation, which is another specific feature of the genre. (Meľnikov, 1987, p. 96) It should be noted that the Russian term 'скороговорка' has an additional meaning. It is understood as a way of saying something quickly, briefly, without details, and is slightly negative.

Tongue twisters have been very popular among people due to a variety of their functions. The aesthetic function shows the human's ability to improvise and work with their language and, at the same time, reflect the world around them. The entertaining function reveals the potential of a play that every tongue twister contains. The pedagogical function facilitates to develop the articulation abilities of children and adults. Nowadays, since the correct pronunciation is one of the most essential skills in the world of prosperous globalization, tongue twisters are applied in many spheres of the

society. Children become familiar with tongue twisters already in kindergarten when they start to explore the nuances of their mother tongue. The use of tongue twisters is integral to speech-therapy lessons, but that is not the only area where tongue twisters could be found. They are used by actors, singers, newscasters, teachers of foreign languages and many others.

Despite all of the above mentioned, tongue twisters have been studied relatively little in the interlingual area. A comparative analysis of tongue twisters that belong to different languages could reveal not only the diversity of people's worldview but also the ways of expressing them in artworks. This is the reason why this article is focused precisely on the comparison of Russian and Czech tongue twisters from interlingual and intercultural perspectives.

Comparison of Russian and Czech tongue twisters based on their content

Every ethnic group reflects in tongue twisters, as well as in any other folklore genre, its own culture, history and vision of the world, which are then introduced to children. Consequently, there are many more differences than similarities in subjects, motives, and characters of Russian and Czech tongue twisters. Examples of this sort of phenomenon are presented below:

Pepíku, Pepíku, vzkazuje ti Pepka, že upeče koláče, trnek doprostředka. (Koutský, 2006, p. 17) In this Czech tongue twister, whose aim is to practice the pronunciation of the sound /p/, two proper names are used, i.e. *Pepík* and *Pepka*. They are diminutive forms of the full Czech names *Josef* and *Josefina*. A man's name *Josef* is popular in the Czech Republic, therefore it is not surprising that one of its forms is used in the tongue twister. This illustrates the fact that folklore tends to reflect the world around. Nevertheless, the usage of the above-mentioned short names is the reality of Czech society. Meanwhile, the Russian name equivalent *Иосиф* not only failed to be popular, but it does not also have a diminutive form that would be similar to the Czech one.

Топтыгин в тапочках протоптыгал тропу. Топтыгин в кофточке потопывал в поту. (Lapteva, 2016, p. 79) This Russian tongue twister, which is intended to advance articulation of the sound /t/, has a cultural and linguistic characteristic too. The word *Топтыгин* is jokingly used in the Russian language to denote a bear. Nevertheless, this name does not exist in the Czech language.

The two aforementioned examples have been chosen to illustrate the differences in the content of Russian and Czech tongue twisters because they clearly show how differently the two societies perceive and describe their environment. The objects that are reflected in these tongue twisters exist in the environment of both ethnic groups, nonetheless, these groups choose different ways of naming them. Even so, the principle of tongue-twister formation is the same in each language: it is based on the combination of words with a predominance of a particular sound or a cluster of sounds difficult to pronounce. This observation logically concludes that different ethnic groups name the objects of the world differently and, therefore, construct tongue twisters based on the realities of their languages. This leads to the creation of folklore works that are unique in every ethnos. Their content differs from one language to another but the functions these folklore works perform can be similar.

After the explanation of differences in the content of Russian and Czech tongue twisters was given, it is necessary to mention similarities as well. Since Russian and Czech languages are descended from a common stock, the overlap of subjects and images of various folklore genres is also frequent. This is facilitated by the affinity of two languages, their grammar rules, and the alphabets. For example, similar subjects could be found in the following tongue twisters:

- *Šla Prokopka pro Prokopa, pojed', Prokope pojed' oukropa.* (Koutský, 2006, p. 17)
- *Пришёл Прокоп, купел укроп, ушёл Прокоп, купел укроп; как при Прокопе купел укроп, так и без Прокопа купел укроп.* (Lapteva, 2016, p. 60)
- *Pan kaplan v kapli plakal.* (Nelešovská, 2005, p. 138)
- *Пан капеллан в капелле плакал.* (Lapteva, 2016, p. 93), etc.

The above-mentioned examples prove the connection between Russian and Czech tongue twisters in terms of their content. The main reason for such similarities is the existence of comparable or

similar words in the vocabularies of the two languages. These words often denote the same object of reality and sound similar, and therefore, the tongue twisters that are combined from them sound similarly too. Moreover, they are characterized by a similar content and focus on advancing or correcting the pronunciation of the same or related sounds.

Similarities in the structure of Russian and Czech tongue twisters

Every literature or folklore genre is organized in certain traditions and has its specific characteristics. Tongue twisters, being an example of an interlingual genre, are composed according to the same general rules in both Russian and Czech languages. This is facilitated by specifics of the genre and its functions, as well as by the fact that the languages are related. The basis of both Czech and Russian tongue twisters is founded on phonetically similar words, nonetheless, it is not the only similarity between them. The following examples show that Czech and Russian tongue twisters can be analyzed on various linguistic levels and similarities in their structure will be evident on every one of them.

This analysis begins on the **phonetic level**. It can be observed that both Russian and Czech tongue twisters are based on words that sound similar. What makes a tongue twister difficult to pronounce is a frequent repetition of one sound or a combination of sounds in a sentence, especially during its continuously accelerating repeating. The following tongue twisters that are focused on the sound /š/ and on the combination of sounds /š/ and /s/ prove this:

- *Šašek šeptem plaší myši, však ho myši špatně slyší.* (Koutský, 2006, p. 18)
- *Шесть мышам в камыше шуршат.* (Lapteva, 2016, p. 91)
- *Strýček Šusta sušil švestky v Sušici.* (Stará, 2013, p. 83)
- *Шла Саша по шоссе и сосала сыжку.* (Lapteva, 2016, p. 96)

All these tongue twisters feature alliterations. The first pair of the examples also contains onomatopoeia, i.e. *šeptem*, *шуршат*. The usage of these speech figures leads to similarities in the sounding of words in a tongue twister, which are based either on clusters of sounds or individual sounds.

Common trends of word-formation are noticed on the **morphological level** of the language system. They make word structure more complex by using various affixes, which is illustrated by the following examples:

- *Náš táta má neolemovanou čepici. Olemujeme-li mu ji, nebo neolemujeme-li mu ji?*
- *Nenaolejuje-li koleje Julie, naolejuje je Jan.* (Knebllová, 2016, p. 18, 44)
- *Проросли ростки, повыросли, да ростом ростки не выросли.*
- *Всех скороговорок не переговоришь, не перевыскаговоришь.* (Лаптева, 2016, p. 63, 112)

In these tongue twisters, one can notice a tendency to make lexemes more complex using prefixes and suffixes. The process of affixation can lead to either making new word-forms or creating new words, which do not have to belong to the same part of speech. As a result, the cluster of words of the same root in a tongue twister makes it even more complicated. Therefore, it can be stated that difficulties when pronouncing the above-mentioned tongue twisters occur on both phonetic and morphological levels.

The **lexical level** of the language system manifests itself mostly in homophones, homofoms and paronyms, which are presented in the following examples:

- *Byl jednou jeden Řek a ten mi řek', abych mu řek', kolik je v Řecku řeckých řek. A já mu řek', že nejsem Řek, abych mu řek', kolik je v Řecku řeckých řek.* (Knebllová, 2016, p. 38)
- *Карка кáпла, klapka klapla.* (Koutský, 2006, p. 16)
- *Ужа ужалила ужица.*
- *Ужу с ужицей не ужиться.*
- *Уж от ужаса стал уже.*
- *Ужа ужица съест на ужин.* (Lapteva, 2016, p. 29)
- *Карл украл у Поликарпа полкарася, полкарпа.* (Lapteva, 2016, p. 46)

Furthermore, words that are related to each other these ways do not often have anything in common in their meaning and are normally used in different contexts. This enables people to create new fun authentic tongue twisters.

Structural similarities of Russian and Czech tongue twisters manifest themselves on the **syntactic level** of the language system too. In this case, it is characterized by complex phrases and sentences:

- *Kmotře Petře, nepřepěpřete mi toho vepře, jak mi, Kmotře Petře, toho vepře přepepříte, tak si toho přepepřeného vepře sám sníte.* (Koutský, 2006, p. 17)
- *Дрозд дроздыху дразнил-передразнивал, да не выдразнил, а дроздыха дрозда просто выдрессировала.* (Lapteva, 2016, p. 29);

or by various repetitions:

- *Tento nejnenapomarmeládovatější lívanec je ten nejnenapomarmeládovatější ze všech nejnenapomarmeládovatějších.* (Koutský, 2006, p. 18)
- *Расскажите про покупки. Про какие про покупки? Про покупки, про покупки, про покупочки свои.* (Lapteva, 2016, p. 60)

It is important to note that there can be found not only syntactic similarities in Czech and Russian tongue twisters, but also differences between them. Specifically, many Czech tongue twisters are presented as a long complex sentence that do not have to be rhymed and rhythmically organized. Russian tongue twisters, on the other hand, are mostly presented as little poems or sentences that have their own rhythm. This tendency can be observed due to specific phonetic differences between Russian and Czech languages on the suprasegmental level.

Structural differences between Russian and Czech tongue twisters

Although there are many similarities in the content and structure of Russian and Czech tongue twisters, the rules under which these languages operate cannot be eliminated. Particularly, due to a greater focus of tongue twisters on the phonetic aspect of a language, the most significant differences between Russian and Czech tongue twisters concern their rhythmic organization, notably in poetic forms. One of the most essential differences between these two languages is observed in the way they sound. The reason for this is that the stress in the Russian language can be described as qualitative and quantitative (whose main elements are length and tones of vowels), whereas in the Czech language a weak dynamic stress is common. Therefore, when using an accentual-syllabic verse, the rhythmic organization of tongue twisters in both languages differs in its expressiveness. This is in part the result of the fact that the Russian language has a free stress, whereas the Czech language has a fixed one. Moreover, what also has an impact is the different usage of vowels' length. In the Russian language, it is one of the elements that helps to differ stressed and unstressed syllables, whilst in the Czech language vowels' length distinguishes one word from another. All these factors create a strict and clear rhythmical organization of Russian tongue twisters and a soft rhyme of the Czech ones. (Konečný, 2017, online)

Differences between the Russian and Czech languages are evident in many other aspects than just in the way they sound. One of the most significant concerns the syllabic organization and, therefore, construction of words. In that regard, it is important to mention “special” tongue twisters that exist only in the Czech language:

Chrt pln skvrn zdrhl z Brd.

Chrt vtrhl skrz trs chrp v čtvrtí Krč.

Plch zdrhl skrz drn, prv zhltl hrst zrn.

Smrž pln skvrn zvlhl z mlh.

Strč prst skrz krk. (Velká sbírka jazykolamů, 2016, online), etc.

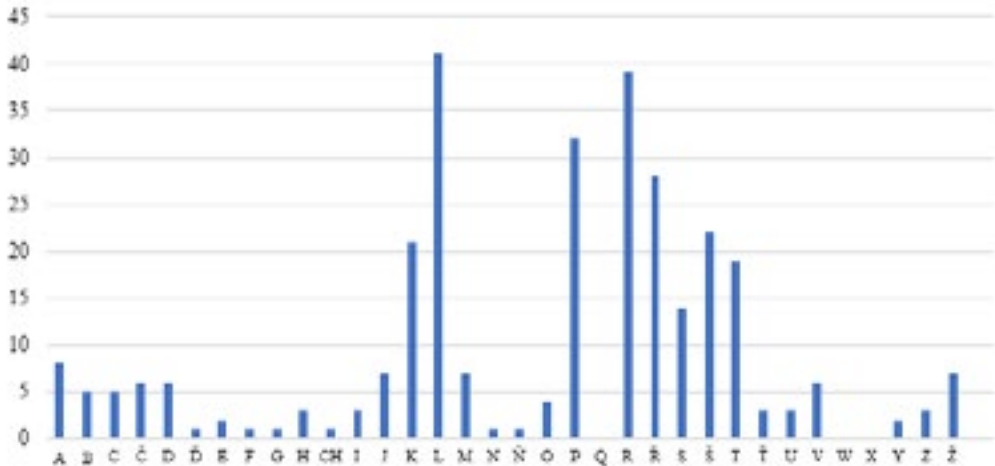
The greatest challenge, which a speaker has to overcome while pronouncing, is based on the structure of these tongue twisters that contain no vowels. Consonant clusters here are not interrupted

by vowels and are often repeated. This makes these tongue twisters even more difficult to pronounce. With the increased speed of pronunciation and multiple repetitions, consonants start 'jumping' from one position to another. This not only destroys the structure of a tongue twister but also makes it meaningless. Overall, these examples of tongue twisters exist only in the Czech language since it is impossible to form vowelless syllables in the Russian language.

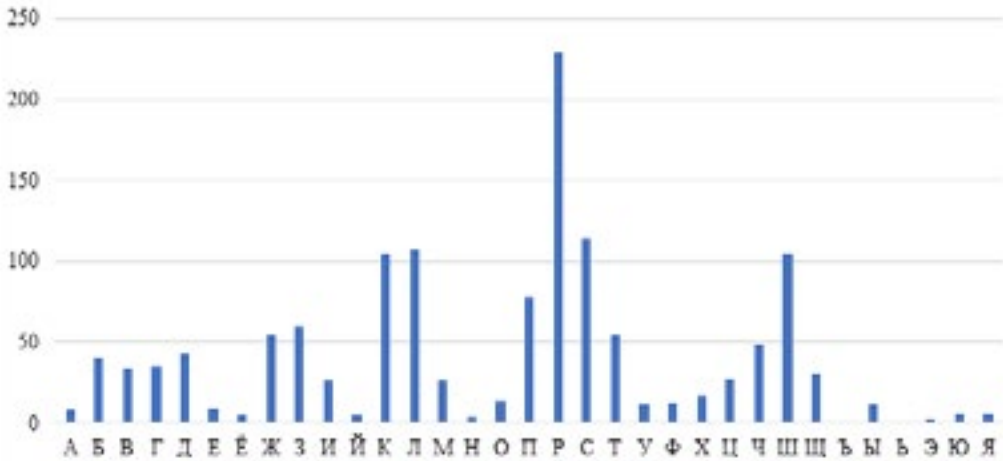
Russian and Czech tongue twisters in practice

As mentioned above, in practice tongue twisters are used to master proper pronunciation of sounds or their combinations. The amount of tongue twisters focused on particular sounds shows the difficulty of their articulation in language. Consequently, the study could not have been done without the evaluation of the quantitative ratio between tongue twisters and the most frequent sounds (expressed in letters) in their structure. This analysis reveals the frequency of occurrence of tongue twisters that are focused on particular sounds and shows which of them are problematic for children. The two following diagrams show the distribution of the number of the analyzed tongue twisters per letter and, therefore, sounds that can be realized by them. The results are presented regardless of whether a tongue twister focuses on a particular letter or combination of letters.

Number of tongue twisters with particular letter
(Czech language)



Number of tongue twisters with particular letter
(Russian language)



The above-given diagrams show that in the Czech language tongue twisters are mostly focused on letters L, P, R, Ř. In this case, the sound realizations of the letter Ř, which is unique in the Czech language, often causes pronunciation difficulties not only for foreigners who are not familiar with its sound but also for Czech native speakers. In the Russian folklore tradition, the majority of tongue twisters are concentrated on the letter P, as well as K, Л, И, С. Besides, many of these tongue twisters are based on the combinations of these letters. The least amount of tongue twisters in both diagrams is focused on vowels. This stems from the minimum articulation and non-essential changes in speech organs they require. Moreover, it is evident that if one particular vowel frequently occurs within a particular tongue twister, it does not mean that its sound realizations are being practiced. In the majority of cases, it is about a combination of a difficult-to-pronounce consonant and a vowel that is being trained.

Conclusion

It is an indisputable fact that the nature of languages has a significant influence on the existence of particular oral traditions. The differences between Russian and Czech tongue twisters as well as their similarities in the content and structure are based on this factor. The closeness of Russian and Czech tongue twisters is illustrated by the similarity of their images and subjects, as well as by usage of the same figures of speech on different levels of the language system to create them and make them more complex. Moreover, they are also focused on alternative letters and their sound realizations in both languages.

The main sources of differences between Russian and Czech tongue twisters are the unique historical and cultural development of both ethnic groups, differences in the ways they look at and describe the world around them, and also rules according to which the two languages function. The latter aspect also influences the operation of their structural and rhythmical organization.

Differences and similarities of tongue twisters not only stem from the structure of the languages but they also represent extralinguistic reality that is reflected by a given society in its folklore. The comparison of a particular folklore genre between two languages opens numerous entry points where new researches of the same type can start. The more people study the language and folklore of different ethnic groups, the more knowledge can be acquired about their interaction, mutual borrowing of individual aspects from various areas of life, and the way how they are being preserved not only in their culture but also in their language.

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FORMULATIONS OF WISHES IN THE TRADITIONAL RUSSIAN FOLKLORE AND IN THE INTERNET COMMUNICATION

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Abstract

The article discusses the processes of transformation of wishes in modern precedent texts and social networks. It also focuses on the messages from Russian Twitter (in which there occur substitutions, omissions, additions, contaminations, occasional coinages or the usage of expressions in their direct meaning). The research presents the results of the origin of expressions *Pip to your tongue*, *No bottom no cover*, etc. analysis and reveals their frequency in text corpora from chronological perspective.

The origin of these phrases is well known and is recorded in dictionaries and in the usage, speech practice and dialect phraseology of the Russian language and traditional folklore.

Keywords

wish, formulas of curses, transformation, Twitter, stylistic device, folk text

Introduction

The genres of Good wishes and damnations are being studied in ethnology, ethno-linguistics, linguistic pragmatics, phraseology as an integral component of verbal magic and language pictures of the world. They also constitute the object of comparative researches in different languages and cultures. Specificity of their forming in the ritual structure is studied in the verbal magic context. Comparative and cultural analyses of internal and external structure of the expressive wishes are made.

The verbal ways of wishes and curses are explored across the reconstruction of their motivation and it is shown the sphere of their verbal identification. In addition, typological and genetic in meaningful and verbal elements of the wishes are ascertained. For the purpose of studying the Russian language and the Russian folk picture of the world, as well as teaching Russian as a foreign language from the perspective of intercultural communication the analysis of the structure and semantics of wishes is considered to be a highly productive issue. Their ethno-linguistic and pragmatic aspect, in particular, requires special attention.

Theoretical background

They are defined by scholars as “stereotyped ritual or magic human behavior” (L. Vinogradova, A. Chudzik), “situational phrases genetically related to ritual actions” (M. Zhuykova), “communicative phraseologisms” (A. Baranov), “pragmatic clichés-formants” (N. Balandina). Ukrainian ethno-linguistics treats them as “verbal-encoded texts that contain sacral senses, characteristic for certain ritual actions” (V. Zhayvoronok), for detailed information (see: Pavlovska, 2009, p. 4).

The symbolism of ritual Good wishes in folk texts was studied by Marchenko (Marchenko, 2003, p. 3); N.B. Golovina performed the comparative analysis of German and Slavonic phraseological units (Golovina 2007). A. Engelking, A. Shteingolt, L.V. Vinogradova performed a comprehensive study of these formulas in the Slavonic ethnic cultural tradition. In their fundamental works the scholars approached these issues from ethnological perspective and in the aspect of the speech act theory (Engelking 2000, Shteingolt 2006, Vinogradova 1994).

Numerous works on this topic analyze the verbal magic and magical performatives in folk songs and sacral texts (A. Yudin, S. Niebrzegowska-Bartmińska, V. Velmiezova et al.) (see: Etnolingwistyka, 2001, p. 169, 101, 149).

From the perspective of folk genre the damnation is defined “as a verbal action, stable verbal formula of the wishes of adversity to a human being, an animal, a plant or a thing” (East Slavic folklore, 1993, p. 291).

The scholars generally focus on the semantic structure of the archaic wishes, they pay attention to their functions – the magic / forbidding, etiquette (regulative) and emotionally expressive ones, considering these language units as formulas of oath, desematized, faded exclamations, wraths, condemnations, etc. (Kuz', 2000, p.10). Polish scholars suggest the typology of such verbal acts, considering them as the forms of magic behaviour: *niszcząca* (annihilating), *odczyniające* (removing spoilage), *ochraniające* (protective), *stwarzające* (productive) (Chudzik, 2002, p. 88-91).

We agree with S.M. Tolstaya, S.B. Adonyeva and other scholars that the formulas of demnations from “the folk pragmatic perspective” are performatives, since they are compared to the actions aimed at removing the danger or protecting a person from it (Tolstaya, 2004, p. 75). According to S.B. Adonyeva “a person uttering the performative speech acts – condemning, charming, declaring one’s own wished (“*gryzhu ya gryzu i vizhu*”, literary “I am gnawing the hernia and watching”) – is able to act openly, to position himself or herself in the social space and, performing the speech act, is a participant of the magic situation (Adoniyeva, 2004, p. 111).

According to I. Siedakova, the genre of damnations provides linguists and researchers of folklore with the valuable material for comparing the “ethnographic” and “folk poetic” (being included into the folk texts) versions of the damnations (Siedakova, 2011, p. 225), because the ethnographic damnation, functioning as a part of a larger text, is subjected to modifications and becomes a folk poetic entity. Herewith, there occurs not only the transformations of the textual cliché but also the context treated in its broadest sense (the cause of the damnation, addresser and addressee, its effect) (Siedakova, 2011, p. 225).

In this respect it is worth mentioning the claims of the ethnographers that “the oath is a damnation addressed to the subject of speech, thus, most charms are extended damnation” (Sumtsov, 1886, p. 12).

Folk texts very often represent the verbal acts of self-damnations in which the content of the damnation is directed to the sender himself. According to I. Siedakova, the dead can be the subjects of the damnations (Siedakova, 2011, p. 227). As we observed, in Polish and Ukrainian folk songs the inanimate objects, for example, a grave, a sea, a river, musical instruments or toponyms can function as their objects (Tiszczenko, 2012, p. 282). In many languages there are contracted, elliptical damnations that do not indicate the reason, the details, result or effect of the action (as it is observed in folk songs) or on the contrary – the damnations-dialogues or humoristic wishes (2012, p. 281).

Humoristic mocking damnations are also worth attention. They generally contain the symbolism and images of animals and express a range of emotions: surprise, dishonor, desperation, indignation or irony. For example, the Russian *Zaboday tiebia komar* (lit. let a mosquito gives you a butt) (Mokienko, Nikolaeva 2007, p. 304) “the expression of a slight irritation or nagging, the desire to get rid of somebody”, *Zagriebi tiebie kuritsa lapoy!* (lit. let the chicken rakes you up), *Zaliagay tiebia kuritsa lapoy!* (lit. let the chicken kicks you up) (2007, p. 343), Slovak *Bodaj ťa hus koplá pečenou nohou!* (Zátarecký, 2018, p. 593), Polish *Bodaj ho psi zjedli! Bodaj cie psiska bez kija opadły, Oby cie psy bez jeża obsiadły* (Nowa księga, 1979, II, p. 886). Ukrainian *A shchob tebe mukha vbryknula!* (lit. let the fly kicks you up) (Nomys, 2004, p. 82). They represent an interesting language material for intersultural comparative studies.

Basic methodology and description of the issue

However, the functioning and structural semantic transformations of these phraseological units in subcultures, literary and precedent texts and films remain scarcely discussed. Little attention is paid to the problem of their translation (as transference of cultural realia), genre features in the

Internet communication both in the aspect of language game and in the aspect of pragmatics, as well as to the stereotypes of language behavior of the participants of the internet messages which are characterized by “enhanced modality and expressivity” (Galiamina, 2014, p. 20), by their conflict nature and aggressiveness intended to the addressee.

The research presents some cases of cultural semantic reconstruction, considers the etymology and synonymic variants of the expressions *Tipun tiebie na yazyk* (lit. let you get a heck/pip on your tongue), etc. in the Russian dialectal space and in the jargon and fragmentally compares these units in different East and West Slavonic languages.

The research methodology includes the elements of the structural semantic modeling of the phraseological units in which the words loaded with cultural meanings function as the synonyms of phrases' components (G.L. Piermiakov, V.M. Mokiyeenko, S.M. Litovkina et al.) and are subjected to semantic changes in the course of their semantic development.

Linguo-cultural and country studies actively address the repertoire of lexical grammatical means and structural semantic models underlying the content of these expressions. Analytical endeavors are directed to the study of the content of damnations (the symbolism of the threat expressed by a set of action predicates) and to the related linguo-cultural symbols, such as the nominations of illnesses (with ironic illocution) or a set of mythological creatures and symbolic things engaged into charms.

The formulas of curses in folklore, in literary texts and social networks: their functioning and transformation

The work of L.N. Vinogradova contains the list of such threatening actions, frequently expressed by the verbs of physical influence on the source of the evil, verbal means of the general semantics of threat including the most common actions – to die, to vanish, to fall ill, to be damaged, to weaken, to become invalid, disabled, etc. (Vinogradova, 2005, p. 437).

Let us consider the axiological meaning and functioning of dialectal synonym of fever– *komukha*. This dialectal nomination can be found in wedding songs in which the female matchmakers mock the male one, as a representative of the other party, wishing him bad luck and sickness: *To that matchmaker, to that strange man <...> – Three furuncles into his head, the fourth one into his beard, the fifth one – into his throat, instead of the nice sun. The sixth one under the heel. Let he fall off the hill. Let his head be broken! If he doesn't have enough of it, let he get a strong komukha (fever). Let it shake him severely. Let him shiver from cold under the seven feather beds, under seven sheepskin coats* (Materials of the Ethnographic Bureau, 2004, p. 62).

The usage of the regionally marked word *komukha*, as it is traced according to the National Corpus of the Russian language, is limited to the archaic texts, folklore, tales. It is used with other pejorative expressions (metaphoric nomination of destruction, deformation, devastation, withering in combination with the somatic code – eyes): *Buduntay- deserter got angry and started to curse in his Viatka dialect – Why are you goggling at me, let you get bile in your ear, let komukha rolls you over. Let you be dried by uros, and let your belly button be pecked with horns!* (V.I. Dal'. The tale about a poor Kuzia – the Unhappy Head and a Buduntya – deserter (1836) (NKRJA).

My analysis of the functioning and imagery properties of the discussed units enables defining the following rather innovative processes: in the social networks and in fiction there occurs

- the change of the precedent text or expression (from movies) or stable word combinations, idioms, their effective usage in their direct nominative meaning (I will discuss it further);
- the stylistic device of contamination, intersection of several expressions (Barynia calls you in. – Let the devil throw you into the emptiness. She doesn't let me take a rest,- grumbled Ivan (the merging of two expressions *let the devil takes you away and to throw somebody into the emptiness / to feel empty*), the extension of some part of the expression *Let you feel empty / let you experience the emptiness everywhere and forever* (*chtob tiebie pusto bylo vo*

vsiech miestach i vezdie) (TWITTER) (a student speaking about her geology teacher *Let you feel empty for all my spoiled nerves during these two days (chtob tiebie pusto bylo za vsie moi potrchennyye niervy za eti dwa dnia)*)

a dialogue between mother and daughter in TWITTER where this expression acquires different positive meaning by adding the negative particle

in my mother's case the threat of the grandchildren has a reverse effect,

mother: I will speak to my grandchildren as I like it

I: don't speak this way, so I will give birth to the triplets for you not to feel empty...

mother: you won't dare, you are not ready...

The stylistic device of joining cognate words (pleonasm) which create the situationally determined expressive damnations containing repetitions. For example, *The damned bear gripped her by his shaggy hands and pushed her away! Let the devil push you in the other world! The last words she pronounced outside, where she went for her own reasons* (N.V. Gogol *May's night or a floater* (1831-1832), *Open the door! Let me in! ...— an old woman started to bang on the door by her feet. — It is closed, let you be covered by a grave stone! Curse you!* (Pavel Sanayev. *Bury me below the plinth* (1995). «Oktiabr'», 1996) (NKRJA).

- the device of joining two or more synonymic wishes in a single Twitter message: *I'll manage to do it without your consent. Would you like to teach? Banner to your hands! You are the same! There's the way! No one hampers you. Banner to your hands and a feather into your ass! The banner to your hands, a drum onto your neck and wind to your sweated back! The banner to their hands, a drum onto their neck, a rake under their feet!!!* (the transformed phrases are marked by italic);

the usage of word building occasionalisms in the impersonal sentences: *I am going to the Governor, Havrila Illich... — Sobakin pestered with me and went on saying one and the same senseless phrase several times, "Oh, let you be shot!!..."* (D.N. Mamin-Sibiriak. *The golden night* (1884) (NKRJA);

- the usage of wishes in anecdotes and in the discourse of the modern subcultures folklore: an arguments between a husband and wife – *I wish you lived by the only salary! I wish you receive alimony taken out of it !* (Collection of anecdotes. *Family relations* (1970-2000) (NKRJA), *The traffic officer, smiling, to the driver. Ok, let have a deal. You can drive and be there no nail in your tire! The same luck to you. Be there no shame no conscience !* Twitter. Some expressions of this kind have been registered in the special dictionaries (drivers' jargon: *the nail in the tire – bon voyage* (Birikh, Mokienko, 2005, p. 133).

In the presented article I intend to define some possible approaches to the study of these processes in terms of their semantic dynamics by comparing the archaic and renewed structures, their semantics and motivations as well as the pragmatic intentions of some specific formulas. The study is performed on the material of unusual, extraordinary contexts sampling from texts corpora and virtual communicative space.

The structure and semantics of the formula "Pip to your tongue" in Slavic languages

First of all, let's pay attention to the expression *Pip on/to your tongue* and the like.

According to superstitious beliefs, pip usually appears in liars. Hence the ill-will that entered into the witch doctor's formula-spells (V. Dal's *Sip your throat, pip your tongue!*, called upon to punish liars and deceivers) (Birikh, Mokijenko, 2005, p. 691).

By the way, in the Slovak language it corresponds to the lexeme *pupenec*: *Pupenec by sa mu vyhodil na jazyku, keby to zamlčal* (Záturecký, 2018, p. 429), *bodaj ti (mu, jej, vám, im) jazyk zmeravel (zdrevenel), mal si si (mal si...) radšej jazyk odhryznúť*: – Have we got a break down? – Oh, don't say that! Hell with you: Pip your tongue, let's cast (to drop) anchor! (Dorotjaková, Durčo, 1998, p.545). Several synonymous variants of this utterance are also registered in the “Collection of Galician Proverbs” by I. Franko: *Pip your tongue!* (Pip – horny growth on the tip of chickens' tongue: when they can't drink water for a long time. Such a pip must be peeled off, otherwise, the chicken will stop eating and die in a while (Franko, 2006, 3, p. 477), *Pip your tongue, Skewer into your tongue!* (Franko, 2006, 3, p. 478), *Kordyuk on your tongue!* (Nag.), where *kordyuk* is used in the meaning “type of pimple formed near the oral cavity of cattle” (Franko, 2006, 2, p. 386). It is worth mentioning that the lexeme *pip* may be loaned from Polish: *A badajżeś, psianogo, pypcia na języku dostała, Jeszcze ci pypec urosnie, Abyć nie dostał pypcia, tu mosz, a ugryź* (laryngeal and tongue disease in poultry) (Nowa księga, 1979, II, p. 1159).

D. Uzhchenko also recorded few converted phrase formations in the Ukrainian dialectal phraseology of Slobodian region. They appeared obviously under the influence of the Russian language: *pip, pip your tongue/and in addition forty pimples, Pip your tongue [and a pound of dust], Pip [your] tongue [and a pimple on the upper lip], Pip [your] tongue [and a hundred pimples on buttock]* (Uzhchenko, & Uzhchenko, D, 2005, p.301). This expression is absent in the well-known Ukrainian collection of M. Nomys, however there is a description of the similar single context associated with the discussed expression: *Let them grow on your tongue* (probably syphilis, blisters)! (Nomys, 2004, p. 90).

As E. Berezovich has convincingly demonstrated, in Russian dialects the loci effected by this formula represent the organs of the oral cavity, nip, throat, coop, Adam's apple, mouth, yap, tongue and are related to the blood pressure; there is a varied vocabulary which nominates the weapon of the negative impact. In general they denote inanimate or personified objects or are represented by multivalued cultural signs such as a stumped object or organ, hair, the names of diseases, lesions (often skin – ulcers, abscesses: *vasiha, zhelvy, dam, kila, kipun, tresia, chivera*, the names of reptiles (of hair, serpent, worm), mythical creatures, forests, stumpy items that can be used for causing harm, poisoning, etc.: *bustryk, gag, kol, knife* (Berezovich, 2007, p. 300).

The analysis of the frequency of the expression “pip to your tongue” according to the Google Ngram Viewer or Google Books Ngram Viewer (search service of Google enabling creation of graphs that provide frequency of units based on the immense number of printed sources from 16th century aggregated by Google Books services <https://books.google.com/ngrams>) substantiates that this formula was the least frequent and the least productive in the early twenties of the last century. A considerable increase in its dynamics is observed in the forties followed by a certain decrease. Since 60-70s its frequency has soared and consolidated. Its maximum amplitude was registered in 2006. (See: Figure1)

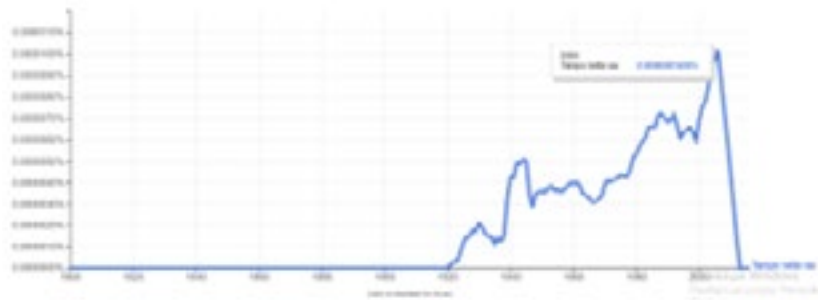


Figure 1

Structural semantic transformations of the expression “Pip to your tongue” in the texts of Russian Twitter users

Profiles, tags and posts written, in particular in the sub-standard youth jargon language of social network users contain various transformations of the expression under consideration. These transformations result in the creation of expressions with the function of substitutes expressions-euphemisms. They are marked in dictionaries by the stylistic token “humoristic, ironic”: *Tampon on your tongue!* Youth jargon ironic euphemism standing for the “expression of irritation, indignation at the person predicting something, unwanted” (Mokijenko, Nikolaeva 2007, p. 657). Like other genres of Internet communication, Twitter can be defined as “public subjectivity”, i.e. a text that combines public and interpersonal communication.

This genre of Internet messages is defined as a complex text that, by its formal characteristics, technically allows users to see texts written as a sequence of tweets united by some kind of relationship (due to a single author, a series of responses-replays, the presence of a common hashtag)...At the same time, the hashtag binds the text not only semantically, highlighting the topic, but to some extent “syntactically”, being a marker of two or more coherent tweets” (Galiamina, 2014, p. 15).

Let’s consider the most typical processes associated with this expressions in social networks, in particular hashtags of Russian and Ukrainian users (primarily Russian-speaking) Twitter, and define the main directions of their structural and semantic transformations:

- replacement of one of the functional or significant components: for those who like to travel. *The road to heaven...pip your tongue It is necessary to say not „pip your tongue“, but more relevant “dust to you on the matrix”! Pip your screen!*
- adding components (adding new words or vice versa, (less often) omitting words) that increase negative sense of the expression, the rejection of negative attitude to the events occurring in the virtual space: *Pip you hundred times! Go for a ride in the stupid Brands Hatch!*

Quite often, these expressions contain nominations of the parts of human body. The variability of the sense of such expressions is often correlated with mentioning some diseases or their course (as a rule, the utterances include colloquial and vulgar vocabulary): *Pip your sore finger, Pip your tongue and 155 mm fougasse in the ass ... not a kiss!* or is accompanied by their euphemistic replacement: *Pip your back place.TTT*;

- the last component is replaced, usually by another one indicating computer hardware or elements of Internet messages: *Pip your tweet!/keyboard, Pip your modem, Pip your iPhone! Pip your entire account at all. Where is his tongue? (in the latter case, the element of a stable phrase broke away from the original sample and joined the interrogative construction).*
- expansion of the final part and specification, deployment of the place of negative impact: *Pip your tongue. Such a big painful pip), adding words to the initial, middle, or extension of the final part: Big pip on your tongue and this tweet..., Pip your modem for such tweets at all, Pip you! One passive, the other active, legs have both thin, ugh, shame! Ugh-ugh-ugh! Pip your place where this idea was born at all!!! ..., pip in your pants, pip on you, cerebral palsy! — Pip all your seats, - jumped Olga, — we are blooming. (Darya Dontsova. Ear of the goldfish (2004) (NKRJA)*
- contamination or incorporation of elements of several threats, sometimes with purposely mangled words, for example, *Pip your tongue and manafema!* (see *anathema* to you), or a permutation of syllables and deliberate distortion of consonant in the phrase of a pun type of *Umputun your tongue*)).

For the purpose of language game, the first component can also be replaced: *Ween on your tongue* (under the influence of children’s speech, from addressing the child).

See...as it began in the 11th grade, when I accidentally said to a classmate “*Ween on your tongue*” instead of *Pip your tongue*, so it continues...*Big deal, Ween on your tongue...*

Such constructions arise as a reaction of the subject and addressee of the message to modern realities, for example, those associated with the COVID-19 epidemic. They include word-forming neologisms, elements of other phrasemes and verbal-magic formulas:

Mother’s and grandmother’s reaction on phrase “Eh, are you Covid-positive”.

m: pkhpkhpkh), “*Aha, call an ambulance, I still have time to write a will yet nothing to bequeath:*”)

b: *Oh, God forbid that, pip your tongue joke this way, knock on wood from the evil one, do not say so, you never know what the hell... And there’s no need for a pip.* This is a new reality.

Sometimes such communicative formulas are accompanied by magically conjuring formulas, constructions, and actional imperatives that perform the function of an apotropee, a talisman, or a symbolic barrier against danger (see: Levkievskaya 2002): *pip your tongue, spit it out three times, and under ugh, spit it out these words back, pip your USB, do not let to spit it out through a shoulder!* live 100 years; *pip you and a thousand pimples on your tongue...Why are you croak? See also bans: pip your tongue! Stop it, these words can not be thrown on the right to the left Pip your tongue, they are idiots, not holy martyrs :) you may evoke evil :) Bite your tongue, — was indignant Vitchenko, — everything will be OK, not croak.* (Mikhail Khodarenok. Anti-aircraft missile of passion. “Zvezda”, 2001) (NKRJA).

Let’s also pay attention to the merging of several wishes in one message, traditional and adapted, modern, often joking: *pip your tongue*, and also mocks. May naked Bezrukov dreamed to you, Ksenia, for your words! (S. Bezrukov – a popular Russian actor who starred in the cult film “Brigade”).

Some demotivators are associated with anti-democratic draft laws adopted not so long ago in Russia, in connection with the responsibility for publicly insulting or humiliating government representatives.

Deputies adopted in the first reading the draft laws on fines for fakes in the media and insulting the authorities. Now, when you tweet “*pip your tongue*”, do not confuse the letters in the word “*pip*”, obviously, we are talking about an allusion to Putin. Similar tricks are not uncommon in social networks: *Nip your tongue, Poo your nose, and so on.* Less likely to have the mutated constructs related to a play on the nickname or nicknames: *Butt will bomb to Kiev...” Pip your butt! They used to say: pip your tongue”. Soon they will say: Putin to you for president.* According to the same model formed: *Navalnyi to you for president!...*). The genre of a Tweet “can contain a link to another text, image, etc., i.e. it can be a hypertext and can be either a monologue or a dialogue, or a series of statements by different authors related in meaning (formally marked only with a hashtag)” (Galyamina, 2014, p. 14).

Very often, such hashtags involve non-verbal means of communication, especially in evaluation messages related to odious journalists or Russian TV hosts, for example, V. Solovyov (“Evening with Vladimir Solovyov” on RUSSIA-24 TV channel):

In the US, the tongue of a 55-year-old woman was covered with black “hairs”.

This is of course a rare side effect of the antibiotic minocycline, but now you know what the expression *Pip your tongue* looks like. All Kiselyov’s-Solovyov’s tongues are covered by such pips. In this case, a special expressivity of the message is achieved by word-building: compound neologisms supported by an image or a graphical sign that strengthen the negative meaning and create the impression of threat.

Brother instead of *pip your tongue* says *hoity-toity on the tongue*, obviously, we are talking about onomatopoeia provocative type.

{Dawood

@dkdavudov}

Mother: *write as you fly well. I won’t sleep – I’ll watch the show.*

Me: *if the series is not interrupted by an urgent newscast, then I have reached it*

Mother: *Pip your tongue!*

Translate Tweet

It is worth noting that the situation of the pandemic actualizes in social networks other forms of expressive phrasemes, very close to swearing in other related languages (see Ukrainian hashtags):

Myslovo

@Myslovo

June 13

may the covid hit you! – modern Ukrainian curse, desire to get coronavirus, preferably fatal.

See There are no patients left with COVID-19 in hospitals in China's Wuhan, which has become a hotbed of the pandemic...Thank you Wuhan...Bad luck to you.... It will be a “virologist with the reference”, the rat is mangy. *Bad luck to you*. Playing in the folklore of Twitter users:

The nineteenth covid!

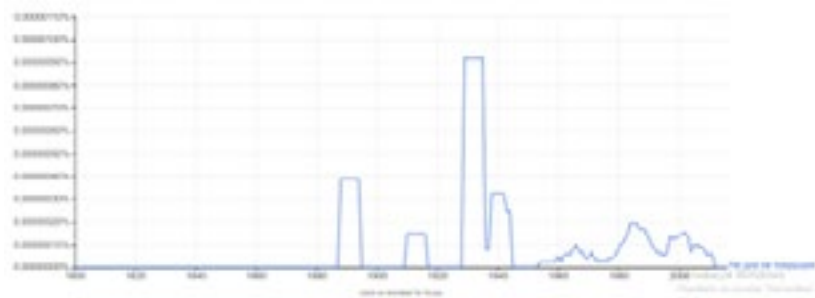
You're a fast kid,

Jump, dear, on the king,

Bad luck to you!!!

Here there occurs the employing of the literal meaning of the phrase instead of the metaphorical one. In this case, the expression was subjected to transformations, new words are added at the beginning, and its content is played out when used in a direct sense in relation to certain adverse situations: for example, a shortage of spare parts in a car shop: *Speculators have a good deal of business When the store has no bottom, no tires!* (picture on page 43 file anecdotes jokes Twitter 2). The cited expression is rather ancient. Ethnographer N. F. Sumtsov notes that it corresponds to the curse of the mother in modern Greek songs, “so that there is no coffin cover, so that the earth does not eat”, it is also associated with the ideas recorded in Greek fairy tales, “so that the earth falls under you” and the like (Sumtsov, 1886, p. 13).

No bottom no cover (Ni dna ni pokryshki) 57/60. The maximum amplitude of its productivity is observed in 1880-85 in 19th century and 30-40 gn 20th century. Then the precipitous drop in the frequency lasting up to 1980 is registered, followed by a minor rise that continued to 1990. (NKRJA; See Figure 2)



НКРЯ

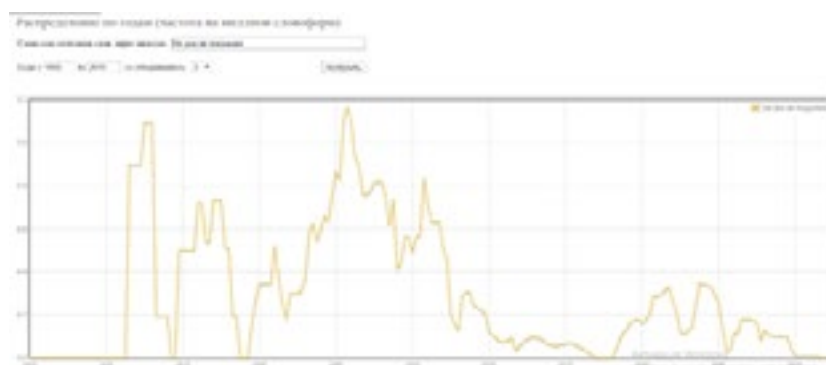


Figure 2

Results of the analysis and conclusions

The presented research demonstrates that the majority of the analyzed stable combinations and clichés have lost their primary purpose – to cause harm or damage – and have become common phrases and curses as forms of verbal aggression.

In the process of their development they have lost their internal form and are subjected to different transformations both in form and (less frequently) in content. We also pay attention to the mocking, humoristic expressions, joining of several constructions or repetitions that reflect different aspects of optative modality. The precedent texts (anecdotes, notifications, family dialogues, advertisements, Twitter messages and fiction texts) contain a wide range of forms of the magic meaning reinterpretations and its contemporary transformations (substitutions, omissions, additions, contaminations, occasional coinages or the usage of expressions in their direct meaning, elements of the language games, reverse recurrence to their initial nonmetaphoric prototypes).

It is notable that Twitter users often support their messages by icons and widgets, images and emoticons that intensify the perception of verbal textual signs, in terms of their pragmatic and, usually pejorative, connotations. Folk, poetic and common damnations with their semiotic and pragmatic contextual environment are considerably different. They are characterized by magic content of their formulas, they contain the nominations of the locations and instruments of the negative influence, identify the functions of the sender and the recipient of the utterance, cause of its performing and the desirable negative effect (in folk songs and charms). They manifest the connection with the rituals and folk beliefs, stereotypes, etiquette, customary superstitions.

The modernized damnations, on the contrary, prioritize purely external side of the emotional expression and the conflict topic of the message (love rivalry, betrayal, sex, politics, opposition of the people and the power, social issues, deficit of goods, illnesses, epidemics, military conflict on the East of Ukraine, the Crimea bridge, etc.). They are often intended to provoke aggression (jargon, curses, offensive nicknames, and ethnic abusing nominations) or are just verbal mockery that play with the content of the situation. However, these modern texts may often contain the elements of magic cognition and corresponding threats, verbal charms, mascots, prohibitions and symbolic protective formulas.

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WORK WITH METAREALISM/NEO-BAROQUE POETIC TEXTS IN THE RUSSIAN AS A FOREIGN LANGUAGE CLASSROOM

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Abstract

Based on key aspects of the analysis and interpretation of the poem *Rural Cemetery* (Сельское кладбище) by one of the main representatives of metarealism Alexei Parshchikov, the concept of Literary-interpretive seminar for university students of Russian as a foreign language will be outlined. Decoding of individual metaphors and metaphors can lead to increased interest of students in historical, social, cultural and technical topics as well as the expansion of knowledge in various areas of life.

Key terms

Literary-interpretive seminar, the poetry of metarealism, Russian as a foreign language, *Rural Cemetery*, Alexei Parshchikov.

Introduction

An integral part of the teaching process of the Russian language is working with original artistic texts. Given that one of the subjects of our scientific research is Russian poetry of metarealism, we apply our findings in the educational process too. Decoding the poetry is much more complicated and demanding for students compared to prosaic or dramatic texts. This is true especially when we talk about understanding the poetry of metarealism. In addition to excellent knowledge of the Russian language and a high level of knowledge in theory or history of literature, good orientation in technology, inventions and inventors, history, art, and often an emotional understanding of the text is required.

In this paper, we will outline how we work in the classes of analysis and interpretation of contemporary Russian poetry at the Literary-interpretive seminar with Slovak-speaking students, who are in the first year of the master's study program Russian Language and Culture in Professional Communication. It is a two-hour course which lasts two semesters. It follows the lectures Contemporary Russian Literature 1 and Contemporary Russian Literature 2, so the acquired theoretical knowledge and insights from previous lectures are consolidated at this seminar. At the beginning of the course, students are provided with a list of literary works, which will be analyzed and interpreted over the period of both semesters. The list of literary works is carefully compiled. In addition to the works of very popular contemporary Russian authors, many of them awarded by various literary prizes and whose works have been translated into several world languages, less known or unknown works and their authors in Slovakia are included as well. We believe that students, as future experts in Russian studies, should have a wide range of knowledge in this area. For example, for the first time they had the opportunity to get acquainted with the poetry of metarealism, its key representatives such as Ivan Zhdanov, Alexandr Yeremenko, Alexei Parshchikov or Elena Shvarts and their work. Two two-hour seminars were dedicated to their works. At first, the work of Ivan Zhdanov and Alexandr Yeremenko were analyzed, which was followed by decoding the work of Alexei Parshchikov.

In this paper, the key aspects of the analysis and interpretation of the poetic text *Rural Cemetery* by Parshchikov will be pointed out. Given that students already attended a seminar on the analysis and interpretation of the poetry of Ivan Zhdanov and Alexandr Yeremenko, we will reveal the connections, similarities and differences between individual images of the system of imagery of their poetry. Despite the fact that they are included in the common stream or poetry school – metarealism, each author has his own style, his “seal” on the development line of Russian poetry. Master's study

program students understand the basic concepts, distinguish figures and tropes, are able to notice references to time and space in the poem. They also attended lectures on Russian literature of the 18th century to the present, and they also have a good grasp of literary science (including literary history). Students also passed state bachelor's exams, so we count on them to have a good command of Russian grammar, solid knowledge of phonetics, morphology, lexicology, syntax and stylistics of the Russian language, which is a fundamental pillar for the analysis of any literary work, especially poetry.

What does the realization of the seminar look like?

Students came to the seminar, well acquainted with the topic of the lesson and thoroughly prepared. The poetic text *Rural Cemetery* was read at home, unfamiliar words and phrases students translated themselves so that the seminar itself would not be hampered.

The teacher can ask the following questions in the introduction phase: What impression did you get when reading this text? What places did you not understand? If you were to define the main idea of a poem in one word, what word would that be? The teacher can write the students' answers on the board and then summarize everything using the brainstorming method, so that he or she will have an overview of the understanding, resp. misunderstanding of particular parts of the text or the text as a whole. On the one hand, the teacher of the 21st century is constantly struggling with the growing problem of non-reading. In our personal experience, students don't understand metarealistic texts easily. In these texts, metaphors get different connotations and words are used in the context that they do not give the reader any meaning, resp. they cause incomprehensibility. If students indicate places in the poem that they do not understand, the teacher can give them space to draw a poetic image, which the given "misunderstood" verse (or verses) evokes. If there are more such places for more than one student, the teacher may engage others to do so. On the one hand, it is both an individual and joint activity (almost) for the whole group, and, on the other hand, it is also very interesting to compare the image of the student (or students) before joint analysis of the text in the group with possible image after it and observe how the perception of the students has changed (if any). It is also the title of the poem, which will be discussed later.

Before a joint analysis and interpretation of the text, it is very useful to review the main features of metarealism, define its key artistic method – neo-baroque, clarify the use of several terms to name the same direction or school – metarealism (according to M. Epstein), metametaphorism (according to K. Kedrov), neo-baroque (according to M. Lipovetsky) and others, and also to clarify the key artistic means – metametaphor or metabols. For each seminar, such a brief summary in the form of a PowerPoint presentation is prepared by one student, who demonstrates it before analyzing the main literary work. In the presentation, he or she can use videos, recordings, various study material to make it as lively as possible. The presentation time is a maximum of ten minutes. In addition to focusing on information about a particular literary direction or an author, students can refine their presentation skills, way of acting, style of expression, gestures, etc. Other students observe the overall speech or ask the presenter additional questions, to which he or she should respond in a well-founded manner. Students can later use all these skills in their future jobs.

In addition to reading the literary text and translating it into their mother tongue, the students' homework also consisted of finding out whether it was possible to find a poem with the same title (*Rural Cemetery*) written by any Russian author. The students revealed a connection with an elegy of V. A. Zhukovsky with the same name *Rural Cemetery* (Сельское кладбище) (1802). As Parshchikov was aware of the complex nature of his poetry, he also wrote *Notes to "Rural Cemetery"* (Заметки к "Сельскому кладбищу") to make the poem more understandable to the reader. Students received these Notes at the seminar and found in them a piece of information from the author that the choice of the title was influenced by the mentioned work *Rural Cemetery*. V. A. Zhukovsky, as well as T. Gray, whose elegy, written in 1751, was translated three times by Zhukovsky himself (Parshchikov, 2016,

p. 210). In addition to this information, the students also got the explanation to the question of why Parshchikov used in his poem and the whole cycle, called *Airships (Дирижабли)* (the poem *Rural Cemetery* is just a part of this cycle), an airship. The students relied on Parshchikov's Notes and quoted from them the author's own words i.e. that it was related to the history of airship construction. Unlike other innovations in the technical revolution, airships completely disappeared after the Hindenburg shipwreck over Lakehurst Airport (USA) on May 6, 1937, and were "resurrected" only recently, after inventing non-explosive gas and decision to equip them with solar panels (Ibid.). They also got the information that it is important for the author that veterans of air fleets and people who remember travelling with these fashionable "monsters" began to invest in the construction of airships. This is how Parshchikov justifies the reason for the choice of genre – elegy (Ibid.). Some students found in another source additional information that Parshchikov understands the airship also as a myth, bordering on collective memory (Parshchikov, 2005).

When analyzing a poem from a cycle, we typically think about the whole cycle, not just one poem. We perceive each poem as an inseparable part of the whole, the cycle, and we continue to actively involve students in this process. The volunteer comments on the composition of the whole cycle of *Airships (Дирижабли)*. It begins with a poem in which the pilot decides to fly home instead of landing and seeks freedom in an electronic lottery game. This is followed by the poem we chose i.e. *Rural Cemetery*, a meditation of an old man who survived the period when the airship was in the limelight, and now he is returning to this business again. In this part of the text, some students revealed Parshchikov himself, who was longing for freedom in his home country, which he seems to call the "rural cemetery". At this point, another student briefly presented on the author's biography, mentioning his departure for the study of Slavonic studies at Stanford University in the USA and later to Cologne, Germany. The teacher can also use a photo of the poet, play a short video in which the poet talks about his departure from Russia to America or an interview with him. All these elements are always a revival of the seminar and students remember new information faster.

We move on to the analysis and interpretation of the poem itself. From the very beginning, we notice with students the layering of metaphors:

*Когда я покидаю дом свой, с огромной кухней, с кортами и лабиринтом спален,
и медленно шагаю по дороге, откуда полстолетия тому
везли разбитый наш корабль на бричке, по частям, – навален
бег подколенных впадин по горе отверстий, – я весь в дыму... (Parshchikov)*

The students were given a space to express their impressions, feelings, opinions on the verses, which they decoded as a memory of a lyrical subject to leaving the homeland, when he meets a shipwreck on the timeline. It should be noted that students do not have to respond immediately to every verse in the stanza. The teacher and the class can continue reading the poem and then return to the individual parts.

This is followed by the desire of the lyrical subject for a free flight to heaven, for the union of earth and heaven. However, this connection is made through death, associated with the real names of three Russian aeronauts who tragically perished. Students prepared information about real characters that occur in the poem. Together they defined them as follows: in one stanza appears "Д'Эскувेलи", "a noble amateur in the aircraft industry", the mechanism which Parshchikov saw at the exhibition in Düsseldorf (Parshchikov, 2016, p. 211); in the second stanza – A. B. Vasenko, Soviet designer of the stratospheric balloon "Osoaviakhim-1", along with I. D. Usysky and P. F. Fedosejenko, a participant in the flight on it on January 30, 1934, when a record altitude of 21,946 m was reached (however, the balloon collapsed during the descent and the crew perished) (A. B. Vasenko); and in the last, third stanza – brothers Jacques Étienne and Joseph-Michel Montgolfier, balloon inventors (Joseph-Michel and Jacques-Étienne Montgolfier):

*...Я помню аппарат д'Эскувели, ту лестницу, заломленную за спину,
ту винтовую, что с винтом он спутал, переминаясь на скале.
Как стеклоочиститель испаряется, воздушных змеев вымерла династия.
Аэроплан кружит на прежнем месте, им протирают грязь на ветровом стекле...*

*...Навытяжку в автомобилях — стоя, и улицы в листовках — сыпясь,
там гипсовая ГЭС пошла в размол по перфорации на небе и в кино.
Средь всадников, фотографов, детей — Васенко, Федосеенко, Усыскин.
И профиль каждого поддернут за края навстречу фразе «и никаких но»...*

*...Всем не успеть за Жаком и Жозефом, хотя в их голове не меньше веры
в то, что сигарный дым, наполнивший конверт, его утянет к потолку.
— Бумага не для букв, пишите на камнях, — снимая котелки, взлетели Монгольфьеры.
Мануфактура сведена с гравюры. Суфлирует Борей надгробную строку... (Parshchikov)*

To the question Why did Parshchikov choose these characters for his poem? the students answered that they are related to flying mechanisms, which is also the main theme of the cycle – the airship. We asked the students also another question: Why does the author mention death in connection with these flying mechanisms? Students believed that the author wanted to point out not only the invention or construction of these useful mechanisms but also their other side and that these technical achievements deprived their creators of life. At this point it is possible to summarize the author's opinion on technology and human inventions: on the one hand, we can talk about their usefulness, on the other – about the elements leading to destruction.

In other verses we come across not only inventors in the technical field, the real names of artists such as the famous Italian painter and engraver Parmigianino, an admirer and successor of the ideas of Michelangelo and Raphael. The students got the question whether this name was familiar to them, and if so, in what context. Defining him as “fascinated by experiments with alchemy, the promising young painter quickly turns into a disappointed old man (Franchesko Parmidzhanino. Biografija i informacija)”, the students revealed a resemblance to the hero of the analyzed Parshchikov's cycle. Even Parmigianino's painting of the Madonna with a Long Neck (1534) is mentioned in the following stanza. After reading it, students came to the conclusion that the airship is compared to a little sheep here:

*...Прямоходящая овечка, вся на копытцах легких, из дальнего овина,
бежит по небесам, и голову поворачив к хвосту,
и на носок переходя, юлит, пытаясь в зеркало увидеть спину.
О, где сейчас Пармиджанино, чтоб удлинить ей шею на лету?.. (Parshchikov)*

Then attention was drawn to Parmigianino. The teacher mentioned that his early work also belongs to Mannerism. The students tried to define this term from the very name, which originated from the Italian word *manierismo*, from the word *maniera*, which means way or style. The teacher wrote all the knowledge and observations of students about mannerism on the board. The students further explained that this is a European art stream of the 16th century, reflecting the crisis of the humanist culture of the Renaissance. (In connection with this, the teacher mentioned Hieronymus Bosch, a Dutch painter who wrote in the early Renaissance and who appeared in the work of another representative of metarealism - Alexander Yeremenko.) When talking about the main aesthetic criterion of mannerism, it is necessary to highlight the subjective “inner idea” of the artistic image, which is born in the artist's soul. The Mannerists distorted the harmonious beginning in the works

of Michelangelo and Raphael (and other masters of the Renaissance) by cultivating the idea of the ephemerality of the world and the instability of man's destiny, subject to irrational forces. The work of the early Mannerists is permeated by tragedy and mystical exaltation. Their works are characterized by sharp colour and black-and-white dissonances, complexity and exaggerated expressiveness of positions and motives of movement, lengthening of proportions of figures, etc. (*Bol'shaja sovetskaja enciklopedija*). These features need to be highlighted, as they intersect throughout the Airships cycle. We can also demonstrate them on the example of the description of the movement of a sheep in the above-mentioned stanza. Parshchikov's sheep walks straight, runs across the sky, turns its head to its tail, tries to see its back in the mirror. Parmigianino's painting of Madonna with a Long Neck shows an extension of the proportionality of the figures. The image of the sheep in the poem with all the movements in the context of the whole stanza represents a picture in which the line, sketching the volume, gets a separate meaning – it reminds us of an airship. We believe that the described and exhibited can be considered a metabol. There are quite a few such metabols or developed metaphors in the context of the whole poem (and cycle). They are often related to technical and industrial vocabulary, such as in the following stanzas:

*...Он изумлялся. Он писал Николо Тесле: “Планеты озарятся. Оболочки,
заряженные мертвецами, вспыхнут – катушка дает пробой в витке.
Кто свяжет землю с небом напрямую, если не мертвый летчик?
Шахтер на корточках в забое напоминает знак молнии на электрощитке.*

*Рельефы, истуканы, плиты, алтари, но отвернись – они работают локтями,
срываясь и сбегая в высоту быстрее угрюмых обезьян;
кто не прошел естественный отбор, тот втихомолку проволоку тянет
вокруг себя, и виден клейкий ток, чтобы ограды не перелезал...” (Parshchikov).*

In the first stanzas, students immediately drew attention to the ingenious inventor in the field of electrical and the radio engineering, Nikola Tesla, a physicist of Serbian origin who acquired US citizenship and who converted direct current to alternating current, and also collaborated and competed with Edison. In connection with this and with regard to other poems by Parshchikov, the teacher can point out and agree with the statement of V. Aristov, who said of him that he is not only a poet but a “practising theorist” (Parshchikov, 2016, p. 5). Already on the basis of this (as well as other) poetic text of Parshchikov, the teacher can state that he has a very high level of knowledge of physics and technology, which is cleverly transformed into his poetic texts through metaphors and metabols. They create various sensory images and relationships, new meanings, associations and impressions, thanks to which it is possible to look at individual objects differently. The group can also analyze in more detail the verse Шахтер на корточках в забое напоминает знак молнии на электрощитке (A crouching miner resembles a symbol of electric discharge on an electrical panel). The students identified in it a metaphor and a new, different view of the matter, which arises on the principle of the analogy of the position of the miner and the sign of electric discharge on the electrical panel. They came to the conclusion that a new analogy of man (miner), technology (the mark of electric discharge on the electrical panel) and nature (lightning) was emerging.

When we immersed in the second above-mentioned stanza (Reliefs, idols, plates...), we could define the position of today's man. The lyrical subject urges him to turn away from the glorification of the technical world, in which man resembles an unkind monkey, making his way to his goal, regardless of the (dissatisfaction) of others. The class also noticed that in his metaphorical images the poet goes further and moves this “human – monkey” into a fenced zone, similar to a zoo. This metabol, created from the meanings of metaphors, was perceived by students as very current and

authentic with regard to the current time in which we live. In such situations, the teacher should highlight the value of poetry, which is timelessness and truthful, and motivate students to read art literature, including poetic texts.

Subsequently, we drew students' attention to the eternal theme of life and death, existence and death, which is very popular with all meta-realists. Another stimulus for thinking on this topic can be considered the above verse "Who binds the land with the heaven directly, if not dead pilot?", which follows further in the poem:

*...Как представляли смерть мои коллеги? Как выпадение из круга?
Поверили, что их вернет назад, когда теряли высоту?
Что их пропустит твердь, как вынимаются со свистом друг из друга
два встречных поезда на длинном, трассирующем в ночь мосту?... (Parshchikov).*

At the seminar, these verses were complex and difficult for understanding for students. In such cases, it is important to advise students to broaden their horizons also through literary criticism, the cycle or collection of poems, followed by clarification at the seminar or can using another source such as audio, video or audiovisual materials. In this case, the students worked also with the study of D. Golyanko-Volfson's *The Poetics of Total Recycling (on Alexei Parshchikov and his poem "Rural Cemetery")* (Поэтика тотального ресайклинга (Об Алексее Парщикове и его поэме «Сельское кладбище»). He concludes that the metaphor of death in the image of an airship testifies to its original repeatability and convertibility, and that the game of virtual roulette is still not over, because it is constantly at the start, which is human life. The airship, carrying the dead pilot up ("Who binds the earth directly with heaven if not the dead pilot?") (Кто свяжет землю с небом напрямую, если не мертвый летчик?), is according to him, a living machine with a dead man, and subsequently transforms into a dead broken machine, transported by living people. D. Golyanko-Volfson interprets the airship as a rhetorical figure in the Parshchikov's poetics of universal recycling, pointing to the equivalence of poetry, death and soaring to heaven, i.e. "moving between other worlds" (Golyanko-Volfson, 2009). Literary critics can take our thinking further, to look at individual images from a different perspective, which can help us grasp the meaning, the the essence of the text.

Another important tool is the author's commentary on the text. It's like a piece of a puzzle that fits into the jigsaw of our decoding system of the imagery of Parshchikov's poetry. The student added that the author's explanation of the "piloting" of the aircraft, or airships are psychologically different from "swimming", when a person has a completely different experience of interaction with gravity, experiencing the presence, "swimming" in the air ocean, etc. (Parshchikov, 2005). Together we came to the conclusion that the motif of swimming and bathing is often contracted in the cycle (and in its entire work).

Since the previous seminar had been devoted to the analysis of the poetry of Ivan Zhdanov, in the context of Parshchikov's poem we found similar features. We demonstrated this on the following stanza and compared it with the introductory stanza of the poem *Rhapsody of the Heating Battery* (Рэпсодия батареи отопительной системы) by Zhdanov:

*Кусачки, пилочки, консервные ножи, и прогибается лазурь на лезвии горбатом,
коловороты, лунки для ногтей, отвертки и крючки...
Кто вырежет пропеллер по дуге, кто из обрезков соберет Бильбао.
За лопастью, вздуваясь куполами, вселенная перебирает намеренья своей руки...
(Parshchikov)*

*Вскрывающий небо ущербным консервным ножом,
бросающий сверху пустую цветочную бомбу
крутой полумесяц на клумбе развернут, как скатерть.*

*А розовый куст, восходящий над краем стола,
бронхитом трясет и сорит никотиновой солью,
клубясь и блестя в негативном ознобе рентгена...*

(Zhdanov)

We noted that both poets enumerate different instruments (the same for both – a can opener), both have a metaphorically described cutting process – the lyrical subject of Parshchikov is cutting the propeller into an arc. It looks like the Guggenheim Museum in Bilbao. At Zhdanov, the result of the process is a moon with the background – the night sky and stars. In both texts, their favourite motif is mirror reflection: in Parshchikov in the building of the Museum of Contemporary Art, the sky is reflected; and in Zhdanov, the entire glowing sky is reflected above the edge of the table, which reminds him of an X-ray. In both cases, the subordination of the natural world to the technical (or human) world can be perceived. Based on the sounds (primarily k, r, s, [ʁ]) used in both poems, students talked about the cacophonous perception of texts, which also touches on the phonetic side of the text.

After analyzing the poem *Rural Cemetery* by Parshchikov, we can draw a poetic image or feelings, impressions that the poem and its metaphors evoke in students. Subsequently, it would be enriching to compare these drawings before and after the analysis, name hard-to-decrypt places, talk about aroused memories of beautiful, positive moments from student's lives etc. In the case of a lively discussion, confrontational and argumentative abilities are also strengthened.

Along with this, the linguistic aspect of the work in the seminars is very important too. At the end of the class, the teacher could give tasks, such as searching for words in the poem with a specific and changed meaning, find ambiguous words and clarify their meanings (orally, in writing or by drawing), which would result in learning unfamiliar words and phrases from the text.

Due to the length of the poem, in the seminar we often do not have the space to analyze in detail every verse and every image that is created by connoting metaphors. The aim of the seminar is therefore to gain a clearer idea of the specifics of the work of representatives of metarealism, the way metaphors are exposed, to decode the system of imagery of this poetry and to define the artistic image of this poetic world, to point out the characteristic features of the poetry of these authors, as well as their common features of metarealism / neo-baroque.

Conclusion

At the Literary-Interpretation Seminar, we consider it fundamental to activate the whole group of students. As mentioned above, it is necessary to divide the tasks and activities in the seminar well, so that everyone contributes to the analysis and interpretation of the text and feels more involved in the process.

As follows from the above, when deciphering some codes, resp. metaphors, it is necessary to be a very careful reader and notice the details of the poem. It is crucial that each student prepares for the seminar at home. Due to the relatively large number of mentioned people from the world of technology, history, art, etc. in the poem, students should seek for the information about them before the seminar, so that they decipher particular characters and motifs, reveal new connections between the meanings of new words and contexts, pay attention to the syntactic constructions or phonetic side of the poem easier and more quickly. In addition to writing answers or the main features of the literary direction on the board, various audio, video, visual and audiovisual materials,

such as documentaries on the author's biography, recordings, interviews, presentations, etc. are recommended to be used. For a complex reading of metarealistic poetry, we recommend drawing or painting the impressions and associations that students gradually acquire. The study material will be easier for them to remember after such a "learning experience". We believe that immersion in the poetic texts of metarealism greatly contributes to broadening the horizon in various aspects of life.

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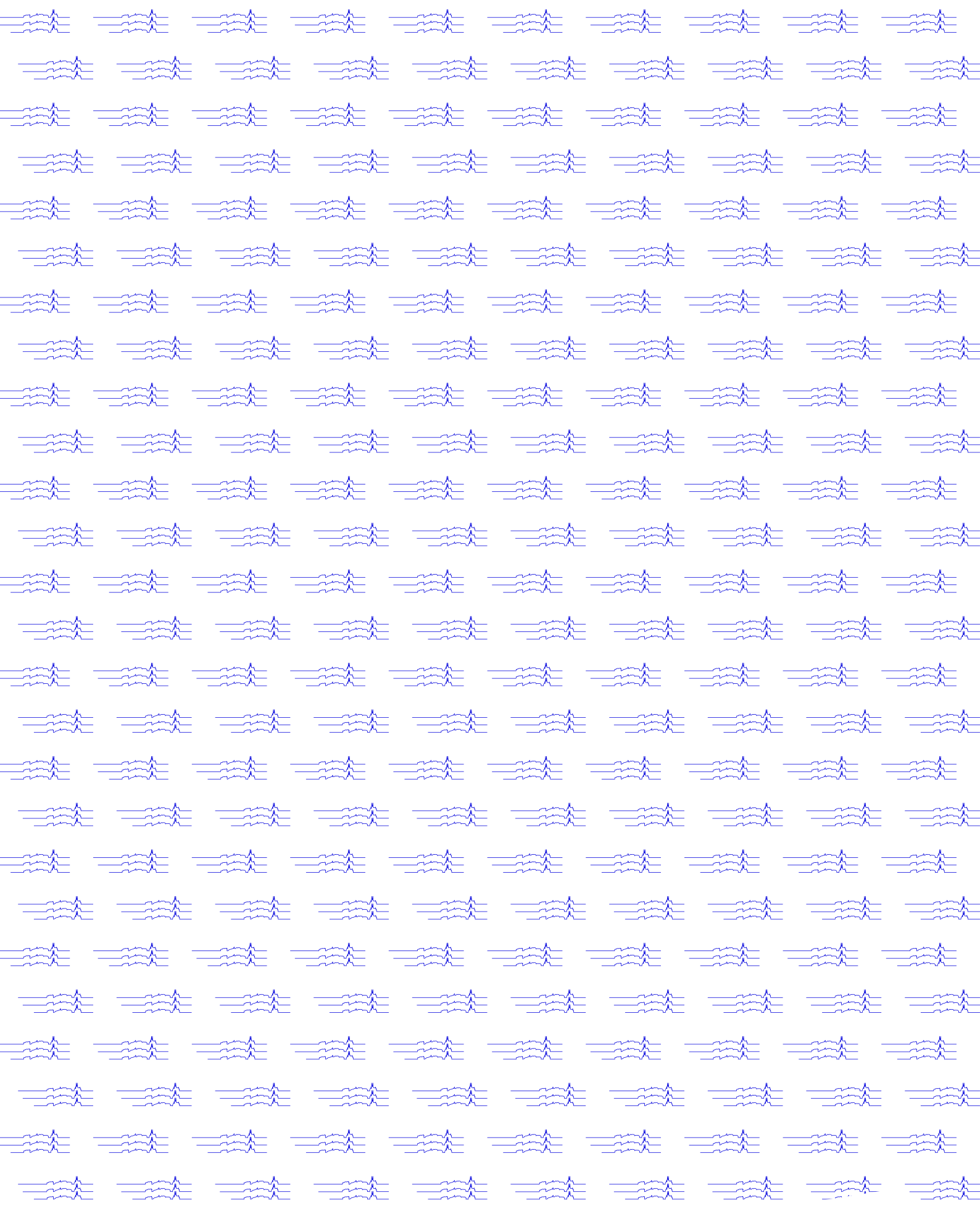
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