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Gotynyan-Zhuravlyova V.V.

REGARDING REVOLUTION OF TERM “ETALON”

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In this article we study the revolution, exactly the appearance and necessity of using of standards- exactly fixed standards of measurement of values.

But the use of system of measurement in social –humanity sciences is linked with series of several difficulties. So in the modern metrology we see the tendency of returning to quasi-etalons.

Key words: measurement, standard, quasi-etalon, metric system of Measurement, attribution of units, scaling.

Introduction. Since beginning of civilization the humanity has the necessity of measurements. In the life of nomadic tribes the counting was quite enough for calculating of goats, sheep's and horses. The settled life task more needs, to build a house, church, aqueduct, city wall, etc. In such case the counting is not enough, but measurements are necessary. The measurements were necessary in farming while solving the problems of territories' dividing, controversies, and even while reconstruction of borders after natural disasters. In all this cases it's impossible to avoid disputes. It's necessary to settle the unique measuring system.

From another side, the unique measuring system was necessary for merchant trade and taxes needs. When there was no any currency, the taxpayer was obeyed to pay “So much” or “So many” of clothes, sheep's, grain, etc. The same needs were during buying or selling the goods. It was necessary to know exactly: “how much”. I.Azimov marks the following: “When peopled explored the metals and commenced to use them in merchant trades, the measurements has been more important, then ever before” [1, 11]. If in case of measuring distances between cities it was possible to have small error, but even small mistake in measuring the weight of gold or other precious metals can lead to great losses. So, the masters and kings has been interested in measuring procedure.

What can be easier than measuring, for example, the length? It seems easy, because we have well developed system of measurement. And if we have no this one? Solving the task regarding the length of some object we can spread the arms and show the length or even can say the following: “The distance is similar to the distance to that tree”. But all this explanations are not exact and can’t be used in correspondence. It’s more convenient to compare distance with some more exact item. Thus people commenced to use more convenient measures- for example, they compared the length of rope or cloth with the length of arm. So, that’s way first standards has appeared - unit of measurement of uncertain items by exact standard units. But this standards were only visual. The ancient Romans measured the distance by steps. The length of rope or cloth were measured by following means:

Ell- the distance between end of fingers and elbow; span- the distance between ends of spread first finger and forefinger; inch- the length of thumb joint; feet- the average length of the men’ foot. It was looking like some standard, because the length of each people elbow, finger or foot are variable. At that time standard was not exact thing. Most probably this standards were provisional quasi-etalons, not exacted, that were not common used, but only for some measurements.

It was not improving commerce, as owner likely would take workers with small height, and buyer would buying the cloth from high height men, as their elbow was more. To avoid the dominance of “visual” units of measurement the aims were taken to substitute them by “objective” units. For example they took for unit of measurement somebody’s ability. Up to the legend , one feet is the length of foot of Karl the Great, one yard is the distance between edge of the nose and end of the finger of spread arm of Henry I [1]. Another legend tells that feet is average length of sixteen people outgoing from the church. So, using the measuring of random people they tried to reach the unit- average length of the foot [2]. Also, it was exacted the inch, that equaled the length of three barley seeds lying one by one and that the seeds were extracted from the middle of the ear. People mutual agreed regarding standard units. The metric system was developed during the French revolution. From that time it was exact meaning that standard must be fixed for means of measurement.

The importance of standards also pointed at metrology. The property becomes apparent most frequently through the relationship to the objects. Let's object A is characterized by value x , object B is characterized by homogeneous value $[x]$. Let us assume, that exists relation $x/[x]$, which gives to this relation only one digit, that is lying on the number axis i.e. $x/[x]=\tilde{x}$. We rewriting this formula, as $x=\tilde{x}*[x]$, where \tilde{x} - the value of x relatively to homogeneous value $[x]$. The existence of this relationship shows, that x is quantitative characteristic.

Let's see object B. Let us assume, that it's characterized by homogeneous value $[x]'$ and $[x]'\neq[x]$. So, $[x]'\neq[x]$. Rewrite this relationship, as $x=\tilde{x}'*[x]'$, where \tilde{x}' is magnitude of the same value relatively to $[x]'$, because $[x]'\neq[x]$. So $\tilde{x}'\neq\tilde{x}$ and i.e. magnitude of value x relatively to $[x]$ will be another, then magnitude of the same value relatively $[x]'$. The unity of quantity value x is notwithstanding in formula $x/[x]=\tilde{x}$. "It's necessary to use the value of the standard object, and the standard object (etalon) must be the only one" [3, 18]. The value of the national standard is marked, as $[x]_0$ and by agreement the magnitude of this value said to be 1 and called by unit of value. Relationship $x/[x]_0=\tilde{x}$ could be rewritten as $x=\tilde{x}*[x]_0$, where \tilde{x} - value, the magnitude of value x relatively to $[x]_0$ (actual magnitude of value x).

So, to determine the quantity magnitude of value, i.e. for standard measurement, it's necessary to execute two conditions:

1. to have the lawful magnitude of value $[x]_0$ (etalon)
2. to determine experimentally the relation $x=\tilde{x}*[x]_0$.

During last century the measurement became not only priority of natural science but also is used in social science. The "soul searching", behavior norms, determining of human personal appraisal, human relations are requiring to determine not only the level of people scholarship, but also such qualities as honesty, decency, professionalism. Such qualities can't be measured using etalons. Thus it's impossible to take legal unit- etalon, and so it's impossible to solve the appropriate relation. Thus some modern science methodologies guessing to "easy" the requirements for searching exact mathematic relation substituting it by procedure of attribution. Social dictionary gives the following determining of measurement: "The measurement is

procedure for attribution of units to the quality value, which is studied by sociologist [4, 205]. And also will find later the following: “during the measurement it’s determines the relations between quality of object and properties of attributed digits. The scale is the set of quality of object and attributed digits “[4, 205]. But scaling is not etalon measurement. The following meaning of measurement is used in psychology: “measurement is procedure of attributing digits (or sequential values) by standard rules. The rules are determining of relations between some qualities of digits and some qualities of objects” [5, 132]. Sometimes this rules are preferred by scientist.

Conclusion. Therefore, the expanding the borders of using of standard measurements led to some “ backspace” in the history of methodology and back to the quasi-etalons . They are selected by scientist during the analyses instead of exactly fixed standard units of measurement. And so the question is raised, and some afraid if returning to quasi-etalons would change exact and fixed metric system of measurement?

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Yelena A. Arkhipova

PECULIARITIES OF VERSE IN JAGARYMA THE MIGHTY OLONKHO

BY V.M. NOVIKOV – KUNNUK URASTYROV: RHYME

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The article discusses versification in the heroic epos Jagaryma the Master. This author's olonkho is created, basing on the best traditions of the genre, by V.M. Novikov – Kunnuk Urastyrov, the people's poet of Yakutia.

Key words: heroic epos, olonkho, storyteller, poetic diction, versification, rhyme.

The place where the author was born has also given birth to many gifted folk storytellers. The poet recalled later that being a child he was fascinated by their legends, tales, and olonkho. When he was five, he first saw famous Timofey Zakharov-Chebiy and absolutely admired him. Since that meeting, he started imitating the great storyteller.

Jagaryma the Mighty (1941) author's olonkho crowns K. Urastyrov's works, being an example of the classical Yakut epic tradition continued. In the late 1980s, the olonkho was translated into Russian by poet Alexander Romanov.

In order to study the olonkho verse we examine 1,640 lines. Out of the total number of the lines studied in K. Urastyrov's *Jagaryma the Mighty* olonkho, we have discovered the end rhyme in 74.5% of the text. The studied extract from *Jagaryma the Mighty* reveals the following rhyme types:

1. *-laakh* suffix rhyme – 36%
2. The perfect rhyme of the same parts of speech – 35%
3. Identical rhyme – 29%.

One of the extracts has 93% of the rhymed text, also showing all the rhyme types: the end rhyme – 12 lines (30%), the identical rhyme – 24 times (60%), *-laakh* suffix rhyme – 4 times (10%). There are triple and even multiple repetitions,

successfully conveying astonishment, admiration, and praise of the beautiful homeland.

The research has led to the following conclusions:

1. The olonkho verse of the writers who can improvise and perform olonkho orally themselves is however different from the traditional verse when they transform this tradition into the written form. It is explained by the fact that when authors record their works, which first function orally, subconsciously, they adapt them to specific features of fictitious works, created to be perceived visually.

2. The writer-storyteller shows more frequent use of rhymes (73% on average against 56% in traditional storytellers) and quickly changing variation of different phonetic and morphological rhymes.

In general, following the traditional verse forms, common in the oral epos, Kunnuk Urastyrov introduced many innovations inspired by his poetic background.

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N.V.Archakhova

**THE IMAGE OF GARDEN AS A MEANS OF DEPICTING
NATIONAL CHARACTER IN THE NOVELS OF E.M.FORSTER**

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This article covers the use of the image of garden as a means of depicting English national character through the example of the novels "Maurice", "Where Angels Fear to Tread", "Howards End" by E.M.Forster. The article provides illustrative examples of the use of the image of garden to represent certain features of typical representatives of certain classes of English society.

Key words: national character, natural images, the aspects of landscape, landscape lines.

Nature depicting is very important in the creative activity of E.M.Forster - it is one of the most important ways of revealing the problem of national character. The most powerful images in the novels are the images of "fences"/ "hedges", "rain," "garden." In his works Forster is pitiless to human vices and criticizes them bitterly. He criticizes vices of an individual as well as vices characteristic for the whole nation, and the latter occurs more frequently in his works. The author uses natural images and some aspects of the landscape very skillfully. Thus, one of the main topics for all his novels is too much pettiness and pedantry of the English, which is a consequence of the "underdeveloped mind" described by Forster in his "Notes on the English Character." It is worth noting that when talking about the "backwardness of the mind" in his "Notes," Forster first of all meant and described male characters. In his novels the writer also speaks on the immaturity of the mind which is typical for females. In his works the author exploits great love for their own private gardens fed by the British. Using such stylistic device as exaggeration, the author describes such features of their heroines as egocentrism, pettiness and inability to think and empathize.

For example, Miss Hall, Maurice's mother in the novel "Maurice", while walking with his son who had returned from school lists the names of vegetables in the course of their conversation every now and then. It seems that she is not listening to her son. The author points out that in his childhood the boy loved to walk listening to these enumerations of vegetables, but at the moment it becomes clear that he expects something more from his mother – understanding, compassion. Still not understanding the causes of his sudden grief, he suddenly bursts into tears. The mother did not understand it and explained his burst as tiredness. This scene becomes a symbol of the "undeveloped heart" of a middle-class English society.

It is interesting that for Forster's Englishmen "garden" is not separated from "kitchen-garden". Garden, as the inhabitants of the suburbs think, should be useful first of all, and only then may carry aesthetic function. The novel "Where Angels Fear to Tread" is a good example. Mrs. Herriton and her daughter, Henrietta - typical representatives of the English suburbs - are working in the garden with fanaticism and pedantry. They plant peas in their garden, not flowers, because the peas are more useful. Beauty does not interest them, usefulness is more important. After receiving a letter about an engagement from Irma – a widow of their son, whom they considered their own property for a long time – the Herritons forgot about the peas for a while. When they suddenly thought about the peas, they discovered that all the peas had been pecked by birds. What was more upset to the women – Irma's engagement or eaten peas – nobody can answer. The author uses the image of the English garden in this work to reveal such characteristics as "undeveloped heart" of the English.

In the novel "Howards End" a garden of the hostess of Howards End estate Mrs. Wilcox is really a garden. Reader meets Eleanor Wilcox in the garden. She is meeting her sons and guests "trailing noiselessly over the lawn" (5, 36). In her hand she carries a tuft of grass. The author makes a contrast - her sons – dealers, lovers of urban life and technical innovations – and Missis Wilcox: "It seemed that she did not belong to young people and their car, but to a house and a tree that covers it with its shadow." In this passage the author does not describe nature in details, we can see only a few lines of landscape – a lawn, grass, trees, flowers, roses. However, these

lines play a great role in delivering main ideas of the novel to the readers – the opposition of natural to artificial. The connection of an action of an individual with the surrounding environment reveals the sharp contrast of "lawn, trees, flowers" to "stinking, roaring car." That landscape lines, though being very short, convey the essence of the conflict very accurately, and it happens throughout the novel - the conflict between two generations of English society, two eras - agricultural and industrial ones.

The use of descriptions of landscapes, landscape lines by Forster reveals a problem which is a leitmotif of all of his novels - the problem of the English national character.

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Novikova A.A.

**A.P.CHEKHOV – THE READER, THE EDITOR AND THE LITERARY
CRITIC (FROM AN EPISTOLARY HERITAGE)**

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In this article reveals A.P. Chekhov as a reader, an editor and a literary critic. It is noticed that throughout the creative way he was not only an exacting writer, but

also the judge of contemporary literature. He made recommendations and advice to the beginning young writers. For many of them he was the teacher and the instructor. Chekhov's giving as a whole a rich material for reflection about its moral and esthetic views the epistolary heritage is analyzed.

Keywords: Chekhov, the Russian literature, the writer, the editor, the literary critic, young writers, an epistolary heritage.

Throughout his creative way of A.P. Chekhov was an exacting writer and a critic not only to himself. In creative self-determination of the writer there were qualitatively important and basic changes, especially after a trip to the island Sakhalin. It is possible to judge while reading his letters containing numerous reasonings about contemporary literature and writers.

In the end of 1880th years, being already a known writer, Chekhov made recommendations to beginning young prose writers and playwrights. And today, studying Chekhov's correspondence with fiction writers of “secondary” importance, it becomes clear that his epistolary heritage is the whole phenomenon in public life of Russia on a boundary of centuries and a certain link in the history of the Russian realistic literature. Therefore we made an attempt to present Chekhov not only as a reader of contemporary literature, but also to comprehend value of his work as an editor and a literary critic of work of writers of 1880-90th years.

Defining the creative position of these years as all-democratic, educational, Chekhov often expressed his opinion about literary environment which surrounded him. He wrote to A.S. Suvorinu on April, 3rd, 1888: “As for the writers of our days. I value only Garshin, Korolenko, Goldfinches, Maslov. The all are very good and not narrow people. Yassinsky isn't clear (it either the diligent ashman, or clever the rascal), Albov and Barantsevich observe life in darkness and dampness of drainpipes, nevertheless the others are worthless and were put in the literature only because the literature represents a wide field for subservience, easy money and laziness” [1].

It is possible to say that in the end of 1880th years Chekhov perfected not only the art skill, but also was born as the literary critic, rallying round itself young talents to what brightly testify its publishing and critical activity, its epistolary heritage. In

1890th years Chekhov's correspondents were small. About it in the letter of Suvorinu on June, 16th, 1892 he has noticed: "I don't correspond now with anybody, except you. You have occasionally something in common with indignant Svobodinyam, and the others... Have stopped in reply to my silence. Friendly plots" (II 5, 79) have run low.

Despite recession of epistolary activity of Anton Pavlovicha, in letters to the addressees it most brightly reveals as the exacting artist and the critic, creatively tireless in perfection of the products. Especially exactingly Chekhov approached to beginning writers-contemporaries, whose works to it should be read, edited, and, at times, and to correct. Chekhovian judgements about the literature, on the relation to literary work and, in particular, about products of fiction writers-eight-foremen in which he saw the future of the Russian literature, have enduring value. Chekhov as marks E. Sakharov, "aspired to help beginning writers, watched closely their creativity, rejoiced to their successes, was afflicted to failures" [2].

Addressees of letters of Chekhov these years: E.M. Shavrova-Just, L.A. Avilova, T.L. Schepkin, V.A. Tikhonov, I.L. Leontev (Goldfinches), N.M. Yezhov, Al. P. Chekhov, E.P. Goslavsky, A.S. Lazarev, I.I. Yassinsky, K.S. Barantsevich, N.A. Lejkin, V.L. Kign, M.O. Menshikov, A.S. Suvorin and others. For us letters to young writers in whom valuable remarks and estimations of the writer concerning their products giving representation about a historico-literary context of those years contain, first of all, are important.

So, in the letter Suvorinu Chekhov was glad to successes of the beginning writer Yezhov printed in "New time". He has noticed that if lived in Petersburg would thrust in editors of fictional department, cleaned and ground all approved Suvorinym and Burenin stories and would favor that, "to utterly worthless things of which by reduction half and by a proof-reading it is possible to make tolerable stories" (II 3, 271). In the letters he repeatedly advised to Yezhov more to work over language of products and to read, read, read it is as much as possible. "Mermaid" very much was pleasant to me, - he wrote, - though in the story you run into tone of Korolenko ("Wood rustles") a little. In general you considerably progress, to that I, sincerely

speaking, is very glad. Read more; you need to work over the language which sins at you with gaucherie and pretentiousness – in other words, you should bring up in yourselves taste to good language as bring up in itself taste to engravings, to good music, etc. Read more than serious books, where language more religiously, than in a fiction. Will by the way be reserved also by knowledge...”he writer” (II 4, 11-12).

Reading A.S. Lazareva's products, in particular its first vaudeville “the Old friend”, Chekhov advised to it to alter the maintenance, than “to start up it to the public in a raw state”. “Your vaudeville has received and has instantly read, – Anton Pavlovich wrote. – It Is written perfectly, but its architecture is intolerable. Completely not scenically” (II 3, 273).

In the same letter Chekhov responds about its stories “Puppies”, “ Pavel”, “History of one drama”, “Last payment” and others: “I read your stories. Progress I mark the huge. Only throw Kuzju, a name Simeon and narrow-minded <...> tone of your heroes. It is more than laces..., lilacs, there is more than band music, sonorous speeches..., write more vividly. Your physiognomy was already developed, on what I and congratulate you. It is good, and I am glad to your successes” (II 3, 275).

Chekhov's correspondence with young “pupils” proceeded some years, and almost in each letter he or gave advice valuable to their, or specified in some lacks of their products. The circle of fiction writers with which Chekhov corresponds a constant and which listen to a wise advice of the teacher-instructor more and more appears. To young, beginning writers Chekhov, according to A.I. Kuprin, “was invariably sympathizing, attentive and tender. Anybody from it didn't leave its suppressed huge talent and own insignificance. To anybody he has never told: “Do, as I, look, how I arrive”. If somebody in despair complained to it: “Unless it is necessary to write, if on all life you will remain “our young” and “promising”, - he answered easy and seriously: “not everything, fellow to write, how Tolstoy ...”. To those from writers with whom at it arose though any spiritual communication, it always made thrifty use and is attentive. Never it missed a case to inform news which, he knew, it will be pleasant or it is useful” [3].

So, for example, was from A.M. Fyodorovym (II 9, 235), A.S. Pisarevoj (II 12, 42), L.A. Avilovoj (II 5) and other beginning writers.

We will notice that Chekhov, corresponding with Avilovoj, in four letters to it for 1892-93 "Lucky person" has stated an estimation to its stories "Has returned", "On the journey". I am afraid that washing the critic was and it is sharp, both it is not clear, and it is superficial, - he wrote on March, 3rd, 1892. - your story, I repeat, it is very good, and, apparently, I any word haven't given a hint at "radical" amendments..." (II 5, 10-11).

On March, 19th the same year Chekhov admits to Lydia Alekseevne, having read its story "On the journey": "If I was the publisher of the illustrated magazine would print at itself this story with the great pleasure. Only here to you my reader's council: when represent poor creatures and untalented and want to move to pity the reader try to be colder is gives to another's grief as though a background on which it will appear "accurately". And that at you and heroes cry, and you sigh. Yes, be cold ...".

At the same time, Chekhov as if making a reservation, names itself "the bad critic" that it "doesn't have ability clearly to formulate the critical thoughts", sometimes it "bears such nonsense that simply death" (II 5, 26). However advises Avilovoj "to write colder": "the position is more sensitive, the it is necessary to write is colder and that leaves more sensitively..." (II 5, 177).

The given advice it is possible to name "a creative precept" Chekhov not only Avilovoj, but also to many beginning writers. Its requirement "to art restraint and objectivity" much give for understanding of history of separate products of authors and creative atmosphere of literary work as a whole. So has occurred to V.G. Korolenko's story "Wood rustles" (1887) about which Chekhov has positively responded in A.N. Pleshcheevu's letter on September, 14th, 1889: "As to Korolenko to do any conclusions about its future - it is premature. I and it we are now in that phase, when the fate solves where to start up us: upwards or downwards on an inclination. Fluctuations are quite natural. In the nature of things there would be even a temporary stagnation" (II 3, 248). Korolenko was Anton Pavlovicha's favourite

writer. It was involved with picturesque and dense paints of the description of the nature, faultless language ("though by places and it is found"), noble images. He trusted in future of Korolenko on what informed Pleshcheevu still on February, 5th, 1888 (II 2, 191).

Therefore the estimation by Chekhov of the story "Wood is quite justified rustles" and some editing of the text, the general syntactic rhythm of prose of Korolenko "has been thus left in inviolability" [4]. Radical distinctions of two art manners, Korolenko and Chekhov, the pre-revolutionary criticism has noticed at once, about it literary critics of the XX-th century much wrote, comparing poetics of stories of writers (Z.C. Paperniy, E.N. Koshina, L. Gromov, E.I. Gibet).

In Chekhov's letters valuable judgements about form and content of some stories of talented writer E.M.Shavrova contain, for example. So, having read "Marchioness", he hasn'ted its literary successes, a maturity and talent, "which and earlier wasn't subject to doubt". At the same time, Chekhov concerning the title of the story, a name of the main heroine and the ending has carried some remarks not to criticism, and to "to very subjective reasoning". "You have a just cause to neglect, though I your way very much the bigwig: your teacher", - with some share of warm humour wrote Chekhov on November, 22nd, 1894.

It is known that Chekhov edited E.M. Shavrova story of "Sofka". Completely the author's manuscript in the edited kind has been printed in "New time" (1889, № 4846), for the first time its publication is included in *LN* (т. 68), and the original of the story corrected by Chekhov, is stored in [5].

Chekhov's editing consists in the following: It has reduced superfluous in the maintenance, has cast away unnecessary repetitions, has made some subject changes, has eliminated unsuccessful epithets, correcting almost each phrase, "is free or involuntarily" having brought elements of own stylistics, has considerably changed a story ending. Quite having approved a product composition, Chekhov, nevertheless, hasn't changed sequence of episodes in it, "fascinated architecture" a narration. About it he will write later, on September, 16th, 1891, criticizing Elena Mihajlovny's story "Dead people" and reproaching her for description excesses: "Where your ease,

freshness and grace?”, “the description, descriptions, and absolutely isn't present action”, “it not the story and not the story, not a work of art, and a long line of heavy, gloomy barracks” (II 4, 273).

Chekhov read many stories of the writer (“In circus”, “Kashtanka”, “Michael Ivanovich”, “Nerves”, “the Small young lady”, “Without a mask”, “Error”, “In marriage” and others), edited texts, gave in letters valuable instructions, criticized, praised its manuscripts, reading them “with big pleasure” (II 4, 354). Once to Shavrova “the Wife Zesary” has sent to the teacher the story and has received a positive response.

Chekhovian influence was tested also by Tatyana Lvovna Schepkina-Kupernik who has got acquainted with Chekhov through Liku Mizinovu and Maria Chekhov in the beginning of 1890th years. Tatyana Lvovna - the author of memories on Anton Pavloviche Chekhov. 13 letters to it, 19 letters and one telegram of Shchepkinov-Kupernik to Chekhov (1893-1900) are known it. Letters are stored in ПГБ. Besides, she is an author of children's stories “the Knight Lion's – Hear” (1900), “Window” (1903) and others, a success of small readers.

On November, 28th, 1894 Chekhov in the letter has expressed pleasure concerning its story “Happiness” printed in “Books of Wee”: “I Rejoice for you and with all the heart I congratulate. “Week” - solid and nice magazine” (II 5, 341). In one of letters from December, 24th of this year Anton Pavlovich has responded about its products as the reader: “Today in 9 o'clock in the morning, sitting in a cold class room on New Basmannoj, I have read yours “Loneliness” and have forgiven you all your crimes. The story is positively good, and, there is no doubt, you are clever and infinitely artful. I was most of all touched by artistry of the story” (II 5, 348).

Chekhov was, as it is known, and the fine editor. Many products of beginning writers to it should be corrected, edited. An example of such work is the story of the Samara fiction writer from A.K. Semyonova's peasants (a pseudonym – Goldebaev). The first correspondence of Goldebaeva have appeared in “Russian sheets” in 1885 but how the fiction writer it has acted only in 1902 (“In what the reason?”, “Zhidova a muzzle”, “Krant”, the story “Geeks” and others).

Chekhov always carefully enough concerned the use of popular speech and especially those its forms which “were already fixed” in the literature. Earlier, in the letter (on May, 8th, 1889) he wrote to brother Alexander concerning its play "Coin box": “Beware of refined language. Language should be simple and graceful. Footmen should speak simply...” (II 3, 210). Therefore, having kept as a whole colloquial color of speech of heroes of Goldebaeva, Chekhov has excluded similar forms, has replaced with their synonyms or corresponding forms of a literary language.

Editing by Chekhov is rather interesting to move the young writer A.S.Pisarevoj living in Petersburg. She has sent it the manuscript “to Kapochkina wedding” on August, 8th, 1903, having specified thus that V.G. Korolenko hasn't accepted it to printing in “Russian riches” though it is written (as he said) interesting and is live only in the household relation, and, nevertheless, recommended to publish it in other magazine. “The further destiny “Kapochkinoj of wedding” is unknown. Most likely, the manuscript has been returned the author ... already by magazine edition, possibly, in the beginning of 1904. The story under the name "Happiness" has been corrected by Chekhov, however in “Russian thought” wasn't published” (II 12, 284). On February, 22nd Chekhov has informed Goltsevu: “I return the manuscripts sent by you. From them any isn't necessary. A.Pisarevoj, авторше "Happiness", I have written, the manuscript it to you I send” (II 12, 42).

The manuscript of the story with Chekhov's editing has remained (C18, 182-193). Editorial editing of the story by Chekhov "Happiness" as well as to move Goldebaeva, has concerned reductions of "long phrases", repetitions, author's deviations (lyrical reflections of the heroine). It has eliminated superfluous verbal details, has simplified style, has cleaned heavy expressions, so-called "national" words and combinations has replaced literary.

We will notice that Chekhov's correspondence with writers was sometimes tightened, to it its usual compulsion changed, he long didn't answer letters, wrote reluctantly, “slowly, inertly, with long intervals”, work as time seemed it "boring" on what he informed L.JA. Gurevich on May, 22nd, 1893 (II 5, 211).

Doubtless interest represents the person of the fiction writer, playwright E.P.Goslavsky, its name not so often meets in our literary criticism. The writer cooperated in due time in comic magazines "Clowns", "Dragonfly", "Observer", since 1891 - in magazine "Actor". He has got acquainted with Chekhov in 1880, constantly addressed to it for literary councils. Correspondence lasted not for long, and as commentators mark, it is known Chekhov's only 12 letters to it and 13 letters reciprocal (II 5, 377; 628). Nevertheless, in the only thing from them for 1892 Chekhov has validly responded about a comedy of Goslavsky "Soldatka", naming it "very good thing".

Thus, this sort of valuable advice and the remarks scattered on pages of numerous letters 1890 - the beginnings of 1900th years, allow to name Chekhov not only the critic, but also the person with rich internal soul. In them "the critical talent" writer reveals big, the maintenance of spiritual life of a society is comprehended. Chekhov's recognitions about an epoch, about art which, in its opinion, "has no neither the nearest are significant, nor the remote purposes" but as which he considers necessary and "willingly would go to search for them" (II 5, 138). Many judgements furnish the clue to revealing of problems of creativity of writers «the second and the third» a number. Biographic materials, the memoirs literature and, certainly, Chekhov's epistolary heritage testify to it.

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MULTIDIMENSIONAL CONSCIOUSNESS

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ABSTRACT: The most ancient theories of human composition and consciousness and modern physical theories are analyzed. The hypothesis of combination of the world's esoteric and physical picture is reasoned. The 7-D human consciousness and bodies in the esoteric tradition is combined with 11- D modern physical theory of superstring and M-theory through the 3-D of the physical world plus the time coordinate. It is a feasible contribution in fulfillment of the Agni Yoga testament on transformation of the knowledge ancient symbols into the scientific formulae.

Keywords: 7-D human consciousness, 3-D of the physical world, 11- D modern physical theory;

INTRODUCTION

The idea of consciousness is one of the most complicated ones. From the point of view of etymology we considered it to be the “joint knowledge” [1]. That is the knowledge someone has. Nowadays the aspiration for including the consciousness into the world's physical picture is growing [2]. This, in its turn, gives the evidence of the fact that the “physical and psychic realities are inseparable and represent only a special case of the integral space Reality which is little conscious in its multi-D complexity” [3]. We totally agree with S.R. Ableev who says that “modern science (physics, psychology, information science) vividly floats towards the new transpersonal paradigm which is being formed. We think that the main theoretical postulate of this paradigm is as follows: the consciousness is one of the fundamental aspects of the physical reality which exists in any ontological form before appearance of the human being and gets the qualitatively new level of development at the human

step of the evolution” [3]. This very wording totally agrees with the religious, esoteric, and now scientific point of view (we will discuss it further on). Thus, “The Faces of Agni Yoga” explains the fact that the knowledge existed before books. It was not put down, but was transferred in a special way to those whose consciousness could “sound” or “response” to the Consciousness of the Highest Plans of the Genesis. Thus, “The Faces of Agni Yoga” says [4]: “I state that My Closeness which is reached in the spirit gives the possibilities of endless cognition without books and even in private that is face to face by me. People rely on books too much as far as the dearest thing is concerned. It was time when there were no books, but there were those who knew and had cognized. The new knowledge comes somewhere from outside or inside, but not from books. It is the knowledge which books do not have. I speak about the ways of the direct cognition. All great thinkers, scientists, researchers and inventors went this very way and found things which could not be found in books. They thought the way the people around did not think. The new knowledge which did not depend on the printed pages was born from inside. The way of getting knowledge through feelings is the only way to gain new knowledge. However, its regular development is possible only if there is the Teacher. It will be random without the Teacher...” E. I Roerich wrote: “The earthly knowledge seems senseless and so limited. The consciousness combined with the Space Consciousness of the Lord of Heaven knows the essence of things and the meaning of everything which takes place, and sees the future ” [5].

We will try to examine this amazing concept from different aspects and suggest the hypothesis of connection of the multi-dimensional consciousness with the modern 11-D physical picture.

What is available now? On the one hand it is the journal “Consciousness and Physical Reality” [2] which is related to this concept from the point of view of the official science and is open to new knowledge. It is significant that the journal “The Delphis” [6] which is always ahead of the people holding the same views has organized the conference “The Consciousness as the Creative Force of the Space” and we have the possibility to discuss this important concept. We totally agree with

the following point of view as to the consciousness [7]: “Mysticisms of all times equally saw the grand picture of the Universe structure, life, and development. According to their discoveries the Universe is multidimensional. Besides the material world there are many other worlds different from it. They are called the spatial regularities, space or plans. The spatial regularities differ by the “density” degree. So, there are “denser” worlds and “thinner” ones.

The worlds exist within one and the same volume and are so to say put into each other. At the same time the interaction of different plans is weak. The material plan is the “densest” one; the highest spatial regularity which is also called the Divine plan is the “thinnest” one.

Each spatial regularity is filled, “inhabited” by so called energies (do not confuse it with the meaning of the word ‘energy’ used in physics) which belong to the given universe plan. Energies are in continuous movement, interact with each other and change. Everything which takes place in the numerous worlds including ours is caused by the movements of these energies.

The consciousness is also a special energy. The supreme Divine plan is filled with the endless consciousness which is called the Universe Divine Consciousness. The Universe can be compared with a human being. The Universe soul is the Divine Consciousness; the body is all the worlds which exist in it” [7].

THE STATEMENT OF THE PROBLEM

The hypothesis of the combination of the modern physical picture of the world with the esoteric doctrine applied to the consciousness phenomenon is suggested in the paper. It will be our feasible contribution to the solution of the problem suggested in Agni Yoga: “It is the time when the ancient symbols of knowledge are to transform into the scientific formulae” [8]. The essence of the problem is in the fact that theosophy speaks about 7-D consciousness, Agni Yoga – about 3-D consciousness and the modern physical picture relates to the 11-D consciousness. There is a direct contradiction the hypothesis of solution of which (that is bringing together of all the points of view) is given in the paper.

What the chief researchers have done. We totally agree with the attitude of S.R Ableev, who was the first Ph.D on the heritage of the Roerich [9]: “The concept of the multidimensional universe is fundamental for the philosophic picture of the universe of the anthropocosmism. It can be examined within three interrelated planes: in the ontological plane which assumes the existence of the cascade of the natural reality levels; in the cosmological plane which assumes the structural cosmogenesis and the global ontological evolution of the multidimensional universe; and in the anthropological plane that assumes the multidimensional human nature and consciousness. The problem of the psychic reality nature is in the zone of intersection of these planes...”

Nobody is surprised by the idea of modern physics concerning the multidimensional space. It is considered the efficient theoretical construct which explains the characteristics of micro-particles and principles of physical interactions. This idea plays the most important role in the Theory of Everything (TE) and in the superstring theory (ST). Albert Einstein is known to have created the basics of the geometrical paradigm in the physics of the XX century. He assumed the possibility of having a single physical field theory in which all nature forces are the demonstration of the single force related to the geometrical characteristics of the space-time.”

Thus, modern physics not only just admits the idea of the multidimensional space, but also is based on it as to the fundamental theories of micro-particles and great unification. This idea helped to efficiently overcome complicated theoretical obstacles and now has a status of a grand postulate...” The paper [10] is devoted to the idea of consciousness in Agni Yoga. The following postulates of Agni Yoga (6-12) are the most significant for our research [10]:

6. The Space is multidimensional; different plans of objective reality have been made by different substance forms which differ from each other by their structure and vibration level. The thinner the structure of any substance form is, the higher the level of vibration is.

7. The human body, as the entire universe, is multidimensional and has the same types of substance in the structure as the Space has. Besides the physical body there

are invisible subtle material and energy and informational substrata called subtle bodies in the human body. Subtle bodies are able to serve as shells or carriers of the individual on other planes of the objective reality.

8. All objective reality planes (except for the highest two) are accessible for the human consciousness. The interaction between the consciousness and the highest spiritual planes can be done if the individual is able to coordinate the vibration level of his body and consciousness with the vibration level of the substance forming the objective reality highest planes. According to the authors of the Living Ethics the consciousness is the point where the objective reality different planes are united.

9. The interaction of the consciousness with other planes of the objective reality causes changes in the state of the consciousness.

10. The most productive forms of creativity (creative intuition, inside, flash of inspiration and other nonverbal forms of the cognition) are based on the interaction of the consciousness of the individual with the objective reality highest planes.

11. According to Agni Yoga the consciousness has energy and informational, subtle and material nature. Brain is a tool of the consciousness activity on the objective reality physical plane. The consciousness itself is not the brain activity product despite its functions being caused by the state of brain during the terrestrial life of the individual.

12. The consciousness is able to continue the rational existence after the death of the physical body. The state and creative abilities of the consciousness between incarnations are caused by the level of its development and the karma accumulated by them. The posthumous existence of the individuals with the negative karma is characterized by moral suffering; the posthumous existence of highly spiritual individuals is the sphere of the harmonious and perfect existence with the possibilities of practically limitless creativity.”

The mentioned postulates are correlated with the research the results of which were published in the proceedings of the previous conferences “Ethics and the Future Science” [11] and in the journal “The Delphis” [12]. The following trend is a

distinctive one: “History teaches us that the truth of mystical esotericism can be translated into the language of science and renew life and cognitive horizons” [11].

The modern science has already approached it and acknowledges the fact that [13] “the human multidimensional nature and autonomy of the subtle structures of informational bodies reliably explain unusual abilities of a person, that is, intuition, clairvoyance, telepathy, telekinesis, creation of bio-energetic lookalikes, and the so called “astral projection”...

This and many other mysterious phenomena should be examined as the inseparable totality of two points of view: the orthodox scientific and esoteric, that is the scientific and “parascientific” developments correlated with the science of supersensory realities and perception. This approach is related to the fact that nowadays only the work on the edge of scientific (mind) and parascientific (consciousness), shift of the attention towards unusual and unique abilities of a person, studying of the energy and informational aspects of any problem can get our cognition of the nature off the ground and bring principally new information about the surrounding.”

The Living Ethic says “the terrestrial and non-terrestrial cannot be in one dimension.” Now many theorists are sure that the concept of the multidimensional space has all the chances to be one of the cornerstones of the **new paradigm of the science of the universe structure**. This, in particular, is said in the theory of multidimensional (11-D) membranes (M-theories), which is the development of the theory of superstrings” [14].

THE DIALECTICS OF THE CONCEPT IN MYSTICS AND IN MODERN PHYSICS

Let us discuss the attitudes of esoteric philosophy and modern physical theories and find the characteristics which supplement each other. “Life of the Universe as that of a person consists of cycles. First the making of the worlds takes place, then they live and develop (this period lasts for billions of years), then they disappear. Everything disappears except for the Divine Consciousness which is the only one which exists during some period of time. Then the new world making takes place;

everything is repeated and the regular Universe does not look like the previous one. The current Universe, by the way, is on early stage of its development (those who with inspiration are afraid of the upcoming end of the world will be upset).

The creative process goes on like this. Some part of the Divine Consciousness is compressed so much that forms all the worlds up to the material one. Some other part of the Consciousness is dispersed in the created Universe for the subsequent forming of the individual souls. The main part of the Divine Consciousness remains unchangeable and is in the highest space dimension.

The evolution of the consciousness starts after the Universe has been created. All the universe looks like “the field to grow the consciousness.” The dispersed energy of the Divine Consciousness is accumulated in the form of the clots in the lattices of hard rocks on the planets similar to our native Earth. In such a way the individual units of consciousness which are the sources of the future souls are formed. Stones have their memories due to them” [7].

The transition from three-dimensionality to four-dimensionality is illustrated in the classical book [15]: ‘In fact, the mathematician German Minkovski and later Einstein are the supporters of the time being one more dimension of the Universe in some respect similar to the three space dimensions we are immersed in. It might sound abstracted, but the concept of time as the dimension is specific. When we want to see someone we specify where in the space we would like to see the person, for example, on the 9th floor of the building, on the corner of 53-d Street and 7th Avenue. There are three elements of information in this description (9th floor, 53-d Street, and 7th Avenue) which describe the specific place in three space dimensions of the Universe. The time of the meeting, for example three o’clock in the afternoon, is also important. This part of the information tells us where “in the time” our meeting will take place. Thus, the events are described with the four information elements: three of them show the position in the space, and one –in the time. This data characterizes the position of the events in the space and time. In this sense the time is one more dimension. The theory of the 4-D physics is stated in the paper [16]. Here we come across that [17] “The future “Periodic System of Knowledge Elements” **can turn out**

much more multidimensional as it is to serve all the variety of forms of the knowledge in our Picture of the World which becomes complicated very quickly.” And then: “However, during last century and a half the Picture of the World changed so much that the “accuracy” of the classical System of Knowledge is irrelevant to the reality new scale. The overcoming of the Boundlessness of the widening Picture of the World demanded for the **Inaccuracy** with other set of axioms under which the previous ones became a narrow particular case, and the most topical tasks became conceptually visible.”

It is supported by more ancient point of view [7]: “The goal of the individual consciousness evolution is merging with the endless Divine Consciousness that is coming back to its source not as the soul embryo but as the perfect consciousness equal to the Divine Consciousness. For the human consciousness to be perfect it needs huge attempts to develop within many lives. When the consciousness achieves perfection, it dissolves in the endless ocean of the Divine Consciousness and does not incarnate any more. When the universe comes to the end of its existence, all the worlds with everything they contain starting from the material one consequently disappear. They transform themselves into the highest energy which is absorbed by the Divine Consciousness. It also happens to the individual consciousness which have not managed to achieve the perfection yet.

Ancient mystics noticed that the consciousness in the human body can both evolve and degrade in a lifetime. Most of the people slowly evolve. The evolution can take place in two directions at once. The consciousness can grow and increase its “mass” that is the quantity of the consciousness energy. In this way the consciousness “strengthens” itself.”

The energy and informational approach is very well, from our point of view, illustrated by the paper [18]: “According to the historical fact annals many people can penetrate far beyond the visible and audible world without any devices. The person can see through the physical body with the help of the so called “third eye”. Only whole-hearted and purposeful spirits are able to do this. Spiritual vision differs from the physical one because it takes place in the energy and informational field.

The wise ancient saying says that “It is impossible to see the most important things by your eyes”. It reflects the real essence of the terrestrial human being, who is chained to his material world. If he does not come out of it the essences remain closed to him. The hidden essences are accessible only to the spiritual vision.”

CONSCIOUSNESS AND BRAIN.

The energy and information theory [18] says: “Consciousness is a common ability to think, and thinking is an attempt to solve a particular task.” If we follow this approach, we will find out that with the help of the consciousness a person comprehends the world, and with the help of thinking, which really inhabits the brain and is physiologically based, the person controls his body and everyday behavior. It is just like you cannot confuse the ability to walk with your feet.

Let us come back to the question: Where does the consciousness live? If we doubt its existence in the “head”, then where is its place?

The energy and information human being is added into the energy and information field of Earth and the Universe. We have all the information present in the Universe inside of us. We live with it. It is ours, and, at the same time, we are its part. Because of this the human being might have been named the “Microspace.” It was done not because of his complexity in organization, but because of the immediate connection to the entire immense stock of the space energy and information and the actual contents of all the stock in “himself.” *Omne mia mecum porte* (“Everything I have is on myself”) is the most ancient aphorism, which demonstrates the human being’s self-sufficiency. To tell the truth, in ancient Rome it lost its initial meaning and thesauri interpret it in the material meaning: a person has on himself everything which belongs to him. However, first of all it has its spiritual meaning. All that belongs to the human being is in himself: the information and the wealth of the Universe. Each person extracts and understands as much as he can in accordance with his thoughts and actions.

Thinking process- is the result of interaction of the Human-being’s information field with those of the Universe and his surroundings.

When we say ‘the surroundings’ we mean Earth as the human being’s habitat and the society he lives in. The researches aimed at finding out the dependence of scientific discoveries on the place of their carrying out (the surroundings) were made before last century. The number of discoveries and the probability of their making in the powerful information environment – large research centers, laboratories with many clever people working in them- turned out to be much higher. People become cleverer, their talents are revealed and great scientists are brought up here sooner. The effect of “nourishment” of each scientist with the energy of the common information field is obvious.

The thinking process is the interaction of the brain with the “data base” which is in the information fields of Earth and the Universe.

The English scientist E. Ackles was awarded the Noble Prize for this discovery in 1994. He studied the mechanisms of the interactivity of the human and the information fields. Our brain appeared not to have consciousness [18].

The brain has a function of the acceptor (thought invader), but not of the producer. It can’t think independently, it accepts and processes somebody else’s thoughts claiming they are its own.

The human’s brain is just a receiver. It looks like the telephone station with the relay system which connects it to the energy and information field of the Universe.

The brain generates simple ideas as there is no need to address the space bank to solve the problem whether to eat an apple now or do it in the evening. But we cannot do without the Universe database when we deal with the really high thought products- hypotheses, theories and concepts. The “illumination” proves it. If the human works hard at the problem and does it for a long time sending continuous and more and more powerful inquiries to the Universe database it comes in the end.

Ackles’s discoveries prove that the consciousness is not in the brain. It is just ‘the telephone station’ that connects us to the energy and information field of the Universe [15].

The brain takes in the life energy from the outside (together with the human nerve centers (chakras in oriental philosophy) and generates its psychic energy on

this basis. The brain is nothing without it. The psychic energy is the general, final result of the operation of our brain and body as a whole.

The results of the investigation made by P. Fenwick from London Institute of Psychiatry and S. Parina from Southampton Central Clinic were published early in 2001. The researches obtained incontrovertible evidence that human's consciousness does not depend on the brain activity and goes on living when all the processes in the brain have stopped. According to a number of researches [18] the human consciousness is not the brain function. "If it is true," Fenwick says, "the consciousness is sure to continue its existence after the body's physical death".

"When we investigate the brain", Parina writes, "We see clearly that the cells of the grey material differ in principle from other cells of the body by their structure. They produce protein and other chemical substances too, but they cannot create subjective thoughts and images that we define as the human consciousness. In the long run we need our brain only as a receiver-transformer. It operates as an "alive TV set": first it takes in the waves which come into it and then transforms them into images and sounds out of which the entire pictures are made up"[18].

THE PLACE THE CONSCIOUSNESS OCCUPIES IN THE ENERGY EXCHANGE PROCESS.

The energy exchange process takes place constantly due to the absorption of the energy from outside, its processing and assimilation within the vital functions.

The quality of the consciousness can change at the same time. It can become more developed, highly organized, perfect, current, and refined. However, the consciousness of the enraged person loses its "mass", and all the previous achievements, and degrades.

Impressions taken during the lifetime is one of the energy sources. The energy the impressions have is assimilated by the consciousness and growing soul. The growing consciousness depends on the impressions: if they are rude, the consciousness coarsens. The mystics made a very important discovery: the quality of the impressions does not depend on what the person sees or hears; it depends on how he takes it, what is derived from it. The latter depends on the consciousness state.

The mystics [7] discovered that the consciousness developed its characteristics in a certain succession, and one characteristic can be developed within even several lives.

In the incarnation line the process is as follows: in the beginning a person is “a pupil” and “an executor”. He learns how to live in the material world at this stage. Only the material plan is real to him. Everything which is behind it is unreal and abstract to him. The person develops his ability to love, sympathize, perfects his mind, and develops his firmness in certain life situations (not always pleasant). He gains independence and then feels there are other universe plans besides the material one. The religious truth becomes more and more real and meaningful to him.

In the long run (may be in many-many lives) there is the stage when the person devotes himself to the conscious self-perfection. Esotericists [7] stated that there was no need to be isolated from other people and stop the social activity. On the contrary, they think that these extremes lead the person aside the real life and do not allow him to develop a number of necessary qualities.

When the person dies, his consciousness is free from the body and is in one of the spaces outside the real world for some time. Then the regular incarnation takes place. In the process the consciousness preserves the characteristics developed within the previous lives (the developed mind, will, selfless love, greediness, cowardice, laziness etc.). However, the situations at which these characteristics were developed are erased from the memory. Thus, the memory of the previous life does not complicate the regular new life.

Sometimes the person thinks that a reasonable force influences his life both rewarding and punishing him. But it is not true. The person himself defines and programs his future by certain actions. Some of the actions influence his fate immediately; others do it many years later. There are the actions which influence future lives only.

The mystics understand that not only the things done by the person in the material world can be called the “actions”. Thoughts, emotions, wishes, and moods are special types of energy. When the consciousness makes them, it completes the

actions in other space dimensions. They also influence the outside world and the person's further fate [7].

We totally agree with Socrates who said: "There is only one good thing which is knowledge, and only one evil- ignorance. Welfare and nobility cause only bad things." A sinner is ignorant because of two reasons. Firstly, he does not understand all negative effects of his behavior for himself. Secondly, he cannot put in order the inner energies (he even does not feel them) which make him sin by their movement.

PSYCHOLOGY ATTITUDE AND THE HYPOTHESIS OF JOINING OF THE ESOTERIC AND MODERN PHYSICAL MULTIDIMENSIONAL PICTURE OF THE WORLD

The author of the book "Psychology of the Art" the great Russian psychologist L.S. Vygotski thought (if he is read correctly!) the person's consciousness was the theatre, the stage where the people imprinted in us lived and acted.

The transactional analysis has the same idea. According to Eric Bern there are three persons in us. To be exact, there are many different people in us, and three hypostases "I" can be marked out: "a Parent", "an adult", and "a child". From our point of view it is the trinity analog of the immortal individuality that according to the ancient tradition comes from incarnation to incarnation ("We won't die, but we'll change", Christ said). This issue is widely discussed. We would like to give a typical example [19]. John Glidman in his essay "Scientists in Search of the Soul" published in the proceedings of July 1982 wrote: "From Berkley to Paris, from London to Princeton famous scientist working in the fields of neurophysiology and quantum physics say not only in private, but also publicly that they believe at least in the possibility of the immortal human being's spirit."

Glidman mentions Charles Popper, "the most famous philosopher of the century who is the author of the orthodox theory of scientific background that is held by the majority of researches." He postulated 'the existence of immaterial conscious intellect which influences tangible substance.' The famous physiologist Charles Sherrington put forward the same suppositions.

As to physicists, some of the representatives of the science made the similar conclusion. John von Neumann “whose intellect was great” wrote about the immaterial consciousness able to influence the substance in his paper on quantum mechanics published in the 30s. “It was only in the beginning of the 60s that one of the greatest physicists of our century Eugene Wigner who was awarded the Nobel Prize in 1963 was brave to put forward the theory which Neumann’s followers were secretly discussing at their laboratories...”

Sigmund Freud was one of the first to form the idea of the complicated stratification of the psychic world. Before that the consciousness, as a rule, had been perceived in the psychic aspect. For example, in W. Wundt’s model the consciousness was interpreted as a field with concentric circles. He put clear and distinct views of the consciousness in the center, and vague and little-conscious ones in the periphery [20].

We think that the “regularity” increase, including the consciousness is also presented in 7D composition (and consciousness) of the human being.

The ability to change the degree of complementarity of the consciousness states with respect to each other is an important specific feature of the consciousness quantum model [21] in contrast to quantum mechanics.

The quotation from the book “7-D Composition of Human Being” [22]: “Human being consists of seven types (or dimensions, or bodies, depending on interpretation) of different density substance. Only one part out of the seven, which is our physical dense body, is visible. Other six parts are inaccessible to the usual physical feelings. There are people, so called clairvoyants, who see one or some of other parts depending on the level of their spiritual development.” What are these parts?

Elena Ivanovna Roerich wrote to her collaborators [23]: “I made small additions to the 7-D classification of human being.

1. Physical body.

2. Air double (called the lowest astral body). Many phenomena are made by the medium’s air double during séances.

3. Prana- a life principle which is indivisible from all Space events.

4. Kama – animal soul (or the higher astral body through which the wish in two aspects is shown):

a) Kama-Manas –the lowest mind or intellect.

b) Kama-Rupa – the form (the subjective form of mental and physical wishes and thoughts, or the thinker in operation).

5. Manas- the self-consciousness or thinker (the Highest Intellect).

6. Buddhi- spirituality, the spiritual soul – in contrast to the human-animal soul- the conductor through which Atma is shown.

7. Atma-Spirit- fiery source, or energy spread in the Space” [23]. The schemes of human being’s dimensionality are given in the figure 1.

Fig.2 shows the hypothesis of combination of the 7-D and 11-D picture of the world (consciousness). It totally agrees (or at least does not contradict) with the concept put forward in [3]: “The Space Consciousness after Blavatskaya also correlates to the nature reality levels. In other words, it is on all seven main space being planes [24]. However, only four lower planes are potentially accessible to the developed human-being’s consciousness [25]. We think that the accessibility is to be understood in both cognitive and psychical aspects” [3]. And further on: “The philosophical language of the Living Ethics –Agni Yoga is sure to have oriental terminology and original stylistics as compared with theosophy. However, on some parameters it is easier and more understandable than the theosophical text language of the XIX century. Thus, the theosophical seven- level system of the ontological patterns of the space reality in the Living Ethics is transformed into the simpler three-level model. These reality levels are called the “Dense World”, “Fine World”, and “Fiery World” [3]. The first four principles (three coordinates and the time see fig.2 – the principles 8,9,10 and 11 entering one) are the analog of the Dense World for our 11-D space model. The principles 2,3,4 (there is no time in them according to Agni Yoga) are the analog of the Fine World (or soul). In fact we do not perceive it in our dreams (when we enter it for a short time). The “Fiery World” is the principles 5, 6, 7 (fig.1). It is the analog of Holy Trinity (Immortal Spirit) or Monad.

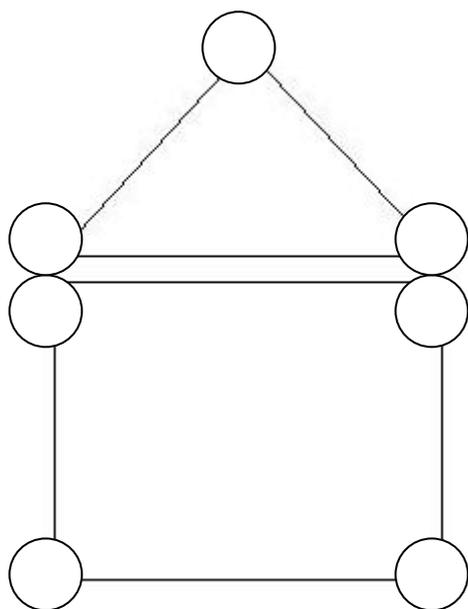


Fig.1. Human being's esoteric scheme.

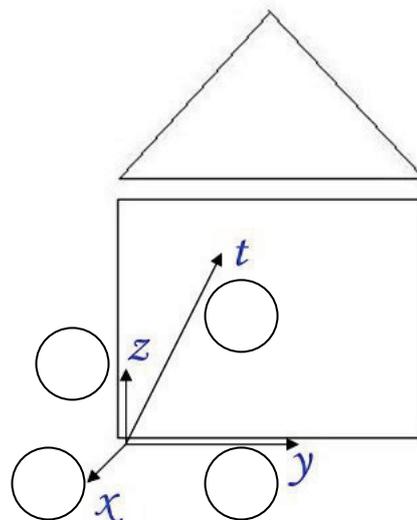


Fig.2. Multidimensional consciousness hypothesis.

HUMAN BEING AS A MULTISTEP ROCKET OF UNBOUNDEDNESS

Thus, in the jubilee year of the space flight we understood that the immortal triad (principles 5, 6, and 7) flies into the space as a rocket. That is, let us imagine a human being (his principles are in the fig. 1) flying into the space as the rocket when his life is over. The lower quarter (principles 1, 2, 3, and 4) are the steps that separate themselves on the first day of leaving (the 1st principle), no later than the 9th day of the leaving (the 2nd principle), no later than the 40th day (the 3-d principle), no later than a year (the 4th principle). So, the human being could be imagined as a spacecraft flying into the eternity of the transitions among incarnations where the lowest principles are the steps of the ordinary spacecraft separated on the first day (a physical body), no later than the 9th day (an air double), no later than the 40th day (an astral body) and a year (a mental body) leading the immortal triad into other being spaces. The spacemen present at the conference mentioned in their presentation preamble that the things they were going to speak about had been prohibited to speak about for several last decades. The world-view issues related to each human being are frankly put forward in the paper.

The modern psychology researches support the point of view [26]. They assert that "Our karma is our consciousness" [26].

Let us have thorough examination of the world physical picture genesis. The physical world has three dimensions (four, to be exact, including the time). Einstein's papers showed that the time could be considered as one dimension more ("the future-past") that makes up four general dimensions (three space dimensions and one time dimension). Green [15] wrote: "The supposition that our Universe can have more than three space dimensions can seem senseless, eccentric, or mystical. However, in fact, it is quite real and carefully grounded. This feature of the Universe is so natural and fundamental that usually it is not even mentioned. However, in 1919 the unknown Polish mathematician Theodor Kaluza from Konigsberg University dared to challenge the evident. He supposed that the Universe could have more than three dimensions. Sometimes the suppositions that sound senseless are just like that. Sometimes they shock physics backgrounds. Though the supposition of Kaluza took some time to be recognized, it made the revolution in the physical law forming. We still can hear the echo of this prophet's insight." Klein made the idea more precise: "In the paper which Kaluza sent to Einstein in 1919 he made a surprising supposition.

Kaluza stated the spatial structure of the Universe could have more dimensions known to us from our life experience. As we found out very soon, the motive for that radical hypothesis had been the fact that it had allowed to build an elegant and powerful device that had combined the general relativity theory of Einstein and the electromagnetic field theory of Maxwell into one uniform conceptual system. But how can this supposition be coordinated with the vivid fact that we see three spatial dimensions exactly?" [15]. Here one analog more is to be mentioned. Agni Yoga says about the principal difference between the reality and evidence: "There are two truths: the truth of the dense world, the evidence truth, and that of the space, the reality truth. Both of them are equally convincing. Only on you depends which of them to choose. You will live with the one you give the preference to. It will be the only truth to you. The chosen truth focus will attract the facts and proofs that support the chosen way. The world outside us is as soft as wax for the spirit: it sees what he wants to see in it. The one who wants to see the Light sees the Light, the one who wants to see the dark, does it. When those who thought me to be God's Light honored

me and saw the Light in me, others asked: “Is there the devil in you?” as we perceive in ourselves through the light or darkness. You are to be brave and turn to the Light with all your strength of mind. The old person in you is persistent to pull your consciousness back. Two focuses of attraction act violently: one strives for the Light, for me, for the future, the other one- backwards, for the past, for the small “I” that does not want the Light. You will be torn by the two until you leave the old person that is the past heritage and overcome him. The task is extremely difficult as the old person in the person is strong and lasting. It replaces the reality by the dense world’s evidence. It is it that makes the visibility to be considered the only reality. However, it is mortal in you. So put him face to face with the death when everything he lives and surrounds himself by collapses. The reality truth looks into the person’s eyes and destroys the world of temporary illusions or demonstrates the impossibility to keep it.

Take this old person in yourself behind the death and ask how he is going to live without being filled up with what he is filled up now, that worries him and that he is tied to so violently. When all dense constructions are destroyed, his kingdom is destroyed too for the person to be left with the brash. No! Do not allow him to be taken up in the hands of hopelessness as the world created by him is to be destroyed and die” [27]. This proves the esoteric knowledge of modern investigations. And further on [15]: “The answer which Kaluza’s paper contains not in the implicit form and which was clearly given later by the Swedish mathematician Oscar Klein in 1926 is in the fact that our Universe space structure can have both spread and compressed dimensions. This means that our Universe has the dimensions which are spatial, spread and easily accessible for observance like the length of the garden hose described in [15]. However, like the cyclic dimension of the hole, the Universe can contain additional spatial dimensions which are tightly compressed in a very small area which is so small that it cannot be found even by the most modern experimental equipment” [12]. This is a complete proof of the esoteric doctrine of the multidimensional Universe (including the space and consciousness). And the final quotation: “The latest achievements showed that the mentioned components played an important role in the string theory which is a part of **the grander synthesis which**

has a little bit mystical title M-theory” [15]. This commanded synthesis is really to be done. It was not without reason that the name of Roerich’s Teacher started in the letter “M”. **“Recognition is a Synthesis. The Synthesis** is the generalization of the processes of the Visible and Invisible Being. Knowledge is a limited step of cognition. The cognition is beyond the Time and Space. The Consciousness grows with the Synthesis. It cannot move forward narrowly. The movement of the consciousness covers new circles starting from the center. The Space law is firm, but enlightened by a thought and thus is reasonable” [28].

CONCLUSIONS

The paper combines the modern physical picture of the world (multidimensional consciousness) and the ancient esoteric doctrine. The solution of this external contradiction is theoretical so far and needs to be experimentally proved although it will be very difficult to do it as to the consciousness. However, the hypothesis exists. Let it be a small step forward to comprehend the great idea of Consciousness which leads the mankind to the evolution. There following idea exists not without reason: “It is a SINGLE LIFE, which is eternal, invisible, and, at the same time, omnipresent, having neither beginning, nor end, but periodical in its regular manifestations, among which the darkness of the mystery of Non-being rules; the unconscious and at the same time Absolute Consciousness, incomprehensible single self-existing Reality; a real Chaos for feelings, the Space for the intellect. The esoteric language calls its single absolute characteristic, continuous Movement, the Great Breathing which is the unceasing movement of the Universe in the sense of limitless ever-existing Space. Which has no movement cannot be Divine. In fact, and in the reality, there is not anything which is absolutely motionless in the Universal Soul.”[27] And the final thing [4]: “The time when the secret mysteries of the nature and the Highest knowledge that only great Teachers have now will be accessible for the masses is yet to come. Those ahead who are led by the Light Lords and, first of all, Great Teachers who come to the earth from time to time and live among people lead the mankind to it. They have the only goal- to give the knowledge to people in such a way that they are not able to abuse it. The danger of the abuse is big. They might destroy the Earth.

That is why only few, selected, reliable and tested during many thousands of years of the joint work are led by the roads of the direct cognition. Only they are trusted and are given through.” We will try to deserve the knowledge and will strictly obey the Covenants.

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**ASSIMILATION OF THE ADOPTED PHRASEOLOGICAL UNITS IN THE
FIELD OF EXPRESSION OF PERCEPTIBLE PERCEPTION TO
SURROUNDING REALITY ON EXAMPLE OF TATAR LANGUAGE.**

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This article discusses issues related to commonly used borrowed phraseological units of Tatar language. Examines their origins, as well as semantic features.

Keywords: "borrowing", "TT", "semantic specifications", "phraseological unit".

Linguistic science is going through a phase of rapid development, and, to date, borrowings of various levels of units has a special place in the study of language [3: 132].

There is no doubt that the vocabulary of any language presents available stratum of borrowed words, since this fact is the result of historical interaction of language mixing of cultures and languages. In the light of the increasingly growing cultural and economic ties between peoples reveals Special Education Fund of international words. Among them a special place occupies borrowed phraseological units (PhE) and accords. According to most researchers, there is entirely different layers system to pervade the language-from phonemic to stylistic [4: 67].

In the Domestic Linguistics there have emerged as the dominant traditional approach to understanding of borrowing. The essence of this approach is reflected in the famous monograph "Multilingual Word in the modern Russian language" by Krysina L.P. (1968), upon which the majority of researchers on phraseological and lexical borrowing relies [3: 189].

Language, first of all, is the subject of intercultural communication, reflecting the culture and consciousness of the people-media language. Broadening the base of methodological studies of modern linguistic science has led to a search for new solutions to this aspect. This trend has led to the emergence of a large number of studies of national mentality embodied in language. Therefore, modern linguistic research seeks to discover and describe the links that show the ethnic, cultural, universal traits people-media language.

At the present stage of development of Linguistics PhE needs not only and not so much in its internal structure, and in the study of fixation in the linguistic units of information related to the material and spiritual culture of the peoples of the media varied structural languages [2:51].

One of the major pillars of the spiritual culture of any people is a reflection of the reality of sensual perception.

The study method of solid sample borrowed PhE of the most authoritative lexicographical sources we have selected 180 PhE of Tatar language, which fell into the sensual perception of environmental reality.

Selected borrowed PhE were divided into 8 semantic groups, which are presented as a percentage of the total number of selected borrowed PhE:

- Frustration-46.1%;
- Frustration – 28.46%;
- Sense of obedience/disobedience – 13%;
- Feeling prompted profligacy-5.38%;
- Confidence-1.96%;
- Making a complaint-1.7%;
- A sense of grief, misery – 1.7%;

-Feeling of temptation – 1.7%.

The results are presented in Figure 1 percentage distribution.



Figure. 1 Borrowed FE in sensual perception reality.

The largest subgroup represented by PhE under expression of frustration. This semantic team included, such PhE, *эстэгъфируллаһ*. The semantic meaning of which is "Forgive Lord! -used to express feelings of bewilderment, confusion, frustration, dissatisfaction." The PhE was taken over from the Arabic language. PhE *Ярраби*, semantic meaning which "Oh Lord, my God", is used in the sense of "shame", "Oh "and so on", also was borrowed from the Arabic language.

Despite the dominant number of borrowings from Arabic, as part of this team were also borrowed PhE from other languages. For example, PhE *жәффелкаләм* as a 'lightly say, write, solve anything and regret and *Һәйһат сәммә һәйһат*, semantic meaning which "disappointment over the disappointment, it fails". For these and similar borrowed PhE language source was the Persian language. PhE *Нәбаэн*

мансұра, meaning "scattered dust", used in the sense "to go ashes do anything vain" has also been adopted in Persian.

This semantic subset also PhE, borrowed in Latin. For example, *Нәфсә ләувамә*. The semantic meaning is "twinge of conscience".

Thus, after reviewing the semantic subset of "frustration" the nature of borrowings PhE. In the subgroup are PhE, borrowed from Arabic (79%) of the Turkish language (11%), and Latin (10%).

The following semantic subgroup represented by PhE, expressing frustration, for example, PhE *бихәсәбиттәкьдир*. Semantic meaning of the PhE "by the will of fate". Language – donor in this case was Arabic, as well as for PhE *Бәйнәлхәүфн вәррижә*, meaning "between fear and hope".

Despite the fact that most of this PhE team has been borrowed in Arabic, there is also a certain percentage of PhE, taken over from the Turkish language. This fact can be illustrated by the following examples. PhE *Рух рәхат*, meaning "peace of mind, for example, was taken over from the Turkish language, as well as PhE *Тауған вә кәриһән*, semantic meaning which "willy-nilly" was also borrowed in Turkish.

Thus, the following conclusions were drawn about the nature of borrowed PhE of this subgroup. For 79 % language - donor was Arabic, 21% - are from Turkish.

The following semantic subgroup represented by PhE, expressing a sense of obedience/disobedience. For example, PhE *Лима ля яжуз*. Semantic meaning of the unit is "why not, why not allowed." It describes the desire to resist and is borrowed from the Turkish language. The same language was the donor for such a PhE, as *Сариф нәзар*. The value of this PhE is "opt-out, ignored". It also describes the disobedience.

Also during the solid sample according to the lexicographical sources was revealed that among the borrowed units there are PhE that have identical meaning in Tatar language, but they were admitted from different languages. An example of this linguistic phenomenon is such borrowed PhE as *Галәррәсси вәлгаен*, had reverted from Turkish in Tatar and *Сәмган вә таган*, having as language – contributor the

Arabic language. Both borrowed PhE have the same meaning "listen and obey", and is characterized by a sense of obedience.

Thus, after reviewing the semantic subgroup "sense of obedience/disobedience", the nature of borrowings PhE can be concluded. In the subgroup there are PhE, borrowed from Turkish language (89%) and of the Arabic origin (11%).

Semantic sense of a subgroup "profligacy" prompted such borrowed PhE, having intensive negative expressiveness, such as *Нәфси әммарә*, meaning "lust, lust turpitude", *Нәфес шайтән*, semantic meaning is "inner feeling prompted profligacy". For all borrowed PhE of this team a source-language became Arabic.

Thus, it can be concluded that for 100% PhE Arabic made language-donor.

In the same way is characterized one of the following semantic subgroups "confidence". For example, PhE *Көн фәякүн*, meaning "to say whether it will." Study of this team has also made it possible to deduce the nature of borrowed PhE. 100% were carried over from the Arabic language.

The following three subgroups, "Saying the complaint", "sense of grief, unhappiness, Feeling the temptation to" may be represented with such PhE, as *Кавле шәква*, semantic meaning of which is "to complain" (statement of claim), *Бәлли газыйм*, in the meaning "great distress, great grief (grief, misery), depth, *Авыз сулары килә*, in the meaning "to be seduced, watering", were entirely taken over from the Persian language.

Thus, after reviewing the three semantic groups the nature of the loans can be found on. Each subgroup is represented with 100% PhE, borrowed over from the Persian language.

On the basis of the foregoing, the outcome of the study method of solid samples borrowed PhE from the most authoritative lexicographical sources reflected in the table below:

| Semantic subgroup \ Language | Arabic | Turkish | Persian | Latin |
|---------------------------------|--------|---------|---------|-------|
| Disappointing | + | + | - | + |
| Frustration | + | + | - | - |
| Sense of obedience/disobedience | + | + | - | - |
| Feeling impels profligacy | + | + | - | - |
| Confidence | + | - | - | - |
| Putting complaints | + | - | - | - |
| Grief, unhappiness | + | - | - | - |
| Feeling the temptation to | + | - | - | - |

Analysis of selected borrowed PhE and dividing them by the donor languages appear necessary to conclude an overall percentage. Thus, the Arabic language is the source for 88.4% borrowed PhE falling within the scope of the expression of sensual perception reality; Turkish-10.93%; Latin – 0.67%.

Thus, the lexical stratum of the borrowed FE sensual perception of reality is more Arab loanwords.

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ON THE ISSUE OF CREATION OF “THE DICTIONARY OF ENGLISH AND RUSSIAN PHRASEOLOGICAL UNITS CONTAINING EVALUATION OF PROFESSIONAL ACTIVITY”

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The article views specific characteristic features of phraseological dictionaries of new age. It defines the principles on which the dictionary of phraseological units containing evaluation of professional activity is based.

Key words: phraseography, phraseological unit, evaluation, cognitive approach, evaluative categorization, everyday knowledge, professional knowledge.

During the latest decades phraseography is facing significant changes in the approaches of phraseological units description in phraseological dictionaries. Some scientists claim the formation of phraseological dictionaries of new age that obtain peculiar features of phraseological units interpretation:

1) linguocultural commentary that includes description of interrelation of image content of a phraseological unit and culture, correlation between a phraseological unit and codes of culture, description of types of reconsideration of image basis of a phraseological unit, specification of the role of a phraseological unit or its components in conceptosphere of culture as its sign;

2) cognitive-cultural information in the dictionary article, reference to concepts and subconcepts a phraseological unit is linked with, linguocultural peculiarities of communicators (everyday linguoculture / elite linguoculture);

3) new illustrating material (starting from 2000) from the most topical source – mass media in which “the phraseological taste/liking” of our time is reflected [2].

“The Dictionary of English and Russian phraseological units containing evaluation of professional activity” (the Dictionary) is created on the basis of the phraseography trends mentioned above, on the works of such lexicographers as V.M. Mokienko, A.M. Melerovich, A.V. Zhukov, A.K. Birikh, L.I. Stepanov. Besides from the cognitive facet Roget’s Thesaurus was applied, one of the first lexicographic dictionaries in the history (made by the British lexicographer P.M. Roget in 1805 and published in 1852). The Thesaurus’s structure includes six main semantic categories (1. Words expressing abstract relations, 2. Words relating to space, 3. Words relating to matter, 4. Words relating to the intellectual faculties, 5. Words relating to the voluntary powers, 6. Words relating to the sentiment and moral powers), which are divided into subcategories on the basis of parts of speech, subsumption and synonymic relation.

The Dictionary contains systematic description of the Russian and English phraseological units in the aspect of correlation of language, cognition and culture. The principles of the Dictionary material selection include comprehension of a phraseologism as a stable, reproducible word complex with the structure of a word

combination, separately arranged and possessing expressiveness and purposeful connotation. A phraseologism is also viewed as a peculiar way of linguistic conceptualization of knowledge of the world and evaluation of its aspects (f.e. professional activity). The Dictionary includes phraseological units that appeared in professional sphere and during their functioning obtained evaluative meaning, and also phraseological units that appeared in non-professional cognition, in everyday communication, but are now used to evaluate professional activity.

The word list includes nine parts according to the evaluative categories: Worker's responsibility, Quality of work, Result of work, Worker's qualification, Complexity of work, Social utility of work, Creative approach to work, Reference to physical labour. Each category has a) the list of English phraseologisms; b) the list of Russian phraseologisms – each given alphabetically, possessing evaluative meaning according to the criteria of evaluation.

The Dictionary article is elaborated according to the principles generally accepted in the Russian and English phraseography. But there is a peculiarity in the description of the phraseological units caused by the specific cognitive approach to the analysis of the phraseological units. The Dictionary article includes the title part (the title word (phraseologism), its definition, indication of the type of evaluation – positive / negative evaluation); cognitive part; illustrating material.

The cognitive part of the Dictionary article points out such cognitive structures in the phraseological semantics as: level of evaluative categorization (basic, subordinate), type of knowledge (everyday / professional (professional sphere is also given)), description of the process of conceptual derivation based on metaphoric / metonymic models.

The meaning and speech usage of the phraseological units are illustrated by the newspaper articles dated 2000-2012 taken from the Russian, English and American National corpuses.

One of the Dictionary articles in the part Evaluative category “Worker's qualification” is as follows:

(translated Russian phraseologism) **give / set the tone** (posit. ev.) – influence smth; set the fashion, give a lead, be example to follow [1].

1. Subordinate level of categorization.

2. Professional knowledge (professional sphere: music / art).

3. Musical term “tone” borrowed from French means 1) sound, ring, buzz, voice; 2) sound quality; 3) mode (major and minor). In art “tone” means 1) degree of brightness or prevalence of one or another colour, paint; 2) community of colours, coat colour. Cognitive model of source-space “set the tone, be example of quality / degree” transfers into target-space “have qualification”.

4. In “Spartak” they all believe in Titov so strongly that there's no doubt he'll be able to *set the tone* in the team [Dmitriy Nadezhdin. Titov will play in Spartak up to 36. // Komsomolskaya pravda, 2007.12.25].

(translated Russian phraseologism) **never smell gunpowder** (negat. ev.) – not participate in war, not have experience gained at war [5].

1. Basic level of categorization.

2. Everyday knowledge.

3. The expression appeared in military men speech in XVIII-XIX cent., when firearm literally smelt gunpowder. The expression reflects ordinary perception of military reality. Cognitive model of source-space «never smell gunpowder» transfers into target-space “not have qualification”.

4. Alexander Prokhanov, writer: – This ban is initiated by the clerks who even *never smelt gunpowder* [Sergey Ishchenko. Dropping your eyes? // Trud-7, 2007.02.15].

lose one's touch (negat. ev.) – no longer be able to do or handle something skillfully [3].

1. Subordinate level of categorization.

2. Professional knowledge (professional sphere: music / art / sport).

3. “Touch” means 1) stroke, manner, methods of an artist; 2) Fr. touchér – touch: (in music) a manner or means of touch (also pressure, stroke) on piano keys that influence the sound strength and colouring; (in art) a manner of stroking or ink

application; (in sport) in fighting – a fighter’s touch by both shoulder-blades to the mat, meaning his defeat; in fencing – hit, touch struck according to the rules. Cognitive model of source-space “lose skill/manner of doing smth” transfers into target-space “not have qualification”.

4. He’s not as good a salesman as he used to be. He’s *losing his touch* [OIDLE, p. 418]. “Even today, he's the most energetic guy around,” said his daughter, Dr. Polly Young. “I've never heard him think wistfully about retiring.” Last year, Young was forced to slow down a bit. He had a bout of pneumonia. And he broke a collarbone and an ankle when he fell while hurrying to his car because he was, as usual, running late. He has recovered fully from both episodes, and his health is excellent. Young has asked colleagues to alert him if he ever begins to *lose touch*. “Medically I don't want to treat people when I don't have my wits. Politically I don't want to be a doddering fool.” [Jim Ritter. A liberal dose of medicine: Hyde Park internist shows no signs of slowing down. Sunday news. 2000.03.14].

past master (posit.ev.) – a person who is thoroughly experienced or exceptionally skilled in some activity or craft [4].

1. Basic level of categorization.
2. Everyday knowledge.
3. Cognitive model of source-space “be an experienced master” transfers into target-space “have qualification”.

4. He's been a *past master* of walking the line between legality and illegality [Larry Copeland. Prosecutors tighten case against ex-governor. USA Today. 2000.11.09].

The Dictionary can be useful for a wide range of readers – school and university students, learning the English and Russian languages, postgraduates and specialists in language theory, comparative-historical linguistics, translators, and those who are interested in Russian and English set expressions.

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Torotoev G.G.

**STYLISTICS POTENTIAL OF ATTRIBUTIVE CONSTRUCTIONS
OF MODERN YAKUT LANGUAGE**

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The article constitutes description of functional stylistic particular features of attributive constructions of modern Yakut literary language. The research work carried by the author shows us that the attributive constructions of the Sakha language has its own functional stylistic specific which is conditioned by the extralinguistic factors.

Key words: modern Yakut literary language, attributive constructions, functional styles.

In 1992, according to Article 46 of the Constitution of the Republic of Sakha (Yakutia) the Sakha language, along with the Russian language, obtained an official status of state language in the Republic of Sakha (Yakutia). The main condition in the

implementation of the constitutional status of the Yakut language in the Republic of Sakha (Yakutia) is studying the current state of the Yakut language and the development of its functional styles (the FS).

Among the Turkic languages The Yakut language is considered to be one of the most researched. Starting with the famous work by O.N. Böhtlingk "On the language of the Yakuts" [2] and ending with modern research in the field of phonetics, vocabulary, dialects, morphology, syntax, a large number of scientific monographs have been published, the academic grammar of modern literary language of the Yakut is released [4], [5]. At the present stage of development of the Yakut language, there are all necessary conditions and prerequisites for the development of stylistic system of the Yakut language.

Over the last decade interest in research of the style of the Yakut language issues has considerably increased. It is noteworthy that dissertations by M.P. Alekseev, N.M. Borisova, S. Ivanova, L. Syromyatnikova-Manchurina, V.S. Fedorova, G.G. Torotoev, N. Nikitina-Efremova, I.N. Sorova are devoted to the research of usual norms of the Yakut language, the operation of the Sakha language in periodics, style of the main parts of sentence, stylistic features of the verb, speech formulas of etiquette, functional definitions of stylistic differentiation, style of single-composition sentences, phonetic style of conversational speech.

The system of syntactic means of the Yakut language is represented by a wide range of different attribute structures with rich stylistic potential. While differentiating the attributive constructions in functional styles of the modern Yakut language we have taken into account the following factors where the primacy belongs to extralinguistic ones: a) the semantics of the attributive and accompanying elements of it b) derivational affixation c) speech-partial and categorical characteristics of the attributive d) complexity of component composition of attributive structures, e) stylistically significant order of words in a sentence.

As a result, our research revealed stylistic paradigms of attributive constructions. The main functional-stylistic paradigm in the modern Yakut literary language is formed by determinations of usual form and interferential origin, according to the

style-forming nature of which one can classify functional styles of Sakha Language: a) of usual styles (FS, CS); b) Border style (PS); c) calked styles (SS, OBS). The definitions included in the standard literature and those beyond its perimeter, ie criteria for literary and non-literary, as well as the intensity and passivity of use of some attributive constructions in various texts have served as a reference for functional and stylistic differentiation of definitions.

A wide range of stylistically differentiated expressive means of attribute relationship indicates development of the broad potential of the Yakut language syntax that can provide every style of speech with distinctive attributive constructions. This enables a native speaker of Sakha, according to the communicative situation, to choose an actual definition from a number of possible ones.

Thus, the first research in the determination of the stylistic peculiarities of the modern Yakut showed that Sakha language has a rich set of attribute structures (Table 1), which can be used as an expressive or functional stylistic means that are typical for some areas of functioning of language and can be used in certain stylistic speech organization.

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Table 1**Types of attributive constructions**

| Number | Types of attributives | CS | FS | PS | OBS | SS |
|--------|---|-----|----|-----|-----|-----|
| 1 | By Syntactic relation | | | | | |
| | <i>Adjoining attributives</i> | + | + | + | + | + |
| | <i>Possessive attributives</i> | + | + | + | + | + |
| | <i>Complementary attributives</i> | - | - | (+) | + | + |
| 2 | By lexical and semantic category | | | | | |
| | <i>Attributive noun</i> | + | + | + | + | + |
| | <i>Attributive adjective</i> | + | + | + | + | + |
| | <i>Attributive pronoun</i> | + | + | + | + | + |
| | <i>Attributive cardinal</i> | + | + | + | + | + |
| | <i>Attributive participle</i> | + | + | + | + | + |
| 3 | By component structure | | | | | |
| | <i>Simple attributives</i> | + | + | + | + | + |
| | <i>Detailed attributives</i> | - | + | + | + | + |
| | <i>Combined attributives (possessive + adjacent word)</i> | - | + | (+) | + | + |
| 4 | Art attributives based on tropes | | | | | |
| | <i>Epithets</i> | (+) | + | + | - | - |
| | <i>Comparative attributives</i> | (+) | + | + | - | - |
| | <i>Metaphorical attributives</i> | (+) | + | + | - | - |
| 5 | Descriptive attributives | | | | | |
| | <i>Figurative attributives</i> | (+) | + | + | - | - |
| | <i>Onomatopoeic attributives</i> | (+) | + | + | - | - |
| 6 | Specific attributives | | | | | |
| | <i>Paired attributives</i> | (+) | + | + | (+) | (+) |
| | <i>Reduplication attributives</i> | (+) | + | + | - | - |
| | <i>Attributives with amplifying forms</i> - | + | + | + | - | - |

| | | | | | | |
|---|---|-----|-----|-----|-----|-----|
| | <i>Intensives</i> | | | | | |
| 7 | Attributes with specific affixes | | | | | |
| | <i>Attributives with poetry affixes</i> | - | + | - | - | - |
| | <i>Attributives with emotionally expressive affixes</i> | + | + | (+) | - | - |
| | <i>Attributives with affixes -yy, -aahyn</i> | - | - | - | + | + |
| 8 | Borrowed attributives | | | | | |
| | <i>Attributives-Russianisms</i> | (+) | (+) | + | + | + |
| | <i>Phoneticized borrowed attributives</i> | + | + | (+) | (+) | (+) |

Symbols:

FS - Fictional style

CS - Colloquial style

PS - Publicistic style

SS - Scientific style

OBS - Official and business style

+ Active

(+) Passive

- No

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**UNIVERSAL AND NATIONALLY SPECIFIC IMAGES OF QUANTITY IN
THE RUSSIAN AND ENGLISH LANGUAGES**

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The article is devoted to images of quantity and their actualization in the lexical systems of the Russian and English languages.

Key words: inexact quantity, metaphorization, universal and nationally specific images of quantity.

In the process of cognition quantitative characteristics of reality are reflected and fixed in our mind. Quantity can be reflected either exactly or inexactly. The exact quantity is determined by mathematical methods, i.e. by means of calculation or measurement, and is expressed by numbers or linguistically by numerals. The inexact quantity is determined by non-mathematical methods, i.e. without calculation and measurement.

In particular, one can determine the inexact quantity by means of metaphor, i.e. through associations with different kinds of objects. Such determination of quantity is typical in everyday situations when there is no practical necessity or possibility to apply mathematical methods (for instance, when there are no devices for measuring or no time to measure and calculate). The inexact quantity can be fixed in our mind in the form of images. Images allow to determine quantity by its comparison to physically perceptible concrete objects. Would you try to imagine, for instance, in English: *an abyss of ignorance/despair/loneliness, an avalanche of letters, a hail of questions, a jungle of bureaucratic paperwork, a mountain of debts, a stream of complaints/telephone calls, a grain of truth, a trickle of visitors.*

Images expressing some common meaning form groups of images. So in English the image *an army of advisers* enters the group of similar images: *a legion of admirers, a regiment of volunteers, a tribe of hooligans, a troop of schoolchildren.* In Russian the image *армия студентов* enters the group of similar images *легион поклонниц, полк посетителей, батальон специалистов, полчище журналистов, орда парней,* etc.

In English and Russian there are groups of images conveying the meaning of something whole made up of parts. In English such meaning is conveyed by such nationally-specific images as, for instance, *a scrum of photographers, a maze of rules and regulations, a knot of people.* The phenomenon *scrum* is defined as a group of Rugby players who link themselves together with their heads down to push against the other side. So the phenomenon *scrum* is made up by Rugby players that can be mentally changed into, for example, *photographers*; as a result the image *a scrum of photographers* is formed. The object *maze* is a network of paths that can be mentally

changed into usually complex phenomena as, for example, *rules and regulations*, as a result the image *a maze of rules and regulations* is formed. The object *knot* is a fastening made by tying a piece or pieces of string, rope, etc. that English-speaking people can mentally change into, for example, people; as a result the image *a knot of people* is formed. In Russian the meaning of something whole made up of parts is conveyed by such nationally-specific images as, for instance, *обойма аргументов, предложений, кинорежиссеров; клубок противоречий, событий*. The object *обойма*, in translation *a clip* or *a cartridge* is defined as a set of bullets in a metal holder which is placed in or attached to a gun. So the object *обойма* (*a clip, a cartridge*) is made up of bullets which Russian-speaking people can mentally change into, for example, *аргументы (arguments), предложения (suggestions), кинорежиссеры (film directors)*; as a result the images *обойма аргументов (a clip of arguments), обойма предложений (a clip of suggestions), обойма кинорежиссеров (a clip of film directors)* are formed. The object *клубок* (in translation *a ball* in the meaning of a mass of things that is a round shape) is made by winding threads that can be mentally changed into such usually confused phenomena as, for instance, *противоречия (contradictions), события (events)*; as a result the images *клубок противоречий (a ball of contradictions), клубок событий (a ball of events)* are formed.

In English and Russian there are groups of images conveying the meaning of something separate taken together. In English such meaning is conveyed by such nationally-specific images as, for example, *a barrage of angry complaints, a fusillade of questions, a volley of abuse, insults, protests, questions*. The phenomena *fusillade, barrage, volley* are a number of fired or thrown bullets, stones, etc which can be mentally taken as separate fragments and equated with such negatively coloured phenomena as, for instance, *complaints, insults, protests*, etc; as a result the images *a barrage of angry complaints, a fusillade of questions, a volley of abuse, insults, protests, questions* are formed. In Russian the meaning of something separate taken together is conveyed by such nationally-specific images as, for example, *частокол* (in translation *paling*). The object *частокол (paling)* is a fence made of pointed

metal or wooden posts which Russian-speaking people mentally change into such arranged objects as, for example, *фабричные трубы* (*factory chimneys*), *яхтенные мачты* (*yacht masts*), *телеграфные столбы* (*telegraph-poles*), as a result the images *частокол фабричных труб* (in word-for-word translation *a paling of factory chimneys*), *частокол яхтенных мачт* (*a paling of yacht masts*), *частокол телеграфных столбов* (*a paling of telegraph posts*). The object *армада* (in translation *armada*) is a large fleet of ships which our mind can substitute for such things as, for example, *здания* (*buildings*), *саранча* (*locusts*); as a result the images *армада зданий* (*an armada of buildings*), *армада саранчи* (*an armada of locusts*) are formed.

In English and Russian there are groups of images conveying the meaning of something whole representing a container, a vessel. In English this meaning is conveyed by a small number of images. In Russian this meaning is conveyed by such bright nationally-specific images as, for instance, *чаша любви, радости, горя, страдания, наслаждения; вагон претензий, дел, времени; воз новостей, сплетен; кораб новостей, вестей*. The object *чаша* (in translation *chalice*) is a large cup for holding wine. Russian-speaking people can mentally fill a chalice with such phenomena as, for instance, *любовь* (*love*), *радость* (*joy*), *горе* (*grief*), *страдание* (*suffering*), *наслаждение* (*enjoyment*); as a result there are such images as *чаша любви* (*a chalice of love*), *чаша радости* (*a chalice of joy*), *чаша горя* (*a chalice of grief*), *чаша страдания* (*a chalice of suffering*), *чаша наслаждения* (*a chalice of enjoyment*). The object *вагон* (in translation *a carriage or a car*) is a separate section of a train that can be mentally filled with such phenomena as, for instance, *претензии* (*claims*), *дела* (*work*), *время* (*time*); as a result the images *вагон претензий* (*a carriage of claims*), *вагон дел* (*a carriage of work*), *вагон времени* (*a carriage of time*) are formed. The object *воз* (in translation *a cart*) is a vehicle with two or more wheels but no engine, used for carrying loads to which our mind can add such abstract phenomena as, for instance, *новости* (*news*), *сплетни* (*gossip*); as a result the images *воз новостей* (*a cart of news*), *воз сплетен* (*a cart of rumours*) are formed. The object *короб* (in translation *a basket made from birch-bark, (lime) bast,*

kindling) can be mentally filled with such things as, for instance, *новости, вести* (*news*); as a result the images *короб новостей, короб вестей* (*a basket of news*) are formed.

In English and Russian there are groups of images conveying the meaning of the part of something whole. In English this meaning is conveyed by such nationally-specific images as, for instance, *a titbit of information/scandal*. When one mentally joins the object *a titbit*, i.e. a specially attractive bit of food, and phenomena *information/scandal*, the latter is mentally divided into pieces which are equated with *a titbit*; as a result the images *a titbit of information/scandal* are formed. In Russian the meaning of the part of something whole is conveyed by such nationally-specific image as, for instance, *капля жалости*. When one mentally joins the object *капля* (in translation *a drop*) and a phenomenon *жалость* (*compassion*), the latter is mentally divided into pieces which are equated with a drop; as a result there is such image as *капля жалости* (*a drop of compassion*).

Groups of quantitative images have no strict boundaries and can easily include new members.

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Morel Morel D.A.

**VODKA AND BEER IN THE CONTEMPORARY RUSSIAN PICTURE OF
THE WORLD**

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Results of analysis of drinks denominations system, associative field of stimulus “drinks” and representation means of the concept “drinks” interpretational field are provided here in their part concerning vodka and beer. Materials obtained with using of empirical methods cover several age-gender groups of Russians. The important but not the key role of vodka and beer in contemporary Russian picture of the world is revealed. It is shown that they are not considered by respondents as prototypical representatives of the whole class of drinks.

Keywords: drinks, vodka, beer, concept, picture of the world, associative field, interpretational field

Vodka and beer have been the subject of different researches—historical, culturological, anthropological, cross-cultural, sociolinguistic (e.g. [1; 2; 3; 6; 8]). Within the last-mentioned scope these drinks are notable for their particular place in the national linguistic picture of the world. Such a peculiarity derives from an ethno-specific / supranational ratio.

On the one hand beer is a drink that is general for many nations and different civilizations [1]. On the other hand many countries have been thoroughly developing their own folk “schools” of beer brewing considering them national or local specialities, and promoting them in this vein. Vodka, being a typical representative of a large group of distilled beverages unified on the basis of rather common production technology, is primarily widespread within the so-called “vodka belt” [7], and its world propagation is far from over. But in spite of its prevalence and infiltration in the culture of the Western world [9] it remains considered originally Russian (it worth to be mentioned that we can find the similar situation in case of other national

liquors—Mexican tequila, Italian grappa, French cognac, etc.).

Such a peculiarity is manifested at linguistic level. Beer—being a supranational phenomenon that is treated as an integral part of ethno-specific culture nevertheless—has its particular denominations in different languages. As regards vodka, the original denomination of this ethno-specific drink—becoming with the lapse of time somewhat supranational—still remains in other languages as a loanword.

Within the frame of our research of different means representing the “drink” concept in different languages (e.g. [4]) we have revealed a particular role of vodka and beer in the contemporary Russian picture of the world (e.g. [5]). The present paper deals with results of our empirical research which concern exclusively the verbal representation of these two drinks.

The above-mentioned research involves the examination of the following conceptual constituents (through different means of their verbalization) using the following methods:

- 1) notional (system of denominations of drinks)—questionnaire survey;
- 2) relational (associative field)—free association experiment;
- 3) regulative (interpretational field, i.e. proverbs and sayings, different precedential utterances, anti-proverbs)—questionnaire survey;

1. Vodka and beer in age-gender systems of denominations of drinks.

170 respondents were invited to write down all the denominations of drinks they could remember within 3 minutes. The results concerning vodka and beer are shown in Table 1.

Table 1

Vodka and beer in group systems of denominations of drinks

| | | Respondents' age, | | 13-15 | | 16-17 | | 19-20 | |
|---------|-----------------------------|-------------------|--|-----------|-----------|-----------|-----------|-----------|-----------|
| | | sex, | | <i>f.</i> | <i>m.</i> | <i>f.</i> | <i>m.</i> | <i>f.</i> | <i>m.</i> |
| Indices | | number | | 20 | 20 | 20 | 10 | 50 | 50 |
| “vodka” | denominations in cluster | | | 1 | 2 | 1 | 3 | 2 | 10 |
| | cluster share (in types),% | | | 1.0 | 1.7 | 1.2 | 5.6 | 1.3 | 5.8 |
| | cluster share (in tokens),% | | | 4.2 | 3.8 | 1.6 | 5.8 | 3.9 | 5.9 |

| | | | | | | | |
|--|-----------------------------|-------|--------|----------------|-------|----------------|------|
| | “vodka”: share in tokens,% | 4.2 | 3.2 | 1.6 | 4.4 | 3.7 | 3.7 |
| | “vodka”: frequency rating | II | III | XI | III | V | II |
| “beer” | denominations in cluster | 4 | 13 | 1 | 1 | 2 | 21 |
| | cluster share (in types),% | 4.1 | 10.7 | 1.2 | 1.9 | 1.3 | 12.3 |
| | cluster share (in tokens),% | 5.7 | 7.3 | 3.9 | 4.4 | 3.2 | 8.2 |
| | “beer”: share in tokens,% | 4.2 | 3.5 | 3.9 | 4.4 | 3.0 | 3.7 |
| | “beer”: frequency rating | II | II | V | III | VII | II |
| 1 st rate denomination (frequency) | juice | Fanta | coffee | coffee, tea | juice | coffee, tea | |

2. Vodka and beer in age-gender associative fields.

1) As the first association to the stimulus “napitki (drinks)” occurrences of vodkas and beers mentioning are rather infrequent, even isolated. The free association experiment involved 530 respondents of the following age groups: 1) 13-15 years old (33 female respondents / 27 male ones), 2) 16-18 (56 / 22), 3) 19-20 (50 / 50), 4) 21-25 (130 / 92), 5) 26-60 (60 / 10).

Number of “vodka” and “beer” occurrences did not exceed one token in female subgroups answers, and 2 and 4, respectively, in male ones. Vodka is mentioned not in every subgroup answers and less frequently than beer. Male subgroups answers have the following peculiarities: 1) “beer” rating is higher than “vodka” one; 2) “vodka” and “beer” frequency ratings are higher than in female subgroups answers; 3) “beer” is mentioned in all male subgroups answers as opposed to female ones.

2) As a part of complexes of associations (obtained from all respondents’ associations to the stimulus “napitki” written down within 3 minutes) vodkas and beers denominations show larger presence (see Table 2).

Table 2

Vodka and beer in group complexes of associations

| | | | | | | |
|---------------------------|-----------|-----------|-----------|-----------|-----------|-----------|
| Respondents’ age, sex, | 13-15 | | 16-17 | | 19-20 | |
| | <i>f.</i> | <i>m.</i> | <i>f.</i> | <i>m.</i> | <i>f.</i> | <i>m.</i> |

| Indices \ number | | 33 | 27 | 20 | 10 | 50 | 50 |
|---|-----------------------------|-------|--------------|-------|-----------|-------|-------|
| “vodka” | associations in cluster | 1 | 1 | 1 | 0 | 1 | 2 |
| | cluster share (in types),% | 0.9 | 0.8 | 0.9 | — | 0.6 | 1.1 |
| | cluster share (in tokens),% | 1.4 | 2.1 | 1.1 | — | 0.8 | 3.4 |
| | “vodka”: share in tokens, % | 1.4 | 2.1 | 1.1 | — | 0.8 | 3.2 |
| | “vodka”: frequency rating | IX | V | VI | — | XIII | V |
| “beer” | associations in cluster | 1 | 1 | 1 | 2 | 1 | 6 |
| | cluster share (in types),% | 0.9 | 0.8 | 0.9 | 3.2 | 0.6 | 3.2 |
| | cluster share (in tokens),% | 1.8 | 3.3 | 1.1 | 3.4 | 1.7 | 5.0 |
| | “beer”: share in tokens, % | 1.8 | 3.3 | 1.1 | 0 | 1.7 | 3.8 |
| | “beer”: frequency rating | VIII | III | VI | — | IX | IV |
| 1 st rate denomination (frequency) | | juice | juice, water | juice | green tea | juice | juice |

3. Vodka and beer in the interpretational field of the concept “drinks”.

The questionnaire survey involved the following age groups (each of them including equal male / female respondents’ numbers): 1) 14-15 years old (40 people), 2) 19-20 (100), 3) 22-25 (40), 4) 30-40 (30).

238 different utterances were collected. Occurrences of vodkas and beers mentioning are rather numerous (see Table 3 and Fig. 1).

Table 3

Utterances with “vodka” and “beer” occurrences (into age-gender subgroups)

| | “vodka” | “beer” | “ vodka & beer” |
|--------------|-----------------------|------------------------|----------------------|
| 14-15: f./m. | 3.1; 2.1 / 10.5; 10.3 | 6.3; 4.4 / 0 | 0 / 5.3; 3.5 |
| 19-20: f./m. | 2.3; 1.2 / 8.8; 7.8 | 9.3; 4.7 / 19.1; 16.5 | 4.7; 8.1 / 4.4; 11.7 |
| 22-25: f./m. | 5.7; 4.4 / 10.8; 8.7 | 8.6; 11.1 / 10.8; 17.4 | 2.9; 6.7 / 8.1; 8.7 |
| 30-40: f./m. | 6; 4.7 / 13.2; 12.3 | 8; 14.1 / 15.1; 15.4 | 4; 6.3 / 7.6; 10.8 |

The first figure in a pair means the percentage of total amount of utterances in an age-gender subgroup’s answers; the second one means the percentage of total

amount of occurrences of these utterances.

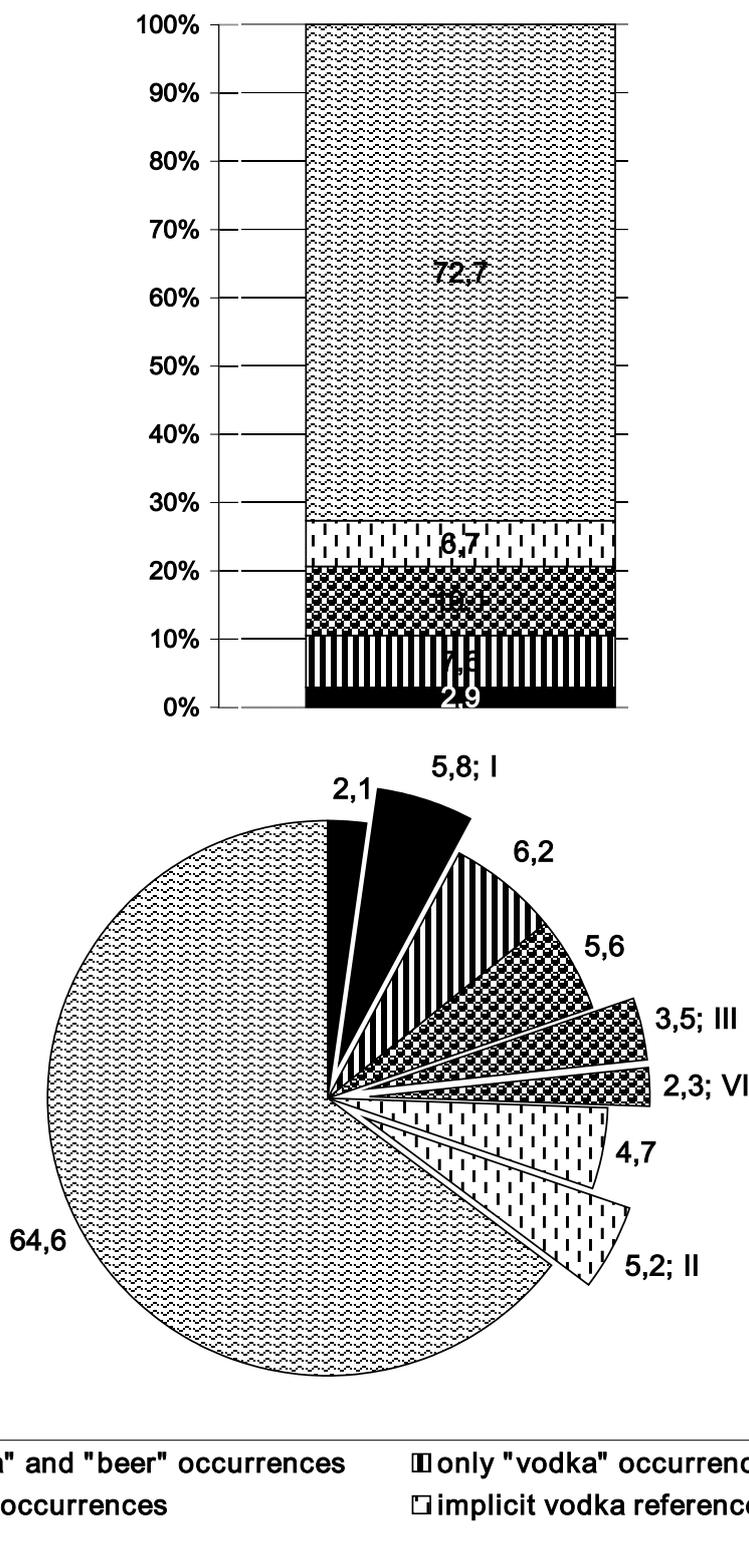


Fig. 1. Interpretational field representatives including vodka and beer references: shares in types (left) and tokens (right)

Detached segments of the pie chart represent the most frequent utterances

(frequency rating in Roman numerals).

Conclusion

The undertaken study lets us draw the following conclusions:

1) vodka and beer play noticeable but not the principal role in the contemporary Russian picture of the world being not a part of the concept “drinks” kernel that relates to daily consumption nonalcoholic drinks (juice, coffee, tea, sodas);

2) vodka and beer are not prototypical drinks for the Russian linguistic consciousness;

3) examined vodka indices are generally lower than beer ones in almost all asked age-gender groups;

4) examined beer indices are obviously higher in male respondents’ answers than in female ones, so we can deduce that beer is typically “male drink”.

The mentioned features can be traced in all analyzed systems of means verbalizing conceptual constituents under question.

1. In group (age-gender) systems of denominations of drinks vodkas and beers denominations play important but not the key role and being localized from perikernel to far-field zones. Their indices are inferior to ones of above-mentioned daily consumption nonalcoholic drinks. All indices are lower in female respondents’ answers than in male ones. There is a discernible age trend of vodka indices growth in male respondents’ answers.

2. In group (age-gender) associative fields vodkas and beers denominations occurrences are neither numerous nor frequent inferior to ones of daily consumption nonalcoholic drinks. In general, all indices are lower in female respondents’ answers than in male ones, and vodka indices are lower than beer ones. There are age trends of vodka indices fading down in female respondents’ answers, and beer indices stable growth in male respondents’ answers.

3. In the interpretational field of the concept “drinks” references to vodkas and beers are manifold (20.6% of all utterances representing this field in respondents’ answers). However, their majority (71%) being formed with informal, substandard, countercultural utterances—anti-proverbs—such means of verbalization do not

reflect the state of affairs at the level of the *national* picture of the world.

It should be noted in conclusion that the corpora presented here are not sufficiently comprehensive for more detailed patterning. Thus, the present study can be considered as a reasonably appropriate springboard for further research involving analysis of more concept constituents and survey of more respondents.

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T.I. Petrova, I.V. Sobakina

**ON STYLE OF TRANSLATION OF EPOS INTO RUSSIAN LANGUAGE
(THROUGH THE EXAMPLE OF YAKUT EPOS-OLONKHO)**

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In the paper the basic principles of translation of Yakut heroic epos - Olonkho – into Russian language are studied. The principles are based on practical implementation. The preservation of the structural peculiarities of the epos is considered as a main requirement.

Keywords: Yakut heroic epos, translation, translation style, the principles of translation, preservation of a style of an epos.

Folklore is considered to be a powerful national bearer and exponent of a language as a form of reflection of reality, past history, material and spiritual culture, values, characteristics of dividing reality and perception of the people's world. Recognition of the Yakut heroic epos Olonkho as one of the "masterpieces of the oral heritage of humanity" by the World organization UNESCO in 2005 became an event of historic significance for a small northern Sakha people, and the subsequent adoption of "Target program of preservation, protection and promotion of the epic heritage of indigenous peoples for 2005-2016" by the Republic of Sakha (Yakutia) set new and serious tasks for scientific and creative intelligentsia of the republic.

One of the tasks is familiarization of foreign language readers with the text of the ancient epos. High-quality translation of the work into other languages is a long-term and serious task, aimed at such goals as:

1) confirmation of a **high status** of the Yakut olonkho so that it took up a rightful place among world-famous epics of various peoples in the cultural space of the modern world;

2) making Olonkho **world-famous** without replacing its universal values and losing its unique artistic qualities;

3) preservation of its artistic advantages, exquisite storytelling style honed during many centuries which gives listeners compelling **aesthetic pleasure**.

Pre-revolutionary publications of abstracts from olonkho in Russian language were not actually translations of written texts (they did not exist), these were interpretations of olonkho by Russian people who knew the language and life of the people and were executed as sources and illustrations ordered by researchers of the Sakha language. Targeted work on the translation of olonkho from written Yakut texts began in the postwar years of the twentieth century.

Literary translation of the text of Olonkho is a difficult triple task: This is 1) reliable transfer of full semantic content of the text, 2) adequate translation of lexical and stylistic materials, 3) preservation of the traditional style of a narrator honed by centuries so that readers could get **aesthetic pleasure**.

All researchers agree that olonkho is poetry by nature which provides all the instrumentation of the Turkic verse, they also agree that "its primary style-making elements are alliteration and rhyme, secondary - rhythmic and syntactic parallelism" (1:20). It is very significant that academician P.A.Sleptsov starts his detailed analysis of the language and style of olonkho with consideration of its "definability" (4: 209).

In scientific literature it is marked that translation of the monuments of ancient cultures requires special approach (2: 605). For example, O.A. Smirnitckaya believes that "the skaldic poems are ornamental and make figures, ... for old Icelandic saga spoken language with verb inversion is typical, and colloquial language is elevated into a canon by tradition", "tradition in translation is important as well, so that was the way how sago style appeared" (2: 455).

Nowadays in our republic there are eight complete texts of olonkho published in Russian language. Among them there are scientific and poetic, full and adapted translations, there is also one prosaic translation (3:29). Textual analysis carried out by the Department of Stylistics of Yakut Language and Yakut-Russian Translation shows that the main purpose of interpreters is to transfer semantic content of olonkho.

Now in connection with the upgrading of status of Yakut epos the principles of translation should be changed: translation of monumental poetic work of Sakha people should guarantee "recognition" of the original, ie characteristics of the poetics of the Turkic verse, first of all, its intonation and rhythmic organization. These are: - the structure of epic formulas and tirades, - the amount of syntagmas in the same grammatical form creating rhythmic organization, - semantic and syntactic and remote compositional parallelisms, - peculiarities of tropes-cliches (adjectives, comparisons, hyperboles), and others, which ultimately creates a vivid and poetic effect of the genre, grandeur and charm of epic style. In other words, we are talking about **the style of the translation of olonkho** into Russian language.

Translation of the text of olonkho of "Dyrybyna Dyrylyatta" by P.P. Yadhinskii-Bedelee (8,180 lines) into Russian language made by teachers and students of specialization 021714 "Translation and Practice of Translation" of the Department in 2008-2009 academic year provides reasons to believe that at present level of development of science such translation is technically possible.

This may require such translation techniques as:

1) preservation: the position of predicate is at the end of a sentence, which shows Turkic origin of the genre; the position of lines is according to the construction of a sentence in Sakha language; postposition of attribute in relation to noun as a sign of high style of olonkho;

2) separation of homogeneous attributes by subject word in Russian language as in typical for olonkho syntactic parallelisms;

3) replacement: reconstruction of a compound verbal predicate; reconstruction of subordinate part of complex sentence with nonstandard word order and punctuation marks; replacement of combinations with the meaning of conjunction "and" with paired words according to the usual language norms of Sakha language, etc.;

4) use of "specific elements of grammatical structure of a source language as an additional means of translation of semantic function" (A.V.Fedorov); use of alliterating words of different parts of speech in the form characteristic for Sakha

language, onomatopoeic words and images; redif at the end of the epic tirades such as "Turns out", "They say" etc.;

5) lexical anaphora, verbal repetition in the presence of synonyms as a method of preservation of rhythm and rhyme in Russian text, etc.

Let us regard as an example the fourfold repetition of the description of the windows in the dwelling of a hero:

By blessed Goddess
of a vast white plain Ieyekhsit
On the eastern side
when **the seven-ray white hot Sun**
rises high,
by the patterns of the bright rays
their house to be decorated,
the eastern wall
In seven places
was hacked with axes,
and with glass sewn in the bark
was decorated.

When **nine-ray**
Mighty bright Sun
In luminous, high
happy sky
will float past,
will send its Grace,
will mercifully warm them,
Southern wall
in the nine places
was cut through,
and windows of mica were set in.

When **eight-ray**
tender white sun
in the pure sky,
on its lower edge
will take over the earth,
Before evening dawn
On the ledges of the stone mountain
Like a big palm's
shining blade of rays
will let down,
To stay with them,
On the western wall
In eight places
great windows were cut,
and glass-glazed arynga * was put.

When in the dark night
Northern Lights will illuminate
their light will flood,
To lit their home
a little bit,
On the northern wall
Narrow lumina
In three places were made,
and taper-made charts * were there put.

No doubt, thorough targeted study of translated texts will enrich and expand the arsenal of the style of translation of olonkho, improving the quality of texts in Russian language. Indeed, transference of alliterative euphony verses of olonkho into Russian vertically as well as horizontally, which is an integral part of the sound

organization of the great work, turns out to be an irreparable loss and insurmountable difficulty.

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**LATIN AS A TOOL OF MASTERING ENGLISH: APPLYING
INTERNATIONAL EXPERIENCE**

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The present paper stresses the significant role of teaching Latin for students learning English in higher educational institutions; opportunities provided by communication technologies, which enable modernizing teaching process, raising students' interest and establishing interdisciplinary connections are also reviewed.

Key words: language teaching methods, Latin, interdisciplinary connections.

There is a curious statement to be quoted from the paper by the Russian educator O. Timorshina titled *A Step to Meet the World*: «People starting their way into acquiring foreign languages from English, which lacks inclination and conjugation, run a risk of becoming a kind of linguistically lame students» [1]. However

debatable, this argument is not groundless. Our observations, having lasted for more than a decade now, prove that students who have been doing only one modern language – namely, English – for a long period of time have practically lost the concept of grammatical case and gender, which fact causes great complication when the students start learning their second modern language such as German. Many specialists find students' getting acquainted with Latin desirable on the first stage of mastering modern European languages.

The role of Latin in this case is perceived as twofold: on the one hand, Latin as a so called “model language” illustrates both diversity and uniqueness of grammatical systems for the students, on the other hand, it is a valuable source of expanding students' vocabulary due to acquiring and utilizing of numerous international words as well as learning productive borrowed stems. It is needless to say that the vocabulary items of Latin origin account for more than a substantial proportion of the Modern English vocabulary.

In this perspective it would be useful to get accustomed to the experience of Latin teaching in English speaking countries where historic ties between Latin and English are highly expected to come to the fore in the process of classical language teaching.

The author of educational programmes for teaching Latin in Oxford University B. McManus in his presenting the introductory course of Latin specifically stresses that studying the basics of the Latin grammar and difference between the Latin grammar and the Modern English one is necessary for students' understanding the structure and functioning of both languages (www.cnr.edu/home/bmcmanus/latin.html).

Andrew Kuhri-Haeuser, offering a unique method of learning Latin in so called online classroom, in her course description points that development of skills and ability in translation from Latin occurs not only because of gradual acquisition of the Latin grammar rules but also due to realizing the ties between English and Latin vocabulary as well as understanding the laws of vocabulary items development and functioning (<http://www.carmentalatin.com/index.html>).

Activization of intersubject ties in comparing Latin and English is extremely effective for developing professional “linguistic thinking” in students: revealing deeper historic ties, typologically common and different points promotes developing comparative and etymological vocabulary analysis skills in students as well as forming concepts of lexical meaning evolution and, speaking broadly, language dynamics. Thus, such correlation is an invaluable tool of developing a linguistically oriented outlook. The statements given above can be fully proved with the experience of teaching a special course in Etymologising Latin borrowings in English for students of the English Language Department in Kemerovo State University (Kemerovo, Russia). The course is accompanied with a course book published by one of the authors of the present paper [2].

It is no wonder then that presently the ties between Modern English and Latin are discussed not only in scientific publications and literature for teaching English but also in electronic media resources of educational character. For instance, Kentucky Educational Television (KET) broadcasting in the USA presents a series of programmes on actual aspects of Latin heritage in Modern English (www.ket.org/education/latin/p1.htm). These broadcasts tell viewers in exciting and entertaining way not only about early borrowed lexical units and idioms but also about commonly used abbreviations and technical terms (*i.e.*, *p.m.*, *ad hoc*, *per se*, *subpoena*, *Magistrate*). The authors of these broadcasts stress the role of the classical language as a source of modern languages vocabulary enhancement. Furthermore, there is a broadcast section devoted to clarifying allusions connected with the usage of historic and mythological images and characters in modern fiction (primarily in the form of phraseological units, e.g. *Herculean task*, *carrying the world on one's shoulders*). Of all the sections we found “etymological quiz” titled *What **would** the word mean?* specifically valuable from linguistic point of view. The quiz task supposes to correlate the words and idioms suggested in the context of English phrase with the given variants of their translation into Modern English. The key to solving such a problem is the search of matches in the meaning of a Latin word and an English word-definition (e.g., *ex tempore* || spontaneous, having no *time* for preparation). The whole content of

the education series is presented on the website of KET Company, including interactive form of tasks, which enables presenters to capture the audience's interest and to reinforce the knowledge acquired in a practical way.

Internet is virtually a limitless source of various training and test material for Latin teaching. One website is worth mentioning just because it has a splendid collection of links to other educational resources, reference literature and programmes for the Latin language studying – <http://eleaston.com/latin-qz.html>. Another valuable feature of it is the fact that the references list contains textbooks designed not only for English speaking students or students learning English, but also literature in Italian, French and German. Among the textbooks uploaded in an image format there is the classical *Our Latin Heritage*, accompanied with a great number of colourfully presented interactive tasks, quizzes, texts and other materials to each of the textbook chapters available on the website (<http://abney.homestead.com/ourlatinheritage2.html>).

We consider the resource *Latina pro viatoribus*, being a part of multilingual website www.travlang.com, quite exciting for Latin learners (<http://www.travlang.com/languages/cgi-bin/langchoice.cgi?lang1=english&lang2=latin&page=main>). Material of this internet page contains speaker voiced phrase book including phrases most necessary for everyday communication in extraoccupational colloquial situations (shopping, travelling, food and meals, transportation, etc.: *Id emam. Emere volo... Ubi habitas? Quantum vectura est? Suntne inanitates ullae?*). Latin is represented here not only on the vocabulary level, but on the level of syntactical structures, moreover, in non-bookish – neutral and colloquial – stylistic. The website authors specifically stress that they used findings of modern Latinists to denote modern realities, which fact clearly reveals creative approach to preservation and teaching Latin heritage in the West.

Periodic news issues prepared by the Finnish mass media (<http://www.yleradio1.fi/nuntii/>, <http://ephemeris.alcuinus.net/>) covering international political, economic, cultural and sports events are worth separate discussion. Content of the aforementioned internet pages is successfully utilized by the authors of the

present paper as teaching material in their Latin classes for the students of History and International Relations department at Kemerovo State University (Kemerovo, Russia). Based on our experience of didactic use of the material mentioned above we published a paper discussing the peculiarities of the Latin language as it appears in so called New Latin texts [3], and composed an exercise-book for non-philology students of Latin [4]. Small articles of 3 to 6 lines, accompanied by the vocabulary conveniently compiled for each article, are suitable for reading in classroom without much home preparation and provoke interest in students due to the urgent character of the events covered and their direct connection with the students' core studies. Working over the translation of these online news texts students make use of their so called background knowledge and vocabulary of international lexis in Russian and foreign languages they study (English, German, French).

The vocabulary of Online news in Latin is observed to include numerous units of international lexis, toponyms (place-names), political and administrative terms borrowed from modern languages. The most curious (in historic aspect) group of vocabulary is represented with neologisms denoting modern realities: these lexical units are composed of Greek and Latin morphemes, actively used in word-formation processes of modern languages, mainly, English. Being utilized in formation of new words these roots thus “return” into New Latin where they acquire grammatical formation according to classical rules: *telephonulum gestabile* – mobile phone, *autovehiculum* – vehicle, *autocinetum* – automobile, *aeronaves armiferae* – armed aircraft.

To sum up, Internet is a valuable source of teaching resources in electronic form, of unique texts and vocabulary (primarily, New Latin texts), interactive training and test tasks and exciting alternative tasks for classroom activities, as well as material for historical and cultural studies allowing not only to obtain some knowledge of facts but rather to be introduced to everyday life of the times long gone. The latter is a particularly important factor for it contributes to breaking a common prejudice against studying Latin as a “dead language”, stereotypically perceived as something having nothing to do with the present day.

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CID: J31210-557**S.A. Iljina****Adaptation of foreign vocabulary in Russian language
(as an example is given the adoption “Ok”)**

***Abstract:** In the article is determined the place of adopted word “Ok” in Russian language lexical fund. The author gives the examples of this lexeme fixation in modern Russian language dictionaries, specifies the main areas of its existence: colloquial speech, language of advertisement, mass-media, fiction and so on. Making a decision how strong the position of the word “Ok” in modern Russian speech, the author raises the problem of suitability of such loanwords.*

***Key words and phrases:** Adopted vocabulary, language of advertisement, Lexical fund of Russian language, Russian language dictionaries, word “Ok”*

Post-Soviet linguistic area is characterized by the active adaptation of borrowings, mostly from the American variant of the English language. Nowadays dozens of foreign words have been fixed in modern Russian.

It is interesting to note that thanks to modern loanword process new interjections come to our lexicon, and it turns out to be a very rare phenomenon as there are few examples of borrowed words of this part of speech in our language. However, at the turn of the century four new interjections joined the Russian vocabulary bulk: *вау* (expression of delight, surprise, ecstasy, etc.); *ес* (exclamation of approval, expression of satisfaction); *супер* (expression of positive assessment), *о'кей* (expression of agreement, confirmation, approval). It is significant that these lexemes display a striking positive colouring against the background of Russian interjections, most of which express negative emotions.

Let's dwell upon the use of the word 'о'кей' in Russian speech as this lexical item has taken up a stable position in modern lexical fund.

Inclusion of this borrowing into some Russian language dictionaries proves the stability of its position.

Thus, modern spelling dictionaries regulate the spelling accuracy of this word:

e.g. о'кей, межд. (традиц. написание) [1];

ОКЕЙ, неизм., О'КЕЙ и О-КЕЙ, неизм. [2].

The lexeme 'о'кей' is also presented in the dictionaries of synonyms:

e.g. о'кей

хорошо, о-кей, окей, лады, ладушки, первоклассно, все в порядке, на славу, славно, согласен [3].

о'кей, нареч, кол-во синонимов: (11)

- ↑все в порядке (13)
- ↑все пучком (6)
- ↑ладушки (8)
- ↑лады (21)
- ↑на славу (32)
- ↑о-кей (2)
- ↑окей (17)
- ↑первоклассно (48)
- ↑славно (20)

- ↑согласен (61)
- ↑хорошо (192)

[4].

Moreover, this word is fixed in defining dictionaries, aiming at revealing the meaning, in which it is used by Russian native speakers:

e.g. ОКЕЙ [о слабоударяемое], частица и в знач. сказ. (прост.). Выражение согласия, подтверждения, одобрения; всё хорошо, всё в порядке [5].

о'кей

I предик. Оценочная характеристика какой-либо ситуации, чьего-либо поступка и т.п. как правильного.

II част. разг. Употребляется при выражении согласия с чем-либо, одобрения чего-либо, соответствуя по значению сл.: всё правильно, всё в порядке, всё хорошо.

III межд. разг. Возглас, выражающий согласие с чем-либо, одобрение чего-либо, соответствуя по значению сл.: всё правильно! всё в порядке! всё хорошо!

[6]

In the dictionary of foreign words of the Russian language by L.P.Krysin there is not only the definition of this word ('exclamation of approval, agreement'), but also the following etymological reference: «Восходит к выражению all correct всё правильно, всё в порядке» [7].

It is noteworthy, that the word 'о'кей' is also fixed in depicting vivid word usage 'Russian Associative Dictionary' (RAD), as it shows the reaction to some stimuli:

О'КЕЙ ← буква, все, выглядеть, договориться, живется, здорово, Иисус, мороженое, нормальный, отлично, положение, привет, решил, хоккей, хорошо, 5 1; 16+16 [8].

If the fact that RAD, according to the intentions of its authors, should allow us to penetrate into socio-economic memory of the Russian language thus getting the answer to the question 'How do people think in modern Russia?' [RAD, p.3], is taken

for granted, we can tell for sure that the lexeme ‘о’кей’ is gradually losing its tinge of foreignness.

Another significant factor is the active use of this word in advertising language, which reacts instantly to appearance of new ideas and events. It is the advertising text that reveals every single change happening in modern world.

Thus, the word ‘о’кей’ was used in names of different profit-making organizations; besides in some cases foreign spelling was preserved. Let’s make several examples: residents of many Russian cities know the retail network ‘О’кей’; in Moscow there is a publishing house ‘Окей-книга’ and a maintenance firm ‘Мастер Окей’; in Voronezh there is a beauty salon ‘ОКей’; in Novosibirsk there is a hotel ‘ОКей’; in Krasnodar there is a Limited Liability Company ‘Окей-компьютер’ and an advertising agency ‘О’Кей-Пресс’, etc. This list of examples is far from being complete.

Why is this word so popular? Obviously, authors of such-like names are attracted by the positive connotation of the word ‘о’кей’; it is not only an emotionally expressed meaning of ‘everything’s all right’, but also a reference to a western lifestyle, which is usually associated with success, prosperity and stability.

Serving as a short variant of the borrowing ‘о’кей’, the word ‘ок’ is successfully used in advertisements, as if illustrating the device of a so-called language play. Advertisement-makers often play on the same spelling of ок (which stands for о’кей) and –ок (which stands for a really productive Russian suffix). This results in appearance of new-type names.

‘Лист’ок’ – a complex fertilizer for dosing ornamental plants which tend to turn yellow (made by ‘Селигер-Холдинг’ in Tver); (picture 1)

‘Цвет’ок’ – a network of floristic design salons (in Tambov) (picture 2)

In the above mentioned examples the language-play device broadens the content of the naming process as the name of the fertilizer persuades a recipient that leaves of his plants are going to be ‘ок’, i.e. sound, strong and green (the potential buyer would be eager to continue this list of qualities taking his/her own subjective opinion of ‘ok-leaves’ as a basis); furthermore, a potential buyer gets this information without even

looking at any annotation to the product. While visiting a flower shop named 'Цвет'ок', a client is subconsciously inclined to buy something bright, beautiful and colourful, because he/she joins 'colour' and 'ok' and it means for him/her that 'everything is all right' or 'everything is correct'.

The word 'о'кей' has been fixed not only in a spoken language and in advertisements, but also in the products of mass culture: in texts of the songs (Чиж, «Всё ОК»: «Ну а у меня пока, пока все окей»), in film titles («Окей», 2002, Russia, directed by O. Fomin), in the names of magazines (Russian edition of the magazine about celebrities 'ОК!', the knitting magazine 'Клуб'ОКей') and in the names of newspapers (the humorous newspaper 'О'Кей').

Tolerant attitude to this borrowing is demonstrated by the fact, that the word 'о'кей' takes up a noticeable position in language of contemporary writers. One can easily find examples of it in books of the most widely read modern authors such as D.Dontsova, N.Perumov, T.Ustinova, A.Bushkov, B.Akunin, D.Bykov, N.Levitina and many others.

Another sign of fixation of a borrowed word in a language is presence of its derivatives: *оки, окейно, окейный (окейная, окейное, окейные), оки-доки*. The word has apparently become Russified, as in some contexts it is even being conjugated. For instance, «Не думаю, что украинский "Окей" когда-то станет дочерним предприятием российского "**О'кея**"» [9]; «Булочки с сюрпризом из **Окея**» [10] (in both cases a retail network 'О'кей' is meant); «О'кей, никаких больше **о'кеев**. О'кей?» (Ник Перунов «Армагеддон»). *<the word is italicized by the author. S.I.>*

An occasional use of this word by M.Zadornov has also been fixed in the language of modern native-speakers. Paradoxically enough, but by speaking ironically about non-motivated borrowings, the satirist was popularizing the word of American origin against his own will. By now users of the Internet website 'Словоново' [11] have formulated the meaning of a new lexeme with a mark note of 'youth slang':

Океюшки

28 марта 2009, anonymous

Подтверждение своего согласия с чем бы то ни было.

– Встретимся в 20:00. – Океюшки.

[12]

Why has the word ‘o’кей’ been fixed in our language? Maybe it’s because fast speed of a modern life makes us save time even while formulating our own thoughts. The following example from N.Perumov’s book ‘Армагеддон’ seems to prove a such-like situation:

«- Привет, Броша, - вполне доброжелательно и даже ласково поприветствовал Влад домового. - Как тут у нас дела?

- *В целом не так уж и плохо, хозяин. Всё на своих местах, в полной сохранности и отличном состоянии. Кое-что требует ремонта, но, полагаю, с такими делами я управляюсь самостоятельно...*

- Чтоб тебя эльфы побрали, Броша! Неужели так трудно сказать: «***Всё о’кей!***» - и дело с концом?» *<the words are italicized by the author. S.I.>*

Pay attention to the fact that the variant, put forward by Vlad, is much shorter. Besides information is partly lost in that variant («всё на своих местах, в полной сохранности и отличном состоянии», «кое-что требует ремонта», «с такими делами я управляюсь самостоятельно»), but the gist stays the same («в целом не так уж и плохо» = «Всё о’кей!»). Maybe this is the reason for frequent use of the informative ‘O’кей!’ and of its short alternative ‘OK’ in written speech (in e-mail correspondence, or in SMS-exchange, or simply in Internet chatrooms).

The problem of loanword suitability is being constantly and broadly discussed by the opponents who put forward both arguments for and against. Undoubtedly, in our rich language there are words (a lot of them!) aiming at expressing all tinges of sense that are so attractive for us in the word ‘o’кей’. However, expressiveness and laconism of this Americanism often make Russian native speakers prefer it to our own lexis.

Would such a tendency turn to an ecological disaster of the Russian language? Of course, development of any language is connected with penetrating of borrowed

words into it. There is no doubt that nowadays, when loanword process often tends to be excessive and unjustified, our «бедный слог/ Пестреть гораздо б меньше мог/ Иноплеменными словами». However, like M.Aksenova noticed in her book «Знаем ли мы русский язык», there's no reason for panic. A language tests thousands of foreign words but accepts only dozens, and only these 'foreigners' get Russified.

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Lidiya Manchurina

STUDYING OF STYLISTICS OF THE YAKUT LANGUAGE

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In the given report the condition of studying of questions of stylistics, as separate direction of linguistics, in the Yakut language is considered. The history of studying of stylistics of the Yakut language in two basic directions of the general stylistics is considered: structural and functional stylistics.

Keywords: The language and speech facts (means), Sphere of functioning, Stylistic norm, Usual norms of the Yakut language, Functional stylistics, Lexical, morphological and syntactic stylistics.

For today in the Yakut linguistics of one of actual problems research of stylistic potential of the language and speech facts, and their differentiation on various functional styles is. Last years for the Yakut language, in connection with a radical reorganization of a society, reassessment of values, sights and installations in a life of people, are characterized by more and more active expansion of spheres of the application. Full functioning and development of the language possessing the state status, in many respects depends on a level of its stylistic differentiation, from a condition of development of functional styles which can become essential help in the successful decision in a society of various questions of a science and technique, economy and the legislation, legal proceedings, formation and culture, etc. Expansion of spheres of application of language means and the certain structural changes in system of language which, considering today's position of the Yakut language, frequently have interference character, and demand immediate normative the

decision. Therefore the problem of development of stylistic norms in the Yakut linguistics gets a special urgency in modern conditions of functioning of the Yakut language.

In history of studying of stylistics of the Yakut language it is possible to allocate two branches according to the basic directions of a stylistic science, this research of structural stylistics (or, so-called stylistics of language) and functional styles of the Yakut language (stylistics of speech).

As to functional styles of the Yakut language, now there is a basic research of academician P.A.Sleptsov in two parts (1986, 1990) about sources, becoming and formation of the Yakut literary language where it, anyhow, mentions this question. In P.A.Sleptsov's monographic marks presence in the Yakut language of various functional styles [11]. Also it is possible to note E.I.Ubryatova's clause "About understanding of style and about styles in the Yakut language" (1968) where it marks, that the concept of style of the Yakut language exists since preliterate times, bright acknowledgement of it are the Yakut heroic epos-oloncho and oratory of Yakuts with which [16: 308]. In 2000 N.M.Borisova has carried out research in the field of functioning the Yakut language periodicals [3]. However, detailed research of separate functional styles in the Yakut language for the present it is not undertaken. Though, a problem of studying of functional styles at school, HIGH SCHOOL it was put by researchers and methodologists of the Yakut language and earlier, curriculums and grants were developed [8].

Unlike functional stylistics, the structural stylistics has more or less stable position.

It is necessary to consider as the most studied area lexical-stylistic synonyms of the Yakut language. To works where questions lexical-stylistic synonyms, anyhow, are mentioned, N.K.Antonov's books "Lexicon of modern Yakut language" (1967), V.I.Likhanov's books "Is emotional-estimated words in the Yakut language" (1994), N.N.Vasileva's books "Lexical synonyms in language Sakha" (1996), and also the P.S.Afanasev's manual for the students "Modern Yakut language concern. Lexical" (1996). However, among them still there are no the works specially investigating

questions of lexical stylistics, except for N.S.Grigoriev's clause "About stylistic function of phraseological units in the Yakut language" (1976).

Speaking about morphological stylistics of the Yakut language, we shall note, that there is T.I.Petrova's manual "To speak in pure language Sakha" on culture of the Yakut speech (1996), where the author mentions the numerous facts of the inappropriate use of synonymous morphological forms with various functional values [9]. There is also clause of the same author "Grammatical synonyms of the Yakut language" (1997), printed in the collection "Culture of the Yakut speech" where it is a question of distribution under influence of Russian of doublet forms which recently start to supersede everywhere primordially Yakut synonyms, that, in turn, leads to mixture of styles of the Yakut speech [10: 25-34].

Researchers of grammar of the Yakut language L.N.Kharitonov, E.I.Korkina, G.G.Phillipov in the monographic works investigating lexica-semantic and structural-grammatical features of a verb, have mentioned stylistic values and the painting inherent in those or other verbal forms, and primary sphere of their functioning.

L.E.Syromyatnikova's (Manchurina's) dissertational research is especially devoted to morphological stylistics of the Yakut language. In the work "Stylistic features of a verb in modern Yakut language" (2003) the author reveals and the word-forms educational and inflectional categories and forms of a verb in a modern Yakut literary language in their major importance and the portable use describes stylistic features and opportunities, also passing solves cases of their use in various functional styles [14]. Also in 2012 E.S.Gerasimova's one more master's thesis on a theme "The Category of plurality in functional styles of the Yakut language" [5] has been protected.

From all directions of structural stylistics the steadfast attention of researchers is received with syntactic stylistics, that is quite explainable if to consider that fact, that stylistic most clearly acts not in separate forms, categories and words, and in the offer and in the whole text.

For the first time dissertational research of syntactic stylistics has been subjected in S.V.Ivanova's work "Stylistics of the main sentence parts in modern Yakut

language: a simple two-member sentence” (2002). In the work the author, considering stylistics of a predicate in a simple sentence, mentions also stylistics of a verbal predicate [7]. Following works on syntactic stylistics of steel of work of G.G.Torotoev and N.A.Efremova, devoted is functional-stylistic differentiation of definitions (2006) and, accordingly, one-compound offers (2007) in the Yakut language.

All dissertational researches of stylistics of the Yakut language of last years, since 2000, were spent at faculty of stylistics of the Yakut language and the Russian-Yakut translation of northeast federal university. One feature of dissertational researches is use in them of a statistical method at revealing rate or, on the contrary, absence of the language facts in the certain functional styles of speech. Researchers are uniform in the opinion, that the speech facts considered by them, alongside with them neutral values, are peculiar modal, emotional qualities which generate known restrictions in their use in different functional styles of speech [6]. They also mark, that the wide spectrum of stylistic opportunities consists in rich synonymous and variant means of the Yakut language [14]. The general conclusion is also definition of that the basic is functional-stylistic paradigm in modern Yakut language and speech means of usual character and interference form origins. Influence of contacting language (Russian) on the Yakut language essentially, that generates researchers to make a little bit conditional classification on traditional (colloquial and art), tracing-paper (scientific and officially-business) and boundary styles (periodical) [15]. Thus, some generality in conclusions of researchers that can become help for development of the general stylistic system of the Yakut language is marked.

Speaking about stylistics, it is not necessary to forget and about researches of culture of the Yakut speech to which M.P.Alekseev's work (2000) is devoted. The fighter for cleanliness of the Yakut language of M.P.Alekseev in the work has collected set of examples of a deviation from traditional usual norms of the Yakut speech, and does a substantiated conclusion that all deviations which lead to formation of doublet alternative word-combinations, have interference an origin [1]. To the numerous new growths which have appeared as a result of the intercultural

communications, works on A.A.Vasileva, I.V.Sobakina and N.S.Sivtseva Russian-Yakut and Yakut-Russian translation [4, 13, 2] are devoted. Conclusions of researches on problems of transformation should be considered at a development cycle and codification of stylistic norms of the Yakut language.

However, scientific research of questions of functional stylistics in the Yakut linguistics only begins: we while do not have works on theoretical problems of stylistics of the Yakut language, on separate functional styles. In such situation it is necessary to lean on problems of revival of language, and “reorientation of style policy to expansion of own resources of language and accentuation to a usual basis of literary norms” [12: 139].

Thus, before researchers there is a problem of formation and development of norms of functional styles of speech of the Yakut language which demands the system, scrupulous analysis of all language means in semantic-stylistic and functional aspects.

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Julia S. Starostina

**FUNCTIONAL PARADIGM OF EMOTIVE INTERJECTIONS IN MODERN
DRAMA DISCOURSE**

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The paper gives the results of the research which prove that the functional paradigm of emotive interjections gets broader in English drama discourse of the 21st century. Interjections acquire definite potential for negative evaluation in addition to their primary function – expression of emotions.

Key words: drama discourse, interjections, emotivity, negative evaluation, linguistic markers

Modern linguistics, with its special focus on communicative aspects, is particularly interested in such basic categories as emotivity and evaluation. Emotivity, which had no exact definition and stable niche in linguistics of the previous decades, has recently acquired the status of independent functional system with its own set of linguistic markers. Moreover, it has turned into a topical perspective of linguistic research. This point can be supported by a huge number of papers devoted exclusively to the category of emotivity and the ways it may be expressed in various languages (see the works of V.Shahovsky, articles of A.Vodyaha, Z.Iskhakova, dissertations of A.Anissimova, N.Hvan, etc., all published after the year of 2000). Nowadays the majority of academics agree that emotivity is a linguistic category, which is used to express different types of emotions with the help of linguistic means on various language levels.

Meanwhile, evaluation remains a stable and deeply studied sphere of modern linguistics. It is generally accepted as a universal linguistic category, which pierces all aspects of the language. However, researches on evaluation are still topical as in the rapidly changing world of today the field of evaluation is becoming broader due to the development of the evaluative potential by new discourse means.

Communicative and pragmatic system of English interjections has been traditionally analyzed in their emotional aspect. They have been considered to be pure signs of emotions by most linguists, none of whom have given proper attention to their evaluative function as a separate linguistic role. In general, interjections have been supposed to be the linguistic markers of emotivity, not evaluation.

The linguistic paradigm of the English discourse is shifting, however. The changes touch upon all the elements of the large system, including emotional interjections. The separate set of them acquire definite potential of negative evaluation; moreover, the intensity of this potential is equal (if not higher) to the potential of emotivity. In the present article we sought to investigate the function of negative evaluation which emotional interjections may acquire in modern English dramatic discourse, as well as to show the degree of interaction of two functions – emotive and evaluative ones, and to analyze the ways to identify both functions in the context of stylized communication.

The factual material was gathered from the dramatic works of modern British and American playwrights (Greg Elsassner, Benn Farrell, David Folwell, Caridad Svich, Tony Vellela and others). All the plays under study have been published in the 21st century; consequently, they reflect the modern state of English communicative space (in its stylized version) fully and thoroughly.

First of all, talking about the emotive interjections which are used by the speakers to express this or that negative attitude, i.e. negative evaluation, we should emphasize their special stylistic marking: 100 per cent of such interjections are marked as *vulgar slang* and *offensive* in the dictionaries (Longman Dictionary of Contemporary English, Macmillan Online Dictionary, Collins Dictionary, and others) so they stay out of the English literary norm. Moreover, interjections of this type (we will call them *interjections of emotional evaluation*) were not present in the English dramatic discourse of the first half of the 20th century (this fact is proved by our previous researches), which means that their usage is an exclusive characteristic of the English stylized communication of the current period.

Further on, it is essential to stress that in order to interpret the prime function of such interjections adequately, it is necessary to study all the aspects of the communicative situation. Indeed, only a detailed analysis can reveal the fact that not only are vulgar slang interjections employed to express a spontaneous emotional reaction to the news or an event, but they also have a prominent charge of negative evaluation.

*TARA. Cr**...*

STEWARD. What?

TARA. You're married.

(He tries to hide his ring then realizes he's busted)

STEWARD. Oh, this, yeah. (David Folwell, Boise, 2005)

This example shows a conversation between two young employees of one and the same company who have not met before. After a few general business remarks their communication gets more intimate. However, the flirtation stops quite abruptly when the girl (*Tara*) sees a wedding ring on her colleague's finger. A vulgar slang interjection (it is underlined in the example) used by the speaker reflects, no doubt, the high level of her *negative emotions*: disappointment, annoyance, and astonishment. In addition, it also reveals her *negative evaluation* of the situation she found herself in.

*CHUCKY. (Referring to TV set). F***!*

LYDIA. What?

CHUCKY. It's actin' screwy.

LYDIA. It does that.

CHUCKY. Hasn't done that to me before. Look at that. Can't see nothing. Bitch.

LYDIA. Give it a sec. (Caridad Svich, Any Place But Here, 2003)

This conversation happens between a husband and a wife – *Chucky* (a husband) is trying to adjust the TV screen, without much success, though. In this case the marked vulgar slang interjection again shows the mix of extreme, emotions, like indignation and irritation, and the negative evaluation of the circumstances.

These examples clearly display the distinctive peculiarities of the interjections of emotional evaluation and their functioning in modern English dramatic discourse:

they always combine emotional and evaluative potential in equal proportion; besides, the object of negative evaluation is always the situation in general, the circumstances, and never a definite person or a thing.

Thus, such interjections exist on the border of two universal linguistic categories – emotivity and evaluation – as a consequence, it may be quite difficult to identify them either as the linguistic means of expressing negative emotions or as the linguistic means of expressing negative evaluation in colloquial speech. The interjections of this kind seem to unite the affective and evaluative potential within them; however, the full analysis of the whole communicative situation is required to identify this unity. The interjections which have been called here ‘the interjections of emotional evaluation’ allow the speaker to express his/her negative attitude to the situation in the extremely emotional form at the same instant.

All in all, the interjections of emotional evaluation should be definitely considered to be the evaluative linguistic markers and should be further studied as the elements of the *evaluative functional-semantic system*, though they remain the components of the semantic field of emotivity at the same time.

Colloquial speech, even in its stylized version in the frame of dramatic discourse, functions in the specific sphere of communication. This sphere is characterized by the high level of emotionality and ease, as well as by the strong extra-linguistic support. The vivid democratization of English-speaking society in the 21st century, the changing set of values and the altering norms of social behavior have caused the shift of the whole functional semantic paradigm of negative evaluative means used in the dramatic discourse. The limits of the paradigm get expanded as more and more language units, which either had no evaluative potential before or were excluded from the dramatic discourse due to their stylistic marking, enter the system. Thus, some vulgar slang interjections, on condition of their usage in the relevant communicative situation, become both emotive and evaluative linguistic markers.

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