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FANTASY WORD SOUNDING IN MARKETING PHONOSEMANTICS

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Abstract: The paper represents the results of a linguistic experiment aimed at establishing if the sounding of different fantasy brand names can cause the same associations in collective consciousness. The experiment drew upon crowdsourcing. The data received can be useful for marketing phono semantics in relation to the methods used for the creation of new brand names.

Key words: phono semantics, marketing phono semantics, naming, brand name, experimental phono semantics, neologism.

1. Introduction: Marketing phono semantics

The new term *marketing phono semantics*, the principles of which should help create new effective and memorable brand names, appeared at the beginning of the 21st century (Куцербов 2011). The main point of marketing phono semantics is its potential for using sounds as a tool of influence on the consumer. The audible difference in sounds and its perception can be used in brand naming, slogans, and creation of advertising texts because the knowledge of these differences can help the author generate the needed insight in order to anticipate the desired associations, which can be subsequently referenced exactly to the core audience (Володина 2011; Куликова 2008; Шестакова, *s.a.*).

The mechanisms of creating neologisms in linguistics resemble the methods used in marketing when a new brand name is created (Названова 2013; Скок 2011; Уланович 2013; Ягафарова 2014). One of the naming stages in marketing is phonosemantic analysis. It is not only described in marketing course books and taught in universities but is also used by marketing specialists intuitively. The real potential of phonosemantic analysis in solving naming problems in marketing should be proved linguistically.

According to the common opinion shared by marketing specialists, an appropriate name raises sales and forms a positive image of the company (Андреева 2003). It is generally admitted that a brand name should sound soft. Any word, especially a neologism, may be pleasant or unpleasant to the ear (Кожанова 2007). Nonetheless, experimental researches in the sphere of the potential of Russian marketing phonosemantics in solving naming problems have yet to be held.

It is also said that human reaction to a word as a sequence of sounds is subconscious and can be seen as an emotional tone. Osgood (1967) was the first to investigate this phenomenon. Later Zhuravlev (Журавлев 1974; 1991) discovered these subconscious meanings for the Russian language. A lot of experiments have already proved the existence of the phenomenon of phonosemantics in isolation, without reference to their practical implementation. Therefore, the question of the potential of phonosemantics in the sphere of modern marketing has yet to be explored.

Communication in the life of a modern person is connected to a great extent with media and with advertising in particular. An advertisement message is a special type of text where the main idea can be hidden "between the lines" (Ягодкина et al. 2014). It can be conceived in a similar way to fictional literature where specific feelings can be decoded with the help of different literary devices. As the main purpose of an advertising message is to sell, it should have a significant influence on the recipient.

Stashko (2017: 303) points out that "many researches demonstrate certain similarities in the way individuals perceive the relationship between language sounds and sensory impressions". Thus, the data collected is important for the current research and is the basis for the experiment set-up.

Within the preliminary experiment (the first stage of the experiment out of two), associations of different respondents with each of the 4 neologisms studied (the word combination *fantasy word* (Auracher et al. 2011) is used in the current experiment to specify the term neologism in order to show that the fantasy words were created specifically for the experiment) should be compared. Will these associations be the same for a group of people or will there be only unmatched individual associations? If the first is true, can we control and predict these associations? Or can we advisedly influence potential customers with the help of phonosemantics and manipulate our target audience? The paper answers these questions and shows if the linguistic phenomenon of sound symbolism has potential in marketing, how it can be used in practice, and what factors can influence fantasy word perception besides the sounding of the word.

1.1 Background of experimental phonosemantics

In order to set up our experiment, a review was done of the preceding experiments in phonosemantics (Братчикова 2011; Magnus 2001; Wagner, *s.a.*). It was important to survey not only the results but also to examine the logic of the research, and to understand how it could be transformed in relation to the process of naming and brand name perception.

Successful experiments in phonosemantics are connected mainly with round-angular sound symbolism and size sound symbolism. The word "successful" here means that the results were the same in the independent experiments done by different researchers in different parts of the world over a long period of time (Kovic et al. 2010 – for the

English language; Ramachandran & Hubbard 2011 – for the English language; Shinohara & Kawahara 2012 – for the English, Chinese, and Japanese languages).

Neuroscience helped to extend knowledge about both types of sound symbolism (round-angular and size symbolism), as it has helped us understand how the human brain works with language. Sound symbolism here is connected with the phenomenon of synaesthesia. It was investigated by Ramachandran in the late 1990s and early 2000s (Wagner, *s.a.*). Earlier, in 1947, Kohler did an experiment (Auracher et al. 2011), where he showed the respondents two figures – of round and angular shape – and asked, which one they would call "maluma" and which one "takete". The majority of respondents answered that "maluma" had a round shape and "takete" had an angular shape. Ramachandran repeated that experiment but replaced the words with "bouba" and "kiki". The results are explained by the effect of synaesthesia, an ability to create cross-modal abstractions (to make an analogy between different senses). Therefore, the acoustics of the word "bouba" was paired with a round shape and that of "kiki" with an angular shape.

In 2004, Westbury continued these studies (Wagner, *s.a.*). The respondents were given words (existing in the English language and newly coined fantasy words) in different frames – round and sharp. Each word could be found twice in round and angular frames. The participants were asked to decide quickly, which word was real. The reaction time was also measured in that experiment. The results showed that the participants spent less time on recognizing the word when the frame and the sounding of the word were compatible according to the hypothesis. Westbury in the next experiment decided to lessen the role of semantics and to use only letters instead of words, which were surrounded by frames as before. One of the important points of this experiment is that the respondents were not informed about the purposes of the test, nor were they informed about sound symbolism. Therefore, the results cannot be contradicted and interpreted as forced. The conclusion of the experiment is the confirmation that round-angular symbolism exists and it can be useful when the role of

semantics in the word is inconspicuous: for example, in neologisms or in the process of language acquisition. For the current experiment centering on brand naming and described in this paper, it was crucial that only experiments with words without a referent or else fully unknown lexical items be seen as conclusive because when the respondents know the word and its meaning, there is no need to use phonosemantics (round-angular or size symbolism).

In 2010, Kovic, Plunkett, and Westermann did an experiment similar to Kohler's (Wagner, *s.a.*). The words for the round and angular objects were "riff" and "mot". The reaction time was also measured. The results again proved Kohler's theory. The respondents were similarly asked after the test if they knew anything about phonosemantics. The participants answered that they were unfamiliar with phenomenon of sound symbolism. As the researchers were interested in neurology, they supposed that if round-angular and size sound symbolism were psychologically applicable, then not only the reaction time would be faster but also there would have to be a difference in neuron activation. They did the same experiment but changed the words to "schick" and "dom", which were thought to be more sound symbolic and used EEG (electroencephalography). The signatures appearing from sound-symbolic and non-sound symbolic conditions were different after the demonstration of a visual object. The congruent associations caused a "negatively peaking wave". It is not known what this difference in signatures indicates but this fact suggests the existence of sound symbolism.

In 2010, another experiment similar to Kohler's was done by Ahlner and Zlatev (Wagner, *s.a.*). Participants were required to match the neologism and the picture. Only one model was used for the neologisms – CVCV (e.g., *lili/lulu* or *kiki/gigi*) and the syllable structure was identical. The results were expected and proved Kohler's theory again. Moreover, it was explained that roundness and angularity correspond mostly to consonants and size symbolism specifically to vowels.

A well-known experiment for size symbolism was done by Sapir, who created two new English words – "mil" and "mal" (Coombes 2014). The participants of his experiment answered a question about the quality of the table – which was large and which was small – "mil table" and "mal table". The majority answered that "mil" is connected with small and "mal" is connected with large. It is obvious that people really have a symbolic feeling for these two vowels. It can be explained by articulation (the opened or nearly closed mouth when pronouncing these two sounds) or acoustics ("a" sounds louder than "i" as the tongue position is lower and the mouth is more opened), so this explanation refers to objective sound symbolism. Since Sapir wanted to understand if it was a universal phenomenon or a product of the English culture, he continued the experiment, testing the same question on Chinese participants. He wanted to understand whether it was a universal phenomenon or a product of the English culture. The results were similar to the previous ones, and that proved universality of the phenomenon.

In 2010, more researchers, Shinohara and Kawahara, studied sound symbolism in the English, Chinese, Japanese, and Korean languages (Wagner, *s.a.*). The idea for the experiment was to find out if Sapir's size symbolism was a cross-linguistic phenomenon. The respondents were asked to give a mark from 1 to 4 according to their feelings for the size of each sound. The results proved that the phenomenon was really cross-linguistic; however, for people of different countries, the main reasons behind choosing the "big" or "small" label were also different: vowel height was the most important quality for the Chinese speakers and vowel backness, for example, for the English speakers.

In 2011, Thompson and Estes decided to continue the studies on size symbolism (Wagner, *s.a.*). The respondents were given pictures of different size and the neologisms, which they could choose to describe the images. As they saw that the visual length of the word influenced the participants (the visually longer words coincided with the larger images), the researchers decided to repeat the experiment so

that the respondents could perceive the words audibly. This produced the same results as the previous test, substantiating their hypothesis.

The prior experiments prove that the phenomenon of sound symbolism exists. Nevertheless, the main point of the experiment described in this paper is to understand how phonosemantics "works" in the sphere of brand name creation and how it fulfills its potential there.

2. The use of different types of phonosemantics in marketing

Phonosemantics is divided into two main branches: objective and subjective phonosemantics (Данильчук 2016). Objective phonosemantics is divided into:

- synthetical sound symbolism (iconism);
- conventional sound symbolism (phonesthesia);
- productive sound symbolism (onomatopoeia).

Synthetical sound symbolism (iconism) is the product of the synaesthesia effect as a person's capability to make cross-modal abstractions bridging non-related characteristics (e.g., colour and shape). The existence of synthetical sound symbolism is proved by the experiments held by Sapir (1929), Kohler (1947), and Ramachandran (2001), all described above. This phenomenon is usually explained both by acoustics and articulation. If iconism is used consciously in the field of marketing while creating new brand names, it is possible to associate fantasy words with some specific characteristics like size or shape, etc.

Conventional sound symbolism (phonesthesia) is studied with the help of etymologic analysis. The main idea of phonesthesia is that any word containing some specific phoneme has its specific connotation. It was identified within the phonesthesia experiment that, for instance, the phonestheme "gl" appears in English words in the semantic field "light" (Magnus 2001). It can be assumed that concrete phonesthemes can be used in the creation of fantasy words functioning as brand names.

Productive sound symbolism (onomatopoeia) complies with the rules of the Russian language. It is the most visible and evident type of phonosemantics, which is produced consciously. Different onomatopoetic words are used in video and audio advertising (e.g., *Schweppes* (the onomatopoeia is intensified by being pronounced imitating the sound of an opening bottle like "Schschschwepsssss"), *Mazda zoom-zoom*).

Subjective phonosemantics exists due to the synaesthesia effect but it cannot be explained objectively by acoustics or articulation. It is the question of subconscious feeling associated with word perception, like pleasant or unpleasant, positive or negative, etc. Subjective phonosemantics is based on the method of semantic differential (Osgood 1967). In marketing, it works the following way: a fantasy word sounding French feels like something romantic and may well serve to name beauty products and services; a fantasy word sounding German feels strong, strict and suitable for naming some equipment.

All the types of phonosemantics are important for marketing. As far as the experiment described in this paper is concerned, the synthetical sound symbolism (iconism) in marketing is researched. Subjective phonosemantics is not the aim of the research but will also be involved because of the peculiarities of the experiment, connected with the method of receiving data described below.

3. The material, methods, and aim of the experiment proving the potential of phonosemantics in brand name creation

If there is a hypothesis that the sounding of fantasy words is the principal source of information for the customer, fantasy words require experimental evaluation. An experiment proving the potential of phonosemantics in solving naming problems should be conducted on a massive group of people of different occupations, age, and gender by means of the crowdsourcing **method**. The term "crowdsourcing" was first coined in the magazine "Wired" (Howe 2006b) in January, 2006. After half a year, the author of the term, Howe (2006a), admitted that he had not expected that both the term

and the method it designated would spread so fast. In this paper, the term crowdsourcing means the involvement of respondents on the Internet on a voluntary basis in order to collect data during a linguistic experiment. It is psychologically easy for a respondent to participate in a crowdsourcing project because the project is uploaded onto the Internet, which is currently the most popular and demanded source of communication (Ивашнева 2014; Курочкин 2013; Панкрухин 2011; Kietzmann 2016).

The **material** for the analysis is the answers of respondents to a specially designed questionnaire. A survey aimed at collecting phonosemantics data must be elaborated very carefully in view of the correlation between the anticipated answers and the **aim** of the experiment. Accordingly, the main **tasks** are to understand if the generator of the name can hide any specific associations "between the lines" with the help of the sounding of the fantasy word, and to establish if these associations will be perceived in the same way by the respondents (potential customers).

The target audience of the experiment is the inhabitants of the Russian Federation and specifically those whose mother-tongue is the Russian language.

The experiment is divided into two parts:

- 1) preliminary experiment by using the focus group **method**;
- 2) main experiment by employing the crowdsourcing **method**.

The preliminary experiment shall help analyze:

- 1) if the expectations from the experiment meet the preliminary results;
- 2) if the questionnaire should be corrected (the design, the number of questions, etc.);
- 3) if the respondents are motivated enough to answer the questions.

The preliminary experiment gives an opportunity to discuss the answers with the respondents, to see their reactions, to understand the logic of their answers as well as their attitude to the quality and number of questions, the questionnaire design, and the time taken for answering. A suitable method for this purpose is the focus group **method** (Дмитриева 1998).

These primary results were very important for the success of the main experiment using the crowdsourcing method and would help avoid any possible mistakes. The results were processed by methods of statistical linguistics.

4. Fantasy words used in the experiment

It is hypothesized that when a customer hears a fantasy name, he/she is mostly focused on its phonetic characteristics. A fantasy word is a newly constructed word (Auracher et al. 2011). We can conclude that a brand name that enters the foreign market without translation can act as a fantasy word for customers if one does not know the meaning of the word and hears it for the first time. This problem is connected with brand name translation (Данильчук 2017). The famous Russian car brand "Zhiguli" (Жигули) made a mistake when it decided to enter the foreign market with that brand name not only because the word was difficult to pronounce for Europeans but also because it had some consonant-related associations with obscene words in several European languages. Then the brand name was changed to "LADA". A well-timed analysis can help prevent negative associations and cause positive ones in the customer's mind. A brand name shall be memorable and attract attention, which can be achieved with the help of phonosemantics (alliteration, rhyme, etc.). It is said that a brand name should not provide false expectations and is expected to clearly identify the product or service because the name is included in the system of communication with the customer and it is the first thing that gives information about the brand (Бегенер 2012). Sometimes brands provide deceitful expectations because of their foreign name sounding while, in fact, the products are produced in China or *Russia: Bork, Mr. Ricco, Incity, Savage, Sela, Gloria Jeans, Gee Jay*, etc. These names try to raise the prestige of the goods

because of the stereotype on the Russian market that a product produced in a foreign country is always of a high quality. There is also another tendency connected with the fact that the name of the product in the Russian language raises patriotic feelings and makes the customer proud of these goods and services. Therefore, the name in any language shall provide the appropriate positive associations, and the ideas put by the creator into the fantasy word with the help of its sounding are meant to be recognized by the customer in the same way.

The main goal for brand holders is to understand how to create fantasy words, which will be suitable for current market conditions and still comply with the product description supplied by the creator. Also it is still not clear what characteristics can be put into the sounding of the word by the creator of the brand name and understood by the customer in the same way. The linguistic experiment described in this paper answers these questions.

The hypothesis that is tested by the experiment indicates that different people can have the same feelings or associations in perceiving the sounding of unknown, fantasy words, which, as a consequence, confirms the possibility of putting hidden or additional meanings into the words. That can be useful, especially in the process of naming new products or services and their subsequent entry to the market.

Two pairs of contrastive fantasy words, *Eveloun – Zippeg* and *Tikiton – Raola*, were chosen to test the hypothesis during the preliminary experiment. Each pair belongs to a specific type of synthetical sound symbolism: the first pair – to round-angular symbolism and the second – to size symbolism.

The first pair *Eveloun – Zippeg* has already been tested in a phonosemantics experiment, which was launched by Zhuravlev (Журавлев 1991), the founder of experimental phonosemantics in Russia. In his experiment, the respondents were asked to match two pictures representing lakes – with round and angular shores – with the

fantasy words. The experiment showed that the majority of the respondents thought that the word *Eveloun* was suitable for the lake with a round shore and the word *Zippeg* for the lake with an angular shore. Therefore, the author concluded that *Eveloun* is a "round word" and *Zippeg* is an "angular word". In fact, similar experiments were held with the word pairs *maluma – takete* and *kiki – bouba*, which were described above. The idea of the current experiment is to test how Zhuravlev's fantasy words will function in relation to the names of products and services and to find out whether these associations, caused by the phenomenon of sound symbolism, can be in the same priority or some other factors will affect them.

The second pair *Tikiton – Raola* was created by analogy with the experiment connected on size symbolism, where the sound /ɪ/ appears smaller than the sound /a/ in a pair of Sapir's fantasy words *mil – mal* (Coombes 2014). The task was to create two contrast words where one would contain mostly close, narrow vowels and the other – mostly open, broad vowels.

Both pairs of fantasy words were written in Russian in the following way: *Эвелоун – Зиппег* (*Eveloun – Zippeg*), *Тикитон – Раола* (*Tikiton – Raola*). The description of the fantasy words used in this experiment is represented in Table 1.

Table 1. Description of the fantasy word pairs used in the preliminary experiment

Contrastive fantasy words	Type of phonosemantics	Type of sound symbolism	Author of a fantasy word pair	Examples of previous experiments
Eveloun – Zippeg	synthetic sound symbolism (iconism)	round-angular symbolism	Zhuravlev	maluma and takete (Kohler); kiki and bouba (Ramachandran, Hubbard)
Tikiton – Raola	synthetic sound symbolism (iconism)	size symbolism	Danilchuk	mil and mal (Sapir)

The fantasy words were referred to the brand names of different goods and services, and used in the questions testing the hypothesis of the research.

5. Phonosemantics experiment and its results

5.1 Preliminary experiment

The respondents in the preliminary experiment were 34 students aged 21 to 22 (from the philological faculty of Herzen State Pedagogical University of Russia).

The respondents were asked to fill in a form containing 14 questions and write explanations for their answers, which were discussed in a focus group after all the questionnaires were collected. The task was to answer, which of the proposed names were suitable for the different goods and services. All the questions were closed, therefore the respondents could only choose A or B from the set of questions situated randomly on the form. The random order anticipated any influence on the respondents' choice because contrast items were not placed side by side (e.g., remembering the answer about a woman's perfume can influence the answer on a man's cologne).

Here is the list of questions and possible answers to check the potential of round-angular symbolism:

1. Which name is suitable for a health center for the elderly?
2. Which name is suitable for milk chocolate?
3. Which name is suitable for a man's perfume?
4. Which name is suitable for cheese spread?
5. Which name is suitable for a cream donut?
6. Which name is suitable for a recreational center specializing in extreme sports?
7. Which name is suitable for dark chocolate?
8. Which name is suitable for a woman's perfume?
 - A. Eveloun
 - B. Zippeg

And the list of questions and possible answers to check the potential of size symbolism is as follows:

9. Which name is suitable for a small café?
10. Which name is suitable for a company engaged in townhouse (low-rise flat blocks) construction?
11. Which name is suitable for a big concert hall?
12. Which name is suitable for a tall fairy-tale character?
13. Which name is suitable for a business centre situated in a skyscraper?
14. Which name is suitable for a short fairy-tale character?
 - A. Tikiton
 - B. Raola

Also the respondents were asked to leave explanations for their choice where it was possible. After collecting all the forms, there was a focus group discussion in order to understand the logic of the respondents' answers in more detail. The results are partly represented in Table 2.

Table 2. Examples of the respondents' choice explanation

Goods and services	Respondent's explanation of the fantasy word appropriateness	Respondent's explanation of the fantasy word inappropriateness
health center for old people	Eveloun is a soft-sounding word for gentle people; Eveloun is associated with a glade, milk, and a cow; Eveloun just sounds lovely.	Zippeg is associated with a concentration camp; Eveloun sounds like the English "forever alone".
big concert-hall	Sounds "a" and "o" in Raola standing nearby come across as something massive; Raola sounds like something big and rolling; The name Tikiton resembles the Russian word "титан" (giant); Tikiton is masculine in Russian and "концертный зал" (concert-hall) is masculine too.	Tikiton resembles the English word "tiny".
short fairy-tale character	Tikiton sounds like something little; The word Raola is shorter than Tikiton; Raola sounds like "ravioli", something little.	

The majority of the respondents marked the sounding of the fantasy word (e.g., soft, liquid, sharp-sounding). The respondents also had consonant-related associations (caused by the sounding similarity, e.g., *Raola – ravioli, royal; Tikiton – tiny, titanium*) and rhyme associations (e.g., *Eveloun – forever alone*), and they were the same among the homogenous audience. However, if the reaction to the sounding of the word is more or less uniform, the consonant-related and rhyme associations with each fantasy word may change in accordance with the context. For example, in the context of a health center for the elderly there was a repeated rhyme association "Eveloun – forever alone", but it was the only negative association with this word; in all the other contexts, the respondents ignored it and had positive associations. The respondents who were familiar with different languages (e.g. the fantasy word *Zippeg* sounds like a German word, *Raola* sounds like a Finnish word) made stereotypical conclusions about the characteristics of the product or service (e.g., a German product has a high quality, a Finnish brand can be appropriate for a company engaged in construction, etc.) according to these connections. For example, in reality it can be seen that all the well-known perfume shops are named in a French-like style: *L'Etoile (Л'Этуаль)*, *Rive Gauche (Рив Гау)*, *Ile de Beauté (Иль де Бомэ)* because the French language is always associated with fashion and cosmetics.

The other reason for this phenomenon is connected with the term **artlangs** (Coombes 2014), which is created with the help of two words – "artistic" and "language". Artlangs are languages able to provide aesthetic pleasure because of their sonority. Hence, artlangs unite pleasant sounding languages. They can also be fantasy languages like Tolkien's Elvish because their creators forget about semantics and mostly focus on how they sound. Artlangs creators are similar to poets because they can forget about language rules and create their own fantasy words, for example, the Russian futurists, who harmonized literature with music in their poetry. In fact, they created words without meaning and relied on their sonority as the only means of forcing feelings and emotions in people (Coombes 2014). Thus, French is always presented as the most beautiful, romantic, and emotional language. However, this does not mean that other

languages cannot be used for the names of goods and services. The German and Finnish languages can be used for naming goods and services in order to show the high quality of the latter and establish trust, the Italian language is suitable for food and restaurants, etc. A fantasy word, which may sound like French, German or Italian, can provide associations with the "right" country and manipulate the customer in the best way for the brand holder.

In a lesser degree, the respondents mentioned the non-phonetic characteristics which are nevertheless also important when a new brand name is created: speed of articulation (*Tikiton* is pronounced quickly, that is why it is appropriate for a small café), word length (*Tikiton* is a long word, that is why it is appropriate for a tall fairy-tale character), word gender (*Tikiton* is masculine, *Raola* is feminine, concert hall is masculine, that is why *Tikiton* is appropriate for the concert hall). One respondent explained that he imagined how the name could be written on billboards, leaflets, and packages, and gave the answers according to the appropriateness of the graphic of the word for the product or service. However, the non-phonetic characteristics influenced the respondent's choice less than phonetic ones.

The explanations obtained during the discussion indicated the focus of respondents' reactions to a fantasy word (Fig. 1).

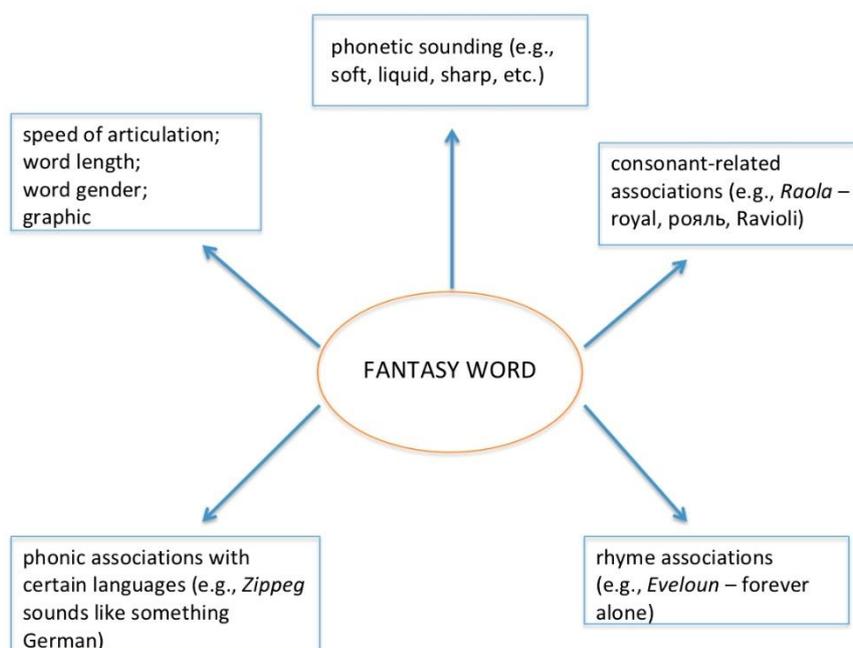


Figure 1. Focus of respondents' reactions to a fantasy word

Despite the fact that these were only the results of the preliminary experiment, they gave understanding of the possible logic behind the respondents' answers. The preliminary experiment itself provided an opportunity to improve the design and quality of the questionnaire and to prevent possible mistakes in the main experiment done in a massive group of people by means of crowdsourcing. The crowdsourcing method is the most suitable if the aim of the experiment requires expanding a small group of respondents to a large group of Internet users (Шуровъески 2007). The most important factors for the main experiment are the design of the questionnaire, quality of questions and respondents' motivation (Čibej et al. 2015).

5.2 The main experiment

For the validity of the main experiment it was decided to add questions with two new pairs of words: *Лиовьель – Бритринг* (*Liovielle – Britring*) for testing round-angular symbolism and *Ринти – Гауварра* (*Rinti – Gauvarra*) for testing size symbolism. In addition, it was decided to add questions with an open answer because there was not any opportunity to ask each respondent to explain their choice during the discussion

like in the preliminary experiment. As a result, the number of questions was expanded to 36. All the questions were put on the platform Google Forms and the link was shared on different social media platforms like Facebook.com, Vk.com, etc. Google Forms was chosen for the experiment because it gives an opportunity to collect data without a fee and has different ways of presenting data: pie charts, diagrams, etc., which can be exported to Excel. Additionally, the questionnaire was tested on two respondents (a man and a woman, who had not participated in the preliminary experiment), in order to check that the platform worked well, the answers were fixed, and the time slot for answering was comfortable. Both respondents answered the questions in 10 minutes and that was a comfortable time for them.

An online calculator (Социология по-новому, s.a.), a tool of linguistic statistics, was used to count the sample – the quantity of respondents needed to answer the questions in the form so that the answers could be extrapolated to the parent population. The online calculator counted that as many as 666 respondents would be enough for the highest percentage of experimental accuracy. For an additional control, the "snapshot" of the results is made: the first stage – after 300 answers, the second stage – 600 answers, and more if needed. The statistics should be compared at each stage. If the quantity of answers increases and there is no fundamental difference in the results (breakdown of percentage), this indicates that the experiment can be finalized. At the moment, the experiment is at the first stage (302 answers in total) and these statistics are partly presented below (the number of answers can be different as the respondents had an opportunity to skip questions). In addition, knowing the results of the preliminary experiment can greatly substantiate the initial claim and predict that at the second stage there will be no significant changes. However, the more answers will be received, the more accurate the results of the experiment will be.

Each question and answer were analyzed by means of comparing the idea of the generator of the fantasy name and the respondents' associations caused by the fantasy name. Moreover, it was important to observe the percentage ratio of the answers: if the

reactions to the stimuli (fantasy names) can be the same in a massive group of people. The representation of the results includes the statistical data counted by Google Forms automatically.

Here are two examples of results representation for round-angular symbolism:

Question: Which name is suitable for a woman's perfume?

Expected answer: Eveloun.

Reason: a "rounded word" is associated with the soft, feminine qualities.

Results of the preliminary experiment: Eveloun (32 answers) – Zippeg (2 answers).

Results of the experiment by means of crowdsourcing: Eveloun 89.9% – Zippeg 10.1%.

Question: Which name is suitable for a man's cologne?

Expected answer: Zippeg.

Reason: an "angular word" is associated with firm, masculine qualities.

Results of the preliminary experiment: Eveloun (11 answers) – Zippeg (23 answers).

Results of the experiment by means of crowdsourcing: Eveloun 81.5% – Zippeg 18.5%.

Examples of results representation for size symbolism are as follow:

Question: Which name is suitable for a short fairy-tale character?

Expected answer: Rinti.

Reason: close narrow vowels in the word are associated with little things.

Results of the experiment by means of crowdsourcing: Rinti 92.9% – Gauvarra 7.1%.

Question: Which name is suitable for a tall fairy-tale character?

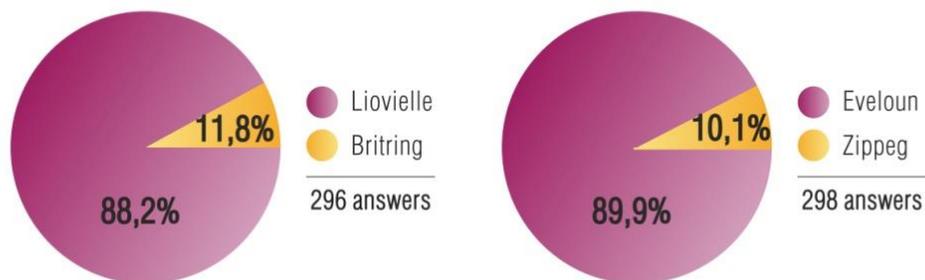
Expected answer: Gauvarra.

Reason: open wide vowels in the word are associated with big things.

Results of the experiment by means of crowdsourcing: Rinti (9.2%) – Gauvarra (90.8%).

The main experiment percentage ratio is partly represented in the figures below (see Fig. 2 and Fig. 3).

Which name is suitable for a woman's perfume?



Which name is suitable for a man's perfume?

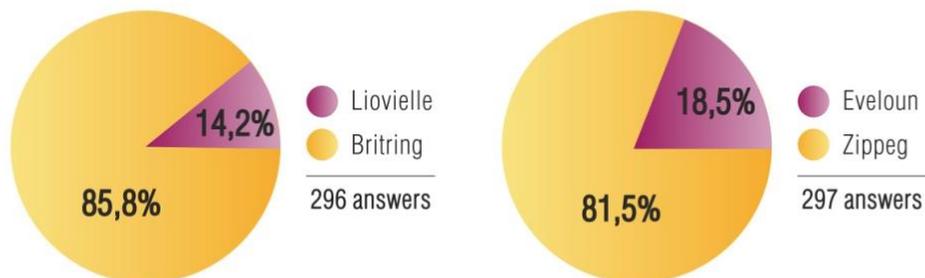
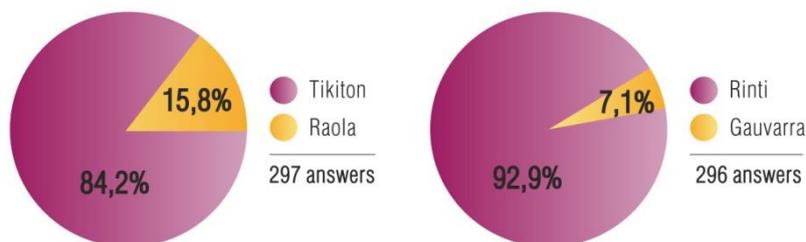


Figure 2. Examples of the percentage ratio of the answers intended to check round-angular sound symbolism

Which name is suitable for a short fairy-tale character?



Which name is suitable for a tall fairy-tale character?

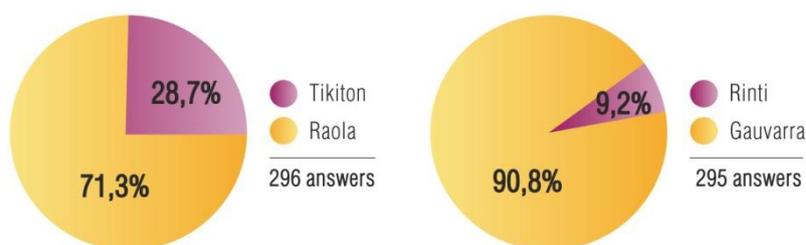


Figure 3. Examples of the percentage ratio of the answers intended to check size symbolism

The expected answers were a match for all the respondents in every question related to round-angular symbolism and the percentage ratio was very high. Several respondents during the discussion within the preliminary experiment mentioned that they would not prefer the word *Zippeg* for any of the items because of its unpleasant sounding: this explains a slight deviation in the experiment, namely in the question concerning a man's cologne, when the answer *Zippeg* is more expected.

However, in certain questions checking size symbolism, the answers of the respondents reached the expected answers with limitation. The size contrast in the pair of fantasy words *Tikiton* – *Raola* was less evident for the respondents than in the pair *Rinti* – *Gauvarra*. The possible explanation is that in the pair *Tikiton* – *Raola* (where *Tikiton* is expected to be something small and *Raola* is expected to be something large) the contrast is not so evident and is influenced by other factors such as:

1. the influence of round-angular symbolism (*Raola* is a "rounded word" and can also be associated with something cosy and pleasant);
2. the length of the word (for some respondents *Tikiton* is "bigger" than *Raola* because the word *Tikiton* is longer);
3. phonic associations with certain languages (*Raola* is associated with something Finnish that can be felt like something of a high quality);
4. speed of articulation (*Tikiton* is pronounced more quickly than *Raola*).

After the set of closed questions in the questionnaire, the respondents were asked 8 open questions: they had to write several attributes, which could describe the words *Eveloun*, *Zippeg*, *Liovielle*, *Britring*, *Tikiton*, *Raola*, *Rinti*, and *Gauvarra*. When the respondents were requested to give several attributes associated with each of the words in isolation, without reference to any specific goods or services, the associations were nearly the same for 90% of the respondents. Here are the examples of respondents' answers in Table 3 – 10 (10 answers chosen at random for each fantasy word from the whole list of answers are given below in the original language with translation).

Table 3. Associations with the fantasy word *Eveloun*

Association	Translation
плавное, приятное	smooth, pleasant
нежное	tender
плавное	smooth
тягучее, плавное	viscous, smooth
мягкое, 'тянучее', пышное, спокойное	soft, viscous, gorgeous, calm
мягкое, нежное	soft, tender
мягкое, обтекаемое, светлое, теплое	soft, flowing-shaped, light, warm
большое, округлое, нежное, приятное	large, rounded, tender, pleasant
плавное	smooth
нежное, ласковое, мягкое	tender, gentle, soft

As it is clearly seen, all the respondents have the same feeling about the fantasy word *Eveloun* and their further associations have the same tendency: positive associations

with something rounded, soft, tender, and light. These associations correlate with the respondents' choice while answering the closed questions.

Table 4. Associations with the fantasy word *Zippeg*

Association	Translation
острое, угловатое	pointed, angular
острое	pointed
немецкое, резкое, мужское, сильное	German, sharp, masculine, strong
брутальное, мужское	brutal, masculine
резкое, твердое	sharp, firm
резкое, острое	sharp, pointed
твердое, резкое, решительное	firm, sharp, decisive
четкость, твердость, бескомпромиссность	precision, firmness, uncompromising attitude
точное, четкое, специальное	exact, precise, specialized
немецкое, твердое, грубое, экстремальное	German, firm, coarse, extreme

The other answers are also similar. Hence, for *Zippeg*, the most common associations are with something firm, pointed, masculine, and German. These associations coincide with the respondents' choice while answering the closed questions.

Table 5. Associations with the fantasy word *Liovielle*

Association	Translation
французское, изящное	French, exquisite
мягкое, плавное, доброе, красивое	soft, smooth, kind, beautiful
французское, напоминает имя Лион	French, like the name Lyon
европейское, тёплое, ветреное	European, warm, windy
мягкое, изысканное, французское	soft, elegant, French
французское, вкусно пахнущее, разноцветное	French, smells good, colourful
изысканное	exquisite
французское, романтическое, плавное	French, romantic, smooth
люксовое	deluxe
певучее, женственное, изящное	melodious, feminine, exquisite

The most common association for *Liovielle* is connected with the country of origin of the word – France, so the other reactions stem from the perception of France as a

country usually connected with romance, love, tenderness, etc. The associations correlate with the respondents' choice while answering the closed questions.

Table 6. Associations with the fantasy word *Britring*

Association	Translation
жесткое, резкое	rough, sharp
деловое, уверенное	business-like, confident
резкое	sharp
немецкое, военное, неприятное, опасное	German, military, unpleasant, dangerous
мужское, brutальное, резкое	masculine, brutal, sharp
деловое, серое	business-like, grey
мужское	masculine
немецкое, строгое	German, strict
самолет, ружье, тушенка	plane, gun, tinned meat
британское, дорогое, конкретное	British, expensive, related to something specific

The "angular" fantasy word *Britring* also causes associations connected with something sharp, rough, and pointed, which are similar to the answers for the "angular word" *Zippeg*. The associated countries of origin are also mentioned – Germany and Great Britain. The associations coincide with the respondents' choice while answering the closed questions.

Table 7. Associations with the fantasy word *Tikiton*

Association	Translation
маленькое	small
детское, сказочное, летнее, смешное	childlike, fabulous, summery, funny
доброе, крошечное	kind, Lilliputian
смешное, забавное, детское	funny, amusing, childlike
название китайской, японской кухни	name of Chinese or Japanese food
неинтересное, скучное, серое	unexciting, boring, grey
японское	Japanese
большое, важное	large, important
русское	Russian
напоминает Титаник	reminds of Titanic

There are several single associations coming out of the line connected with something small as was expected: single associations with something big and also associations not connected with size symbolism itself (association with Titanic is a consonant-related association). That means that size symbolism in this case is not so prominent and there were other important factors that influenced the respondents' associations and also their choice in the closed questions.

Table 8. Associations with the word Raola

Association	Translation
финское	Finnish
глобальное, большое	global, large
круглое, милое	round, cute
женское, эстонское, неспешное	feminine, Estonian, slow
"Виола"	"Viola"
что-то финское	something Finnish
сыр	cheese
Италия, круглое, равиоли	Italy, rounded, ravioli
овальное, желтое	oval, yellow
финская компания	Finnish company

The associations are caused by different reasons, which were deduced in the preliminary experiment: sounding, consonant associations, and phonic associations with certain languages. Those respondents who paid attention to phonic associations with the word mentioned Finland and Estonia as the countries of origin, while those who had a consonant-related association (the association with ravioli was the same for a large group of people) named Italy. Some respondents had a consonant association with an existing product – cheese "Viola". Those respondents whose associations were caused by size symbolism defined the word as round and large, which had been expected when creating the fantasy word.

Table 9. Associations with the word Rinti

Association	Translation
детское, сказочное, маленькое, звериное	childlike, fabulous, small, related to animals
маленькое	small
что-то небольшого размера, игрушка	something of a small size, toy

миниатюрное	miniature
низкое, маленькое, английское, простое	short, small, English, simple
маленькое, рыжее	small, gingery
миниатюрное, яркое	miniature, bright
маленькое	small
имя, десерт	name, dessert
мультипликационное	animated

The fantasy word *Rinti* in isolation mostly provides associations caused by size symbolism. Compared with the word *Tikiton*, that is also a small word, *Rinti* is shorter, pronounced more quickly, hence there are no other significant factors (length of the word, speed of articulation), which can influence the perception of the size feeling of a fantasy word. The associations correspond to the respondents' choice while answering the closed questions.

Table 10. Associations with the word Gauvarra

Association	Translation
экзотическое, дикое, сочное	exotic, wild, juicy
непонятное, забавное	unfathomable, amusing
твердое	hard
фрукт, экзотическое, шаманское	fruit, exotic, shamanic
экзотическое, мощное, сочное, большое	exotic, powerful, juicy, large
испанское, мексиканское, яркое	Spanish, Mexican, bright
серьезное, высокое, статное	serious, tall, stately
латиноамериканское, кофейное, теплое	Latin American, coffee-like, warm
смелое, кофейное	courageous, coffee-like
мексиканское, текила	Mexican, tequila

Except for the associations resulting from sound symbolism, the phonic associations with certain countries and the correlations caused by these were prominent. The interrelations in question correlate with the respondents' choice while answering the closed questions.

To summarize the results of the first "snapshot" of the experiment it should be said that the influence of round-angular symbolism is stronger than that of size symbolism. The

associations caused by size symbolism appear when the fantasy word is given isolated, but when the fantasy word is used in a context related to goods and services, the other factors mentioned in Fig. 1 can become more important for the respondent. As for the round-angular symbolism, it appears both isolated and along with other factors in the questions related to the goods and services. Round-angular symbolism can be the strongest factor for the respondents' perception of the word and generalizations about the goods and services designated, as a consequence. Despite the fact that the results presented above are provisional, it is expected that an increase in the number of respondents will not change the percentage ratio of the answers significantly. Hence, phonosemantics can potentially become a very important tool in the process of naming.

6. Conclusions

The results of the experiment described in this paper confirm the potential of marketing phonosemantics as a tool of influence on the consumer. The experiment, which proved the potential of marketing phonosemantics, was conducted on a massive group of people by means of crowdsourcing. The subconscious auditory perception of fantasy words is connected with different types of associations. The experiment showed that these associations generate diverse factors (both phonetic and non-phonetic), and they do not appear randomly but can be predicted and controlled. Phonetic factors in the process of coining a fantasy word are stronger than non-phonetic ones but both should be taken into account.

The experiment questioned the possibility of putting a deeper sense into a fantasy word and proved the hypothesis about the sounding of a fantasy word as the principal source of information for the customer. Hence, the results of the linguistic experiment can be applied practically to the process of naming in marketing and also in slogans, and advertising texts production. As a matter of fact, the mechanisms of creating the name, slogan, and advertising text can be similar to the mechanisms traditionally used in poetry or folk songs. As poets are able to employ literary devices in order to create a powerful connection with their audience, advertisers can use text, which, besides being

informational, has aesthetical functions and can be easily recognizable, allowing for the establishment of a perfect formula to attract consumers. In comparison to poetry, for example, an advertising text has much less time to provide the effect needed, so the mechanisms of creating the appropriate name, slogan, and advertising text should be even more powerful. The experiment confirmed that one of such mechanisms can be marketing phonosemantics.

The results of the first stage of the experiment are as follows:

- 1) the sounding of different fantasy words can cause the same associations in a massive group of people;
- 2) employing the sound symbolism phenomenon, it is possible to put the specific characteristics of a brand in the sounding of a fantasy name: softness, hardness, liquidity, sharpness, size, etc.;
- 3) respondents evaluate the name of a brand in the context of the country of origin and make generalizations about the brand according to the sounding of the word denoting it;
- 4) round-angular symbolism is the most important factor influencing the perception of a fantasy word (in comparison with size symbolism);
- 5) the associations of the word in isolation, on the one hand, and in relation to any specific goods and services, on the other, can be different (depending on the context of the fantasy word);
- 6) there are some factors besides the sounding of the word, which are also important in the perception of a fantasy word: the length of the word, speed of articulation, word gender, etc.

Making a suitable combination of all the factors influencing fantasy word perception can not only help create a good brand name but also prevent any misunderstandings – about the price, taste, target audience, etc. For example, the sounding of the name of a beauty salon can evoke associations with luxury and expensive costs while in reality the prices can be cheap. This misunderstanding can disappoint both the customer who

will expect a higher level of the service and the salesman who will not get the customer to purchase his commodity because he/she is not attracted by the name, which is associated with a top service.

In our opinion, the brand name creator should make a list of attributes to describe the product and to define the message he/she intends to get across to the customer. Only after that is it sensible to choose the sounds that can be used in the new name. Of course, the name can be taken from the existing vocabulary but it will not necessarily be effective, memorable, or able to compete with other brands. In addition, the brand name may not even become a registered trade mark because the current lexical pool, which can be used in the process of naming, is limited, and it may appear that the chosen word has already been registered. Nevertheless, a lot of salesmen have to create new names, which can become one of the main factors influencing the customer's choice in the situation of high competitiveness.

The name is the first thing that a customer hears when he/she gets acquainted with the brand, and the first thing the salesman pronounces when presenting himself. Therefore, the mechanisms of naming in marketing are expected to be original and even fanciful. One of these mechanisms is connected with marketing phonosemantics, whose potential is proven by this experiment. However, the experiment on proving the potential of phonosemantic analysis in the process of naming will continue: the more respondents' answers are collected, the more accurate the results will be.

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Résumé

The new term marketing phonosemantics was coined in the 21st century and is defined as an ability of sounds in the brand name to influence the customer with the help of creative and even aggressive methods. A brand name is the first thing that gives information about the product or service. Furthermore, a brand name must be memorable, informative, and impressive in order to be competitive on the market. Previously, it was supposed that the sequence of sounds in fantasy names is of prime importance for the customer. The previous experiments on phonosemantics described

in academic literature have already confirmed that phonosemantics in isolation "works". The current experiment had to show how phonosemantics functions in relation to brand names. The results of the preliminary experiment involving a group of 30 respondents have showed a wide range of factors that influence the customer during brand name perception: it is not only the sounding of the word itself (associations provided by sound symbolism), but also other phonetic factors, etc. The preliminary experiment helped correct and improve the questionnaire in order to enhance the validity of the experiment on a massive group of people by means of crowdsourcing. The paper represents the preliminary results of the experiment (with the involvement of 300 respondents), which confirmed the potential of phonosemantic analysis in the process of naming. Thus, as a consequence of the sound symbolism phenomenon described in this paper, it is possible to include the specific characteristics of a brand in the sounding of the word: softness, hardness, liquidity, sharpness, size, etc. The results of this linguistic experiment can be useful in real life and can make marketing phonosemantics an important tool of influence on the customer's mind.

Key words: phonosemantics, marketing phonosemantics, naming, brand name, experimental phonosemantics, neologism.

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MYSTERIOUS FEARS: LEXICAL MEANS OF EXPRESSING THE CONCEPTUAL CATEGORY OF THE *MYSTIC* IN ENGLISH GOTHIC NARRATION OF THE 18th CENTURY

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Abstract: The article focuses on the study of lexical means expressing the category of the *Mystic* in English Gothic narration of the 18th century. The *mystic* in early Gothic prose is viewed as a genre characteristic based on the atmosphere of escalating fear in the face of the unknown and connected with the motif of mystery, belief in the supernatural and irrationalism as a specific way of world perception. The research proceeds from the conceptual category as a universal notional constant to its linguistic interpretation in a systemic presentation within a synchronic approach.

Key words: narration, conceptual category, differential feature, semantic component, lexical means.

"The words you speak become the house you live in"

Hafiz

I. Introduction

The *Mystic* denotes a universal phenomenon, which having originated from ancient magic appeared in archaic society, became philosophically meaningful after the conversion of ethnic generations to Christianity and exists in all Indo-European cultures until nowadays.

Scientific studies of the *Mystic* offer a deep and useful insight into the conceptual field of this phenomenon in literature and theology (Botting 2004; Burke 1998; Hood 2015;

Otto 2003; Punter 2004) and allows understanding of both the literary and religious grounds of mysticism.

Thus far, modern linguistics is not deeply involved in the researches of the Mystic in all varieties of its certain semantic realizations in the language of literary prose. The general intent to analyzing verbal representations of the Mystic contributes to its profound and faithful understanding of the process of its functioning in the field of text semantics.

Different mental structures that are realized by a language are formed as a result of studying the world and experiencing it. The experience then is categorized by different markers (Pugach 2015: 859). Recognition of the conceptual sphere as one of the levels of people's thinking has resulted in a number of questions towards those entities in the form of which it (thinking) occurs. This sphere has its own tools among which one can single out units for speech activation. These units are grouped in complex structures (conceptual categories) that, performing the result of people's experience, mediated by the universal laws of intellection, can become basic elements for language semantic structures. They are integrated by general categorical sense and make up the elements of the utterance meaning.

Conceptual categories create the meaning of well-known notions as the products of the historical development of mankind. Such notions can be explained not only with the help of verbal means, but are manifested in vocabulary and grammar of a certain narration. The term 'narration' (Shmid 2003: 159) is understood as a result of composition, which organizes the elements of events in artificial order (*ordo artificialis*), and activates historically predetermined sense potential. It deals with the process of accumulating knowledge about the world in the content of linguistic expressions (Карасик 2010: 6).

In English Gothic prose, the Mystic is distinguished as a genre feature, connected with the motif of mystery, belief in a supernatural power, irrationality as a certain way of world cognition, grounded on the atmosphere of fear aggravation in the face of unknown danger.

The category of the Mystic is connected with the language of English Gothic prose through the system of notions that operate with the complex of language units of different levels and create their meanings. The process of language units' *usage* (the conventional meanings of the language we / the author speak / speaks (Yoos 2009: 2)) appears to be possible due to the integrated system of interaction of comprehension, information representation, and cognition.

2. Material and methods

The **aim** of the article is to elaborate the content structure of the Mystic as a conceptual category that is conceived and embodied through Gothic prose (narration) by means of complex analysis of language units of different levels, which serve for its vivid explication in the material analyzed.

The **material** of the article is a Gothic narration by A. Radcliffe, the brightest representative of English Gothic literature of the 18th century, namely the fragments from her novels "The Italian, or, the confessional of the black penitents!" and "The mysteries of Udolpho, a romance; interspersed with some pieces of poetry" (1806; 1797). The **object** of the research is the conceptual category of the Mystic represented in English Gothic prose by multilevel linguistic means (lexical, word-forming, and grammatical). The present research focuses on the lexical. The *mystic* in early Gothic prose is viewed as a genre characteristic based on the atmosphere of escalating fear in the face of unknown danger and connected with the motif of mystery, belief in the supernatural and irrationalism as a specific way of world perception.

The **subject** is represented by structural, semantic and functional peculiarities of language means (lexical) of explication of the Mystic as a conceptual category in given fragments of English Gothic narration.

The research proceeds from the conceptual category as a universal notional constant to its linguistic interpretation in a systemic presentation within a synchronic approach. Etymological, cultural and theological aspects are incorporated into the analysis to achieve completeness and profoundness of the research.

So that the aim may be successfully attained, the following objectives are stated in the article:

- to define the theoretical background of the investigation of the Mystic in English Gothic prose;
- to specify the interpretation of the Mystic having realigned a cultural aspect of mysticism and phenomena compatible with it;
- to determine the categorical status of the Mystic and elucidate a semantic volume of meanings of the corresponding conceptual category in English Gothic narration of the 18th century;
- to single out and provide systemic analysis of the lexical means of explication of the conceptual category of the Mystic in the fragments of the chosen material;
- to clarify the ways of functioning of the linguistic means of representation of the conceptual category of the Mystic in English Gothic narration.

The planned results might concern elaborating new **methods** of investigation of conceptual categories in modern linguistics based on cognitive and field approaches to the analysis of structurally organized forms and their linguistic embodiment on the level of text semantics.

3. Conceptual category of the Mystic as the object of linguistic analysis

In linguistic literature, a **conceptual category** is defined as a semantic unity of meaningful components of general character, which can be regarded as direct exponents of the norms of consciousness and connect language material with organizational principles of the process of thinking, resulting in certain language realization (Бондарко 2007; Goddard & Wierzbicka 2014; Jackendoff 2007; Wierzbicka 2007).

The determination of systemic characteristics of the conceptual category *the Mystic* in English Gothic narration may be performed in the case of considering the mythological grounds of the investigated object, genre peculiarities of the chosen material with the emotional sphere implied.

Versatile ways of comprehension of the mystic experience as a phenomenon of a world-wide spiritual culture depends on methodological principles of interpretation, determined by historical, cultural, and religious context and the ability of non-linguistic entities to be verbalized. A phenomenological analysis reveals that a non-linguistic system of representation is in fact still functioning in our own consciousness.

3.1 *The Mystic as a genre feature of English Gothic prose*

The expectation of imaginary danger and suspense caused by this expectation are vital in the aesthetic world of the horrible. The detection of **mystery** determines the tension of the dramatic Gothic narration (**suspense**), in which **fear** performs the function of its driving force.

Accentuation of psychological and emotional states is not occasional. It has tended to the escalation of some aesthetic impact on the reader. The novelists of that epoch (18th century) deliberately used the image of the Mystic as a means of special effect creation. It was revealed in the works of Burke (1998).

The announced theme of "mysterious and horrible" can be reduced to a certain range of concepts: dynasty mysteries, family curses, and creatures from the "otherworldlyness", unknown terrible sounds, an unclear howl. The plot is being developed within murdering, imprisonment, kidnapping, escaping danger that perform the function of a certain background. An essential conclusion is the veracious punishment and the triumph of virtue.

The crystallization (Карасик 2010: 6; Ihina 2018) of dark and gloomy scenery intensifies the atmosphere of mysterious fear. In the majority of Gothic novels, the place of action is an ancient, abandoned, half-ruined castle or monastery with dark corridors, neglected rooms, an odour of dust, and ever-present mysterious observers. The atmosphere includes deserted barrens, excavated graves, mystic horror, the observation of which is escalated by the wind howling, the echo of mountains streams, and the rustle of branches in a thick forest.

In other words, the transfer into different types of mystification, the irrational and unreal, breaking the measures and limits between natural and supernatural, characterized by psychological tension, creates the genre of the Gothic novel, allowing the reader to single it out clearly among other literary lines.

A. Radcliffe, an English Gothic novelist, succeeded in keeping "the effect of the Mystic". Her novels combine the traditions of Gothic prose with elements of a family novel of the 18th century. The centre of the novel was still an ancient Gothic castle with all its attributes, but with all this, the author appealed to a picturesque nature depiction and also revealed the feelings of sensitive characters. The usage of sentimental lyrics intensifies the poetic power of literary works, e.g.:

(1) Ellena had approached the monastery, and whose horrors were considerably heightened at this dusky hour for the moonlight fell only partially upon gorge and

frequently the precipice, with the road on its brow was entirely shadowed by other cliffs and woody points, that rose above it (Radcliffe 1797: 47).

In A. Radcliffe's novels, fear is a source of the high-flown and the aesthetic category at the same time. Using methods of suggestion and sharing the views of Burke towards the idea of "the sublime and beautiful" (1998), A. Radcliffe succeeded in depicting the elements of the horrible, embodied in everyday phenomena, that had been rationally explained at the end of the novel. However, the usual character of the horrible, its severe logic has that very impact on the reader due to which the Gothic novel has remained popular among readers, e.g.:

(2) A scene of such extent and magnificent opened below, as drew even from Madame Montoni a note of admiration (Radcliffe 1799: 196);

(3) It was long past midnight hour ere Malvina would attempt repairing to the chapel; when she at last rose for that purpose, she trembled universally; a kind of horror chilled her heart; she began to fear she was about doing wrong, and hesitated (Roche 1864: 22).

This literary line cultivates the Horrid in Natural, accentuating the Psychological tension and the idea of the Sublime. The term *Horrid in Natural* has been firstly suggested by Yu. Murray and his English colleague M. Ware in 1972.

On the contrary, M.G. Lewis was a founder of the frenetic Gothic literary line with its flashy naturalism and shocking frankness in creating images connected with the motif of death. In spite of some disgusting moments, Gothic novels of this author are of a special interest for the reader: the Mystic in his novels has no rational explanation and confirms the priority of the Demonized Horrid, very cruel and sometimes psychologically strained, breaking the tradition of A. Radcliffe and expanding the borders of the Gothic narration.

Therefore, there are two contradictory ways of the genre evolution, which are based on the category of the *mystic* and grounded in the trinity *mystery – fear – suspense* (figure 1):

- rational technique of "the explained supernatural" when the feeling of fear as an aesthetic category is combined with pleasure, enriching people's emotions, exalting the soul, and revealing thoughts about the sublime;

- frenetic Gothic, which admits the real existence and public manifestation of supernatural, strange phenomena with exaggeration of shocking things when creation of the incomprehensible, deprived of the mysterious, aims at causing panic and wild, depressing dread.

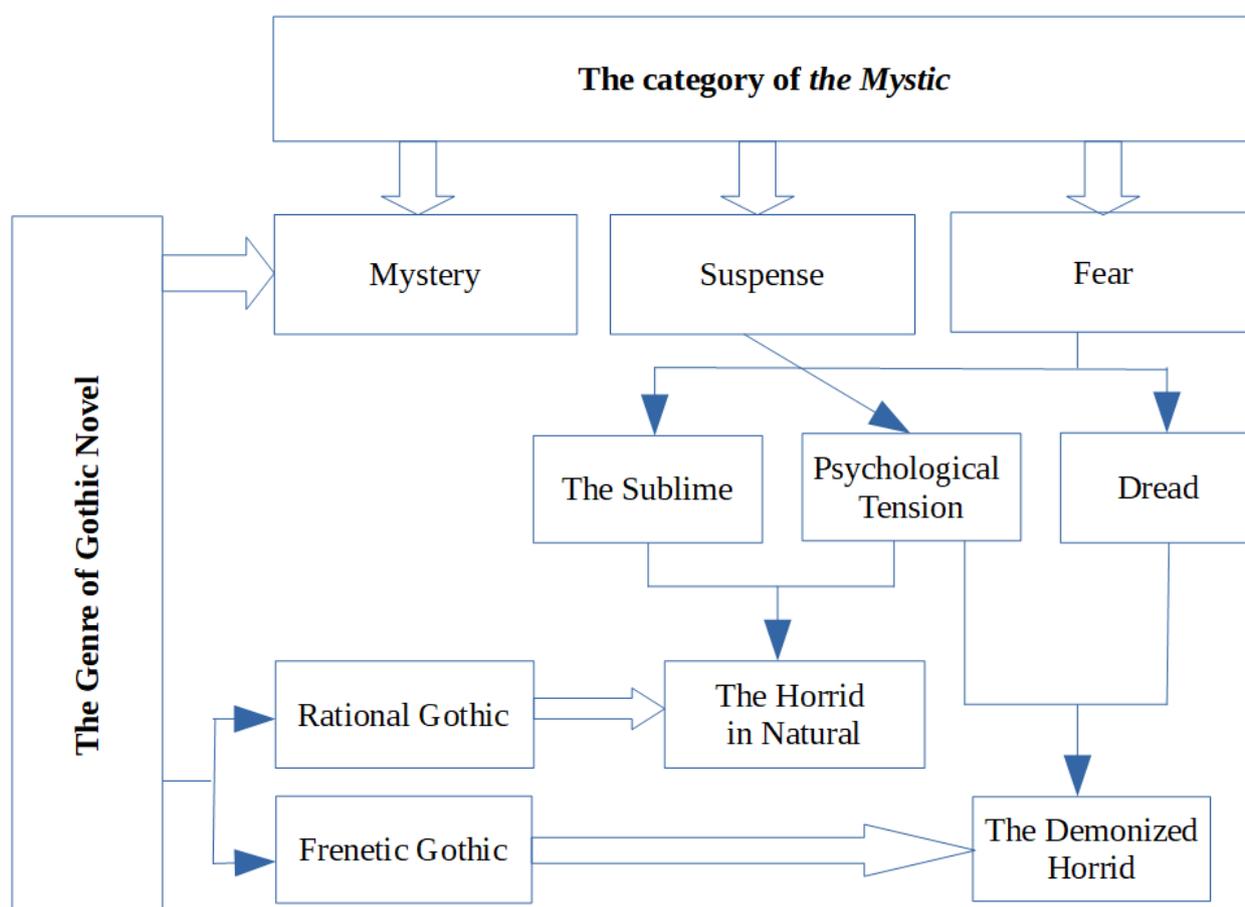


Figure 1. A representative model of the category of the Mystic in the English Gothic narration

So, the Mystic in English Gothic prose is a genre feature, connected with the motif of mystery, belief in the supernatural, irrationalism as a certain way of cognition, based on the atmosphere of fear aggravation in the face of unknown danger.

3.2 Differential features of the conceptual category of the Mystic in English Gothic narration

Mental representational structures are characterized by the ability to transform and transfer links deployed in a latent state of minimization of the entire structure to the mental state of the underlying construct (Pugach 2015: 859). Such construct being pragmatized to some extent by linguistic means in the process of narration creates a structure with all its potential meanings.

The complicated perception of the mystic experience as a phenomenon of a world-wide spiritual culture depends on methodological principles of interpretation, determined by the historical, cultural, and religious context and ability of non-linguistic entities to be verbalized.

Perceiving the world empirically, a person creates a sign, performing a double-nature operation: *formal* (realization of the form of a new sign) and *semantic* that makes it possible to set the links between already existing signs. So, according to Bondarko (Бондарко 2007), we can assume that the conceptual category of the Mystic belongs to the deep structure while its linguistic realization, organization of language units for conveying the meaning, distribution of the semantic capacity between the elements of different levels belong to the surface structure. That is why, being transformed into external speech, conceptual categories obtain language implementation; deep semantics is transformed into surface ones which have their own organization and are fixed by certain grammatical, word-forming, and lexical language units.

Thus, the reason for regarding the category of the Mystic as a separate conceptual category is the fact that this category, being the result of human experience and intuition,

mediated by universal laws of thinking, and creating the general meaning of already-known philosophical notions that are the result of historical development of people's society, is expressed in English Gothic narration by means of a system of language units, which convey its meaning.

The significant feature of the conceptual category of the Mystic is *irrationality*, which focuses on the narrow-mindedness of logical thinking and is concentrated on life's unpredictability. In the context of this article irrationality is the feature of some phenomena and processes that cannot be controlled by mind and consciousness (Кемпински 1997: 117).

Besides, in the context of mythic reflection the Mystic is regarded as a separate *phenomenon*. In this view, an entity is manifested by sensitive experience that cannot be grasped, but developed due to special understanding or sometimes can be beyond comprehension at all (Мень 2007: 803).

Realization of this feature is caused by the tendency of English Gothic prose to reveal implied meanings, but not causative-consecutive relations, creating the nature of some phenomena.

The conceptual category of the Mystic also possesses the feature of *non-agentivity* – the feeling that a person is not a master of his life, predisposition to fatalism, and passive model of behaviour, lack of individuality, and self-determination (Wierzbicka 1996: 33).

One can trace the realization of this feature in the situations of a person's disability to govern his actions, emotions, his fate under the influence of higher power, which is embodied in Evil (legends, family curses) or superiority of the spiritual over the physical (GOD, Holy Spirit), e.g.:

(4) *"My dear child, we must look up with humble confidence to that Being, who has protected and comforted us in every danger, and in every affliction we have known; to whose eye every moment of our lives has been exposed; he will not, he does not forsake us now; I feel his consolation in my heart. I shall leave you, my child, still in His care; and though I depart from this world, I shall be still in His presence. Nay, weep not again, my Emily. In death there is nothing new, or surprising, since we all know, that we are born to die; and nothing terrible to those, who can confide in an all-powerful God"* (Radcliffe 1799: 202);

(5) *<...> she said that her dear lord was basely murdered; that his ghost had appeared to her, and revealed his fate: she called upon heaven and earth to revenge her wrongs* (Reeve 1851: 26).

The differential feature of *emotionality* of English Gothic narration is obviously explicated in sentimental Gothic quite vividly (sublimity, accent on the feelings of the experiencer (the term of Pierce (Houser & Kloesel 1998), the semantic role of the referent which receives, accepts, experiences, or undergoes effect of an action (GLT), the introduction of highly persuasive images and language means denoting fear and other shades of emotions).

Symbolism is also a particular link of the analyzed genre with Medieval aesthetics that replaced the investigation of causative-consecutive relations of reality, distracted scientific thought from the knowledge of experience. Symbolization is able to arrange the system of world perception where the rational and irrational are combined.

Therefore, the symbolic in the Gothic novel acquires the highest priority. Figurativeness, mystery, symbolism are features of religious consciousness, and the mystic is an integral part of symbolic practices and worship (Королев 2006: 820).

The idea of the moral transformation of a person in the face of Higher Power, immersion of the reader into the unknown sacred space, meeting the phenomena of transcendental character, belief in the direct communication of a person with another world lead to a realization of the feature of *the sacred* – essential in English Gothic narration.

Thus, the differential features of the conceptual category of the Mystic in English Gothic prose of the 18th century are phenomenalism, irrationality, non-agentivity, emotionality, symbolism, and sacredness. Determination of these features is very important for further functional analysis of the semantic content of the investigated category.

4. Verbalization of the conceptual category of the Mystic in the texts of English Gothic narration

The semantics of language units, conveying the meaning of the mystic, generates conceptual spheres, the components of which are characterized by identical meaning and united by a certain semantic core, irrespective of the part of speech to which they belong. Their combinability is usually based on the semantic features of association.

There are two vivid tendencies in the English Gothic novel based on the opposition of natural and supernatural, imitative and purely imaginary:

1) "the supernatural explained", in other words "uncanny", typical for the prose of A. Radcliffe and C. Reeve;

2) "the supernatural accepted" – real but marvelous, spread in the novels of H. Walpole and M.G. Lewis (Cavendish 1990: 109).

In Gothic narration, the mysterious is inscribed in reality. The description of unusual and strange phenomena is realized through facts of everyday life. A. Radcliffe, the best in the genre, was the first to have used that method. She also succeeded in the usage of the method of suggestion, maintaining the suspense effect.

Thus, verbalization of "the Mystic" is realized in the present article through the prism of two main conceptual spheres – *fear* and *the mysterious*, which are considered as two sub-categorical features. The definition of a lexical unit is based on the conception of the categorical meaning splitting into minor essential components. *The mysterious* deals with four semantic components:

- the obscure;
- the supernatural;
- the sacred;
- the symbolic.

In its turn *fear* comprises three semantic components as well:

- fear aggravation;
- state of fear;
- fear experience.

The ambiguity of the notion 'the Mystic' is reflected in the wide range of adjectives denoting its semantics (*mystic – mysterious – hidden – enigmatic fear – obscure – occult – recondite – inscrutable – dark – transcendental – secret – covert – esoteric – cabalistic – symbolic*). These lexical units should be regarded as the means of objectivation of separate constituents of the investigated category.

4.1 Lexical and semantic peculiarities of creating the subcategorical feature of "the Mysterious"

Lexical units denoting the Mysterious in the texts of English Gothic prose perform merely nominative and descriptive functions. These are nouns, nominative word combinations, and indefinite pronouns, which together with adjectival lexemes create the meaning "obscure" in Gothic narration, e.g.:

(6) *To the warm imagination, the forms which float half-veiled in darkness afford a higher delight than the most distinct scenery the sun can show* (Radcliffe 1799, 89).

Light and shade is a significant feature of the aesthetics of the 18th century. Twilight, deep immersion into darkness, remote components of the Gothic castle, strange voices and steps, danger behind a secret door – all this causes alarm, suspense, anxiety, and fear, e.g.:

(7) *Near the fort was a fine old Abbey <...>; the high hills which nearly encompassed it, were almost all covered with trees, whose dark shades gave the appearance of obscure solitude to the building (Roche 1864: 13).*

Elucidation of the mystic allows inserting this notion in philosophical and theological discourse. Thus, in English Gothic prose the indicators of supernatural power are concealed hints: prophetic dreams, dull moaning, scary sounds in the neglected parts of the castle, e.g.:

(8) *A long interval elapsed, during which the stillness of the place was sometimes interrupted by a closing door, and, at others, by indistinct sounds, which yet appeared to Vivaldi like lamentations and extorted groans (Radcliffe 1797: 189).*

Manifestation of mysterious phenomena is impossible without introducing to the text composition the nominations of supernatural creatures (ghosts, evil spirits, fairies, phantoms, elves, etc.).

For instance, in the novel of H. Walpole the supernatural is expressed as insuperable Destiny, a certain circle of events that cannot be predicted. Here one can observe the realization of the feature of non-agentivity. This feature appeals to the helplessness of the person in the face of danger or bad luck, e.g.:

(9) *At that instant the portrait of his grandfather, which hung over the bench where they had been sitting, uttered a deep sigh, and heaved its breast (Walpole 1769: 19);*

(10) *During these enquiries a new subject of disturbance broke out in the castle of Mazzini. On the night so fatal to the hopes <...>* (Radcliffe 1809: 155).

The motive of death with evidently fatalistic characteristics is explicitly represented in the number of text fragments taken from the investigated material. Death is a powerful entity to predict the destructive steps of which is impossible. It is the most horrible embodiment of dark demonic powers. Their lexical manifestation aims at performing an emotional function, accentuating the idea of doom, e.g.:

(11) <...> *and there have waited the discovery which appeared more dreadful than death* (Smith 1820: 121).

The analysis of the material proves that nominative lexemes *spirit*, *ghost* and their derivatives, denoting the creature from another world, dominate in the texts of Gothic prose.

Besides, one should admit the usage of some other lexemes (*phantom*, *spectre*, *apparition*) and the verb *to haunt* and its derivatives, which completely represent the meaning of 'the supernatural', e.g.:

(12) <...> *whether she believed that disembodied spirits were ever permitted to visit this earth* (Radcliffe 1809: 73);

(13) *Then out walks the ghostly nun with her lamp and dagger: she descends the staircase of the eastern tower, and crosses the great hall* (Lewis 1807: 190).

The borrowings from Latin and Old French considerably prevail in this semantic group. By the way, the period of their usage in the English language dates from Medieval times (1100-1400). The sporadic occurrence of lexemes, originated from English, demonstrates the fact of existing Proto-Germanic belief in supernatural power.

The mystic is always connected with a certain religious perception. That is something that makes us approach the supernatural. This supernatural must be sacred, as the mystic perception won't take place and the transcendental won't attract and captivate the recipient. Thus, the Mystic exists in every place where the sacred is presented.

The Christian motives are widely spread in the "Novel of horrors". They are manifested in an absolute belief of the characters in the Divine Providence, constant appeal to GOD (GOD is omnipresent), in the ideas of tolerance, love one's neighbour. Familiarity to God is beyond general conceptual vision; instead the cultural context of distant respect is suggested by the author. The usage of archaisms intensifies the religious component of meaning.

It is necessary to attract particular attention to pantheistic ideas in English Gothic narration that create a divine nature inspiration. The characters, believing in God, sometimes show ignorance to religious doctrines. Nature is a temple for them (deism). They come to God through nature. One can trace such understanding of religion in A. Radcliffe's novels, in her poetic language, e.g.:

(14) Her eyes were filled with tears of awful love and admiration, and she felt that pure devotion, superior to all the distinctions of human system, which lifts the soul above this world, and seems to expand it into a nobler nature; such devotion as can, perhaps, only be experienced, when the mind rescued for a moment from the humbleness of earthly considerations, aspires to contemplate His power in the sublimity of His works, and His goodness in the infinity of His blessings (Radcliffe 1799: 198).

In general, the attributive quality (combination of nouns with participles and adjectives) dominates not only in the sphere of the 'sacred' but also in the semantic organization of the subcategory "the Mysterious".

Gothic novels abound in cases of usage of the adjective *holy* with nominations of God, Divine Providence, Creator. The meaning 'divine origin' allows uniting these lexemes in the synonymic range (nominations of the most respected Catholic saints):

(15) "Holy Virgin! what noise is that? did not you hear a found, ma'amfelle?" (Radcliffe 1794: 197);

(16) "Holy St. Peter! Ma'amfelle!" cried Annette, "look at that lamp, see how blue it burns!" (Radcliffe 1794: 199).

These lexemes are characterized by a high level of independence as they define stylistic colouring of the whole context.

Besides, in English Gothic narration particular attention is focused on the depiction of castles and temples as a form of co-habitation (Фрейденберг 1998: 22). It's a well-known fact that since Medieval times temples have been the centres of mystic doctrines, e.g.:

(17) "You never was at the Santa Maria del Pianto, Signor, or you would know what a gloomy old church it has" (Radcliffe 1797: 201).

So, the lexemes denoting "the sacred" in English Gothic prose are restricted by the sphere of the supernatural and create the idea of a human's transformation in the face of a Higher Power.

Irrationalism as the framework for the compositional organization of the Gothic novel, appeals to a restriction of cognitive ability of mind and thinking. That is why the window to the world perception in Gothic is vision, dream, nightmare, delirium, hypnotic state, which promote penetration into the secrets of human's consciousness. The phenomenon of dream in the English Gothic novel may be characterized by a high level of symbolic thinking (Аверинцев 1995: 399).

Lexical means of realization of the motif of dream sometimes illustrate the psychological state of the character, e.g.:

(17) <...> *and father Nicola di Zampari, upon whom Vivaldi could not even look, without experiencing somewhat of the awe, which had prevailed over his mind, when he was inclined to consider the stranger rather as a vision of another world than as a being of this* (Radcliffe 1797: 275).

Thus, in the Gothic novel "The Italian" by A. Radcliffe the main protagonist Vivaldi Vincenzo, being in an extreme state of excitement, appeared to have heard the voice of a stranger from the ruined fortress Paluzzi. Later in a dream, a vision of that stranger suddenly emerged to Vivaldi and revealed to him the deepest secrets of the dangerous past of the monk Skedoni.

In the article, one shouldn't omit a brief consideration of time and space forms of plot development in the Gothic novel. There are two interdependent aspects of this process:

- 1) imaginative organization of the scenery, which possesses symbolic and essential character;
- 2) developing the inner space – the space of consciousness – with its Gothic psychology.

Spacial and temporal markers highlight the environmental dimension of narration and draw attention to certain physical space.

Space restriction, locking up in the limits of destiny are totally represented in the investigated material by homogeneous nouns, which explicate the parts of the castle or temple, and functional words, namely particles and prepositions with negative semantics, manifesting the idea of loneliness, despair, and even hopelessness, e.g.:

(18) *He looked round the second vault, in which he now found himself, but no person appeared; he examined the place and particularly the walls, without discovering any aperture either of door, or window, by which the figure could have quitted the chamber; a strongly grated casement, placed near the roof was all that admitted air, and probably light (Radcliffe 1797: 188).*

Traditional usage of lexemes, denoting lack of light also allows the author to embody the idea of uncertainty, danger, intricacy, in other words, to develop the space exactly into the Gothic (Varma 1981:140).

The inner space of the character, the space of his consciousness, has its particular significance in Gothic literature. A hero, being locked in the castle, room, or prison is caught by his own subconsciousness and has to think over on the level of the "altered states of mind". The Gothic always leads us to the inner world of our consciousness (Bach 1986: 22).

So, the external space of the Gothic topos and inner world of the characters' consciousness in Gothic narration are interdependent, as the uncertainty and spectral nature of the scenery correlate with the inner world of the hero caught by the restricted space.

A special source of a new vocabulary denoting "the symbolic" is an image of the night. Even in ancient cultures the night impersonated danger, the time of the domination of dark, supernatural powers and only daylight was able to dispel fears, cultivated by night gloom. In English Gothic narration, the image of night has been exploited for the creation of a spectral, mystic atmosphere and rendering suspense effect:

(19) *She now retired to her bed, leaving the lamp burning on the table, but its gloomy light, instead of dispelling her fear, affixed it; for by its uncertain rays, she almost fancied she saw shapes flit past her curtains, and glide into the remote obscurity of her chamber (Radcliffe 1794: 209).*

The representatives of the genre also deployed the principle of suggestion for denoting the Horrid in Natural (Burke 1998).

In the semantic space of units that intensify the feeling of fear and psychological tension the lexemes with the meanings 'midnight' and 'moon' predominate. The moon is considered to be 'the active agent of souls acquisition after their death' (Аверинцев 1995: 293) and the full moon is treated as a time of dark power. This symbol is truly created in Gothic narration, e.g.:

(20) *Vivaldi now perceived figures upon the slender arch, and as their indistinct forms glided in the moonshine, other emotions than those of wonder disturbed him* (Radcliffe 1797: 50).

One also should admit lexemes denoting the image of a clock as a symbol of constant movement, which represents world powers and embodies the idea of duration, inevitability, inexorability. The clock, striking midnight, symbolizes the mystery of dark power domination, e.g.:

(21) *The castle clock struck twelve. The sound seemed to shake the pile. Julia felt it thrill upon her heart. <...> The stillness of death succeeded (Radcliffe 1809: 136).*

The peculiarity of this meaning causes the sporadic use of adjectival lexemes integrated by the semantics of 'black'. From ancient times, black has defined chaos, gloom, and death. It was associated with the underworld, black magic, and darkness. The proof of this statement you may find in the suggested textual illustrations, e.g.:

(22) <...> *it was tall, and though extremely thin his limbs were large and uncouth, and as he stalked along, wrapt in the black garments of his order, there was something terrible in its air, something almost superhuman* (Radcliffe 1797: 196).

The particles-intensifiers, negative pronouns, adverbs with negative semantics actualize the meaning of the mysterious, unusual, and strange and at the same time the inconceivable supernatural.

Another typical symbol of Gothic, which appeals to archaic traditions, is blood. Blood is an unchangeable attribute of any sacred action, and, as a result, an integral part of mysticism. The lexemes, denoting this meaning, aim at performing an expressive function as the author wants us to be impressed, shocked, and be absorbed by the atmosphere of total horror and psychological tension.

Thus, the semantics of the Symbolic are represented in English Gothic narration of the 18th century within the subcategory "the Mysterious". It can be explained by the retrospective of archaic thinking of Proto-Germanic tribes as in the ancient community a human was a medium of some knowledge, both sacred (spiritual bonds with Gods, ancestors, empowering objects with magical properties, and use of these properties) and of everyday life.

Medieval aesthetics has also had a great impact on the English Gothic novel in general and formation of language tools for expressing the Mysterious in particular.

4.2 Lexical and semantic peculiarities of the creation of the subcategorical feature "Fear"

Everything in a person is guided by emotions, which constitute the incentive theory of motivation of his or her activity and are always reflected in language. A human being has gained a great deal of experience. That is why psychologists discuss the fact of existing emotional universalism and global cultural phenomena. The process of coding and decoding the range of emotional expressions are of similar nature for people all over the world irrespective of their culture and language competence (Nerlich 2000: 95).

Language is not a mirror reflection of the world, so the emotions and language units denoting them cannot coincide.

Thus, considering the group of basic human emotions (fear, curiosity, excitement, joy, astonishment, woe-suffering, disgust, anger, shame, guilt) in the people's life experience (Izard 1989: 31), I may assume the existence of universal emotive meanings in lexical semantics as far as the experience of emotional cognition is fixed in language units.

Fear is a basic emotion. The works of Kempinsky (Кемпински 1997) prove that the only type of fear that can be transformed into the horror of unknown power is a mysterious dread, evoking from nowhere. But it also can originate from well-affected, high-flown feelings, some inner ban, or the feeling of unknown danger. This kind of fear tends to increase as a person feels their nothingness in the face of a threat and is not aware of ways to overcome and eradicate it.

The evolution and development of this notion, as a subcategorical feature of the category "the Mystic", is defined by its conceptual peculiarities. Thus, in Old English the main features of this notion are represented as a certain object, mythological creature, but not as an emotion. In Middle English these features are still understood as something concrete, but connected with the God's punishment or vice versa, reward. Only in Early New English, they acquire more abstract character, being realized as an emotion (IEED, Britannica).

It would be logical to single out key nouns for denoting 'fear', combined into the synonymic range in the investigated material. The most used lexemes are: *fear, affright, alarm, anxiety, apprehension, awe, care, consternation, dread, dismay, fright, horror, reverence, scare, suspense, terror, worry*. Such a choice is determined by the function of Substantives, which logically have wider semantics than other classes of words.

Some of them originated from Proto-Germanic, the others, namely *affright*, *fright*, *fear*, *dread*, *awe*, from French and Latin (IEED).

The absolute dominant is the lexeme 'fear' around which the other lexical units are grouped on the basis of a universal invariant meaning. They are determined by three main semantic components: "fear aggravation", "state of fear", and "fear experience".

In the English Gothic novel, vocabulary that denotes "fear aggravation" is represented by nouns, nominating natural phenomena and referring to the semantic field of "Psychological Tension". In combination with adjectival lexemes, explicating 'mystery' and 'suspense', they are used for describing the text intensity.

By means of adjectives with the feature of 'causative fear', the predetermination of this emotion is manifested. The analyzed lexemes explicate an emotional state of fear as a result of some reason. One of such reasons is a latent menace, subconscious premonition of danger, as Gothic reality, the character is caught by, is really mystic and may have a great impact on the sphere of feelings, e.g.:

(23) <...> *as avowedly to depart with Essex, or even after him, would awaken dangerous suspicions in the mind of Elizabeth, and confirm all the slanders of the world* <...> (Lee 1804: 35).

The representatives of the genre of the Gothic novel very often used the technique of suspense effect or psychological tension in the text reality. This phenomenon concerns the emotional reaction of the reader towards a literary text or its fragments, which cause prospectively oriented, confronted emotions of hope and fear (Murray 1972: 131). These emotions are united by the state of uncertainty towards the possible interpretation of events.

Three main, core semantic components "mystery", "psychological tension" "suspense" integrate numerous lexical units fulfilling nominative (nouns and noun clusters) and descriptive (adjectival lexemes, adverbs of manner and verbs) functions.

Thus, nominative means of expressing "the psychological tension" may create this meaning contextually, e.g.:

(24) <...> *the shadows of the night were thickened by a coming storm, a cold blast howled amongst the hills, and agitated the gloomy waters of the lake; the rain, accompanied by sleet, began to fall, but the tempest raged unregarded around the child of sorrow, the wanderer of the night <...> (Roche 1864: 115).*

The description of the plot developing and the process of fear aggravation in Gothic narration appeared to be possible due to the use of different parts of speech with semantics "aggravation", e.g.:

(25) *Expectation, anxiety and bad temper kept them silent. The present scene recalled to Adeline a remembrance of the late terrific circumstances ... (Radcliffe 1820: 18).*

The means of fear intensification in the text make the reader concentrate on the degree of quality, which exceeds the usual (regulated) one. The introduction of words-intensifiers aims at reinforcing the impact on the recipient, in other words, at performing the expressive function. Besides, the affective component of meaning is involved and the emotive aspect of evaluation (subject-object relations) is also represented in the investigated texts of Gothic prose.

The Agent (threat) realizes such influence on the Experiencer that the situation is treated as dangerous.

Among the adjectives denoting fear as an active feature, one can single out lexical units with the semantics "continuous impact" (*frightening, worrying, terrifying, horrifying, ghastly*) and "sudden impact" (*fearful, terrible, horrible, dreadful, awful*).

The nominations mentioned above, fix the fact of the transposition of the author's attention from a certain quality of threat to the intensity of its influence. Besides, the efficient is the feature of imaginary perception (with presumption of image uncertainty) or unclear perception.

So, the means of denoting "fear aggravation" are based merely on the meaning of "psychological tension". The vocabulary used proves the effectiveness of the suggestion technique developed in the 18th century in the English Gothic that had a paramount influence on the evolution of the detective genre in future.

Considering the peculiarity of functioning of the nominations, denoting "fear" as an emotion in English Gothic narration, in the present article three main semantic parameters of the emotion deployment have been singled out: the cause of emergence, the character of emergence, and the intensity of emotion.

According to the character of the emergence of emotion, one can distinguish such parameters of differentiating the nominative space "state of fear":

- 1) abruptness (*alarm, affright, fright, consternation, dismay, scare, horror*);
- 2) graduality (*anxiety, apprehension, awe, care, suspense, worry, reverence, terror, dread*).

The level of the emotion's intensity can be defined according to the following features:

- 1) excessive fear (*consternation, dread, dismay, horror, terror*);
- 2) strong fear (*fright, affright, scare, alarm, awe, reverence, anxiety*);
- 3) slight fear (*apprehension, care, worry, suspense*).

In the investigated material, one should clearly draw a line between the notions *terror* and *horror*. *Terror* implicates the features of aesthetic category, as the emotions connected with this lexeme express satisfaction, enable the enrichment of the person's inner world, and evoke thoughts about the sublime. *Horror*, on the contrary, paralyzes consciousness, suppressing any positive perception, e.g.:

(26) *Horror* occupied her mind, and excluded, for a time, all sense of past, and dread of future misfortune (Radcliffe 1794: 231);

(27) As he surveyed the place in silent wonder, a fallen groan arose from beneath the spot where he stood. His blood ran cold at the sound, but silence returning and continuing unbroken, he attributed his alarm to the illusion of a fancy, which *terror* had impregnated (Radcliffe 1809: 95).

In the adjectival space of a "state of fear" the lexemes which develop and actualize the process of the emotional understanding, in accordance with the level of intensity, uncertainty, exclusiveness, temporal correlation, and duration, are mainly used.

Besides, there are lexical units (*to occupy, to seize, to paralyze, to overcome, to pervade, to appease*) with the feature of agentivity, the semantics of which implicate a powerful AGENCE, able to subjugate the emotions and will of a person. These lexemes are usually used in the texts of frenetic Gothic, actualizing the idea of "the demonized horrible", e.g.:

(28) <...> they were seized with terror, concluding it to be the work of a supernatural power, and immediately alarmed the castle (Radcliffe 1797: 177).

Some emotions make the person react metaphorically to some external stereotyped situations. Expressive reactions of behavior, caused by a state of fear, are verbalized in

the texts of English Gothic prose with the help of metaphorical expressions, aiming at meaning intensification.

Thus, the influence of intro-lingual factors (metaphorization) is quite evident, when the subject categorizes fear as an aggressive creature, expressing the anthropomorphic feature within the archaic, mythological personification of fear. These examples reflect the structures of consciousness and peculiarities of ancient people's thinking.

Among non-verbal means of fear experience, vocabulary denoting countenance within the symptoms of changes in face, body language, and gesture predominates, e.g.:

(29) *Louisa grew pale, a half surprised sigh escaped her, and to conceal her emotion, she turned to her harpsichord* (Radcliffe 1809: 60);

(30) <...> *she had seen in the forest. Her countenance instantly changed to the paleness of terror* <...> (Radcliffe 1820: 109);

(31) *For some moments, she stood in an attitude of listening expectation, shrinking almost from herself, and scarcely daring to look round her* (Radcliffe 1794: 424);

(32) *"An involuntary convulsion made me shudder. The stranger perceived it"* (Lewis 1807: 231).

In English Gothic prose the feeling of "the beautiful and sublime" can be evoked by a verbalization of unsurpassed nature and depiction of gloomy Gothic castles as the personification of a mystic, locked-up space, e.g.:

(33) *she loved more the wild wood walks, that skirted the mountain; and still more the mountain's stupendous recesses, where the silence and grandeur of solitude impressed a sacred awe upon her heart and lifted her thoughts to the GOD OF HEAVEN AND EARTH* (Radcliffe 1799: 16)

It proves the ideas of Burke towards the Sublime in Gothic prose.

5. Conclusions and perspectives

To conclude, verbalization of the conceptual category of the Mystic is realized by two subcategorical features: *mysterious* and *fear*. The process of splitting the meaning of each feature into fractional components (totally 7 – 3 and 4 accordingly) is essential while determining the semantic type of lexical units composing Gothic narration.

The common semantic space of the *mysterious* and *fear* justifies close connection and a mutual penetration of realization of both subcategorical features integrated in one conceptual category.

The set of lexical units denoting the Mystic in English Gothic narration, has undergone the influence of both intra-linguistic processes (metaphorization, polysemy, word-formation) and factors of extra-linguistic nature (ideological and artistic changes in the social and cultural life of the country (Great Britain), the spread of anti-realistic tendencies, connected with the Medieval period, the tendency of English society to the destruction of formal, and logical type of thinking). Besides, the break in continuity of the Anglo-Saxon literary heritage, because of the Norman Conquest, made impossible its enriching by words of Saxon origin. The process of descending the vocabulary archaization was significantly appreciable. It proves the domination of French and Latin borrowings in English Gothic literature.

The peculiarity of the Mystic as a genre feature, implemented in the lexical units of the language of the English Gothic novel with its belonging to the sphere of the irrational, confirm the distribution of semantics. The contextual use of lexical items allows one to single out the semantic profile of the given unit, determining its discourse function.

Further investigations in the sphere of the Mystic as a structured body of lingual signs, which verbalize the constituents of some conceptual space, reflecting significant

characteristics of the respective phenomena and their interpretations in different types of narration, considering structural peculiarities of the mentioned nominations from the morphemic to textual level, may be of special scientific interest in upcoming papers.

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List of abbreviations

GLT – Glossary of linguistic terms

IEED – Indo-European etymological dictionary

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Résumé

The article describes the use of lexical means of expressing the conceptual category of the Mystic in English Gothic narration of the 18th century. The conceptual sphere has its own tools among which one can single out units for speech activation. These units are grouped in complex structures (conceptual categories) that can become basic elements for language semantic structures. Conceptual categories create the meaning of well-known notions such as the products of the historical development of mankind. Such notions can be explained not only with the help of verbal means, but are manifested in vocabulary and grammar of a certain narration. In English Gothic prose, the Mystic is distinguished as a genre feature, connected with the motif of mystery,

belief in a supernatural power, irrationality as a certain way of world cognition, grounded on the atmosphere of fear aggravation in the face of unknown danger. The category of the Mystic is connected with the language of English Gothic prose through the system of notions that operate with the complex of language units of different levels and create their meanings. The verbalization of the Mystic is realized in the present article through the prism of two main semantic components – *fear* and *the mysterious*. The research proceeds from a conceptual category as a universal notional constant to its linguistic interpretation in a systemic presentation within a synchronic approach. Etymological and cultural data are incorporated into the analysis to achieve completeness and profoundness of the research.

Key words: narration, conceptual category, differential feature, semantic component, lexical means.

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**LEGE ARTIS**Language yesterday, today, tomorrow
Vol. III. No 2 2018**ACADEMIC AND LITERARY COMMUNICATION: ADDRESSABILITY,
STATUSES, AND FUNCTIONING***Irina Kolegaeva**, *Odesa I.I. Mechnikov National University,*
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Abstract: The article addresses the issue of creation and functioning of each link in the communication chain addresser/sender-message-addressee/recipient in three communicative statuses: external, internal, and potential. Personal and transpersonal communication is analyzed. Semantic and functional features of academic vs literary communication are considered.

Key words: personal communication, transpersonal communication, potential, external, internal communicative statuses; academic vs literary communication.

1. Introduction

"The word redoubles the world <...>, makes it possible to transfer experience from one individual to another and provides the opportunity to learn the experience of generations" (Лурия 1979: 37-38). Building on this thesis, which was formulated by a notable neuropsychologist Luria, one can claim that the word, or rather language, which is the most effective, although not the only means of human communication, can equally successfully connect both *separate individuals* and *entire generations*, implementing this connection in two main varieties, namely, as *personal* or *transpersonal* communication. In the former case, the addressee of the message is a familiar person or a group of persons, to whom the sender directs his/her message, for

example, the addressee of a private or a business letter, staff members to whom an office memo is addressed. In the latter case, the sender's message is addressed to an anonymous unknown audience, which is impossible to identify as a matter of principle, for example, readers of a literary text, citizens of a country whose activity is regulated by a certain law, scientists to whom an academic publication is addressed, readers of a mass-media publication. Personal communication genetically precedes transpersonal one. The difference between personal and transpersonal communication certainly concerns not only the nature of *addressability*, but almost all aspects and components of a communicative act. These two types of communication were investigated by many researchers, among them are Bakhtin (Бахтин 1979), Barthes (1989), Berdayes (2018), Chafe (2010), Freeman (2014), Hall (2014), Kamenskaya (Каменская 1980), Kolegaeva (Коллегаева 2014; 2016), Lehrer (2012), Martin (2016), Strawson (Стросон 1986). The scholars considered them under different names and with a varying degree of detail.

This paper focuses on transpersonal academic and literary communication, which, as we suggest, function in three successive *communicative statuses*: *external*, *potential*, and *internal*, each of them reflecting a specific phase of: (1) text creation and its further functioning in the communicative space, i.e. the external status, (2) its existence as an ontological, material object, i.e. the potential status, and (3) its realization in the process of readers' perception, i.e. the internal status. Each link of the communication chain *sender-message-recipient*, or in other terms, *author/addresser-text-reader/addressee*, is regarded in either type of communication – academic or literary, and in each communicative status – external, potential, or internal.

The novelty of the suggested research lies in identifying and explaining the role of the addressee image embedded in the transpersonal communication message, in our case, an academic or literary text, which accounts for trans-temporal, sometimes for centuries on end, though informationally divergent functioning of any text of the kind in the communicative space of humankind.

2. Data and methods

The **aim** of the present paper is: 1) to offer a new terminological pair – *personal vs transpersonal* communication, 2) to introduce a new paradigm of communicative statuses of a text – *external, potential, and internal*, 3) to expose specific characteristics of each status realized in academic vs literary communication, which stand in opposition to each other. **The methods** of our research draw on pragmalinguistics, communicative linguistics, and hermeneutics. Linguocultural analysis, together with structural and metatextual analyses, have proved to be fruitful as well. The main source of **data** for our research is transpersonal communication, i.e. written, complete, formally structured texts addressed to an unlimited readership; these texts are determined, among other things, by the functional style parameter. *Literary communication*, which is discussed further, is represented by prosaic texts, such as novels, stories, fairy-tales, and essays. *Academic communication* encompasses different scholarly publications, such as articles, monographs, scientific treatises, and textbooks. In other words, the **object** matter of the present research is twofold: text as a unit of communication in general, as well as in the opposition of academic vs literary communication.

3. Written communicative act: Personal vs transpersonal communication, general characteristics

As Davison states, such kind of human activity as verbal communication presupposes the presence of two participants, who stand in functional opposition to each other – "the subject and the object of communicative activity" (2008: 369), in other words, the sender and the recipient of a message. The peculiarity of written communication, in contrast to oral one, is a spatiotemporal distancing of the sender's and the recipient's communicative actions. Due to this distancing, written communication always has a delayed implementation, since a communicative act cannot be fully realized until all three main links of the "sender-message-recipient" chain are involved into it.

The sender of a written message may intend it to be read by a particular recipient, for example, a private letter, or a particular group of recipients, for example, an office memo with instructions for staff members. The image of an addressee, which is embedded in the message, is rather clear-cut; the time of receiving and decoding the message is prognostically limited, though it can be prolonged, for example, a letter may be reread many years later. This is the situation of *personal communication*.

The sender of a written message may address it to some unlimited number of anonymous recipients, for example, a poem, an essay, an article, a newspaper report. The image of an addressee, which is embedded in such a message, is rather vague; the time of receiving and decoding the message varies from several days to several centuries. This is the situation of *transpersonal communication*.

Essentially different types of addressability result in different structuring of the messages in question as well as in different parameters of their functioning. Transpersonal communication is immanently not limited in either time or space. Thus, Shakespeare's sonnets have been circulating in the communicative space of humankind for more than five centuries. Likewise, scientific findings of Newton have been read by generations of addressees.

Bolinger writes: "the basic function of writing is communication through time, over a long distance and with a large number of people" (1975: 470). We should add that the thesis is, first and foremost, applicable to transpersonal written communication. We investigate it in the perspective of three *communicative statuses* – *external*, *potential*, and *internal*, – in which the sender, the message, and the recipient exist. The proposed differentiation clarifies a number of theoretical questions about the nature of written transpersonal communication.

4. Communicative statuses of written communication

4.1 Potential communicative status

When a verbal message is recorded, according to Bakhtin, it is presented in "dead material <...> – manuscripts, <...> books" (Бахтин 1975: 401). The message turns out to be just a static material object that contains nothing but a sequence of graphic signs on some surface, for example, a sheet of paper, a roll of papyrus, a clay tablet. It exists, like other objects of reality, regardless of its perception by anybody. Such a status is a kind of 'conservation' of the message, a necessary precondition for preserving, replicating, and moving it in space and time without damaging its communicative identity. At this stage of the message's existence, its communicative potency exists in a condensed, virtual form. It is not by chance that when a researcher starts to decipher an unknown writing, he/she, first of all, should approach it exactly as a *message*, i.e. a material object with an intrinsic communicative potency, for example, a clay tablet with some inscriptions on it should be treated as a message, not as a decoration.

Virtual communicability functionally unites a lot of *discrete material objects*, which may differ considerably, for example, a text printed out in different formats, into a *single communicative object* – a *message in its potential communicative status*. The two classical editions of Shakespeare's *Hamlet* published in "First folio" in 1623 and in "Oxford Shakespeare" in 2005 are quite different material objects separated by nearly four hundred years, yet *all* their copies are nothing but *one* communicative object, i.e. a certain transpersonal literary message, namely, Shakespeare's play *Hamlet*. The material mode of written communication allows for *multiple* replication of its graphical instantiation while preserving its potential communicative *identity*.

The message in its potential communicative status exists in the "real chronotope". In addition, in the same "real and unfinished historical world" (Бахтин 1975: 401), there exist *potential communicants*, i.e. people who might become communicants either as senders or recipients of messages. Taken outside the framework of their specific communicative activities, they are, according to Arutyunova, global personalities, in

whom all the constituents are merged together in the fullness of their biographical, socio-cultural, biological, emotional/mental, etc. being (Арутюнова 1981: 357).

We claim that *the potency of communicative activity is virtually present in every mentally healthy member of human society familiar with the norms of verbal communication*. However, the possibilities and results of a specific realization of this potency are extremely diverse. The list of conditions can be foreseen only theoretically. It includes both *natural*, anthropometric and psychogenetic parameters, for example, sex, age, talent, and *socially* acquired ones, for example, learning. It is often said that women and elderly people are more talkative, educated people are more active readers, etc. *Internal*, psychological factors (the aim to actively communicate or the aim to react only passively) and *external* ones (biographical, professional, and other motivations) influence the process of turning a potential communicant into a real one, for example, a participant in a polylogue might prefer to speak or just to listen, a person with a rich life history might feel like reflecting it in an autobiography, a professional might seek specific information in some expert's publication. *Means of codifying* the message, either oral or written, using a natural language or an artificial sign system, and the *purpose* of the communicative act, for example, to inform, to influence, to persuade and so on, determine the type of activity, which the potential communicant will choose. Oral political debate to persuade the audience in some doctrine requires a different communication technique than a written presentation of some mathematical theory does. Undoubtedly, the *register* of the addresser-addressee relations, which can be official or unofficial, and the nature of the *reference space* reflected in the message, which can be real or quasi-real, modify both communicative activity and its result, for example, a grandmother telling a bedtime story to her grandchildren and an academician presenting his/her research at a symposium, act differently, creating quite different communication products.

All these conditions, the number of which is virtually unlimited, produce an infinite number of combinations that significantly affect the actualization of the

communicative potency of an individual. The process of actualization of communicative activity, depending on the possible combinations of above mentioned conditions, goes along the channel of either the addresser or the addressee within the framework of everyday or official, academic, literary, or any other communication type, relying on some characteristics of a personality and suppressing others. It can be argued that *each potential communicant has a bundle of virtual communicative roles*, which, under appropriate conditions are actualized, often alternating with one another, and indirectly influencing one another: we are constantly switching our communicative roles functioning now as oral and now as written communicants, now as listeners/readers, now as speakers/writers participating in everyday unofficial communication, in academic or literary communication, in mass-media communication, etc. By activating any of their virtual communicative roles, a person switches from the *potential* status to the *actual communicative* status. First, let us consider external characteristics of the communicative status.

4.2 External communicative status

4.2.1 Sender and recipient of a message

The external communicative status of the addresser and the addressee of communicative activity, i.e. the *sender and the recipient of a message*, is a transitory state. A potential communicant at different times of his life can take on diverse communicative roles. Each time this process correlates with the corresponding parametrization of his personality.

In written communication, the addresser and the addressee are separated by the time and space of the "real chronotope". As we have mentioned, any text is written and is read in different places and at a different time, nevertheless, the addresser and the addressee are inextricably linked with each other, forming a pair of functional correlates. This implies that the type of communicative activity of the recipient of the message must fully correspond to the type of communicative activity chosen by the sender of the message. Probable differences "between targeted audiences and those

who are given access to a message, not originally intended for them, may complicate communication" (Davies 2012: 369). The absence of correlation between the sender's and the recipient's activity makes effective communication impossible, communicative failures are inevitable. Here are a few examples: erroneous interpretation of transpersonal communication as personal; groundless critical attitude to a message, resulting from an incorrect attribution of its functional style or genre. The former is characteristic only of children's naive perception, while the latter may be caused by missing the irony of a message or mistaking a parody for the original text. It is appropriate to quote here the words of Stepanov, which hold for works of any functional style: "The existence of a work of art encompasses not only production of literary value, but also its consumption" (Степанов 1988: 112). Coherence of the abovementioned processes of production and consumption is only possible because of a functional correlation between the communicative actions of both participants of this activity. The very same correlation is provided by cultural and historical conventions, which should be mastered, ideally, by all potential communicants. As Hyland resumes (2007: 283), writers have something to say, and the ways they choose to say it are influenced by their expectations of how it will be received by a particular audience. Such expectations are encoded in a set of communicative conventions.

The activity of the *addresser of communication* lies in transforming the message from its ideal mental mode to its material verbal mode, i.e. in generating the text *per se*, which means transforming some content with its intrinsic integrity, hierarchical structure, and simultaneousness into a linear, discrete, successive verbal form. As a rule, such activity of the author is more or less extended in time and parceled into separate segments: a work of fiction, especially large-scale prose like epic, is rarely written "in one breath". This process is mismatched with the process of unfolding of the finished text. The text unfolds from beginning to end while the process of creating separate parts of the text might follow one another in an arbitrary succession. It is not uncommon for the author to write the final scene of his work before he/she writes its initial scene. The order of creating separate textual components may be non-isomorphic

to their sequence in the text. It is common knowledge that introductions, which open a text, are usually written after the text is finished. Thus, the author's text-making *external communicative activity* is disrupted. As a rule, it is discrete, and not only dispersed in the author's potentially communicative life, but is also usually interspersed with some other communicative actions. In other words, at the time of writing a novel, the author may "take a break" to write another text, read other texts, etc.

Anyway, the text-making activity of the author is initially constrained by the general idea of the future text, and finally – by the completion of encoding the message and sending it into the communicative space through publication. However, it is not uncommon for the author to resume text writing, supplementing and reworking the text that has already been completed and published, which thereby erodes the final boundary of his/her external communicative activity. In this case, a new, altered version of the text appears. Besides, the final boundaries of such activity can also lose clarity in the case of creating authorized macrotxts (cycles, epics, etc.) or the author's transformed versions: for example, a story may be transformed into a novel, an article may be developed into a monograph, an epic text may be transfigured into its dramatic version. The process of creating the final communicative product is thus prolonged.

The activity of *the addressee of communication* is aimed at the reverse transformation of the message from its material mode into the ideal one. In case communication is successful, the text induces certain intellectual activity of the reader. In other words, a text obtains its true being only through connection of two extreme poles of the communication chain – the author and the reader. Note the intrinsic uniqueness, sometimes duality of the author's figure and the plurality of the readers' figures. The fixed nature of the graphical form of a message and its replicability in the potential communicative status makes it possible to restore *repeatedly* the very moment of realization of the communicative act. In written communication, a message is fixated in some stable graphical form, which keeps it intact in the potential communicative status. One and the same message may be fixated in numerous written forms, i.e. in the

potential communicative status. When the recipient starts reading the message, the communication chain receives its final component – the addressee. The complete chain "addresser-message-addressee" starts functioning, which may happen an infinite number of times. It is worthwhile to discuss here the essential difference between personal and transpersonal communication.

Personal communication allows repeated recreation of the communication chain only as **one** of the possible options for the message functioning. A personal letter, for example, can be read by the addressee more than once, or it can be read and destroyed altogether. Both options are equally probable. Against the author's intentions, this letter may be read by a completely different recipient than the one to whom it was addressed. Such a shift in the implemented communicative act takes place both during *perusal* and during the *publication of correspondence*. However, in the latter case, ethical norms are not violated because the message is transferred from the rank of personal communication to the rank of transpersonal one, which, according to Turner, removes the "social taboo prohibiting reading other people's letters" (1973: 198). The tradition of publishing letters of famous personalities has a long history, for example, as far back as 1887, there appeared *The life and letters of Charles Darwin* in three volumes, to which two more volumes of *More letters by Charles Darwin* were added in 1902. A considerable time span separates the functioning of such messages as *personal* and *transpersonal communication*. This and the status of the correspondents' personalities (famous people, writers, artists, scientists) sanction such publications notwithstanding the fact that most intimate topics are sometimes mentioned in the letters, for example, in 2013 the private correspondence between Erich Maria Remarque and Marlene Dietrich was published entitled *Tell me that you love me*. Summing up, we will say that personal communication implies intentionally planned uniqueness of the addressee's figure. Alteration of this position and the appearance of (an) initially unintended addressee(s) either transforms the message into transpersonal communication or signals of the illegal action of perusal of correspondence.

In contrast to personal, *transpersonal communication* in its very essence implies repeated inclusion of *various* recipients into the process of the message perception. With N-fold replication of the transpersonal communication chain, in such chains there is always the same addresser – the author, and N different addressees of communicative activity – readers. The smaller is the spatiotemporal and socio-cultural distance that separates the members of the set, the higher is the degree of its homogeneity. Complete elimination of such distance and absolute homogeneity of numerous recipients of a text are impossible in principle.

The set of readers is principally open. It stocks up either at the expense of new persons, or due to the *re-entry* of persons who have already been part of this set. In the latter case, namely, re-reading of a once read text, despite the identity of the reader's personality, his/her inclusion into the communication chain at different periods of his/her life inevitably leads to the appearance of a functionally *new* communication figure – the *next* recipient of the same message. A 20-year-old reader of a literary text differs significantly from the same, but already a 40-year-old reader, accordingly, differ his/her readings of the text. In replicable communicative acts, the difference between recipients can be considerable, even if recipients ontologically go back to a single personality. This once again confirms the correctness of the definition of literature as a system with a constant initial and variable final elements (Барт 1989).

Communicative activity of the reader in decoding a literary text is usually long in time, intermittent and dispersed in his whole-personality existence, where it is interspersed with other activities, both communicative and non-communicative. The *sequence of the reader's perception* of text segments is isomorphic to the *sequence of their location* in the text. This, however, concerns only the *visual perception* of the text as the reader follows the unfolding of the graphical chain of signs from left to right and from beginning to end. As Burke puts it (2015), there are just words on the page: those small, simple, culturally-determined semiotic signs <...> But the words, even if they appear

in the visual cortex, must be decoded <...> [here appears] "the neural mystery of meaning".

The *perception* of the text *content*, i.e. the *understanding* of the text, moves along the spiraling model with the back and forth movement of thought. With experienced reader, reverse movements aimed at mental contact of the ontologically distant text parts occur exclusively in the mental space. All sorts of implicit and explicit signals of a prospective-retrospective nature contribute to the *super-linear mental perception* of the text. Consequently, what is given separately in the body of the text is united in the reader's mind, while what is given together is separated. Unlike the addresser's activity, *that of the addressee of communication* is directed at a definite message, has clear, not blurred boundaries – the beginning and the end. Having turned the last page of the book, the reader captures the complete concept of the text read, a certain semantic coil stored in his long-term memory enters his thesaurus for good.

4.2.2 Message

A *transpersonal message* in its *external communicative status* exists in two heterogeneous and functionally dissimilar stages: 1) *the stage of the genesis* of the message, in which the work of literature is in the communicative power of its creator and which ends in the publication of the text and its alienation from the author; 2) *the stage of communicative circulation*, i.e. alienated, independent existence of a literary work in public communicative circulation.

The stage of genesis equals the period of encoding a message, which may be lengthy; this period usually deals with all kinds of alterations and rearrangements of its parts resulting from the author's creative search. Different versions of the text can differ both at the level of separate words and at the level of the composition of the whole work. *The stage of communicative circulation* usually starts with the first publication of the text and its further functioning in public communication, although a certain retardation

of this stage is not excluded. Quite a few literary works were written but for some ethical, political, or other reason put aside into a desk-drawer.

As a rule, releasing a message into the communicative circulation signals the end of the genesis stage and the beginning of independent functioning of the literary work. However, situations are possible where these two stages overlap. In this case, some parts of the work that have not been completed yet or a shortened, not final, the so-called 'magazine version' of the work is published. The most striking example of an overlap of these two stages is the case when the author resumes his text-producing activity: the writer 'comes back' to the already circulating literary work and modifies it. This leads to the situation when different versions of the same message for some time circulate in the public communicative space in parallel. Over time, the one that is chronologically later becomes standard. For example, Fitzgerald's novel "Tender is the night" was initially published as a temporally linear narration of the history of Nicole's mental illness, while later on the writer rearranged the composition and began the novel with the scenes of Nicole's inadequate behavior, which baffles other characters and the reader. Eventually, it is this version of the novel that became well known to modern readers.

Obviously, the stage of genesis of a literary work cannot exceed the life span of the author. The interruption of the genesis stage, which is caused by the author's death or some other external factor, leaves the work *incomplete*. The subsequent publication of such a message, after the death of the author and/or other than his will, usually leads to a communicatively inferior result since the absence of intentional integrity and completeness of a literary work is irreplaceable from the outside.

At the stage of genesis, if it did not succeed in the publication of the text, it is still possible to interrupt the communicative existence of the message forcibly. Sometimes this happens at the will of the author, for example, such was the fate of the second volume of Gogol's "Dead souls", the only copy of which was burnt by the writer in a

fit of insanity. But much more often it happens against the author's will, for example, the manuscript of the second part of "The cursed days" by Bunin was hidden by the author in the post-revolutionary Odessa of 1918 and never found, the first version of the novel "How the steel was tempered" by Ostrovsky was rewritten by the writer once again after the manuscript had been lost. It should be emphasized that after the completion of the genesis stage and the release of a literary work into the communicative space, it is practically *impossible to forcibly stop the communicative functioning of the work*. Confiscation of circulations, burning undesirable texts – these are just ritual actions that can lead only to a temporary and local narrowing of the readership. To stop the communicative circulation of a message, until there is at least one copy of its material instantiation, is never possible.

In its potential communicative status, a message embodied in a "dead", "static" material can be stored indefinitely. Equally infinite is the possibility of actualizing its virtual communicative potential. Theoretically, there is always a probability that at some time and in some place there will appear a recipient who, having started decoding the message, will close the chain "sender-message-recipient" and, once again, will replicate the communicative act, thus prolonging the communicative functioning of the message.

It should be highlighted, besides, that circulation of a literary message in the communicative space of humankind presupposes possible numerous translations, adaptations, etc. It results in manifold multiplication of the message's potential readership, expanding its boundaries among different cultures and places. As Davies puts it (2012: 368), if we have read the Bible in English, we feel confident that those who have read it in Tagalog or Tamil have shared the same experience.

In other words, we include ourselves into some common readership of the message. As we have already stated, the scope of this community is unlimited.

We suggest that the external communicative status of a transpersonal message can be compared with *the geometric concept of a ray*: it has a beginning and has no end. The *appearance* of a message is locally and chronologically parametrized, whereas its further *communicative existence* is immanently not limited by any temporal or spatial boundaries. Of course, it must be added that the overwhelming majority of literary works have a certain chronotopic area of their circulation. Albeit they are boundless in potency, in reality they still have their limits. The Bible, the epic of Homer, the treatises of Aristotle are actively functioning in the global communicative space throughout centuries. Naturally, most of the messages, even those created within the framework of transpersonal communication, cannot really claim such a fate. However, all of them continue their "dead", "static" existence and possess communicative potency, which is virtually stored in them. They can be actualized in any place and at any time remote.

It must be noted, meanwhile, that the content of the communicative act, which stretches over large space-time distances, will certainly differ from its temporarily more compact initial circulation correlate. Shakespeare was read differently by his contemporaries and the readers of the twenty-first century. Reading an article in to-day's newspaper differs from reading the same article in the library archive. However, all these differences relate to a quite different – internal – communicative status of a message, to which we proceed next.

4.3 Internal communicative status

Bakhtin's saying is widely known: "The event of the life of the text, that is, its true essence, always develops on the boundary between two consciousnesses, two subjects" (Бахтин 1979: 285). The difference between them is that one consciousness – the author's – is always represented by only a certain part of it, which is expressed semiotically by the verbal message and alienated from its personal carrier; by the time the text is read, its author is often no longer alive. The other consciousness – a reader's one, on the contrary, is not alienated from its personal carrier, neither is this latter consciousness mediated by any semiotic product.

4.3.1 Message

The internal communicative existence of a message is equal to the period of contact between these two minds. The medium between them is a linear successive sign unity. The result of this contact is the formation in the reader's consciousness of a holistic simultaneous image of the content, ideally – identical, in reality – isomorphic to the one originally present in the author's mind. Comparing the internal and external statuses of the communicative act, we arrive at the following conclusions. *The external communicative act* proceeds in real time and space. *The internal communicative act* proceeds in a completely different dimension: in the words of Barthes (Барт 1989: 387): "Every text is always written here and now. It unfolds from beginning to end only while the message is being perceived by the recipient."

The zero reference point for the prospective-retrospective vectors in the unfolding text constantly moves forward and each time it appears at that point of the reader's route along the linearly organized text, in which the perception of the verbal form of the message takes place. In other words, the point of the metatext vector reference is always where the reader's viewpoint is, and, consequently, the meanings of such verbal markers as *abovementioned*, *further* and the like are constantly "shifting" along the text, each time referring to different fragments of the message. Discussing academic writing, Gnezdilova suggests that meta-means have no relation to past, present, or future events (2018: 69).

A particular internal communicative spatiotemporal dimension, in which a message is unfolding, is not an absolute, but a relative phenomenon. The real parameters of the external communicative act do not penetrate here. So, for example, there may be pauses interrupting the reading process, yet they are irrelevant for the internal communicative deployment of the message, they are *outside* of it, in external communication.

Implementation of the communicative act and its transition from the external into the internal communicative status concerns all the three links in the chain "sender-

message-recipient". The middle link was discussed above, now we will consider its extreme links.

4.3.2 Addresser and addressee of a message

The actual *sender* and *recipient of a message* in external communication are chronologically related to each other within the precedence-following succession only, i.e. the recipient may appear as such only *after* there was a sender of a message. In internal communication, they correspond to their text analogues – *the addresser* and *the addressee*, the relations between them are devoid of such chronological correlation. They are both present in the unfolding text "hand in hand" from beginning to end. Nevertheless, they are as functionally and typologically opposed to each other as the sender and the recipient of the message, as the author and the reader. The figures of addresser and addressee, however, should not be confused with the conventional characters of the narrator and his interlocutor, who is traditionally named narratee and who either may participate in the events occurring in the story chronotope, or may stay outside the fabula development.

The biographical author while encoding the message creates his own internal communicative minion – the addresser, who acts within the message as a textual analogue of the physically absent author. *The addresser's figure*, unlike the figure of the narrator, is not embodied in anything tangible. The addresser is always "beyond the frame", or it would be more accurate to compare the addresser with the lens that *shows* the contents of the frame. The addresser may do it with a varying degree of detail or, he may *not show* some implied or expected frames. Fowler states the following (1975: 17): "the fact that there is a printed text on the page, black and white and static, <...> assumes the active presence of the narrator, a certain person who produces discourse and controls it".

The function of such a person is the main goal and reason for the presence of a speculative figure of the addresser in each text. The addresser leads the discourse in

one or another tone key (from piety to sarcasm), sometimes engages in metacommunicative activities, commenting on the discourse development. The addresser freely moves from the chronotope of the depicted world to the chronotope of discourse.

Another cornerstone figure of the message in its internal communicative status is the one of the *addressee*. The image of the addressee, which is hypothetically anticipated by the author, determines the specifics of the content-formal structuring of the whole work. The addressee's factor and its effect on the content, composition, language, and genre of the verbal message are discussed in the publications by Bakhtin (Бахтин 1979), Freeman (2014), Stepanov (Степанов 1988), Vorobyova (2017).

At the time of reading, the hypothetical image of the addressee interacts with the consciousness of the particular recipient – the reader, thus, the planned scheme is filled with individual content. *The model of the addressee* turns into *the actual figure of the addressee* of this particular communicative act. Incidentally, we have noted that no such metamorphosis occurs with the addresser pattern. At the same time, the final communicative effect largely depends on the degree of coincidence of *the actualized figure* of the addressee with *its virtual* image embedded in the message.

The transpersonal message essentially focuses on the two-level nature of the readership: a transient embodied recipient and the trans-temporal transpersonal addressee. Proceeding from this, it should be recognized that in such a message there is inevitably a "gap" between the hypothetical *image* of the addressee, and the actualized, necessarily bodily *figure* of the addressee, just one of the N possible. Since the N-set of real recipients of the message is immanently limitless, the final, complete and closed implementation of the hypothetical image of the addressee is theoretically also unworkable. As long as the message continues its communicative being, the endless chain of its addressee image implementations goes on and on.

With large space-time distances between the production of the message and the closure of the communication chain, the actualized communicative figure may deviate significantly from the hypothetical image. In the mass of these deviations, certain general patterns can be seen, for example, such is the change in the readership of certain works by Fennimore Cooper, Daniel Defoe, Alexandre Dumas, and Sir Walter Scott, which initially were addressed to adult readers, but over time turned mainly into reading for children and teenagers. The mass nature of such shifts in the readership suggests some internal textual conditioning. The general cultural thesaurus of mankind constantly expands, consequently the individual thesauri of potential readers change as well, and eventually their personal characteristics change. Due to the thesaurus's change, the readers' personal parameters with which the addressee image "resonates" may now be inherent in a different age category of readers than it used to be in previous generations. As a result, the N-set of recipients of this message is replenished with a contingent, which was not originally envisaged by the author.

Thus, the massive unidirectional differences between the addressee image and its actualized figures turn out to be the result of interaction of the external communicative factor with the internal communicative one. The former is mass qualitative change of potential readers: changes in their thesauri. The latter is the specificity of the author's addressee image, which determines the construction of the entire message.

It should, however, be noted that with the long-term functioning of the message, mass deviations of its readership from the hypothetical model of the addressee are by no means inevitable. On the contrary, despite the possible huge differences between the real chronotope that forms the identity of the biographical author and his remote readers, contact of their minds in the internal communication can be quite successful. The image of the addressee, which is built into such literary works, probably, successfully combines both steps of the transpersonal addressability of the message – the transitive individual, on the one hand, with the trans-temporal and transpersonal, on the other hand. Successive generations of readers adequately actualize the flexible

image of the addressee, ensuring an uninterrupted trans-historical existence of a literary work. Whatever continuity of readers' generations, the personal parameters of individual recipients never completely coincide. Accordingly, the actualized figures of the addressee will never completely coincide, and, therefore, the outcome of the instantiation of the internal communicative act will always be individual.

5. Academic and literary communication

The features of the trans-historical existence of a trans-personal message are largely determined by its belonging to academic or literary communication. This is due, among other things, to the different images of the addressee embedded in the messages and defining their formal content. While a literary message appeals, first of all, to the feelings and emotions of the addressee (Строченко 2017), the academic one calls to his intellect (Peterson 1961: 126). Meanwhile we should stress that such division is a certain speculative abstraction, as long as findings in neurosciences prove inseparability of pure cognition and pure emotion. As Burke stresses (2011, 2015): "affective cognition" and "cognitive emotion" together lead to "oceanic cognition", and the central idea underlying the oceanic cognition theory complies with the widely accepted "diffuse neural network" idea of processing practices that take place in the brain.

5.1 Academic communication

Within the framework of *academic communication*, the author's effort is directed, first of all, at reflecting the referent accurately and consistently. Hyland says (2004: 1): "Academic written discourse is characterized by the ways in which the writers display their topics, signal their audiences, and present their arguments (identifying, classifying, and interpreting)".

This comprises a number of scientific facts and regularities, as well as the sum of other academics' opinions and the author's own point of view on the former and the latter. Secondly, the author's activity is aimed at convincing the reader of the *truth* of the

author's concept of the problem under discussion, while there is an appeal to the scientific thesaurus of the recipient and to the intellectual component of his personality. The breadth of horizons and the high level of intellectual development of the recipient, which is manifest in his/her ability to reason logically and to choose rationally from a variety of opinions and assessments – all this can be considered the basis of any image of the addressee in an academic message. However, in a literary message such hypothetical features are no more than possible, and even then, suggest not the main, but marginal component of the addressee image.

5.1.1 Sender and recipient of a message

In our opinion, *the readership in academic communication* as a whole is more homogeneous than in literary communication, since the expected recipients of academic texts are holders of certain scientific and special knowledge. It is this knowledge that unites all recipients of an academic message into a community of professionally homogeneous communicants, to which the sender of the message also belongs (Berdayes 2018; Suomela-Salmi 2009). It should be stressed that even complete success of academic communication does not necessarily imply that the recipient and the sender belong to the same "scientific camp", they may be opponents. It is for this reason that the spirit of polemics, the reasoned persuasion of the addressee in the rightness and objectivity of the presented concept, permeates every message that corresponds to the laws of effective academic communication.

The temporally distanced realization of an academic communicative act is characterized by a considerable difference between the recipients who are contemporaries of the author and the recipients temporarily removed from him/her. Expressing this assumption, we proceed from the following reasoning: "the image of the world, either scientific or non-scientific (mythological, religious, naïve) is the product of human world-perception through certain prisms of mythology, religion, science" (Бондаренко 2014: 17). Such "prisms" modulate the collective thesaurus of

human community at different stages of civilization in a different way, eventually colouring the innumerable individual thesauri of people living at the time.

The scientific image of the world is subject to rapid changes over time, which can be quite significant, as the "cutting edge" of science is moving further and further. Despite the dynamism of the scientific image of the world in the minds of potential readers, a long-termed communicative circulation of an academic message is still possible. The point is that the development of science does not *remove* the already established boundaries. New theories *verify* the accuracy of the already established ones. Distanced communicative realization of an academic message can take place. Such communication can be successful but for this, the image of the addressee in the academic message should take into account not only the contemporary segment of the readership, but the future, trans-temporal segment as well.

5.1.2 Message

The author of an academic message should not confine himself to presenting the facts and observations at his disposal because they may eventually become outdated. First and foremost, only such theoretical generalizations should be made, which can later explain *new* facts, not known yet at the time of the production of the message. Only academic messages that satisfy these requirements can withstand the pressure of the changing thesauri of new generations of recipients.

All *other* scientific messages, however, do not disappear from the communicative space. They go on to a *potential* communicative status and continue to perform the function of materializing the entire system of human knowledge in different phases of its formation. Academic publications of the past comprise an archive of innumerable cognized things, each of them labeled with the name of its author.

Let us now consider the meaning of the text, i.e. the interaction of the message and reality, in order to determine how this semantic axis of the literary work affects its

external and internal communicative being. Objective reality is the reference space of *academic communication*. We join Hyland's position (2007: 266):

*Constructing explanations for events in the natural and social worlds is often seen as fundamental to scientific discourse. We look to the sciences for plausible reasons why things are as they are and writers take care to represent their arguments by identifying, classifying and interpreting features of **the real world** in ways, which are likely to make most sense, and be most persuasive, to their particular communities of readers.*

The formal connectivity of any message is largely dependent on the *integrity of the reference space described*, which pulls together all parts of the message into a single whole. As long as in academic communication the reference space is ontologically real its integrity is an objective matter, which is more or less equally perceived by different recipients.

Starting from the above reasoning, we believe that the connectivity of academic message, the logic of the relationships of its textual parts, is a reflection of the coherence and consistency of the objects in the real situation.

5.2 *Literary communication*

5.2.1 *Message*

A different situation is observed in the literary message, whose reference space is a quasi-real microcosm invented by the author according to the laws of this or another aesthetic canon. The object of description in such a text turns out to be a part of this quasi-reality. Consequently, its integrity is caused by regularities and mutual relations, which may be different from those that act in objective reality. Their perception by recipients is due primarily to their correct interpretation of the aesthetic canon, which dominates all the laws ruling in the depicted quasi-real world. For example, the reader of a fairy-tale text is not at all confused by the illogical and counter-factual identity of a frog and a beautiful princess, "consistently" united into a single fairy-tale personage according to the laws of the fantastic quasi-reality. Davies points up the obvious (2012: 371): "The novelist is free to exaggerate, satirize, fantasize, and is in no way bound to

provide an objective or accurate portrait of a society, and readers of fiction may be seeking an entertaining or inspirational experience, not an educational one".

From what has been said, the conclusion follows: the integrity of a textual description in a literary work of art is provided by the *core unity* of the reference space, but the very unity here is subject not to the logic of objective reality, but to a specific aesthetic algorithm.

We summarize that the relationships "text-reality" and "text-quasi reality" determine completely different specifics of constructing an academic and a literary message. As was shown above, these relationships define a meaningful connection, which is based upon the logical laws of objective reality in academic message or upon aesthetic laws in literary one. The semantic component of the text also dictates the choice of the appropriate communicative activity algorithm both to the sender and to the recipient of the message.

5.2.2 Sender and recipient of a message

The different tasks and goals of their communicative actions, facing the author of an academic and literary message, naturally lead to different results. Within the framework of *literary communication*, the author's text-making activity is directed, firstly, to offer a literary convincing image of the microcosm of the quasi-reality created by his/her imagination and, secondly, to maximally involve the addressee into the world of passions of this microcosm. The reader's motivation for empathy is achieved through the author's appeal to the emotional component of the reader's personality and to his/her general cultural thesaurus, its aesthetic component in particular. Lacunas in the latter may lead to drastic results in literary communication. A reader, who is innocent about post-modernist aesthetic canon, will be baffled by quite a lot of contemporary post-modernistic prose mistaking its purposeful chaotic fragmented narration for poor writing.

Another feature of literary prose is purposeful vagueness and ambiguity of expression, which is highly characteristic for modernistic works. Vorobyova investigates the phenomenon of ambiguity in literary text and insists that ambiguities are statements, which are designed to be left nondeciphered, remaining for good "a thing-in-itself", the statements that are left for the readers to "infer, ascribe, or read into the text relevant explanations" (2017: 434). She resumes (ibid.: 436): "ambiguity may serve as an initial impulse of the author-reader dialogue as in-built in literary text or of its readers' potential dialogic response".

The abovementioned is applicable exclusively to literary communication. It is opposed to intentional clarity of academic prose and argumentative, explanatory techniques of the addresser in academic communication.

Summing up the difference between communicative goals and tasks of literary and academic communication, we support the thesis that "the poetic text is fluid and continuous, but the academic one is discrete" (Степанов 1988: 132). The continuity, "fluidity" of the literary text ensures an optimal insulation of the addressee within the framework of the represented quasi-reality. The reader's attention is not diverted to a special awareness of the external formal organization of the message. The structure of a literary text does not advertise itself through such markers as the metacommunicative discourse of the *addresser*, as a fractional parceling and logical hierarchical ordering of the fragmentary structure of the text.

7. Conclusion

1. The process of verbal communication in society has two main varieties – *personal* and *transpersonal* – which differ, first of all, by the image of the addressee embedded in the message, and determine both the properties of the message itself and the specificity of its functioning. The transpersonal message, in particular, is oriented towards a two-stage pattern of addressee image: a transient individual addressee and a trans-temporal transpersonal (collective) addressee. The corresponding in-built images

are implemented either in a communicative figure of a *definite* reader or the potentially innumerable *N set of readers* acting at a different time and in a different place.

2. The communication chain "sender-message-recipient" has three possible statuses of its being: external, potential, and internal. The interconnection and interplay of these three statuses ensure the trans-temporal existence of a transpersonal written message.

3. *The potential* communicative status implies that any mentally healthy member of human society aware of the norms of verbal communication should be treated as a potential communicant capable of implementing a number of different communicative roles. A verbally encoded message in its potential communicative status is preserved in the "dead", static material (a manuscript, a book), in which its informative potency is kept in a virtual, coiled up form for an indefinitely long time. This ensures infinite existence, multiple replication, and unlimited distribution of the message in space and time without compromising its identity as a communicative unit.

4. We suggest that the *external* communicative status of a transpersonal message can be compared with the geometric concept of a ray: it has a beginning (the period of text creation) and has no end. The fixed graphical form of a message and its replicability enables one to recreate the very moment of realization of the communicative act repeatedly. If the material form of a message is intact and there is at least one copy of it, communication will be actualized at the very moment any person who knows the code starts reading the text. The external status of communicants is implemented in the communicative figures of the author and the reader. There is singularity of the author's figure and plurality of the readers' figure in transpersonal communication.

5. Inclusion of the recipient into the communication chain closes it. The message acquires the internal communicative status, in which two minds get in contact. They are: the author's consciousness alienated and mediated by the text, and the consciousness of a particular reader. The hypothetical image of addressee, which is

built into the message, then actualizes into the real *figure* of an addressee, just one of the N possible. Replication of this process by an unlimited number of recipients determines the plurality of the trans-temporal realizations of transpersonal messages.

6. The distinction between *academic* and literary communication is rooted in two factors: first, the correlation of the content of a message and reality, and second, the goals and tasks facing the sender and the recipient of the message. In academic communication, the content of a message is correlated with the ontological *reality* as it is, in literary communication the content is a constructed *quasi-reality*, no matter how realistically it is presented. This factor obviously leaves an imprint on the specificity of the message itself and the algorithms for its encoding and decoding.

7. External and internal communicative statuses of academic vs literary messages differ. In the internal status, academic communication puts forward requirements mainly to the reader's scientific and professional thesaurus. In literary communication, the requirements concern the reader's aesthetic competence and his willingness to follow the cultural canon. In academic communication, the author's communicative activity presupposes clarity, argumentation, and reasoning, while in literary communication it presumes vagueness, emotional appeal, and subjectivity. In the external status, academic messages function trans-temporally as depositaries of cognized facts labeled with the names of their investigators. Literary messages preserve their aesthetic identity in an unlimited span of time. Academic and literary types of communication are opposed to each other in a number of external and internal parameters. The emergence of new types of communication, for example, computer-mediated, generates new types of communicative activity and new oppositions of communicative products. They are waiting for their researchers.

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Résumé

The article addresses the issue of creation and functioning of each link in the communication chain addresser/sender-message-addressee/recipient in three communicative statuses: external, internal, and potential. The interconnection and interplay of these three statuses ensure the trans-temporal existence of a transpersonal written message. Personal and transpersonal types of communication are differentiated. The latter is considered in detail. In external communication, the trans-temporal existence of a transpersonal message takes place in spatiotemporal distancing of the moments of its encoding and decoding. Besides, there is an intermediate transformation of the message into a potential status, in which the communicative message's potency is kept in a virtual, condensed form for a long time. If the material form of a message is intact at least in one copy, the communication chain is ready to actualize the very moment when its initial and middle components "sender" and "message" are completed with its final component "recipient". The external communicative existence of the transpersonal message has its beginning, namely, the moment of creation, and, due to the potential communicative status, does not have an immanently conditioned end. Inclusion of the recipient into the communication chain closes the latter and transforms it into an internal communicative status, in which two minds are brought into contact. They are: the author's consciousness alienated and mediated by the text, and the consciousness of a particular reader. The hypothetical image of the addressee built into

the message then actualizes into a real *figure* of an addressee, one out of the N possible. The replication of this process by an unlimited number of recipients determines the plurality of the trans-temporal realizations of the transpersonal message. The distinction between the goals and tasks facing the sender and the recipient of the message within the framework of academic and literary communication leads to a significant difference in the algorithms for its encoding and decoding.

Key words: personal communication, transpersonal communication, potential, external, internal communicative statuses; academic vs literary communication.

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**A CONTRASTIVE ANALYSIS OF PERSIAN AND ENGLISH
VOWELS AND CONSONANTS**

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Abstract: The study presents a contrastive analysis of two distinct sound systems, namely, those of Persian and English. It provides a descriptive analysis and a contrastive study of consonants and vowels of these languages, expatiating on the similar and dissimilar features of the two sound systems. Dissimilarities are especially important since they may result in production of deviant sounds by foreign language learners.

Keywords: contrastive analysis, sound system, phonological feature, consonant, vowel, bilingual speaker.

1. Introduction

Contrastive analysis (CA) has been extensively used in linguistics and language teaching (Brown 2000; Fasold & Connor-Linton 2006; Ranta 2010; Yule 2006). In particular, it is applied in the comparative synchronic investigation of two or more languages or language varieties. Though the primary focus of CA is on differences, it usually concerns both differences and similarities of the languages under consideration.

The focus on differences is characteristic for the study of linguistic interference, that is the impact of one language on another. As Khalifa (2018) notes, such impact can be positive or negative; in the latter case, it is called negative transfer, which is defined as bringing a wrong linguistic feature from the mother tongue to the second, or target, language.

Kabak and Idsardi (2007) investigate the difficulties that Korean learners of the English language experience in mastering English consonant clusters. They observe that restrictions of the syllable structure cause perceptual epenthesis in the target language. In his study of errors and difficulties of the Chinese learners of English in pronouncing consonant clusters, Chang (2004) proceeds from the contrastive analysis hypothesis, pointing out that the syllable structure of Chinese has just one consonant in the onset, while the English language has three consonants in the onset. Hence, due to this complexity of the syllable structures of Chinese, on one hand, and English, on the other, Chinese learners of English face the challenge of their first language interference. The results of this study have also revealed various types of errors including epenthesis, deletion of the second sound of a consonant cluster in the initial position, and processing a cluster as a single unit.

Fernandez and Banguis (2018) assert that a facilitative language transfer can occur when two languages have similar linguistic features. In other words, language transfer can be positive and facilitative where the first language (L1) and the second language (L2) possess identical linguistic characteristics. CA focuses on the investigation of morphology and phonology of the languages or language varieties; investigation of the social context of language functioning is not the major concern of CA. In other words, CA does not consider pragmatic or socio-pragmatic aspects affecting linguistic performance, or language use.

Cheng (2018) describes language as a symbolic system that consists of sounds, or voice, vocabulary, and grammar; it actually functions as a sort of communicative tool in the

social context. According to Goodwin (2001: 117), "pronunciation is the language feature that most readily identifies speakers as non-native".

There are many studies focusing on CA of intonation in different languages (Deterding 2018; Eghlidi 2016; Esteve-Gibert et al. 2018; Forsberg & Abelin 2018; Hayati 2005; Hellmuth 2018; Peters 2018; Puga et al. 2018; Tsui & Tong 2018). There are several studies of the Persian language (Eghlidi 2016; Hayati 1996, 1998, 2005; Soltani 2007; Yarmohammadi 2002) that focus specifically on contrasting the intonation patterns of Persian and English. For example, Soltani (2007), with the help of spectrographic analysis of recorded speech sounds of Persian-English bilingual speakers, analyses the intonation patterns of Persian and English in the contrastive perspective. Mahjani (2003) investigates the intonation patterns and prosodic features of the Persian language in detail.

Yarmohammadi (2002) in his book, which focuses mainly on the linguistic components of Persian and English, contrasts the intonation patterns of these two languages. Moradi (2012) investigates sound deletion in colloquial Persian. In his study, he draws a distinction between colloquial Persian and formal Persian, asserting that "among the differences that distinguish colloquial Persian from its formal variety are deletion and assimilation of sounds" (*ibid.*, 109). However, less research has been done on contrasting the sound systems of Persian and English (consonant, vowels, diphthongs, and phonological features).

With the help of CA of Persian and English, structural dissimilarities between these languages are established; afterwards these characteristics are studied carefully in order to find out potential difficulties for language users or language learners of English as a second or foreign language. These difficulties can cause language interference, which is the influence of a certain linguistic feature on another feature, either at the individual level or at the level of the speech community.

Our paper aims at providing a qualitative analysis of vowels and consonants in English and Persian, presenting a CA of vowels and consonants of these languages. The main focus is on contrasting phonological features of the two sound systems, which may result in production of deviant phonetic forms by Iranian learners of English. In addition, the authors investigate the extent to which separate phonological features of Persian and English may affect pronunciation of English sounds, thus making an attempt to identify the main problematic areas that cause pronunciation errors and result in deviant phonetic forms produced by Persian-English bilingual speakers.

2. Definition of key terms

This section provides the definition of key terms related to the phonological CA and highlights the main differences between them.

2.1 Bartholomae's law

Bartholomae's law, discovered by Bartholomae (1883), is a sound law in Indo-European language family affecting primarily Indo-Iranian languages. It concerns the sound change that occurs in Indo-Iranian languages in consonant clusters of voiced aspirated plosives and voiceless non-aspirated plosives. The root final aspirated voiced plosive is actually deaspirated. It extends voice and shifts aspiration to the following plosive sound (*ibid.*).

2.2 On-glide vs. off-glide

These terms refer to the beginning vs. the end point of a speech sound articulation. They explain the movement of the articulator from or towards its resting position. In on-glide or off-glide, the speech sound is formed with the pulmonary air flow. Distinction is usually drawn between a strong on- and off-glides or weak ones. With the exception of affricated stops, post-aspirated stops, glottal plosives and post-nasalized plosives, most of speech sounds have weak off-glides. However, strong on-glides occur in non-prenasalized and non-preaspirated stops (Moulton 1962).

2.3 Aspirated vs. un-aspirated

Aspirated sounds are the ones released with a kind of a puff of air when articulated (Crystal 2008). Examples of such sounds, which are called voiceless plosives, can be /k/, /p/ and /t/ that are pronounced with the /h/ sound after them, as /k^h/, /p^h/, /t^h/. In case there is no /h/ sound after these stops, they are un-aspirated. In other words, there is no puff of air after them.

2.4 Released vs. un-released

When a stop is fully articulated, it is released, otherwise it is an un-released stop sound, for instance /k-/. The International Phonetic Alphabet (IPA) depicts an un-released stop with a corner diacritic symbol, i.e. [̚], for example [P̚] in 'type' (Knowles 1987). Thus, in the Persian language, the sounds /k/, /t/, and /p/ respectively are un-released stops in the following examples: *Teke* /teke/, which means 'piece', *Tape* /tæpe/, which means 'hill', and finally *Albate* /ælbæte/, which means 'of course'.

2.5 Implosive vs. plosive

Implosive as a common term used in phonetic classification of consonants based on the manner of articulation (Crystal 2008). An implosive is a non-nasal stop sound that is produced with a pharyngeal airflow mechanism when the larynx is lower than its usual position and the glottis is nearly closed. In contrast to the implosives, a plosive is a non-nasal stop sound that has a plutonic sound mechanism. As mentioned by Crystal (1969, 2008), a plosive is a speech sound that is produced when the airstream is blocked for a short time and suddenly released, such as /p/, /t/, /b/, /d/.

2.6 Assimilation vs. dissimilation

Assimilation is a phonological process, in which a specific speech sound with particular phonological features changes in order to become more similar to the sound that follows or precedes it. For example, *im-* as a negative prefix in English in words starting with a bilabial stop, such as *possible-impossible* and in Persian words such as *Shanbe-Shambe*, as can be seen in the following Persian example: *Shanbe*, which

means 'Saturday', the sound /n/ in *Shanbe*, which is an alveolar sound, changes into /m/ (*Shambe*), which is a bilabial sound. This assimilation occurs because of the phonological features of the sound after /n/, i.e. /b/, which is a bilabial sound. Such kind of assimilation is quite widespread in spoken Persian. In contrast to assimilation, dissimilation is a process in which a similar sound changes and differentiates itself from another similar sound in order to be clearer. In other words, similar sounds in a word become less identical in dissimilation process.

It should be mentioned that assimilation has various facets and, accordingly, several types of assimilation can be distinguished. Vennemann (1972) asserts that assimilation can be: (1) a matter of a place of articulation, for example, /n/ in *incomplete* is pronounced as [ŋ], or the manner of articulation, for example, the phrase *good night* is pronounced as /gʊn naɪt/; or in the Persian language *bad tar* is pronounced as /bæt tær/ in colloquial speech and the glottal state or voicing, for instance, the plural morpheme *-s* in words like *cats* /kæts/ and *dogs* /dɒgz/; (2) based on the direction of influence. In a sound sequence, a distinction is made between progressive, regressive and coalescent (or reciprocal) assimilation. Progressive, or perseverative, assimilation occurs when the preceding sound affects the following one and brings a change into it, for example, the difference in pronouncing /s/ in *cats* and *dogs*, as mentioned above. Regressive assimilation, or anticipatory coarticulation, occurs when the sound that follows affects the preceding sound and brings about a change in the latter. In other words, the preceding sound takes on a feature or several features of the sound that follows and adapts itself to the latter. For example, /s/ in *swim* undergoes the rounding of lips, as a result of anticipating the rounding of lips for /w/. Assimilation is considered to be reciprocal when there is a mutual or bidirectional influence of sounds upon each other or, in other words, when a mutual adaptation occurs; (3) a distinction between complete and partial assimilation; if the sounds are distinguished by just one phonological feature, it is a complete, or total, assimilation. However, partial, or incomplete, assimilation refers to the change of just one of several phonological features. For instance, the phrase *ten bikes*, which in colloquial speech may be pronounced as /tɛm baɪks/; in this

particular example, assimilation is partial, because the /n/ has adopted only one feature of the following sound, i.e. /b/, and that is the bilibiality feature of /b/, however it has not taken on the plossiveness feature of the /b/ sound. On the other hand, in the phrase *ten mice*, in colloquial speech /tem mais/, assimilation is complete, or total, because /n/ is now completely identical to /m/; in addition, if the sound change is due to the influence of adjacent sounds, it is the case of contiguous, or contact, assimilation. Otherwise, distant assimilation occurs, which presupposes that the two sound that undergo change are not adjacent.

2.7 Palatalization

Palatalization is a general term in phonology, which refers to any sort of articulation that involves the tongue movement or raise towards the hard palate, or roof of the mouth (Crystal 2008). Sometimes consonant palatalization causes the surrounding sounds to change by assimilation. This kind of assimilation, or coarticulation, occurs when two successive sounds come together to produce a sound that has peculiar features from both basic sounds. In other words, it is a change in the place of articulation through assimilation towards the hard palate.

A consonant can be palatalized if the middle or back part of the tongue raises towards the roof of the mouth. For example, /k/, /g/ in the Persian language are palatalized, as indicated in the flowing examples:

- a) **keshvar** /keshvæɾ/ "country"
- b) **kam** /kæm/ "little"
- c) **gerye** /gerje/ "cry"
- d) **gavazn** /gævæzn/ "deer"

2.8 Retroflex

Retroflex is a speech sound that is distinguished by the place of articulation, which is post-alveolar. For production of a retroflex, the tip of the tongue moves or curls towards the back part of the alveolar ridge area (Crystal 2008).

2.9 Flap vs. trill

A speech sound that is produced with a kind of flapping motion as it passes by its obstruction is called a flap; the production of this speech sound is with a single striking motion of the tip of the tongue towards and upwards against the hard-front palate or alveolar ridge (Knowles 1987). A trill is produced when the tongue vibrates rapidly against the roof of the mouth in a series of quick taps. Some accents of English, such as Welsh and Scots, use a trilled /r/ sound. For example, /r/ in some cases of Scottish English is a trill, e.g., *rip* (Richards & Schmidt 2013).

2.10 Dental

In the production of dentals, the front part of the tongue touches the back of the upper-front teeth (Catford 1988). In a broader sense, it also includes inter-dental and labio-dental sounds. For example, /t/ and /d/ in the Persian language, as /t/ in *tarsu*, which means 'coward', /d/ in *darya*, which means 'sea', etc. It should be mentioned that in contrast to English, these sounds are dental-alveolar in Persian.

2.11 Labio-dental

The articulators and place of articulation for the production of these speech sounds are lips (labial) and teeth (dental), e.g., /f/ and /v/ in Persian, such as *feshar*, which means 'pressure', or *varzesh*, which means 'sport'.

2.12 Dental-alveolar

These sounds in Persian include /d/, /t/, /s/, and /z/, which have dental-alveolar as their articulation, while the same speech sounds in English are alveolar. See the following examples:

- | | | |
|----------|---------|----------|
| a) donya | /donja/ | "world" |
| b) tanha | /tænha/ | "alone" |
| c) sard | /særd/ | "cold" |
| d) zard | /zærd/ | "yellow" |

2.13 *Front vs. back*

The production of vowels is based on the tongue shape and its position in the mouth, e.g., front, back, high, or low vowels. Considering /æ/ and /i:/ vowels in English, as mentioned by Roach (1991), the difference between them is the height of the tongue and respectively they are relatively open and closed vowels. In front vowels, the tongue is positioned forward in the mouth, for example, /æ/, which is a relatively front vowel in Persian. Roach (*ibid.*, 12) observes that "by changing the shape of the tongue we can produce vowels in which a different part of the tongue is the highest point". According to this description, when a back vowel is produced, in contrast to a front one, the back of the tongue is raised towards the roof of the mouth, and the back of the tongue, therefore, is the highest point, for example, /ɒ/ in Persian.

2.14 *Open vs. close syllables*

If a syllable ends in a vowel, it is called an open syllable; if it ends in a consonant, it is called a closed syllable. A syllable itself can be divided into three parts, (1) the onset: the beginning of the syllable, for example, CVC, (2) the nucleus, or peak: the central part of the syllable that consists of vowels, for example, CVC, and (3) the coda: the end of the syllable, for example, CVC. For instance, the syllable structure for the Persian word *sag* /sæg/, which means 'dog', is CVC in which /s/ is the onset, /æ/, which is a vowel, is the nucleus, and finally /g/ is the coda.

2.15 *Vowel harmony*

It can be defined as a kind of assimilation, or modification, of a vowel pronunciation in a word so that one vowel harmonizes with another vowel.

3. Syllable structure of Persian and English

Before going further, it is important to consider syllabic features of Persian. The distribution of consonants (C) and vowels (V) is not the same in Persian and English (see Table 1), as in English the distribution of consonants can be VC, VCC, VCCC, CV, CVC, CVCC, CCV, CCVC, CCVCC, CCVCCC, CCVCCCC, CCCV, CCCVC,

CCCVCC, CCCVCCC, CCCVCCCC; in contrast to English, in the Persian language there are three major types of syllable structures including CV, CVC, and CVCC; in other words, CV (C) (C). Table 1 below illustrates the syllable structures of Persian and English.

Table 1. Syllable structure of English and Persian

Syllable Structure	
English	(C) (C) (C) V (C) (C) (C) (C)
Persian	(C) V (C) (C)

As defined by Roach (1991), a syllable is a phonological unit that consists of one vowel, which is known as the nucleus, or the peak, and preceded by the onset, which is a consonant or a consonant cluster, and followed by a consonant or a consonant cluster known as the coda. As seen in Table 1, in the English language it is possible to have a consonant cluster, made of as many as three consonants, before the vowel and four consonants after the vowel as the coda; the possibility of occurrence of a syllable in English, therefore, can be illustrated as (C) (C) (C) V (C) (C) (C) (C).

However, as illustrated in Table 1, in contrast to English, there is no consonant clustering in the onset position in Persian. The syllabic structure of Persian is composed of one optional onset, which is a consonant, the obligatory nucleus, which is a vowel, and an optional coda, consisting of a consonant or a consonant cluster.

According to the distribution of consonants and vowels in Persian, canonical forms of syllable structures can be identified, for example, CV, CVC, and finally CVCC. To clarify the points, Table 2 below provides some examples of Persian syllable structures.

Table 2. Examples of Persian syllabic structure

Persian Word	Meaning	Syllabic Structure	
ما	/ma/	We	CV
سگ	/sæg/	Dog	CVC
سرد	/særd/	Cold	CVCC
خسته	/xæs.te/	Tired	CVC.CV
شناخت	/ʃe.naxt/	Cognizance	CV.CVCC

As is seen in Table 2, in Persian, in contrast to English, clustering of consonants can only take place at the end of a syllable or, in other words, in the coda. Therefore, Iranian learners of English may find it very difficult to pronounce initial English consonant clusters; as Keshavarz (2001) mentions, they insert a vowel before or between a consonant cluster to make its pronunciation easier, which in linguistics is known as epenthesis. He remarks that in order to simplify the pronunciation of consonant clusters at the end of a syllable in English, Iranian learners of English sometimes delete one of the consonants of the final cluster made of three consonants or more. In Persian, there is no word with three or more consonants in the final consonant cluster. In other words, only two consonants are allowed in a final consonant cluster in the Persian language; this is in line with Salmani-Nodoushan and Birjandi (2005), who asserts that the Persian language does not have more than two consonants in final consonant clusters or clusters in the coda.

4. Persian and English sound systems

As mentioned above, the present study is a descriptive representation of the sound systems of Persian and English. It compares two distinct systems of speech sounds with their peculiar phonological features; it aims to identify the dissimilar phonemes and phonemic inventories of the two languages, to investigate if they have distinct phonetic structures and values, and to compare the distribution of single phonemes with regards to their positions. Figure 1 represents the International Phonetic Alphabet (IPA) Chart, a standardized sound representation of spoken language, which is a significant tool for

language learners, teachers, researchers and linguists to capture the speech sounds of any language and it helps them pronounce any word in any language; the subsequent tables parallel the sound systems of Persian and English.

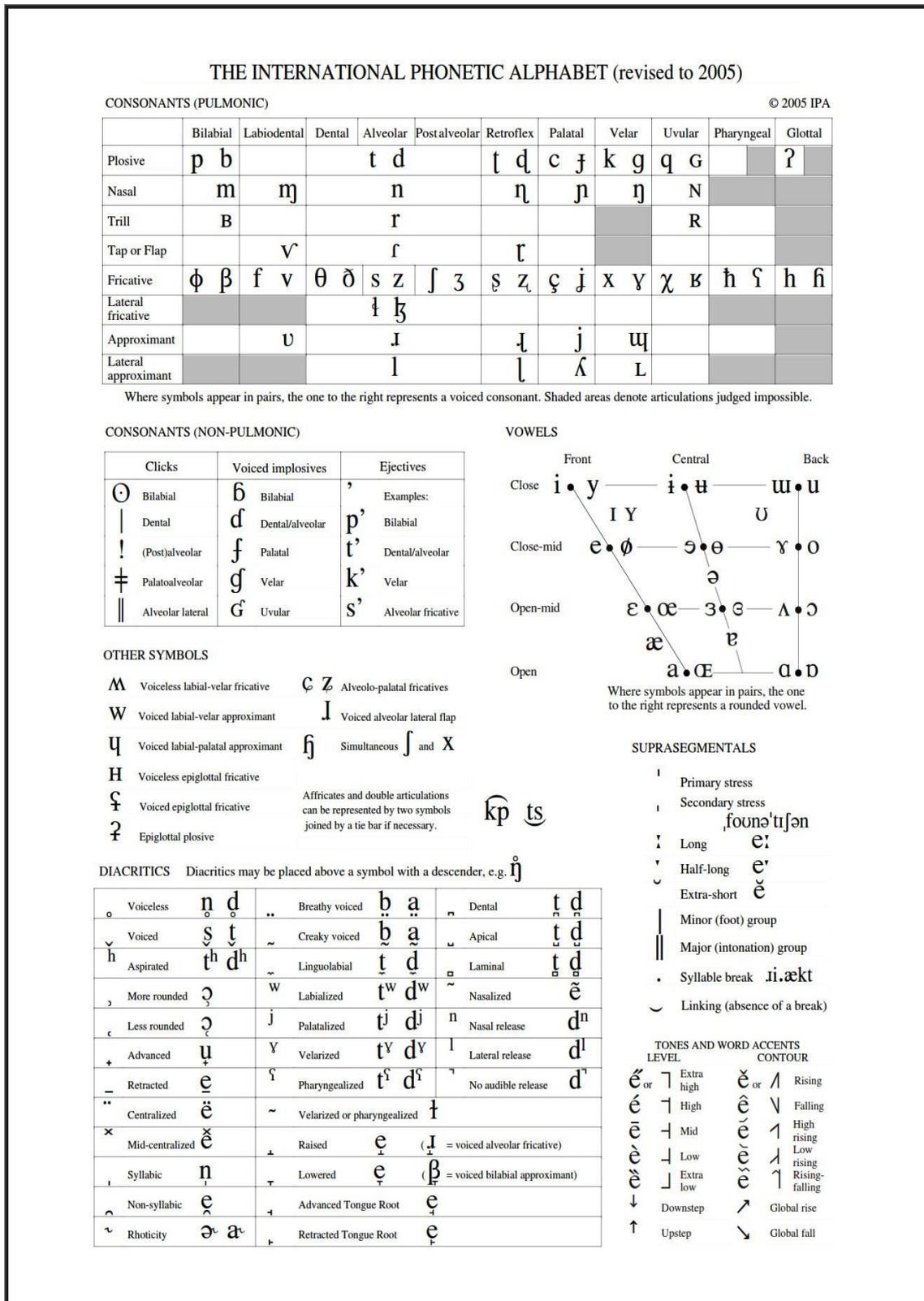


Figure 1. The International Phonetic Alphabet (Melchers & Shaw 2013)

Table 3 presents contrastive phonemic features of Persian and English consonants.

Table 3. Contrastive phonemic features of English and Persian consonants

Place of Articulation		Bilabial		Labiodentals		Interdental		Alveolar		Alveo-palatal		Palatal		Velar		Post-velar		Glottal	
		E	P	E	P	E	P	E	P	E	P	E	P	E	P	E	P	E	P
Stops	Vd	b	b					d	d					g	g		ɣ		ʔ
	Vl	p	p					t	t					k	k				
Fricative	Vd			v	v	ð		z	z	ʒ	ʒ			x				h	h
	Vl			f	f	θ		s	s	ʃ	ʃ								
Affricatives	Vd									dʒ	dʒ								
	Vl									tʃ	tʃ								
Nasals		m	m					n	n										
Laterals								l	l										
Vibrants								r	r										
Semivowels		w	w										y	y					

As illustrated in Table 3, there are eight stops in Persian, including /p, b, t, d, k, g, ɣ, ʔ/, while English has only six stops, i.e. /p, b, t, d, k, g/. There are nine fricatives in English, while Persian has eight. Both languages have the same number of semivowels, liquids and affricates; however, it should be mentioned that the semi-vowel /w/ has a very limited distribution in Persian; in contrast to the Persian language, which has two nasals, there are three nasal sounds in English, including /m, n, ŋ/. Some examples for phonetic signs of the Persian language are presented below:

1. /p^h/: the initial sound in a word			
Persian	پرنده	/pærænde/	'bird'
English			'pat'
2. /t^h/: the initial sound in a word			
Persian	ترانه	/tærane/	'song'
English			'tosh'
3. /k^h/: the initial sound in a word			
Persian	کویر	/kævir/	'desert'
English			'cot'
4. /b/: the initial sound in a word			
Persian	ببر	/bæbr/	'tiger'
English			'bod'
5. /d/: the initial sound in a word			
Persian	دنیا	/donia/	'world'
English			'down'
6. /ʔ/: the initial sound in a word			
Persian	عشق	/ʔʃy/	'love'
English			-
7. /ʒ/: the initial sound in Persian and final sound in English			
Persian	ژاکت	/ʒəkæt/	'jacket'
English			'beige'

As can be seen in the examples 1, 2, and 3 above, the voiceless plosives /p, t, k/ are strongly aspirated in Persian. Example 6, i.e. /ʔʃy/, which means 'love', illustrates the post-velar /y/ and the glottal /ʔ/ sound, which are both absent in English.

On the other hand, vowels can be defined as speech sounds which are articulated without a substantial constriction of the airflow passing through the mouth; as one of the two general categories of the speech sounds classifications, i.e. vowels and consonants, vowels can be described as "sounds which are articulated without a complete closure in the mouth or a degree of narrowing which would produce audible friction; the air escapes evenly over the centre of the tongue" (Crystal 2008: 517). Roach (1991), in his book entitled *"English phonetics and phonology"* introduced eight vowels as primary cardinal vowels; a certain set of standard reference points in order to provide an accurate approach of recognizing the vowel sounds of languages based on a combination of auditory and articulatory considerations. He mentioned that these primary cardinal vowels are easily recognised in most of the European languages (Fig. 2):

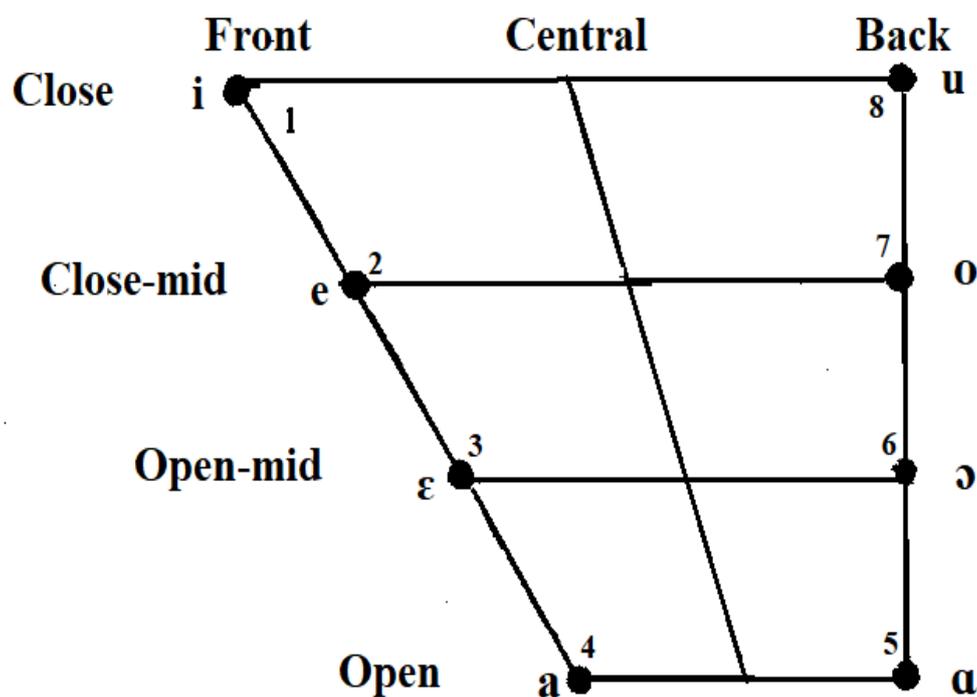


Figure 2. Primary cardinal vowels (Roach 1991: 13)

The following table illustrates the contrastive phonetic features of Persian and English vowels (Table 4).

Table 4. Contrastive phonemic features of Persian and English vowels

		FRONT		CENTRAL		BACK	
		P	E	P	E	P	E
High	Close	i	i			u	u
	Open		ɪ				ʊ
Mid	Close	e				o	
	Open		ɛ		ə		
Low	Close		æ				ɔ
	Open	æ			a	ɑ	

As shown above in Table 4, there are six vowels in Persian. As Roach (1991) points out, English has eleven vowels, including five long and six short vowels, which differ in length and in quality. The following examples of phonetic signs of the Persian and English languages illustrate this.

First, some examples of phonetic signs for Persian vowels are presented below:

- | | | | |
|--------|-----|-------|----------------|
| 1. /i/ | سیم | /sim/ | 'wire' |
| 2. /e/ | سل | /sel/ | 'tuberculosis' |
| 3. /æ/ | سد | /sæd/ | 'dam' |
| 4. /u/ | خوب | /xub/ | 'good' |
| 5. /o/ | رک | /rok/ | 'frank' |
| 6. /ɒ/ | شاد | /ʃɒd/ | 'happy' |

The following examples illustrate the phonetic signs for English vowels as presented in the International Phonetic Alphabet (IPA 1999: 42)

1. /i/ heed
2. /ɪ/ ship
3. /ɛ/ bed
4. /æ/ cat
5. /ə/ berth
6. /o/ hot
7. /ʊ/ boot
8. /ʊ/ foot
9. /e/ bet
10. /ɑ:/ father
11. /ʌ/ strut

As can be seen in the examples above, in contrast to English that has eleven vowels, in Persian there are six distinct vowels, out of which three are lax vowels, including /e/, /o/, /ʊ/, and three are tense vowels, i.e. /i/, /æ/, /u/.

4.2 English and Persian diphthong vowels

There are eight major diphthongs in the English language, including /eɪ/, /aɪ/, /ɔɪ/, /ɪə/, /eə/, /ʊə/, /əʊ/, and /aʊ/ (Roach 1991); while there are six diphthongs in Persian, including /eɪ/, /aɪ/, /æɪ/ (less frequent), /ɔɪ/, /ʊɪ/, and /əʊ/. Table 5 and 6 respectively illustrate this.

Table 5. English diphthongs

Diphthongs	Examples
/eɪ/	they; make
/aɪ/	I; by
/ɔɪ/	boy; point
/ɪə/	here; near
/eə/	where; parent
/ʊə/	tour; sure

/əʊ/	know; go
/aʊ/	how; down

Table 6. Persian diphthongs

Diphthongs	Examples		
/ei/	کی	/kei/	'when'
/ai/	چای	/tʃai/	'tea'
/ɔi/	رویا	/rɔiə/	'dream'
/æi/	سیار	/sæiə/	'mobile'
/ui/	روی	/rui/	'zinc'
/əʊ/	جو	/ʤəʊ/	'barley'

As shown in Tables 5 and 6, besides some identical diphthongs in Persian and English, including /ei/, /ai/, /ɔi/, /əʊ/, there are some other distinct diphthongs in these languages. For example, /ɪə/, /ɛə/, /ʊə/ are English diphthongs which cannot be found in the sound system of Persian, while, on the other hand, /æi/ and /ui/ are distinctive diphthongs in Persian; it should be mentioned, though, that these two diphthongs have a limited distribution in Persian.

5. Discussion

Based on the description of the phonological features of Persian and English, which is presented above, we observe that a Persian learner of English as a second/foreign language might transfer some phonological features of his/her native language into his/her second/foreign language. In the process, the learner might interpret certain sounds incorrectly and substitute English sounds with similar sounds of the Persian language. Such deviant phonological productions can be predicted. Some of deviant phonological productions of Iranian learners of English are summarized in the following Table 7.

Table 7. Expected deviant phonological productions

English	Deviant production	Description
/t, d/	/t̪, d̪/	Pronouncing English alveolar stops as dental alveolar
/s, z/	/s̪, z̪/	Pronouncing English fricatives as dental alveolar
/n/	/n̪/	Pronouncing English nasals as dental alveolar
/ð/	/d/ or /z/	Substitution of /ð/ in English with /d/ or /z/ in Persian, e.g., <i>they</i> is pronounced as <i>dey</i> or <i>zay</i> .
/θ/	/s/ or /t/	Substitution of /θ/ in English with /s/ or /t/ in Persian, e.g., <i>thanks</i> is pronounced <i>sanks</i> or <i>tanks</i> (more frequent)
Unaspirated /p, k, t/	Aspirated /p ^h , k ^h , t ^h /	Aspirating the English unaspirated unvoiced stops, e.g., the aspiration of /k/ in <i>ski</i> is pronounced as /esk ^{hi} / or /ʔsk ^{hi} /
/w/	/v/	Pronouncing English semivowel bilabial /w/ as labiodentals /v/ at the initial sound of the word, e.g., <i>window</i> is pronounced as vindow
Initial CC-clusters such as /sk, sp, st, sl, sm, sn/	/ʔsk, ʔsp, ʔst, ʔsl, ʔsm, ʔsn/	Substituting CC-clusters in English with VCC in Persian; <i>sky</i> is pronounced /esk ^{hi} / or /ʔsk ^{hi} /, <i>school</i> is pronounced as /esk ^{hi} ul/ or /ʔsk ^{hi} ul/, <i>stop</i> is pronounced as /est ^h a<p/ or /ʔst ^h a<p/, and so on.

Moulton (1962) states that when one investigates the phonological structure of a language, he/she needs to pay attention to the agreement between them, and then based on the observed dissimilarities between the languages, attempt both to predict the expected errors that language learners will make and also to explain why they will make these errors. In the case of Persian and English, as seen in Table 7, the following should be pointed out:

- A Persian-English bilingual speaker will be inclined to carry over and transfer his/her phonetic habits into English and use them as incorrect phones, for example:

a) Substitution of /r/, which is retroflex in English, with /r/ that is flap and trill in Persian;

b) Substitution of alveolar consonants in English with dental alveolar consonants in Persian.

- A Persian-English bilingual speaker will be inclined to carry over and transfer his/her allophonic habits into English, which will result in incorrect English phones or phonemes, for example:

a) Substitution of /ŋ/ in English with /ŋg, ŋk/ in Persian;

b) Substitution of /ɫ'/ (velarized lateral) in English with /l/ (dental alveolar) in Persian;

c) Substitution of /k, g/ in English with /k^j, g^j/ (strongly palatalized velar stops) in Persian.

- As mentioned above in Table 7, a Persian-English bilingual speaker will be inclined to carry over and transfer his/her distributional habits into English and produce incorrect English phonemes, for example:

a) Substitution of initial CC-clusters in English /sk-, sp-, st-, sl-, sm-, sn-/ with VCC /esk-, esp-, est-, esl-, esm-, esn-/;

b) Substitution of initial CC-clusters in English such as /br-/, /tr-/, /kl-/, etc., with CVC in Persian /ber-, ter-, kel/, etc.

As discussed above, in CA, linguists and language experts compare the linguistic systems of two or more languages or language varieties, for instance, the grammatical features or sound systems of two particular languages. The following assumptions are significant in CA:

- a) Interference from L1 is one of the primary challenges in learning a second/foreign language;
- b) These difficulties, however, can be predicted by CA;
- c) Language teachers can use CA as a teaching material in order to diminish the effects of language interference, specifically, the negative transfer, which finally results in production of deviant structures, in errors or inappropriate/incompatible linguistic forms in the target language.

From the discussion it follows that some particular types of native language speech habits and articulations of Persian should be avoided and those which occur in the target language should be cultivated. For instance, as illustrated above, Iranian learners of the English language may need to avoid adding an extra vowel to the consonant clusters at onset position, such as /esk-, esp-, est-/ and /ber-, kel/ and so on, and they may also need to avoid strong palatalized velar stops of Persian; in addition, they may need to develop the /r/ as a retroflex sound in English instead of the flap or trill /r/ in Persian.

6. Conclusions

Different languages have different phonological systems; they have different methods of distinguishing between their vowels and consonants. Our paper aims at providing a descriptive qualitative analysis of vowels and consonants in English and Persian, presenting a contrastive analysis of vowels and consonants of these languages, elaborates more on the contrasting phonological features of the two sound systems, which cause production of deviant structures by Iranian learners of English.

It should be mentioned that, though the main objective of the present study is a linguistic investigation of Persian and English sound systems through a contrastive analysis of the phonological features of the two languages, we assert that the pedagogical application of the results of the paper cannot be overlooked, because teaching correct pronunciation is very significant in English language education, and

therefore the results of our study are expected to contribute both theoretically and practically to other researchers and linguists and language teachers.

Due to distinct phonological features of Persian and English, Iranian learners of the English language might misinterpret some sounds of English, as the target language, with their counterparts or similar sounds in their native language, i.e. Persian, which finally results in deviant phonological productions or the mispronunciation of the words.

However, it should be mentioned that although the above presuppositions or generalizations of deviant phonological productions by Persian-English bilingual speakers are interesting and significant, such kinds of deviant productions might not be commonplace or always true for all Iranian learners of English. In other words, this should not convey the idea that all language learners go through these deviant phonological productions; sound transfer in language production is a very sophisticated phenomenon and it involves a complicated process that has different forms under various contexts.

Knowledge of these distinct phonological features of Persian and English and the expected deviant phonological structures can help language teachers clarify the main phonological differences of the languages and help their students grasp these phonological differences between languages, produce the speech sounds accurately and finally pronounce the words correctly without misinterpretation of the sounds.

Abbreviations

CA – Contrastive analysis

IPA – International Phonetic Alphabet

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Résumé

Our study aims to investigate the phonological features of Persian and English as two typological and phonological different languages. It presents a contrastive analysis of two sound systems, namely, those of Persian and English. The paper renders a detailed descriptive analysis and a contrastive study of consonants and vowels of these languages, elaborating on the similar and dissimilar features of the two sound systems, which may result in production of deviant sounds by Persian-English bilingual speakers and language learners. We believe that the findings of this study can also be used in teaching English to the speakers of Persian, for the fact that language learners in the process of learning a second language (L2) may overgeneralize the phonological features and patterns of their native language into the target language, resulting in pronunciation errors and production of deviant phonetic forms. In other words, as a result of distinct phonological features of Persian and English, Iranian learners of English might misinterpret certain sounds of English with their counterparts in their

native language, which finally results in deviant phonological productions or the mispronunciation of the words. Based on the contrastive analysis of Persian and English sound systems and the observed dissimilarities between them, the study provides some predictions about the possible errors of Iranian learners of English. For example, a Persian-English bilingual speaker will be inclined to transfer his/her native phonetic habits into English and use them as incorrect phones; s/he may also carry over his/her native language allophonic and distributional habits into English. Therefore, we hope such kind of contrastive study of Persian and English sound systems can theoretically and practically contribute to the existing research and significantly help linguists, researchers in the field and as well language teachers who engage in teaching English to the speakers of Persian.

Keywords: contrastive analysis, sound system, phonological features, consonants, vowels, bilingual speakers.

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**CONFLICT, CONFRONTATION, AND WAR
REFLECTED IN MASS MEDIA: SEMANTIC WARS,
THEIR VICTORS AND VICTIMS**

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Abstract: War presented in mass media as a piece of hard news has three spaces: military, economic, and informational. From a linguistic point of view, conflict has two constituents: CONFLICT-STATE and CONFLICT-ACTION. The variety of conflict is confrontation, which includes physical collision, armed opposition, verbal collision, collision of outlooks and interests. Each conflict or confrontation has a cognitive script, on which confrontational substrategies are being built.

Key words: conflict, confrontation, war, cognitive script, semantic wars, text categories.

1. Introduction

Each event, which takes place in the world, is sooner or later reflected in mass media. If we open a newspaper or its website on the Internet, we will see that the best informational places are given to pieces of hard news. Titles describing war conflicts

are large in size and contain numerous stylistic means used for the purpose of catching the reader's attention.

There are some specific techniques, which help make the text more informative and attractive for the audience. The authors of the text or speechwriters successfully use a set of words forming a lexico-semantic group (Lančarič 2016), employ different stylistic devices, add a large amount of emotively charged words or make a specific text composition.

We have chosen the two cases connected with our research topic – the Iraq war and the Skripal poisoning and with the help of numerous examples show how different confrontation strategies are used by the authors of the text, how some text categories are reflected in the text (mainly modality, emotivity, and evaluation), how the role of this or that text category changes over the course of time. That is why all the examples from the articles are accompanied not only by their source but also by the date of their publication.

Our language material comprises 25 articles on the Iraq war and 29 articles on the Skripal case, which we have chosen from American and British newspapers or journals (on-line versions).

2. Conflict, confrontation, war, and violence: Definition and differences

These things are very interrelated. We present different points of view on these four items taking into account linguistic aspects, i.e. the means of their verbalization. We present them as a chain of events: conflict arouses confrontation; confrontation may lead to war accompanied by violence.

2.1 Different aspects of conflict

Conflict has several definitions (Wright 1965). Some authors claim that it is "the sharpest way of the solution of the significant contradictions arising in the course of

interaction, consisting in counteraction of subjects of the conflict, usually against the background of negative emotions" (Анцупов & Баклановский 2005: 8); some treat it as the collision of opposite directed purposes, interests, positions, opinions of subjects of interaction; this is the contradiction arising between people in connection with the solution of these or those questions of social and private life" (Бандурка & Друзь 1997: 20). Conflict interaction is characterized by a low extent of orientation to the interests of other party, a high extent of orientation to personal interests, and a negative assessment of the value of interpersonal relations (Емельянов 2003: 95).

The most considerable research belongs to Rummel (1975-1981) who presented the results of his investigation of conflict and war. In five volumes of his research, Rummel asks the questions about the reasons of war and why international violence leading to international conflict appears. He writes that the answers are specific and explains that International Conflict Behaviour is caused by: opposing interests and capabilities (specific sociocultural differences and similarities between the parties); contact and salience (awareness); significant change in the balance of powers; individual perceptions and expectations; a disrupted structure of expectations; a will-to-conflict (Rummel 1979). These postulates are important for our research and we present them in the following way (see Fig. 1).



Figure 1. Reasons of International Conflict Behavior (after Rummel 1979)

International Conflict Behaviour is aggravated by sociocultural dissimilarity, cognitive imbalance, status difference, coercive state power; is inhibited by sociocultural similarity, decentralized or weak, coercive state power and is triggered by perception of opportunity, threat or injustice, surprise (Rummel 1979).

Judging from the information presented above there may be social, economic, psychological, political, and other approaches to conflict study. Our aim is to investigate how conflict may be considered from a linguistic point of view and how it is presented in the media. The lexical unit *conflict* in English has two constituents: CONFLICT-STATE and CONFLICT-ACTION, with its further subdivision into CONFLICT [HUMAN ACTIVITY EVENT] – [NON-MILITARY] – [VERBAL] (Жарковская 2007).

The study conducted by Venediktova shows that conflict belongs to the WAR concept and has specific associations in linguistic images of the world, like opposition, collision, armed struggle as a way of various disputes solution, and disagreements at the impossibility of eliminating contradictions by peaceful means. These associations are presented by the following lexical units: *war; warfare; clash; confrontation; combat; hostilities; collision; discord; fight; battle* (Венедиктова 2004: 10).

Moreover, scholars have found out conflict-triggering comments and have classified them as primary (explicit), which include the word *confrontation* or lexically connected with it semantic units or secondary (implicit) markers, which represent verbal means, (objectivizing the negative emotional psychological state of the speaker, one's intentions and evaluations (Фролова 2017: 186).

As far as the topic 'conflict' is kept under constant review by scholars, there appeared the new cross-disciplinary branch of humanitarian knowledge – conflictology – which integrates and develops scientific judgement accumulated through many centuries experience of conflict (Фролова 2017: 172).

2.2 Confrontation: Its types and substrategies

In dictionaries, confrontation is usually explained as a fight or argument; as a situation, in which people or groups with opposing ideas or opinions disagree angrily. Confrontation may appear between two people and there may be confrontation with somebody.

Frolova (Фролова 2017: 177) understands confrontation in the following way: as physical collision, armed opposition, verbal collision, collision of outlooks and interests. She revealed linguo-cognitive schemes of the strategy of confrontation realization in Anglophone discourse. In her paper, the scholar presents different cognitive strategies of confrontation based on two mental models: I AM SUPERIOR – YOU ARE INFERIOR, I AM GOOD – YOU ARE BAD. Substrategies of confrontation are based on the following cognitive scripts:

- DEMONSTRATE YOUR AUTHORITY AND POWER (accentuate your highest position and the low position of the other) – the substrategy of the demonstration of power;
- FIGHT FOR POWER (try to increase your own position and decrease your opponent's position);
- FORCE (compel, coerce, do not give any choice to somebody else);
- CAPTURE SPACE (enlarge your own space borders – excessively move away; interfere with the personal space of the other – excessively come nearer) – the substrategy of space capture;
- DESPISE (accentuate your own positive assessment and negative assessment of the other) – substrategy of disapproval;
- DEMONSTRATE DISRESPECT (accentuate your own needs, wishes, interests / ignore needs, wishes, and interests of somebody else) (Фролова 2017: 193).

These mental models and substrategies of confrontation ideally match our language material and form the theoretical background to our research. To illustrate them we have chosen George Bush's speech on Iraq given by him in Cincinnati on October, 7

in 2002 (published by *US news*), the analysis of which is presented below and some media texts on the Iraq war and the Skripal case.

Earlier (see Panasenko et al. 2017) we analyzed the WAR concept and connected its constituents with Fillmore's semantic roles. According to Frolova (Фролова 2017: 195) mental representation of the situation of confrontation has obligatory constituents; some of them can also be considered as semantic roles (reason, purpose, object, instrument, maleficient):

- communicative and positional roles of the speaker and the addressee, whose exchange happens between subjects;
- psychological role AGGRESSOR, peculiar to the speaker;
- the reason – existence of an intrapersonal or interpersonal contradiction (I AM AGAINST MYSELF, I AM AGAINST SOMEBODY ELSE);
- the motive – harm to somebody else;
- the purpose – disharmonization of interpersonal relations;
- the object – material, spiritual, imperious resource, the possession of which the subject seeks;
- the maleficient – the communicant, at whom action of the AGGRESSOR is directed;
- the instrument of influence – verbal means – carriers of confrontational meanings.

We will illustrate below how constituents of these mental models of confrontation are presented in media texts.

2.3 War and violence. Causes, models, and types of war

Studying the war phenomenon has a centuries-old tradition. Any large war in the history of mankind didn't go unnoticed: collisions, disputes, and fights were carefully described and analysed by philosophers of different times (Ухова 2006: 166). As

Erofeeva claims (Ерофеева 2015: 73), modern market media gravitate towards the bright and intensive embodiment of the theory of "black mirrors". Negative and denial as opposed to positive and creative, death as a life antonym, darkness and evil against the sun, light and good are the main hooks of the media's so called "black square", which allows them to attract and keep the attention of the audience. Thus, war, violence, and death are in demand and, alas, are favourite topics of mass media.

First of all, let us clarify the meanings of the word "war". It has direct and figurative meanings. In its primary meaning, war is an organized armed struggle between states or classes. Figuratively war is a condition of hostility between people or groups of people, like war between mafia clans or war of opinions (Ухова 2006: 167). We may also consider "war" as a concept with different aspects. Ukhova (Ухова 2006: 167) names its following aspects: 1) social (antagonistic form of social relationship of people) and socio-political aspects (war as armed conflict); 2) physical aspect (physical collision of objects); 3) social and economic aspects (war as competition); 4) linguistic aspect (quarrel, dispute); 5) psychological aspect (intrapersonal fight, ideological fight). Venediktova (Венедиктова 2004: 9) considers the WAR concept as a frame with a complex multi-layered structure. This structure is presented by notions directly associated with war: conflict, fight, opposition; military operations; war and its types; military equipment and arms; participants of war; interpersonal relations of the people who are involved in war; result of war and its consequence.

When the question arises about the reasons for war, many sources cite the words of Wright who answered that question like this. War arises because of the changing relations of numerous variables – technological, psychic, social, and intellectual. There is no single cause of war. Peace is an equilibrium among many forces. Change in any particular force, trend, movement, or policy may at one time make for war, but under other conditions, a similar change may make for peace. A state may at one time promote peace by armament, at another time by disarmament, at one time by insistence on its rights, at another time by a spirit of conciliation. To estimate the probability of

war at any time involves, therefore, an appraisal of the effect of current changes upon the complex of intergroup relationships throughout the world (Wright 1965).

Describing the general causes of International Conflict Behaviour, Rummel (1979) speaks about the reasons for violence (including war), which is caused by: at least one party having an authoritarian or totalitarian regime, status quo disruption, confidence in success. It is aggravated by system polarity (centralization of coercive power), Big Power intervention, weakness of the status quo Power, credibility at stake, and honour at stake. It is inhibited by: cross-pressures, internal freedom, strength of the status quo Power, and world opinion. War is a particular type of intense violence and generally causes, aggravates, and inhibits violence. War is uniquely aggravated by power parity, class conflict and is inhibited by power disparity. This description vividly shows how closely war and violence are related. Very often, they may have the same roots of origin.

War has three spaces: military, economic, and informational. Of course, our research interest lies in the informational space. We will pay attention to the mental models dominating in modern media discourse, which definitely reflect some of the mentioned above spaces. Venediktova (Венедиктова: 2004: 14-18) speaks about several metaphoric models in the newspaper articles reflecting the Iraq war. The domineering one is "war is an economic operation". The second frequent model in the American and British press was "war is a punishment for crime". The author explains it by the fact that some countries initiated the war in Iraq and thus it was necessary to convince the world community of the correctness of their actions. In Russian articles, this model occurred less often. The next models are "war is destruction" and "the end of war is a construction and repair".

Types of war are marked with the help of numerous adjectives, which form specific classes: a) characterizing the war itself either positively (*sacred, liberation war, just...*) or negatively (*unjust, senseless, predatory, dirty, colonial...*); b) characterizing the

duration and level of war (*fruitless, global, long-lasting, local, overnight war, lost, protracted war...*), c) burden of war, its character and consequences (*cruel, brutal, savage, terrible, dreadful, fierce, severe, grim, rigorous, violent...*); d) logical (scientific) definitions of war (*nuclear, imperial, bacteriological, sea, partisan...*) (Panasenکو et al. 2017: 91). Venediktova (Венедиктова 2004: 10) mentions the following types of war: ideological war, civil war, world war, cold war, colonial war, chemical war, aerial war, just war, war of liberation, and nuclear war. We see that this classification is based on different principles: instruments and weapons used in war, its assessment, location, and some others.

Summing up the causes of war as well as its types and violence, which inevitably accompany war, we would like to cite a fragment from the research by Erofeeva:

"Blossoming of spiritual development and material well-being is possible in peace time. War creates a stress situation, closes the harmonious movement of the subject, this phenomenon is asymmetric; it pushes together one's expectations and harsh reality into the atmosphere of suffering. Therefore war and peace are a starting point of contention or association of the people and the countries and also of sincere chaos and spiritual harmony" (Ерофеева 2015: 75).

3. How conflict, confrontation, and war are reflected in media

Modern media discourse has many a time become the object of linguistic research (Ерофеева & Ushnikova 2017; Alexiyevets 2017; Pravdová 2017; Zheltukhina 2016a). Much attention has been paid to the transformation of messages (Fedoriv 2016), manipulative discourse (Gnezdilova 2017), pragmatics and emotivity of discourse (Pinich 2017) as well to the role of journalism in digital media (Višňovský et al. 2015).

Journalists use different methods in presenting hard news (Panasenکو et al. 2017) and tools on the impact on consciousness of people used in media texts about war strikes with variety and integrity (Ерофеева 2015: 74).

There are different types of information presentation in mass media: **media reflection**,

media transformation, and media myth (Доброниченко 2014: 16-17). Journalists who objectively highlight war conflicts sometimes are in real danger and some of them have been killed. Here we come across a very interesting phenomenon: when news appears, people take it as media reflection; when time passes, people incline to the opinion that this event was presented as media transformation. Over the course of time, it becomes obvious that it was a trick, a media myth presented like a real fact (Panasenko et al. 2017: 96). The best example of it is the 2003 invasion of Iraq (March 20, 2003 – May 1, 2003) where we can state that its description in the mass media was a myth. The case with Skrupal's poisoning also promises to be interesting. We present the results of these two cases analysis in detail below.

There are other definite tools of human consciousness manipulation, which we highlight in our practical part. Here we would like to mention fear activation as an effective means of capturing the audience (Ерофеева 2015: 80; Желтухина 2016b).

4. Case study

4.1 Case 1. The Iraq war. Semantic wars and a real war.

We have chosen articles, which were written before the invasion and which justify the war conflict because of Iraqi possession of weapons of mass destruction and we analysed media texts written some time ago after the USA invasion. We have 25 articles of analytical character and one oratory – Bush's speech.

4.1.2 Cognitive strategies of confrontation preceding Iraq war

All the articles under analysis belong to on-line media. The exception is an oratory, the transcript of George Bush's speech on Iraq given by him in Cincinnati on October 7, 2002 and first published by *US news* on the same day (Transcript: George Bush's speech on Iraq 2002). We find it an excellent way to demonstrate how different techniques are used by speechwriters who have a definite purpose and how these speeches can be analysed lexically, stylistically, or cognitively.

As we have already stated above, one of most popular techniques is fear activation. When the reader is frightened, he/she will take anything for granted. The speaker may use words with negative connotation. Such stylistic means, as hyperbole (exaggeration to such an extent that the saying becomes absurd) and various types of repetition (parallel constructions, epiphora, anaphora, framing, etc.) are widely used in hard news.

From Bush's speech, we have chosen all the emotively charged words with negative meanings and grouped them in the following way:

- **Group 1. Iraq is a threat (17 examples)** (*a grave threat, threat/threats, every threat, offensive threats, etc.*).
- **Group 2. Iraq brings terror and helps terrorists (35 examples)** (*an arsenal of terror, terror, terrorism, terrorist(s), sudden terror, terrorist groups, terrorist attacks, terrorist network, etc.*).
- **Group 3. Saddam Hussein is a tyrant (2 examples)** (*a murderous tyrant, tyrant*).
- **Group 4. Iraq possesses lethal weapons (41 examples)** (*chemical and biological weapons, atomic weapons, weapon of mass destruction, biological weapons, nuclear weapons, weapons of terror, dangerous weapons, new weapons, etc.*).
- **Group 5. Other words with negative connotation (128 examples)** (*to violate, suffering, horrible poisons, diseases, danger(s), to kill, invade, brutally, dictator, grows worse, chemical attacks, to injure, to die, attacks, violation, bomb-making, deadly gases, evil, etc.*).

We have calculated the number of usage of these words in the text. In the first group (**Iraq is a threat**), the most frequently used word is *threat/threats* (11 examples) accompanied by different negative adjectives. In the second group (**Iraq brings terror and helps terrorists**), we refer to the most frequently used words *terrorist(s)* (11 examples), *terror* (7 examples), and *terrorism* (3 examples). The third group includes only two expressions, which are given above. The most frequently words and word

combinations in group 4 (**Iraq possesses lethal weapons**) are: *nuclear weapons* (11), *weapons of mass destruction* (7), *weapons* (6), *chemical and biological weapons* (6). Vocabulary in group 5 (**other words with negative connotation (128 examples)**) is presented by different parts of speech; the most frequent are: *danger/s* (7), *to destroy* (5), *confronting* (4), *dictator* (3), *to kill* (3), *sanctions* (3), *blackmail* (3), *murder* (3). Figure 2 shows how examples are distributed among the negative emotive words.

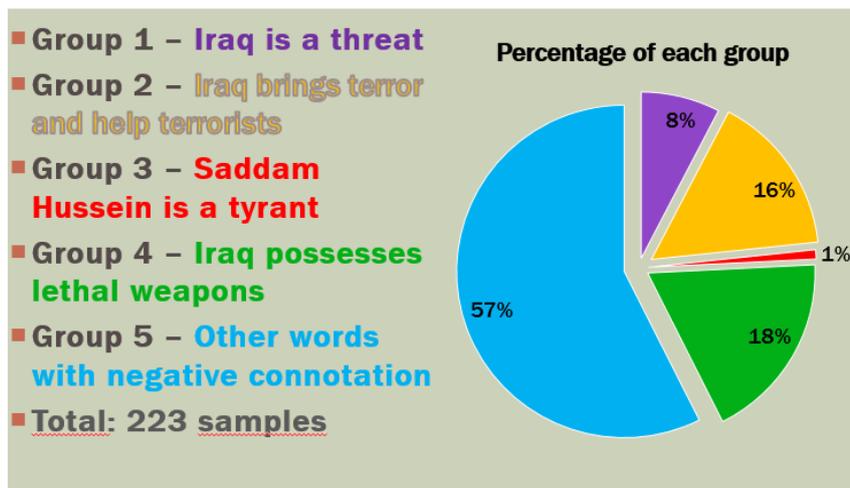


Figure 2. The frequency of words with the negative meaning in George Bush's speech on Iraq
Source: Our own research

These examples vividly show how CONFLICT-STATE is gradually transforming into CONFLICT-ACTION (Жарковская 2007). To prepare the world for CONFLICT [HUMAN ACTIVITY EVENT] and make it [MILITARY] others, more complicated techniques are used by the speaker and the country he represents. Now let us discuss cognitive strategies of confrontation (after Фролова 2017).

**Mental model I AM SUPERIOIR – YOU ARE INFERIOR,
I AM GOOD – YOU ARE BAD**

We resolved then, and we are resolved today, to confront every threat from any source that could bring sudden terror and suffering to America.

The Iraqi regime has violated all of those obligations. It possesses and produces chemical and biological weapons. It is seeking nuclear weapons. It has given shelter

and support to terrorism and practices terror against its own people. The entire world has witnessed Iraq's 11-year history of defiance, deception and bad faith.

We agree that the Iraqi dictator must not be permitted to threaten America and the world with horrible poisons and diseases and gases and atomic weapons.

And that's why America is challenging all nations to take the resolutions of the UN Security Council seriously. These resolutions are very clear. In addition to declaring and destroying all of its weapons of mass destruction, Iraq must end its support for terrorism. It must cease the persecution of its civilian population. It must stop all illicit trade outside the oil-for-food program. It must release or account for all Gulf War personnel, including an American pilot whose fate is still unknown.

In this speech, we can also identify some **confrontation substrategies** (after Фролова 2017).

Confrontation substrategies

Demonstrate your authority and power

Saddam Hussein must disarm himself, or, for the sake of peace, we will lead a coalition to disarm him.

The United Nations would betray the purpose of its founding and prove irrelevant to the problems of our time. And through its inaction, the United States would resign itself to a future of fear.

Fight for power (try to increase your own position and to decrease your opponent position)

And that's why two administrations – mine and President Clinton's – have stated that regime change in Iraq is the only certain means of removing a great danger to our nation.

Force (compel, do not give any choice to somebody else)

By taking these steps and by only taking these steps, the Iraqi regime has an opportunity to avoid conflict.

Capture space (enlarge your own space borders)

Now, as before, we will secure our nation, protect our freedom and help others to find freedom of their own.

The resolution will tell the United Nations, and all nations, that America speaks with one voice and it is determined to make the demands of the civilized world mean something.

Despise (accentuate) your own needs, wishes, interests / ignore needs, wishes, interests of somebody else

As Americans, we want peace. We work and sacrifice for peace. But there can be no peace if our security depends on the will and whims of a ruthless and aggressive dictator. I'm not willing to stake one American life on trusting Saddam Hussein.

By our resolve, we will give strength to others. By our courage, we will give hope to others. And by our actions, we will secure the peace and lead the world to a better day.

Demonstrate disrespect / accentuate your own needs, wishes, interests / ignore needs, wishes, interests of smb. else

On Saddam Hussein's orders, opponents had been decapitated, wives and mothers of political opponents had been systematically raped as a method of intimidation, and political prisoners had been forced to watch their own children being tortured. America believes that all people are entitled to hope and human rights, to the nonnegotiable demands of human dignity. People everywhere prefer freedom to slavery, prosperity to squalor, self-government to the rule of terror and torture.

4.1.3 Analysis of some basic text categories (*emotivity*, *modality*, and *evaluation*) displayed in media texts (diachronic approach)

Information in media is presented in various types of journalistic messages (Panasenکو 2016), i.e. in texts, which have a specific volume, structure, and content. As any text, journalistic messages contain categories, like coherence, cohesion, information value, anthropocentricity, modality, emotivity, and some others. We have chosen three of them: *emotivity*, *modality*, and *evaluation*, because they are most vividly represented in the journalism of emotional type and in our texts under consideration. *Literary time* and *space* are also important in hard news. We accentuate the role of the category of *time* mentioning the date issue of each piece of news. *Place* in this case is mainly associated with the USA and Iraq. In the examples below, we use colours corresponding to the text categories in question. Marked in colour words can be treated as the signals of addressee orientation.

Let us compare how these three categories are presented in the media during the period 26.09.2002 – 13.11.2014. We have picked out the key words from the article and present them as a chain.

1. 26.09.2002: ...*The comments by Condoleezza Rice were the strongest* – *White House's accusations* – *The accusations* followed those made by President Bush – *the U.S. government clearly knows* – *Iraq provided some training to al Qaeda in chemical weapons development* – *We know that Saddam Hussein has a long history with terrorism* in general – *There clearly* are contacts between al Qaeda and Iraq – *the picture is clear* – *a clear* understanding of the threats that are posed – *protecting the American people from future attacks*. Source:

<http://edition.cnn.com/2002/US/09/25/us.iraq.alqaeda/>

2. 28.09.2002: ...*to defend our national security interests* against the *threat posed by Saddam Hussein – the Iraqi dictator* must be disarmed – *Bush has accused* Iraq – *a promise to destroy all its weapons of mass destruction -- biological, chemical or nuclear*. *Iraq has repeatedly denied possessing any such weapons* – *the danger* posed

to the United States by Iraq **is grave and growing** – This regime is seeking **a nuclear bomb** – U.S. authorities **cannot afford to wait long**. Source:

<http://edition.cnn.com/2002/US/09/28/us.iraq/index.html>

3. 02.03.2004: ...there were **no weapons of mass destruction** of any significance in Iraq after 1994 – **Iraq had no banned weapons** before last year's U.S-led invasion – **no weapons had been found** – **he found no actual WMDs** – U.S. teams' **inability to find any weapons** – **No evidence was found** to suggest Iraq possessed chemical or biological weapons. Source: http://usatoday30.usatoday.com/news/world/iraq/2004-03-02-un-wmd_x.htm

4. 01.04.2005: ...said **the United States still knows "disturbingly little"** about the weapons programs – **the intelligence community was "dead wrong"** in its assessments of Iraq's weapons of mass destruction capabilities – **a major intelligence failure** – **America's intelligence community needs fundamental change** – **After the intelligence failures in Iraq – no weapons or no evidence** – **changes at the FBI** – We must learn from our **past errors**. Source:

<http://edition.cnn.com/2005/POLITICS/03/31/intel.report/index.html>

5. 10.12.2008: ...**False premise for going to war** – **the president and his administration used these two fears – unconventional weapons and terrorism – to win public approval** for going to war in Iraq – **These conclusions came too late** – On March 20, 2003, Operation Iraqi Freedom began in **an attempt to kill the Iraqi president and overthrow his regime** – **Bush and seven members of his administration made 935 demonstrably false statements** in the lead-up to the war – **The failure of the commander in chief and his administration to gather solid intelligence before sending U.S. troops to war has cost thousands of American and Iraqi lives, billions of tax dollars** – **President Bush said that he came to office "unprepared for war" and that his "biggest regret" was the U.S. intelligence failure on Iraq**. Source:

<https://www.publicintegrity.org/2008/12/10/6277/false-premise-going-war>

6. 27.02.2009: ...**we are leaving Iraq to its people** and we have begun **the work of ending this war** – **the war had held some harsh lessons for the country** – **America must go to war with clearly defined goals** – **America can no longer afford to see Iraq**

in isolation from other priorities: we face the challenge of **refocusing on Afghanistan and Pakistan – the war that has damaged America's international standing**. Source: <https://www.telegraph.co.uk/news/worldnews/barackobama/4864280/Barack-Obama-to-end-US-combat-operations-in-Iraq-by-2010.html>

7. 18.12.2011: ...*Nearly 4,500 US soldiers and tens of thousands of Iraqis **have died** since the US-led campaign began in 2003 – The operation **has cost** Washington nearly **\$1 trillion** – still stubbornly jammed at a level of violence which kills on average around 350 people every month – most Iraqis believe it was **high time for the Americans to go***. Source:

https://www.washingtonpost.com/world/nationalsecurity/last-us-troops-cross-iraqi-border-into-kuwait/2011/12/17/gIQArEyX1O_story.html?utm_term=.74adbccfe1fd

8. 13.11.2014: ...*The Fact Checker was puzzled by Bush's reference to finding **a dirty bomb in Iraq** – in an offhand manner, was giving that as an example of something that was not found after the United States invaded Iraq – At the time of the March 2003 invasion, administration officials asserted that 44 nations were part of the coalition – The military force was almost entirely a U.S.-British campaign, with some assistance from Australia and Poland – **Before the invasion, Bush was much more definitive** – But none of that turned out to be correct. Even Bush's revised claim of "capacity" is **a stretch** – Hussein may not have given up his dream of one day again having weapons of mass destruction – but **he did not have such weapons** – There was **no highly enriched uranium, no plutonium, no remaining capacity to produce either of those things***. Source:

https://www.washingtonpost.com/news/fact-checker/wp/2014/11/13/george-w-bushs-claims-on-weapons-found-and-not-found-in-iraq/?utm_term=.25e88c4cfea4

We see how from text 1 until text 8 emotivity, modality, and evaluation are gradually changing: in the first texts, there are many emotively charged words with negative connotations (*accusations, chemical weapons development, terrorism, threat danger, a nuclear bomb, weapons of mass destruction*, etc.). The tone of the texts is very categorical and leaves no place for sentiments (*the U.S. government clearly knows, the*

picture is clear, a clear understanding). Later the general line of the narrative still has negative elements but they are used against the USA (*no weapons had been found, he found no actual WMDs, U.S. teams' inability to find any weapons, no evidence was found... ..False premise for going to war, none of that turned out to be correct*). Text 7 reflects the economic aspect of war. The last texts show disillusionment in the US politics, regret that so many people have been killed, so much money wasted out. Are there victors in this war? In any case, there are more victims in it.

4.2. Case 2. Skripal versus 'novichok'

In the previous section, we showed ways and methods of presenting hard news in the mass media, namely the Iraq war. Now it is clear that it was a mistake to start that war conflict and many people perished either on fronts or at home because "*American intelligence had made a serious mistake.*" The second case is a fresh one and it is focused on the current diplomatic tension between Great Britain, the USA, the European Union as a whole (mainly 20 states of it), and Russia. It began with the poisoning of Skripal, continued with the process of the British investigation and accusation of Moscow that it was guilty, diplomatic steps and the expulsion of 23 Russian diplomats from the United Kingdom and 23 British diplomats from the Russian federation. It ended with accusations towards the Central European states (Czech Republic, Slovakia, etc.) of creating the agent 'novichok' and we see that this case is not yet finished.

4.2.1 UK – Russia confrontation: Mental models and cognitive scripts

If everything is quite clear with the first case, here some time must pass to find out the truth. We have analyzed in detail Case 1, now we will make a short analysis of the pieces of information found on the Internet connected with Case 2.

4.2.2 Some of basic text categories (*emotivity*, *modality*, and *evaluation*) displayed in media texts (diachronic approach)

We have chosen the most important words in each article, which we will take as linguistic signals of addressee orientation and follow them diachronically. Many of them are connected with the text categories under analysis.

1. 06.03.2018: **are critically ill in hospital** – what "unknown substance" harmed the pair – Russia insists it has "no information" – Moscow was prepared to help with the investigation. Source: <http://www.bbc.com/news/uk-43297638>

2. 08.03.2018: **attempted murder – scientists had identified the substance used** – the suspicion in Downing Street will be that **the Kremlin has attempted another brazen assassination operation on British soil** – Moscow will **furiously deny** involvement. Source: <https://www.theguardian.com/uk-news/2018/mar/07/russian-spy-police-appeal-for-witnesses-as-cobra-meeting-takes-place>

3. 13.03.2018: As the PM says it is "**highly likely**" **Russia was behind** the Salisbury poisonings, Moscow calls her words a "**provocation**" – Alexander Nekrasoff said it was "possessed by about 16 countries in their laboratories" – the Porton Down military research facility near Salisbury possessed novichok. Source: <https://www.nytimes.com/2018/03/13/world/europe/uk-russia-spy-poisoning.html>

4. 15.03.2018: The White House says it "stands in solidarity" with "its closest ally" the UK – this kind of **abhorrent attack** does not happen again. Source: <http://www.bbc.com/news/uk-43411332>

5. 17.03.2018: none of the 23 British diplomats being expelled have been involved in **the attempted murder of people in Russia**. Source: <http://www.bbc.com/news/uk-43440992>

6. 19.03.2018: ...speaking after winning a fourth term as leader, President **Putin insisted Russia had destroyed all of its chemical weapons**, adding it was "**nonsense**" to implicate his government in the attack to independently verify the nerve agent used. It will take at least two weeks to produce results. Source: <https://www.bbc.com/news/uk-43453833>

7. 03.04.2018: *Experts unable to identify source of nerve agent but UK says it's Russia* (title) – *Putin said there were 20 countries **that could manufacture** the nerve agent, adding he was "surprised at the speed with which the anti-Russian campaign was promoted and accelerated."* – *Russia has repeatedly denied involvement in the poisoning.* Source: <https://edition.cnn.com/2018/04/03/europe/skripal-poisoning-uk-nerve-agent-intl/index.html>

8. 04.04.2018: *Britain's Boris Johnson accused of misleading public over Skripal poisoning evidence – Dozens of countries have sided with Britain against Russia after Moscow was accused of using a military-grade nerve agent to poison former Russian spy Sergei Skripal and his daughter Yulia in England last month. Boris Johnson, Britain's foreign secretary, now stands accused of publicly misrepresenting the evidence in the case – "Serial liar Boris Johnson caught lying again?"* Kevin Maguire, an editor at the left-wing Daily Mirror, wrote on Twitter – *British journalists also noticed Wednesday the Foreign Office had deleted a March 22 tweet that said Porton Down had concluded the nerve agent used in the attack was "produced in Russia."* Source:

<https://www.washingtonpost.com/.../britains-boris-johnson-accused-of-misleading-public...>

9. 05.04.2018: *Vassily Nebenzia asserted that "with a high degree of probability", the intelligence services of other countries are behind the March 4 poisoning of the former Russian double agent, Sergei Skripal, and his daughter in the English country town of Salisbury – "This is a coordinated, very well-planned campaign" aiming to undermine Russia's role "not only in finding a solution in Syria, but anywhere else,"* Nebenzia said – *"Novichok is not copyrighted by Russia in spite of the obviously Russian name,"* said Nebenzia, adding that the United States and Britain also had developed the nerve agent – *it was an attempt to distract from Brexit, Britain's departure from the European Union – Lavrov said the refusal to allow Russia to join the investigation was a "mockery of international law, diplomatic etiquette and elementary decency." He said Skripal's poisoning was "staged to justify the expulsion of so many diplomats."* Source:

<https://diplomaticbriefing.wordpress.com/2018/04/06/newsline-russian-diplomat-claims-slander-in-case-of-poisoned-ex-spy/>

10. 15.04.2018: Independent Swiss Lab Says 'BZ Toxin' Used In Skripal Poisoning; US/UK-Produced, Not Russian – *according to the independent Swiss state Spiez lab, the substance used on Sergei Skripal was an agent called BZ, which was never produced in Russia, but was in service in the US, UK, and other NATO states – Sergei Skripal, a former Russian double agent, and his daughter Yulia were poisoned with an incapacitating toxin known as 3-Quinuclidinyl benzilate or BZ – The Russian foreign minister said that London refused to answer dozens of "very specific" questions asked by Moscow about the Salisbury case, as well as to provide any substantial evidence that could shed light on the incident. Instead, the UK accused Russia of failing to answer its own questions, he said, adding that, in fact, London did not ask any questions but wanted Moscow to admit that it was responsible for the delivery of the chemical agent to the UK. But hey, who cares about any of that? Diplomats have been sent home, Putin has been anointed Hitler, and besides, what about those missiles in Syria?* Source: <https://southfront.org/independent-swiss-lab-says-bz-toxin-used-in-skripal-poisoning-us-uk-produced-not-russian/>

Now let us select the most important linguistic signals of addressee orientation from the extracts presented above. The first five articles (8 – 17 March) have several emotive words (*critically ill in hospital, attempted murder, brazen assassination operation, furiously deny, abhorrent attack*). In the following texts a very wise approach is used – *Audiatur et altera pars* (May the other side also be heard). The journalists give the word to Putin, Lavrov, and Nebendzia who express their own understanding of the event, which is contradictory to the version sounded by Theresa May. On April 4, Boris Johnson is called a liar ("*Serial liar Boris Johnson caught lying again?*"). The latest article, which we have under analysis in our list (15.04.2018) says "*the substance used on Sergei Skripal was an agent called BZ, which was never produced in Russia, but was in service in the US, UK, and other NATO states*". Every day something new appears connected with the Skripal case but we have to stop adding new pieces of

information because it looks like an endless list. Now let us discuss how cognitive strategies of confrontation are presented in the media.

4.2.3 Cognitive strategies of confrontation

In 29 articles connected with the Skripal case, we have identified cognitive strategies of confrontation (after Фролова 2017).

**Mental model I AM SUPERIOR – YOU ARE INFERIOR,
I AM GOOD – YOU ARE BAD
Confrontation substrategies**

Demonstrate your authority and power

1. 15.03.2018: *PM Theresa May said the diplomats would be expelled after Moscow refused to explain how a Russian-made nerve agent was used on a former spy in the UK.* Source: <http://www.bbc.com/news/uk-43411332>
2. 16.03.2018: *Boris Johnson today said it was "overwhelmingly likely" that Vladimir Putin ordered the Salisbury attack.* Source: <https://www.standard.co.uk/news/uk/boris-vladimir-putin-ordered-salisbury-nerve-agent-attack-a3791951.html>

**Fight for power (try to increase your own position and to decrease
your opponent position)**

1. 07.03.2018: *The cabinet's most pressing problem is how to formulate a political response if the trail – once again – leads back to Moscow. But it is now unlikely that any operation to murder a defector could originate in Russia without a degree of official permission.* Source: <https://www.theguardian.com/uk-news/2018/mar/07/russian-spy-police-appeal-for-witnesses-as-cobra-meeting-takes-place>
2. 17.03.2018: *So this is really absolutely symbolic and typical of a Russian Federation that has used lying and propaganda as a means of warfare and is now*

repeating its style. Source: <https://www.theguardian.com/world/2018/mar/17/sergei-skripal-russia-expels-23-british-diplomats>

3. 19.03.2018: *Speaking on the BBC's Andrew Marr Show, Boris Johnson said: "We actually have evidence within the last 10 years that Russia has not only been investigating the delivery of nerve agents for the purposes of assassination, but has also been creating and stockpiling Novichok."* Source: <https://www.bbc.com/news/uk-43453833>

Force (compel, do not give any choice to somebody else)

1. 13.03.2018: *The poison used to target former spy Sergei Skripal and his daughter Yulia was from the **Russian-made nerve agent group novichok**, Mrs May said... Russia disregards the international rules-based order, undermines the sovereignty and security of countries worldwide, and attempts to subvert and discredit Western democratic institutions and processes.* Source:

<https://www.nytimes.com/2018/03/13/world/europe/uk-russia-spy-poisoning.html>

2. 17.03.2018: *She said the UK would "never tolerate a threat to the life of British citizens and others on British soil from the Russian government".* Source: <http://www.bbc.com/news/uk-43440992>

Demonstrate disrespect (accentuate your own needs, wishes, interests / ignore needs, wishes, interests of somebody else)

12.03.2018: *... the Kremlin was taking advantage of the UK's lack of allies in the US and EU.* Source: <https://www.theguardian.com/uk-news/2018/mar/07/russian-spy-police-appeal-for-witnesses-as-cobra-meeting-takes-place>

If we compare these texts to those connected with the Iraq war, we will see that Case 1 presents confrontation, which has led to CONFLICT-ACTION. Case 2 is in the CONFLICT-STATE and we hope that it will be frozen in the future and will not lead to CONFLICT-ACTION.

5. Conclusion. Victors (if any) and victims

Conflict, war, and confrontation presented in the media belong to hard news. We highlighted not only the reasons for the appearance of these phenomena but also treat them from the linguistic point of view. It gave us the opportunity to find in these journalistic messages some text categories (time and place, of course, can be found in any text but this time we neglect them) like emotiveness, modality, and evaluation and claim that that they are of paramount importance in hard news. **Emotivity** is important, because emotively charged words – namely with negative connotations – form the vocabulary of the texts under consideration and above we have given many examples proving this fact. **Modality** (in our case subjective modality) shows the attitude of the author of the text to the events described. It is done with the help of modal verbs, parenthetical words and sentences. **Evaluation** is connected with the moral estimation of conflict and confrontation; if we speak about war, it is reflected in such adjectives, as *sacred, liberation, just war; unjust, senseless, predatory, dirty, colonial war; fruitless, lost, cruel, brutal, savage, terrible, dreadful, fierce, war*, etc.

If we come back to Fig. 1 and have a look at the reasons for International Conflict Behavior, we will see that in the first case, the Iraq war, the reason of its starting was "opposing interests and capabilities", whereas in the Skripal case it is "a will-to-conflict" (after Rummel 1979).

We present different cognitive strategies of confrontation and types of speech behaviour. Having analyzed more than 50 texts according to the principles of the diachronic approach, we show that the roles of text categories as well as mental models of confrontation are gradually changing over the course of time.

As we have already mentioned, according to Dobronichenko, there are three types of media narrative: media reflection, media transformation, and media myth (Доброниченко 2014). Our research is based on the analysis of two cases: the Iraq war and the Skripal poisoning reflected in the mass media. Now we may state that the Iraq

war described by the media when it was in full swing and before it started was a myth, a media bubble. It's a pity that it has become clear only in recent years. There are so many victims in this war. Very often, the war ends with one's victory. The Iraq war has no victors. The second case under consideration, the Skripal poisoning, reflected in the media today looks like a media transformation. At first, Russia was accused by the United Kingdom, then in two weeks a Swiss laboratory stated that they could not identify the origin of the nerve agent (see the CNN article under the title "Experts unable to identify source of nerve agent but UK says it's Russia" by Kara Fox and Katie Polglase, April 3, 2018). Approximately one month after the poisoning, Boris Johnson (who was Britain's foreign secretary when those events took place and who resigned in summer 2018) was called "a serial liar" by Adam Taylor ("The Washington Post", April 4 2018). We will come to know for sure (if we will) the truth about this case only in the future. We obviously have two victims – Sergei Skripal and his daughter Yulia. Is Russia the victim? Are the hundreds of diplomats who had to leave the place of their work victims? Who is the winner in this case? We will be able see it over the course of time.

Notes

The Skrypal case is said to be connected with the nerve agent 'novichok'. This word comes from Russian 'новичок' and means 'a newcomer', 'a novice', or 'a beginner'. It may be considered as an unassimilated borrowing, thus we may write it in italics or with apostrophes. In the examples, which we borrowed from different Internet sources, we come across different variants of its spelling, which we preserve.

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Résumé

Conflicts, war, invasion, fight, explosion, kidnapping, etc. very often constitute the main hard news in mass media. We may specify three spaces of war: military, economic, and informational. In our research, we focus our attention on the informational space of war and military conflicts and show what techniques are used by journalists to attract the reader's attention. From the linguistic point of view, conflict has two constituents: CONFLICT-STATE and CONFLICT-ACTION. Further subdivision includes HUMAN ACTIVITY event and NON-MILITARY [VERBAL] EVENT. The variety of conflict is confrontation, which includes physical collision, armed opposition, verbal collision, collision of outlooks and interests. Either conflict or confrontation has primary (explicit) and secondary (implicit) markers. Each conflict or confrontation has a cognitive script, on which confrontational substrategies are built.

We analyse the two cases (the Iraq war and the Skripal poisoning) presented in media texts, analyse what confrontation strategies are used in them, and how some text categories are used as manipulation tools. Of all the well-known text categories, we have chosen modality, emotivity, and evaluation and using a diachronical approach we highlight how they are reflected in media texts. The analysis of articles in two case studies shows that when something happens and this hard news is on air, the texts abound in emotively charged words, mainly with negative connotations (category of emotivity prevails). Later politicians, authorities, and journalists express their attitude to this event, either positively or negatively (category of modality prevails). When some time passes, there appear publications, which belong to analytical journalism (category of evaluation prevails).

Key words: conflict, confrontation, war, cognitive script, semantic wars, text categories.

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FRAME MODELING OF THE CONCEPTS OF *LIFE* AND *DEATH* IN THE ENGLISH GOTHIC WORLDVIEW

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Abstract: The Gothic worldview is understood as a manifestation of the environment's reflection in peoples' thoughts, which shows the perception of real and unreal / supernatural worlds in their symbiosis and determines the human's role in it. LIFE and DEATH are universal concepts of culture and most fully they can be shown in the form of frame, the main structural elements of which are ACTANTS, PREDICATES, QUANTIFIERS, PLACE, and TIME.

Key words: concept, frame, frame structure, worldview, the Gothic novel, the Gothic worldview.

1. Introduction

The cognitive processes in our mind are usually connected with our vision and understanding of the outer world in general and our place in it in particular. The concept as the "major domain of linguistics" (Manerko 2016: 129) despite the great range of attempts to study, classify and denote its place is still popular among modern scientists. It gives a great variety of ways and approaches to study the content and peculiarities not only of language but also of our mind and way of thinking.

One of the most vivid and clear examples of such studies are the analysis of the most antique concepts which exist in human's consciousness – the concepts of LIFE and DEATH

(Uberman 2016; Uberman 2018). These concepts are universal, which occupy just as important a place in the linguistic as in the Gothic worldview. They are under the investigation of scientists (Kövecses 2015; Lakoff & Johnson 1980; Panasenko 2012; Prihodko 2015; 2017; Prykhodchenko 2018; Wierzbicka 2010; 2014), who studied their metaphorical structure and their semantic and conceptual character.

The **subject** of the discussion is the representation of the concepts of LIFE and DEATH in Gothic linguoculture.

The Gothic worldview is realized as a reflection of the environment's understanding in peoples' thoughts, which shows the perception of real and unreal / supernatural worlds in their symbiosis and determines the human's role in it (Ihina 2018; Prihodko 2014). The most vivid implementation of the Gothic worldview is represented in the Gothic novel, which exists as an integral, structured system that continues pre-romantic aesthetics and philosophy (Бауыро 2002: 6). This type of novel was finally formed by the end of the 18th century and it is connected with pre-romantic aesthetics, one of the main theses of which was the interest to Gothic culture.

The understanding of the Gothic novel was very versatile and included not only the medieval style of architecture, but also the gloomy mood of this epoch, the fantasy, knighthood, mysticism, horror, and mystery (Devison 2009; Lovecraft 2009; Punter 1996; 2004). From the point of view of philosophy, the Gothic novel was the reaction to the rationalism of Enlightenment literature. According to the authors of Gothic novels, life was not rational and light, but mysterious and full of fatal puzzles, although still some logical facts were presented there.

The main principles of the Gothic worldview (Бауыро 2002: 11) can be summarized in such a way: the combination of medieval fantasies and modern reality; natural behavior of people in unusual circumstances; the main weapon of Gothic is horror. At

present the main fact for Gothic culture is the connection of the person and the underworld, of real and supernatural, of life and death.

The basis of the Gothic novel changes thanks to the attempts of the theoretical understanding of the nature of horror: the conception of interrelation between "horror" and "imposing", "real" and "supernatural", "alive" and "non-alive / dead" which are represented via the main dominants of the Gothic worldview – the understanding of the dual character and interconnection of life and death (Бёрк 1979). The main markers of Gothic novels and the representation of the Gothic understanding of the world appeared to be thus: an ancient, half-ruined castle, an ominous owner (a vampire), a heroine who suffers from the horrors and her rescuer.

One of the main topics of Gothic novels became the interrelation between LIFE and DEATH, which is shown in the double nature of the main heroes – vampires, who cross the border between two worlds – real and underworld – and, at the same time, combine the boundary between real and unreal, life and non-alive – death (Horner 1998: 171-172).

Among others, the opposition of LIFE – DEATH dominates in the Gothic tradition, and is characterized by the peculiar importance it gains in novels about vampires, where the folklore conception of the evil dead creature is represented ("*life-eating maniac*" (B. Stoker "Dracula", p. 59)), who is doomed to take lives, threaten the safety and tranquility of living people ("*to absorb as many lives as he can*" (B. Stoker "Dracula", p. 59)).

DEATH in Gothic novels is understood as the starting point for the new LIFE. Here life cannot escape from the threat of death (Morris 2004: 58). The parallel between the state of life and the state of death is depicted in the Gothic worldview.

So, Gothic culture is an integral system, which is characterized by the interconnection between some heroes (living and dead creatures, humans and vampires), life and death, by their interrelation and opposition, which reveals the main dominants of the Gothic worldview.

2. Methodology

The connection between horrible and frightful lies in the basis of the Gothic novel – in the relation between life and death, pain and satisfaction, real and fiction, natural and supernatural, human and vampire. Therefore, the **aim** of this article is to define the peculiarities of the frame structure of the concepts LIFE and DEATH in the Gothic worldview. The **material** under analysis is presented by 15 Gothic novels about vampires of the 19th-21st centuries.

The aim was achieved with the help of such **methods**: continuous sampling for inventory and interpretation of the language units; frame modeling for understanding of the semantic structure of the concepts of LIFE and DEATH; descriptive-interpretational method for explanation of the facts after commenting on the material under analysis.

The analysis of the structure, content and the verbalizations of the concepts are based on such theoretical statements: the concept is characterized by its structure, which creates the conditions necessary for its existence in the conceptual domain; the structure of the concept is characterized by flexibility and heterogeneity; it is created with the help of the combination of the cognitive features; in the consciousness of the representative of some culture cognitive features are of equal importance, which is determined by their communicative relevance and influences the nominative density and the means of verbalization of the concept.

3. Background studies

There are different points of view on the structure of the concept. Stepanov (Степанов 2004: 46) suggests distinguishing the etymological (historical), actual (well-known)

and passive (important for some representatives of the culture) layers. Scientists mention that the primary stage of the investigation of the concept is the study of its etymology – "pre-history", i.e. the etymological analysis of the lexeme (Степанов 2004: 48; Турченко 2014: 7). Such an approach gives an opportunity to study the concept in diachrony and explains the presence or absence of some conceptual features (Попова & Стернин 2007: 98). Karasik (Карасик 2004: 118) extracts the sense, image, and value component of the concept.

There are a lot of other possible conceptions of the structure of the concept. It is necessary to mention, that despite the scientific school and interpretation of the conceptual structure, there is a consolidation of thoughts according to the presence of sense, image and value components in the structure of the concept. This point of view is also represented in our article.

We also distinguish conceptual structure and content. As mentioned above, the structure of the concept is a combination of three main constituents. Cognitive features, which create the conceptual content, correlate with the main components of the structure of the concept. The sense component is formed by the combination of cognitive features, which fulfill the essential characteristics of the object of studying (subject or phenomenon) from the speaker's point of view. The image component is formed with the help of perceptual and cognitive images and combines perceptual (visual, auditory, tactile, flavoring, olfactory) cognitive features, which are created as a result of sensory perception and cognitive features, and are formed as a result of the metaphoric understanding of the conceptualized notion. The value component combines cognitive features, which correspond to the general, emotional, aesthetic evaluation of the speakers. In further representation of the material, we use the term "sense, image and value components of the concept" to determine the components of the conceptual structure and the term "conceptual feature" is used to determine the conceptual content.

For the interpretation of the structural and content aspects of the concept different methods of analysis are used, which are accepted for that type of conceptual knowledge, with which the scientist deals. To our mind, the most relevant type of analysis for the concepts of LIFE and DEATH will be the frame analysis.

4. The peculiarities of frame analysis

In our research the link between the concept and frame is shown via representing the concept as a typical situation, as it denotes the most significant points of its inner structure. Frame is a multi-component concept, which is understood via a combination of its composites as a unity of conventional knowledge about the subject or phenomenon (for example, the SHOP includes the salesman, the customer, the commodity, to buy, a price, etc. (Попова & Стернин 2007: 119; Prihodko 2014; Prihodko 2016)). Frame is studied as "a notion, information about the world" (Минский 1988: 281-310), "special organization of knowledge" (Fillmore 1985: 230), "as a structure of an informative knowledge" (Селиванова 2000: 101), "as a unit of knowledge, which is organized around the concept" (Болдырев 2001: 5).

Zhabotynska claims that a frame is "one of the methods of structuring the concept's content" (Жаботинська 2006: 180). It is obvious that the reason why frame analysis appears appropriate for describing any situation is the fact that it is a fixed system of parameters, which describe the action or the subject" (Минский 1988: 245). In addition, it is "the convenient tool for discovery of general and concrete characteristics" (Піхтовнікова & Гончарук 2010: 19).

4.1 The frame as a typical situation

The methodology of frame analysis justifies itself while studying the concepts as in some specific linguoculture, for example on the basis of some concrete languages – German (concepts POWER (Гайдученко 2009), WAR TIME (Липина 2008), PRIDE and NOBILITY (Сергієнко 2016)), the English language (concepts POWER (Шеховцева 2011), CONFLICT (Ермолаева 2005), MODESTY (Турченко 2014), FIRE and WATER

(Davydyuk & Panasenko 2016)), the Russian language (concepts TRUTH and VERITY (СНИТКО 2008)), and also during comparative studying of the same concept in different linguocultures (КОВАЛЬ 2010).

It is reasonable to study the frame as the typical situation, which "is connected with the real psychological processes of perception, belongs to the inner layer of the social consciousness and is characterized with the following features: sketchy character, simplicity and stable position in the consciousness of the members of the society" (Селиванова 2000: 101). A frame fixes verbal and non-verbal information in the "structure of the informative data, that was gained empirically, and represents the knowledge about some stereotypical situation and about the text, which describes it" (МИНСКИЙ 1988: 7).

The structure of the frame model contains, first of all, fixed information – the fact, that concerns the state of an object, which is usually thought to be veritable, that is why some scientists limit the frame with the help of predicative-actant bounds, semantic roles of the components of the situation (Селиванова 2000: 100-101; Fillmore 1985; Langacker 1990).

As van Dijk claims, "frames are the fragments of knowledge, which are organized "around" the concept and contain the main typical and potentially possible information, which is associated with this or that concept" (Дейк 1989: 16-18): "what does", "who does", " where and when does", "in what way does" and others. So, the frame combines different types of connections (quantitative, special, temporal, attributive, etc.), which are important for the description of the conceptualized phenomenon.

The frame analysis of the concepts of LIFE and DEATH enables the systematization of the typical actants, predicates, attributes, quantifiers, place and time of the situation.

4.2 The frame of the concepts of LIFE and DEATH

In our work the concepts of LIFE and DEATH are analyzed as situations, that are determined with the help of the dictionary, where such definitions can be found: 'life' – "*the course of human events and activities*" (Merriam-Webster Dictionary Online) and 'death' – "*the event of dying or departure from life*" (Merriam-Webster Dictionary Online). While using the main verbalization (*life* and *death*) in context and other nominators of the concepts, the informative structure of the concepts LIFE and DEATH is revealed. Let's look at the examples of verbalizations of typical situations: "*People lived in Africa millions of years ago; we had a very hard winter last year and some of the plants died unexpectedly*" (Oxford Living Dictionaries Online).

These contexts contain parts of the frame model, which are significantly important, show knowledge about situations of life and death, that was obtained empirically, and their appearance in language: actants, which determine the participants of the situation (the doer, the performer, etc.), which are represented via nouns and personal pronouns (*people, we, plants*); predicates, which depict an action, are represented by verbs (*lived, died*); direction of place and time of the situation, which are revealed with the help of the concretization of the circumstances of the situation (*in Africa, last year, years ago, winter*); way of action, which is shown via an adjective (*unexpectedly*); attributes of the situation, which are revealed via showing the quality of life with the help of an adjective (*hard*); quantifiers are usually represented by numerals, which specify the duration of life (*millions*).

The integral part of the structure of knowledge, which is under analysis, are the predicates of the concepts of LIFE and DEATH that are testified by the etymology of these concepts' nomination. Historically, the first denotations are verbal stems (predicatives of the conceptualized situation): in English they are units *life* and *live* (< oe. *lifian, libban* (from 1200) "to be; be alive; have life; continue in life; experience") which take their origin from the Proto-Indo-European verbal root **leip-* "to stick, adhere; remain; continue", and units *death, die* have developed from the Proto-Indo-European etymons

**dheu-* "to pass away; become senseless" + **-thuz* "suffix denoting act, process or state" (The Etymological Dictionary of the English Language). So, the verbalization of the concepts of LIFE and DEATH historically correlates with verbal roots and with active and non-active semantics.

Frame analysis of the concepts of LIFE and DEATH ensures the systematization of the typical components of the conceptualized situation: actants (*activity, lifeblood, darkness, loss*), predicates (*live, exist, release, ruin*), attributes (*living, alive, fatal, lethal*), quantifiers (*days, nights*), place (*heaven, grave, tomb*), time (*nightlife, period, near end, afterlife*).

Cognitive structures, which are represented in language, are systematized with the help of frame organization, which makes it possible to determine both most general and most concrete characteristics of the specific concept.

For the investigation of the organization of the concepts of LIFE and DEATH such spheres were singled out: actants, predicates, attributes, quantifiers, place, time, which most vividly represent all the peculiarities of the concepts under analysis, their connection, simultaneous contradiction and unity.

5. ACTANTS of the spheres of LIFE and DEATH

Actants of the spheres of LIFE and DEATH represent the connection between the oppositions ALIVE – UNDEAD – NON-ALIVE – DEAD:

– human beings – "*Babette's physical life...*" (A. Rice "Interview with the vampire", p. 39); "... *Erin's and Jordan's own throbbing life...*" (J. Rollins "The blood gospel", p. 176); "*I knew Helen in a great range of situations, including those we call ordinary life...*" (E. Kostova "The historian", p. 131);

– vampires – "*I am dead, I am a vampire*" (A. Rice "Prince Lestat", p. 71); "...*Dracula had become one of the undead...*" (E. Kostova "The historian", p. 99);

– fictional creatures or monsters: *Angel of Death* "personification of death" (Oxford Dictionaries online) ("*...the Angel of Death will sound ...*" (B. Stoker "Dracula", p. 63); "*... wings of the angel of death*" (B. Stoker "Dracula", p. 134); *devil* "an evil spirit" (Oxford Dictionaries online) ("*...like a devil!*" (A. Rice "Interview with the vampire", p. 37); *monster* "a large imaginary creature" (Oxford Dictionaries online) ("*...same ancient monster ...*" (A. Rice "Prince Lestat", p. 64);

– the dead – *dead* "not living" (Oxford Dictionaries online) ("*... dead, without ever knowing...*" (A. Rice "Prince Lestat", p. 39); *corpse* "a dead body" (Merriam-Webster Dictionary Online) ("*This is death, ... corpse of a woman...*" (A. Rice "Interview with the vampire", p. 54).

5.1 Actants of the sphere of LIFE

For the characteristics of the sphere of LIFE nouns denoting creatures are used. Here belong such general names with specific (*child, the Cardinal*) and generalized (*human, husbands and children*) meaning: "*You cleansed this child <...> gave him new life*" (S. King "Salem's lot", p. 95); "*The Cardinal did not understand life ...*" (J. Rollins "The blood gospel", p. 130); "*... I should take human blood, for the life essence of human is strongest*" (L. Smith "The awakening", p. 31); "*No simple life of husbands and children and domesticity*" (J. Rollins "The blood gospel", p. 159).

The notion 'human being' is detailed according to the following parameters:

– gender – "*... he was in life a most wonderful man*" (B. Stoker "Dracula", p. 257); "*... I was the happiest woman <...> for all the days of my life*" (B. Stoker "Dracula", p. 89);

– age – "*...taken me to the period of life when I was a little girl...*" (P. Cast "Marked", p. 19); "*...I lived as a young mortal man*" (A. Rice "Prince Lestat", p. 1);

– degree of relationship, social belonging – "... *wife, who lived in New Orleans*" (A. Rice "Interview with the vampire", p. 10); "*his twin sister ..., whose goal in life was to make...*" (M. Kruz "Blue bloods", p. 7).

The productivity of the specific countable nouns is explained by the fact that life is the source of the experience of dealing with physical objects, which helps to understand life.

The usage of personal pronouns and of the article 'the' is the evidence of the fact that the sphere of LIFE covers specific phenomena: "*Life is all I want*" (B. Stoker "Dracula", p. 228); "*He came back full of life...*" (B. Stoker "Dracula", p. 195); "*She ...lived a moment of life ...*" (A. Rice "Interview with the vampire", p. 161); "*...upon the life of the entire family*" (A. Rice "Interview with the vampire", p. 25); "*would not have desired the life of a runaway*" (A. Rice "Interview with the vampire", p. 32).

The denotation of the creatures is usually combined with possessive and demonstrative determiners ("*I'm fighting for my life...*" (A. Rice "Prince Lestat", p. 147); "... *might have saved his life...*" (A. Rice "Interview with the vampire", p. 113); "...*mortal life became most valuable in this life ...*" (A. Rice "Interview with the vampire", p. 22); with the help of which the situational reference and the reflection of the perception of specific, definite, close to the participants of the situation and accessible for understanding, perception, studying and comprehension phenomena of life is realized. It should be noted, that the determinative *this* is used with the aim of representation of life as close and real ("*... I'd tried to escape this life...*" (A. Rice "Prince Lestat", p. 16), and *that* makes an accent on its remoteness or unreality ("*That lifetime which might have endured for centuries*" (A. Rice "Interview with the vampire", p. 69).

5.2 Actants of the sphere of DEATH

Actants of the sphere of DEATH are demonstrated by abstract nouns, which are created with the help of the prefix *-ness*, have negative meaning and determine

peoples' understanding of death as of some inapprehensible fact: *madness* "state of being insane" (Oxford Dictionaries online) ("*veil of death or the veil of **madness***" (A. Rice "Interview with the vampire", p. 32); *emptiness* "the state of containing nothing" (Oxford Dictionaries online) ("***emptiness** that was death*" (A. Rice "Prince Lestat", p. 64); *glassiness* "the state of being glassy, lacking liveliness" (Oxford Dictionaries online) ("***glassiness** of death*" (B. Stoker "Dracula", p. 39); *harshness* "being harsh or rough" (Oxford Dictionaries online) ("***harshness** of death*" (B. Stoker "Dracula", p. 137).

Abstract nouns *pain, fear, tremor, shriek* are used for the denotation of the fear of DEATH as of something unknown and horrific: "*death and **pain***" (N. Roberts "Morrigan's cross", p. 457); "***fear** of death*" (A. Rice "Interview with the vampire", p. 109); "*the death **tremors***" (J. Rollins "The blood gospel", p. 23); "***shrieking** death*" (J. Rollins "The blood gospel", p. 126).

With the help of anthroponyms and general names in the form of possessive or genitive ("***Matias'** untimely **death***" (D. Reynolds "Raphael", p. 74); "... *part of **Lucy's** **death**...*" (B. Stoker "Dracula", p. 190); "... *after a **friend's** **death***" (E. Kostova "The historian", p. 34); "***old man's** **death***" (B. Stoker "Dracula", p. 134); "... *after the **death** of **Vlad Tepes**...*" (E. Kostova "The historian", p. 217); "... *since the **death** of his **father**...*" (C. Clare "City of bones", p. 225); "... *at the **death** of our **brother**...*" (S. King "Salem's lot", p. 94)) not only information about death of the specific person is given, but also the idea about the inevitability of death for all people is represented ("***Magnus** ... **condemned to death***" (D. Reynolds "Raphael", p. 78); "***Bathory, bent in death**...*" (J. Rollins "The blood gospel", p. 229).

The motive of the inevitability of death for an individual is continued in the contexts, to which personal pronouns and possessive determiners are attracted. Structures PRON_{PERSONAL} + V_{DIE} and PRON_{POSSESSIVE} + N express the specific referential connections and contain the information about the incidents of death of specific people:

"*But now I was seeing a natural **death**...*" (A. Rice "Interview with the vampire", p. 29); "*And as **he** moaned and prayed for **death***" (A. Rice "Interview with the vampire", p. 29); "*Maybe **she** wants to **die***" (A. Rice "Prince Lestat", p. 112); "*You will **die**, you know*" (A. Rice "Interview with the vampire", p. 15); "*...where **we** had planned the **death***" (A. Rice "Interview with the vampire", p. 11); "*... responsible for **his** death...*" (A. Rice "Interview with the vampire", p. 6); "*...watch **my** death...*" (A. Rice "Interview with the vampire", p. 13); "*... tell you of **her** death...*" (B. Stoker "Dracula", p. 188). It was noticed that personal pronouns, which have non-personal meanings in some situations, are not used in such contexts. The facts of life and death of specific people are represented with the help of the demonstrative pronoun with the meaning of close reference, according to the experience: "***this is life and death***" (about Mina) (B. Stoker "Dracula", p. 240); "***This is death**...*" (about Claudia's mother) (A. Rice "Interview with the vampire", p. 54); "***This was not death**...*" (about Rossi) (E. Kostova "The historian", p. 290).

With the help of collective nouns *army*, *audience*, *family* the scale of death is actualized, to which big groups of people are surrendered: "*Death standing before the **audience**...*" (A. Rice "Interview with the vampire", p. 119); "*...entire **family** to death...*" (J. Frost "First drop of crimson", p. 121).

5.3 Actants of the sphere of UNEXISTENCE

It should be noted that among ACTANTS there is the substantivized adjective *Undead*, which is peculiar to the sphere UNEXISTENCE. With the help of the definite article *the* ("*He was **the** undead*" (L. Hamilton "Guilty pleasures", p. 3); "*Dracula had become one of **the** undead*" (E. Kostova "The historian", p. 29)), a demonstrative pronoun *this* with the meaning of the close reference ("*I was, in fact, beginning to shudder at the presence of this being, **this** UnDead (about Dracula)*" (B. Stoker "Dracula", p. 171) and of the possessive determiners ("*Even now, **his** (about Barlow) Undead are crawling over it*" (S. King "Salem's lot", p. 244), appears the concretization of the notions of life and death in the sphere of UNEXISTENCE / UNDEAD. The inner form of the lexeme *Undead*

testifies that it contains a feature, which combines the characteristics of alive and undead: "*Denise to the hundreds of people, alive and **undead***" (J. Frost "First drop of crimson", p. 20).

The explication of the different (gender, social, and age) characteristics of people, usage of proper names, nouns with specific meaning, possessives and demonstratives for the description of the situation proves that the Gothic understanding of the world is directed at the concrete character, reality of LIFE, the possibility of its studying, gaining of some experience about different phenomena. DEATH is interpreted as inevitability, obscurity, uncertainty, and horror, which is proved with the usage of the lexemes *pain*, *harshness*, and *fear*. The sphere of UNEXISTENCE demonstrates the combination of features which are peculiar to both spheres LIFE and DEATH, which determine the particularity of their understanding in the Gothic worldview.

6. Predicates of spheres of LIFE and DEATH

6.1 Predicates of the sphere of LIFE

PREDICATES of the sphere of LIFE identify it as an action, event, process mostly with the help of verbs of the active voice. Depending on the belonging of the units to some particular lexico-semantic groups, one or another feature of LIFE is depicted.

Verbs of action, especially creative activity (*make*), gaining and alienation (*bring*, *give*, *get*, *take*), actualize the intensity and value of life ("... **bring** *Turgut to life*..." (E. Kostova "The historian", p. 96); "... **be brought** *to life*..." (E. Kostova "The historian", p. 259); "... **brought** *me back to life*..." (J. Frost "First drop of crimson", p. 206); "... **give** *back your life*..." (A. Rice "Interview with the vampire", p. 165); "...**get** *the life*..." (B. Stoker, "Dracula", p. 230); "... **get** *to live forever*..." (C. Clare "City of bones", p. 153); "...**take** *my life*..." (A. Rice "Interview with the vampire", p. 11); "... **take** *a human life*..." (J. Rollins "The blood gospel", p. 71); "... **take** *its life*..." (N. Roberts "Morrigan's cross", p. 64), its direction on the creative activity, building and

not destroying of something ("... **make your life**..." (A. Rice "Prince Lestat", p. 62); "...**make a new life**..." (C. Clare "City of bones", p. 229).

With the help of the usage of verbs of speaking (*ask, offer, talk, claim*), mental activity (*know, think, believe, remember, understand*), denotation of physical perception (*hear, see, taste*), verbs of influence and of social and inter-personal relationship (*love*), verbs showing desire (*want*), the connection between life and a person's experience is set up. For example: "**talks** ... *about her life*" (C. Clare "City of bones", p. 19); "*Life was all she could* **think**..." (N. Roberts "Morrigan's cross", p. 459); "... **know** *about life*..." (E. Kostova "The historian", p. 229); "*He loves his life*..." (N. Roberts "Morrigan's cross", p. 15); "*Life is all I want*..." (B. Stoker "Dracula", p. 228); "... **wanted** *to follow life*..." (E. Kostova "The historian", p. 92); "... *to taste life*..." (P. Cast "Marked", p. 158); "...*see a human life*..." (A. Rice "Interview with the vampire", p. 46); "...**heard** *life outside*..." (J. Rollins "The blood gospel", p. 54); "...**understand** *life*..." (J. Rollins "The blood gospel", p. 130). But, there are some verbs, in the analyzed contexts, which depict the events, that occur without any visible doer: "*Her life had become a very strange ride*" (N. Roberts "Morrigan's cross", p. 52), "... **changed** *my life*..." (E. Kostova "The historian", p. 26), "...*focus in my life has changed*..." (P. Cast "Marked", p. 4).

The usage of the verb *be* and of verbs with a full meaning (*seem, keep, look, feel, sound, taste, smell*) as components of the predicative structures (V + Adj – *be meaningless, seem dear, keep alive*, etc.) ensures the multi-aspect characteristics of life and indicates such aspects, which are important for the comfortable existence of the person in the world ("*I would be alive*" (A. Rice "Prince Lestat", p. 12); "... **keep** *you alive*" (A. Rice "Interview with the vampire", p. 11): stability ("*life was fixed*" (A. Rice "Prince Lestat", p. 38), prosperity ("*life was rich and good*" (A. Rice "Interview with the vampire", p. 37); "*life was both luxurious and primitive*" (A. Rice "Interview with the vampire", p. 4), value and necessity ("*life seemed very dear*" (S. King "Salem's lot",

p. 177). Without all of these life loses its expediency ("*life was meaningless*" (A. Rice "Prince Lestat", p. 38).

6.2 Predicates of the sphere of DEATH

For the representation of the predicates of the sphere of DEATH most of the same verbs are used: the activity of creation, gaining and alienation – "... *hesitate to bring death*..." (A. Rice "Interview with the vampire", p. 54); "*when I bring death*" (A. Rice "Interview with the vampire", p. 30); "...*make right the death*..." (C. Clare "City of bones", p. 102); "... *take death*..." (N. Roberts "Morrigan's cross", p. 235); "... *can give you death*" (A. Rice "Interview with the vampire", p. 66); "*Death... given back*..." (B. Stoker "Dracula", p. 137). The actants of the described situations are mostly non-real creatures (as it was while describing the sphere LIFE), but monsters, vampires, who ruin life, take it away for continuing their own existence in the alien versus the human world: "*when you had died, have become nosferatu..., and would for all time make more of those Un-Deads that so have filled us with horror... but if she lives on, UnDead, more and more they lose their blood and by her power over them they come to her, and so she draw their blood with that so wicked mouth*" (B. Stoker "Dracula", p. 183).

The units with causative meaning appeared to be very effective (*cause, allow, let*): "... *cause sudden death*..." (A. Rice "Interview with the vampire", p. 34), "... *allow the death*..." (P. Cast "Marked", p. 110); "... *let you die*..." (A. Rice "Interview with the vampire", p. 15). They intensify the contrast between the creative power of men, dynamics, and productivity of life and passive state and probability or unexpectedness of actions, influence, changes of circumstances, which are connected with death (*let be removed by death*). For example, we can compare the context about life as an act of creation and continuation of generations (*make life*), and the context, where it is mentioned, only about the willingness, impulse for acting, or another call for action (*let be removed by death*): "*there are good women... to make life happy ... for the*

children that are to be" (B. Stoker "Dracula", p. 157); "**Let** any obstructing cause, no matter what, **be removed** in any way, even **by death**" (B. Stoker "Dracula", p. 47).

As for the usage of verbs of speaking (*talk, speak*), mental activity (*know, think*), denotations of physical perception (*hear, see, taste*), verbs of influence (*cause, allow, let*), and also social and inter-personal relationship (*love*), verbs showing wishes (*wish, want*), they are also possible.

At the same time, it should be noted, that there are some peculiarities of the representation of the sphere of DEATH with the help of such verbs.

The connection of the notion of 'death' with the rational experience of the person but not with perceptual is prevailing ("... **think of death**..." (B. Stoker "Dracula", p. 248); "...**can think**... to death" (N. Roberts "Morrigan's cross", p. 505); "... **think about death**..." (J. Frost "First drop of crimson", p. 20); "...**know more about death** ..." (J. Frost "First drop of crimson", p. 112).

Only the fact of the natural loss of life by a human is perceived with the help of senses ("...**seeing a natural death**..." (A. Rice "Interview with the vampire", p. 29); "... **can see death**..." (A. Rice "Interview with the vampire", p. 46), and everything that occurs after death is beyond human perceptions ("... **talk of mysterious death**" (A. Rice "Interview with the vampire", p. 27). Information about death ("...**felt the pain of death**..." (E. Kostova "The historian", p. 310) does not have its proper understanding, which is confirmed by the usage of comparative-approximate constructions ("**tastes... like death**..." (B. Stoker "Dracula", p. 63) and emotionally expressive phrases ("**heard the death watch**" (B. Stoker "Dracula", p. 236); "**if I heard this moment the flapping of the wings of the angel of death**" (B. Stoker "Dracula", p. 134), in which metaphors-personifications ensure the concretization of the abstract idea of death, based not on suppositions, but on facts.

The motive of the mysteriousness and obscurity of death becomes more clear as a result of using the construction $V_{\text{COPULA}} + \text{ADJ}$, especially if the copula verb is represented by the lexeme *seem* "to give the effect of being; to be judged to be" (Cambridge Dictionary Online): "... *death had **seemed** peaceful...*" (J. Rollins "The blood gospel", p. 173).

6.2 Predicates of the sphere of UNEXISTENCE / UNDEAD

The predicates of the sphere of UNEXISTENCE / UNDEAD are represented with the help of verbs, in the meaning of which are the semes 'destruction', 'demolition', 'consumption' ("*the Count had **sucked her blood***" (about the vampire) (B. Stoker "Dracula", p. 251), and by verbs showing desire ("... *he **wished her death** <...> **want her death**...*" (A. Rice "Interview with the vampire", p. 163). On the one hand, the associative connection with active functioning makes the sphere of UNEXISTENCE / UNDEAD close to the sphere of LIFE. On the other hand, the destructive character of the actions, peculiar to this sphere, makes it similar to the sphere of DEATH. The usage of verbs showing desire expresses both the explication of real wishes, emotions (*want*), and unreal (*wish*). The predicates that are used to depict the sphere of DEATH are combined into a system, which meaningful syncretism is intensified by the usage of constructions with the verb *become* "to start to be" (Cambridge Dictionary Online), with the help of which the possibility of changing, creating, appearing, and changing into another state is actualized: "... *Dracula had **become one of the undead**, in life — in the course of history*" (E. Kostova "The historian", p. 29); "...***become forever undead***" (E. Kostova, "The historian", p. 139).

To sum it up, the predicates represent the sphere of LIFE with the help of the group of verbs *make, bring, give, get, take*, etc., which determine its creative activity and direction to the creation of something new, and the verbs *ask, offer, see, taste, understand, want*, etc., show the experience of the human being, which was continuing during the entire period of existence. For the sphere of DEATH the most actual were the same verbs, but they refer not to the perceptive (*think*), but to the rational, real

experience. The connection between the spheres of LIFE and DEATH is represented in the sphere of UNEXISTENCE / UNDEAD, which combines the activity of the first and the destructive power of the second.

The predicates of the spheres of LIFE and DEATH are represented by verbs of motion, perception and rational activity, and also with verbs of existing and changes of state. Despite the fact that the predicates of the antonymic shares correlate with each other by using the same lexico-semantic classes, they are not of the same effectiveness for verbalization of the cognitive features of the concepts under analysis. The verbs of motion, which are connected with the sphere of LIFE, show the relation of this sphere to constructive activity, to instructions of making something useful and new, and verbs, which correlate with the sphere of DEATH, on the contrary, actualize the ideas of demolishing and destruction.

The predicates of the sphere of LIFE show the importance of perception, while the predicates of the sphere of DEATH indicate the limitedness of the perceptive experience of the person and the necessity of the rational learning of death as a phenomenon. Constructions, which include the copulative verb and the adjective, make accent on the variety, brightness, multiple character and differences of life, and the mystery and obscurity of death for all humanity. The intermediate sphere of UNEXISTENCE / UNDEAD, which combines the characteristics of both spheres of LIFE and DEATH, is also represented with the help of predicates. The mediate character of this sphere is underlined with the help of the means of explication of the ideas of changeability, the transition from one state to another.

7. Attributes of the spheres of LIFE and DEATH

7.1 Attributes of the sphere of LIFE

Attributes of the LIFE and DEATH spheres actualize the essential and inalienable characteristics of conceptualized opposition with the help of adjectives, which correlate with different classes.

The qualitative adjectives prevail in the representations of the sphere of LIFE: *happy*, *precious*, *sweet*, and *long* ("*being eternally **happy** <...> beginning the great adventure of our **lives***" (A. Rice "Prince Lestat", p. 79); "*his **life**, which is so **precious** to me*" (A. Rice "Interview with the vampire", p. 140). They demonstrate direct characteristics of the objects and phenomena, which can be distinguished in different degrees. The verbalizations of life are represented by meanings, which show its value, the satisfaction and delight, which people receive while being alive.

Relative adjectives show the characteristics of life according to such attitudes: to the person ("*taking **human life** even when you have no need*" (A. Rice "Interview with the vampire", p. 45), to time ("*our **eternal life** was useless to us if we did not see the beauty around us*" (A. Rice "Interview with the vampire", p. 56); "*early life*" (C. Clare "City of bones", p. 19), to an abstract notion ("*exotic and sophisticated life*" (A. Rice "Interview with the vampire", p. 111).

The positive attitude to life is represented very brightly with the help of such forms and constructions:

– the comparative and the superlative degrees of comparison of adjectives, which ensure the verbalization of the intensified representation of the positive characteristics, value, etc. ("*... a **happier** family life...*" (R. Mead "Vampire academy", p. 143); "*... life at its **sweetest** and **most generous***" (N. Roberts "Morrigan's cross", p. 406);

– combinations of adjectives with the intensifier *very* (*very long*) or repetitions (*long long*), which emphasize the big or enormous degree of display of the positive feature ("*Life... **very long**...*" (C. Clare "City of bones", p. 153); "*... **life** seemed **very dear***" (S. King "Salem's lot", p. 177); "*...what might be a **very long life**...*" (J. Frost "First drop of crimson", p. 126); "***long, long life***" (S. King "Salem's lot", p. 196);

– coordinative constructions, in the structure of which the conjunction 'and' combines the adjectives with incoherent positive and corresponding meanings ("*life was rich and good*" (A. Rice "Interview with the vampire", p. 37); "*life... both exquisite and good*" (A. Rice "Interview with the vampire", p. 174).

We consider that these means and methods are used to intensify and increase the significance of the understanding of the phenomenon of life.

7.2 Attributes of the sphere of DEATH

The characteristics of the sphere of DEATH are determined by the usage of qualitative adjectives (*black, white, untimely, mysterious, quick*), which characterize death as 'untimely', 'mysterious', and 'quick' ("*mysterious death*" (E. Kostova "The historian", p. 28); "*quick death*" (J. Rollins "The blood gospel", p. 12). Relative adjectives (*unbearable, deliberate*) show the 'unbearable character' and 'unacceptability' of death for the human ("*untimely death*" (J. Frost "First drop of crimson", p. 132); "*dying was unbearable*" (A. Rice "Prince Lestat", p. 32); "*death had been deliberate*" (A. Rice "Prince Lestat", p. 6)). Obscurity of this phenomenon is realized in the opposition via representing death in different colors ("*...black... death*" (A. Rice "Interview with the vampire", p. 175) vs "*The poor dear grew white as death...*" (B. Stoker "Dracula", p. 248) and coordinative constructions ("*death would be neither quick nor painless...*" (J. Rollins "The blood gospel", p. 95).

The polarity of the value seems very important. On the one hand, the positive attitude to life if actual ("*good life*" (A. Rice "Interview with the vampire", p. 3); "*positive life*" (B. Stoker "Dracula", p. 199), but, on the other hand, it is perceived negatively because of all the obstacles, difficulties, etc., which the person should overcome during the lifetime ("*unpleasant life*" (E. Kostova "The historian", p. 82); "*awful life*" (J. Frost "First drop of crimson", p. 179); "*miserable life*" (R. Mead "Vampire academy", p. 178); "*horrible life*" (R. Mead "Vampire academy", p. 170); "*life seems deadly*" (A.

Rice "Prince Lestat", p. 21). Death, also, is represented both positively and negatively ("**great death**" (J. Rollins "The blood gospel", p. 24) vs "**grisly death**" (R. Mead "Vampire academy", p. 192).

7.3 Attributes of the sphere of UNEXISTENCE / UNDEAD

Such ambiguity of the interpretation of life and death shows the fact that Gothic linguoculture attempts to combine these notions, but not separate them. The middle part between them is the sphere of UNEXISTENCE / UNDEAD. The appeal to this sphere is realized, in some cases, with the help of adjectives with positive meaning: "**young as UnDead**" (B. Stoker "Dracula", p. 173); "**the UnDead are strong**" (B. Stoker "Dracula", p. 173); "**his so beloved was, after all, an UnDead**" (B. Stoker "Dracula", p. 172); "**this great UnDead**" (B. Stoker "Dracula", p. 173); "**the quick Undead**" (B. Stoker "Dracula", p. 248); "**active Undead**" (B. Stoker "Dracula", p. 203); "*The Count stood up, and said, with a sweet courtesy*" (B. Stoker "Dracula", p. 40).

But, the world of the undead, as far as death is concerned, remains incomprehensible and unacceptable for people. The vampires (*UnDead*), who travel between life and death, destroy creatures ("*The vampire lived indefinitely, feasting on the blood of mortals and there by converting them to his own **undead** state*" (E. Kostova "The historian", p. 29); "*I absorb power from the **undead** blood*" (J. Frost "First drop of crimson", p. 163). They are characterized very negatively ("*the whole **awful** creature ... lay like a **filthy** leech, **exhausted** with his repletion*" (E. Kostova "The historian", p. 42). And the features, which correlate with the sphere of life in their representation, are overexaggerated, unnatural and not stable ("*the voice of the Count calling in his **harsh, metallic** whisper*" (B. Stoker "Dracula", p. 37); "*The cheeks were **fuller**, and the **white** skin **seemed ruby-red**... The mouth was **redder** than ever*" (B. Stoker "Dracula", p. 42); "*the **white** hair and moustache were **changed to dark** iron-grey*" (B. Stoker "Dracula", p. 42) and that is why irrelevant for the world of people.

The characteristics of positiveness and duration of the sphere of LIFE, which are exaggerated and are represented with the help of comparative and superlative degrees of comparison of qualitative adjectives, their usage in the structure of coordinative constructions and also of relative adjectives represent the importance of life for people. The characteristics of the sphere of DEATH show its negative, mysterious and short features with the help of correlative constructions and the denotation of color. The sphere of UNEXISTENCE / UNDEAD combines features, which are inherent in both spheres, as it is defined as a state, which represents the edge between life and death, and is characterized by changes.

8. Quantifiers of the spheres of LIFE and DEATH

The quantifiers of the spheres of LIFE and DEATH are represented with the designation of the quantitative relations. The verbalizers are not productive and show the connection 'the whole – the part', where life and death are represented as the whole ("*part of life*" (R. Mead "Vampire academy", p. 48); "*a part of death*" (B. Stoker "Dracula", p. 190). The usage of the key nominations in the plural form ("*many in my lifetimes*" (N. Roberts "Morrigan's cross", p. 62); "*every night of our lives*" (A. Rice "Interview with the vampire", p. 78); "*four deaths*" (S. King "Salem's lot", p. 187), and also in the connection with the adjectives *single* "only one; considered separate from other things" (Cambridge Dictionary Online) and *each* "every thing, person, etc., in a group of two or more, considered separately" ("*before ever taking a single life*" (J. Rollins "The blood gospel", p. 165), "*each death was recorded in giant electronic computers*" (A. Rice "Prince Lestat", p. 7) demonstrates the reduction of the abstract character of the conceptualized notions.

8.1 Quantifiers of the sphere of UNEXISTENCE / UNDEAD

Unlike the singular character of the notions of 'life' and 'death', the verbalization of the sphere of UNEXISTENCE represents the opposite tendency to plurality. This is confirmed by the usage of the lexemes *all* "every individual of the given class" (The Oxford English Dictionary) ("*And this was the condition of existence among all the Undead*"

(A. Rice "Prince Lestat", p. 228) and the determinative *one*, which does not show any feature of the object or phenomenon (which is represented by the noun), but displays the quantity – "one of the many, from the whole class of similar ones" ("*that Dracula had become **one of the undead***" (E. Kostova "The historian", p. 29).

It should be noted that among the quantifier of the sphere of UNEXISTENCE there are also some of the intensified indications of plurality – *far more, the largest number*, which determine the 'great amount of something' – "*surrounded by **far more** undead people than living ones*" (J. Frost "First drop of crimson", p. 20); "*Their best hope of finding Nathaniel was to expose Denise to the **largest number** of undead persons and their property at a time*" (J. Frost "First drop of crimson", p. 26).

So, the quantifiers of the spheres of LIFE and DEATH represent these concepts as something 'general and individualized', while the sphere of UNEXISTENCE / UNDEAD tends to plurality and is contrasted to them. At the same time UNEXISTENCE is combined with these spheres, as with the help of quantifiers it is represented, also, as 'something separate from the group, class of objects'.

9. Spatial characteristics of the spheres of LIFE and DEATH

For the spheres of LIFE and DEATH both horizontal ("*he [human being] had enjoyed this ride from his cottage to his family home, **through** the fields, or **along***" (N. Roberts "Morrigan's cross", p. 29) and vertical ("*He [human being] crawled and clawed his way **up** the cliff*" (N. Roberts "Morrigan's cross", p. 12) parameters were significantly important.

9.1 Spatial characteristics of the sphere of LIFE

The sphere of LIFE is represented by such aspects:

– 'substantial' – the ground, the way ("*It was I who subverted the **path** his **life** might have taken*" (A. Rice "Prince Lestat", p. 259); topographical notions ("*we [human*

beings] *swept round the base of a **hill** and opened up the lofty, snow-covered peak of a **mountain***" (B. Stoker "Dracula", p. 7);

– 'unlocked' – outside ("*life **outside***" (J. Rollins "The blood gospel", p. 54);

– 'extraverted' – populated, saturated ("*... life in **New Orleans**...*" (A. Rice "Interview with the vampire", p. 24); "*... early life in the **United States**...*" (E. Kostova "The historian", p. 2);

– 'sheltered, secure' – "***sheltered life***" (N. Roberts "Morrigan's cross", p. 364);

– only in some cases 'closed, limited' ("***monastic life***" (E. Kostova "The historian", p. 229), that corresponds, mostly, to the emotional and psychological state of people, but not the physical space.

9.2 Spatial characteristics of the sphere of DEATH

Among the spatial characteristics of the sphere DEATH there are horizontal ("*staring into the face of death <...> having only one **path** to follow*" (A. Rice "Interview with the vampire", p. 24) and vertical ("*Eleazar pictured blood ... seeping toward the **mountain's** core <...> Those deaths marked the final dark*" (J. Rollins "The blood gospel", p. 4).

The horizontal line is connected with the position of the dead body and substantial aspect (*coffin* – "*to place them [vampires] into the shapely wooden **coffins***" (A. Rice "Prince Lestat", p. 348); *grave* – "*I lie in my **grave***" (A. Rice "Prince Lestat", p. 164), and the vertical line is connected with the existential aspect (*heaven* – "*Even the stars of **Heaven** hid behind clouds*" (J. Rollins "The blood gospel", p. 82); *air* – "*The image of Mike Ryerson hanging in the dark **air***" (S. King "Salem's lot", p. 143).

The space of DEATH is represented by such aspects:

- 'closed' – a small building ("*a **house of death***" (B. Stoker "Dracula", p. 123); "*death in the **small house***" (A. Rice "Interview with the vampire", p. 59); limited territory ("***land of death***" (E. Kostova "The historian", p. 164); "***garden of death***" (E. Kostova "The historian", p. 51);
- 'introverted' – empty, deserted ("*death in the **desert***" (J. Rollins "The blood gospel", p. 100); "*death at ... **dark wood***" (A. Rice "Interview with the vampire", p. 119);
- 'unprotected, dangerous' – "*I am shut up here [in Dracula's castle], a veritable prisoner, but **without that protection of the law***" (B. Stoker "Dracula", p. 36); "*after Randy's death, every shadow was something **sinister** waiting to **pounce on her***" (J. Frost "First drop of crimson", p. 2).

The combination of the features of reticence and emptiness is explained by the influence of stable archaic understandings about death as about the possibility to get free, to get rid of limitations. The space, in which the body of the dead is put, becomes wider and the soul leaves it, uniting the human with the Universe.

9.3 Spatial characteristics of the sphere of UNEXISTENCE / UNDEAD

The special characteristics of the sphere of UNEXISTENCE / UNDEAD syncretically unite the special characteristics of the spheres of LIFE and DEATH:

- horizontal and vertical – "*...I saw the whole man [UnDead] slowly emerge from the window and begin to **crawl down** the castle wall **over** the dreadful **abyss***" (B. Stoker "Dracula", p. 29); "*He moved **downwards***" (B. Stoker "Dracula", p. 28); "*I am closing the tomb so that the **UnDead** may not **enter***" (B. Stoker "Dracula", p. 179);
- locked and unlocked – "*He [UnDead] is **confined within the limitations** of his earthly envelope*" (B. Stoker "Dracula", p. 249) and "*He [UnDead] can, when once he find his way, come **out from anything or into anything***" (B. Stoker "Dracula", p. 204);

– extraverted and introverted – "**graves that are inhabit**" (B. Stoker "Dracula", p. 302) and "**the tomb** [of the UnDead] ... **hidden from the sight of any one approaching**" (B. Stoker "Dracula", p. 179);

– sheltered, but dangerous at the same time – "**The place felt close and dangerous over my [vampire's] head**" (A. Rice "Prince Lestat", p. 97).

So, the spheres of LIFE and DEATH are actualized with the help of horizontal and vertical characteristics. The sphere of LIFE is characterized by such features as substantial, extraverted, open, and safe. The sphere of DEATH is represented as locked, introverted, and dangerous. The sphere of UNEXISTENCE / UNDEAD combines the features of both spheres that affirm its syncretism and integrity in the representation of the Universe in the Gothic worldview.

10. The time of the spheres of LIFE and DEATH

10.1 The time of the sphere of LIFE

The time of the sphere of LIFE is represented with the help of such means:

– nouns, which determine the prolonged period of time – *era, decade, century, year*, etc. ("**an era of your life**" (A. Rice "Interview with the vampire", p. 157); "**an earlier era of my life**" (E. Kostova "The historian", p. 67); "**decades of life**" (E. Kostova "The historian", p. 289)) and are used together with quantitative numerals ("**more than two centuries**" (D. Reynolds "Raphael", p. 19); "**several hundred years**" (D. Reynolds "Raphael", p. 53);

– nouns, which determine the beginning, the duration, or the end of an action – *beginning, continuation, end*, etc. ("**...beginning a new life...**" (P. Cast "Marked",

p. 26); "... *continuation of life*..." (E. Kostova "The historian", p. 290); "... *end my own life*..." (C. Clare "City of bones", p. 226);

– units, which determine the repetition, cyclic character of an action or phenomenon – *circle, third, next* ("... *life is a circle*..." (P. Cast "Marked", p. 80); "... *third of my life*..." (C. Clare "City of bones", p. 150) and quantitative ("*next twenty years of his life*..." (S. King "Salem's lot", p. 147).

10.2 Time of the sphere of DEATH

The sphere of DEATH is represented with the help of means, which actualize the opposite features:

– nouns, which determine very short periods of time – *moment, etc.* ("*at the moment of death*" (S. King "Salem's lot", p. 108);

– units, which determine the end or the stop of an action or process – *end, point, etc.* ("*end with death*" (E. Kostova "The historian", p. 289); "*to the point of death*" (A. Rice "Interview with the vampire", p. 7); "*final death*" (A. Rice "Interview with the vampire", p. 28);

– adverbs, which contain in their lexical meaning the same 'the starting point' and are used to determine the edge with the further actions – *after, since, upon* ("... *after his death*..." (E. Kostova "The historian", p. 294); "... *since the night of King's death*..." (N. Roberts "Morrigan's cross", p. 433); "... *upon his death*..." (E. Kostova "The historian", p. 245).

Significant is the fact that via attributives the appeal to the time characteristics of life and death is frequently implemented. Gothic understanding of the world tends to the ambiguous, dichotomic interpretation of the connections of life and death with time

("... *death would be neither quick nor painless*..." (J. Rollins "The blood gospel", p. 95).

Life and death are simultaneously understood as quick and passing ("*short life*" (J. Frost "First drop of crimson", p. 189) vs. "*millennia-long life*" (J. Rollins "The blood gospel", p. 239); "... *a long dead emotion*" (D. Reynolds "Raphael", p. 99) vs. "...*each in her full sleep of death for a short moment*..." (B. Stoker "Dracula", p. 304); those, which are connected with the past and the future ("*previous life*" (E. Kostova "The historian", p. 13) vs. "*next ... life*" (S. King "Salem's lot", p.147); "*old life*" (J. Rollins "The blood gospel", p. 83) vs "*new life*" (P. Cast "Marked", p. 117); "*old death*" (J. Rollins "The blood gospel", p. 165) vs. "*early death*" (J. Frost "First drop of crimson", p. 191); "*untimely death*" (M. Kruz "Blue bloods", p. 28).

10.3 Time of the sphere of UNEXISTENCE / UNDEAD

Time characteristics of the sphere of UNEXISTENCE / UNDEAD are actualized with the help of such lexical means:

– adverbs, which are used to define the indeterminable close time (*now*) and eternity (*forever*) – "*the most blessed of all, when this now UnDead be made to rest as true dead*" (B. Stoker "Dracula", p. 183); "*if he will receive the third evil benediction soon and become forever undead*" (E. Kostova "The historian", p. 139);

– adverbs, which show the final and complete change of action, features of an object or phenomenon – *already* ("*a body, that is at risk for becoming undead, or is already undead*" (E. Kostova "The historian", p. 257).

11. Conclusion

In conclusion we may say that the time features of the sphere of LIFE show its interpretation in Gothic linguoculture as of something 'very long', 'durable', 'unending', and 'cyclic'. The opposite cognitive features correlate with the sphere of DEATH – 'short

duration', 'instantaneity', 'irreversibility'. The sphere of UNEXISTENCE / UNDEAD syncretically combines the cognitive features of the spheres of LIFE and DEATH, which modify in order to recreate the 'indetermination' of this sphere, its 'moderation': 'duration' and 'unending' of LIFE is shown with the features 'uncertainty' and 'obscurity'. In addition, such a feature of the sphere of DEATH as 'ending' transforms into 'irrevocability of changes, which occur'.

The actants of the sphere of LIFE are represented with the help of definite nouns, which show the dimension 'human being' from different points of view, personal, possessive, and demonstrative pronouns, establish relations of 'proximity – distance' and also 'reality – non-reality' of the conceptual phenomenon in the consciousness of speakers.

The representatives of the concept of DEATH are, mainly, abstract nouns with negative meaning, which indicate the fear and anticipation of death as of something unknown and obscure, and also nouns, which are used to represent unalive or fictional creatures. For the sphere of UNEXISTENCE the most common is the usage of the substantivized adjective *Undead*, which shows the connection between both spheres, as far as it represents unalive but active creatures.

The predicates, which characterize the concepts of LIFE and DEATH, define them as two opposite phenomena, revealing the real character of LIFE and the mysterious one of DEATH. The usage of the same verbalizers for both concepts shows their connection and the possibility to complete each other.

The attributes of the spheres of LIFE and DEATH, which are used to determine their duration, have positive results in determining LIFE ('beautiful', 'colorful', 'long') and DEATH as its opposition – negatively ('dreadful', 'dark', 'short'). The intermediate sphere of UNEXISTENCE is represented as 'changeable' and 'unknown', and is represented

with the help of verbs, which show desire, which indicate both the real plan of the situation (*want*) and the unreal, the desire to change the state of things (*wish*).

The quantifiers and the characteristics of time and place of the spheres of LIFE and DEATH underline the cyclical character of life, the possibility of its division into different stages, one of which appears to be death. The special characteristic indicates the sphere of LIFE as an open secure space, and DEATH is represented as a closed, limited space full of dangers. The sphere of UNEXISTENCE / UNDEAD is somewhere in-between these two worlds and combines the features, which are peculiar to both these spheres, which is represented in its definition as 'syncretic', 'changeable', and 'ambiguous'.

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Résumé

The Gothic worldview is understood as a manifestation of the environment's reflection in peoples' thoughts, which shows the perception of real and unreal / supernatural worlds in their symbiosis and determines the human's role in it. The representation of the result of interrelation between fantasy and the real world in general, and the behavior of the human in unusual situations in particular is the focal aim of Gothic

culture. LIFE and DEATH are the universal concepts of the culture, which occupy an important place both in the linguistic and in the Gothic worldview. From the linguistic point of view these concepts are extremely up-to-date, taking into consideration their role in the world's depiction. They create a binary structure and are an indivisible unit, each element of which is valuable. It was proved that the objectivization of the concepts of LIFE and DEATH can be shown most fully in the form of frame, the main structural elements of which are ACTANTS, PREDICATES, QUANTIFIERS, PLACE, and TIME. All parts are defined with a great amount of verbalizations, which affirm the high level of usage of the concepts under investigation. The frame structures of the concepts of LIFE and DEATH show their differences, which are manifested in the understanding of LIFE as a real, positive, specific phenomenon, which is characterized by certain duration, and DEATH, at the same time, is perceived as an unreal, abstract phenomenon, which exists during a very short period of time and is determined rather negatively. But the existence of the sphere of UNEXISTENCE / UNDEAD, which is situated at the edge of the two worlds, and, thus, represents the place, where unalive but active, functioning mystical creatures – vampires, who cross this edge, exist, and shows the connection between the two worlds, which are completely different by their nature, but are interrelated in Gothic linguoculture.

Key words: concept, frame, frame structure, worldview, the Gothic novel, the Gothic worldview.

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SPEECH ACT OF THREAT IN EVERYDAY CONFLICT DISCOURSE: PRODUCTION AND PERCEPTION

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Abstract: The article explores pragmasemantic aspects of the speech act of threat (SAT) in everyday conflict discourse, using examples from Russian colloquial speech. The authors analyze the impact of direct and indirect threats on the addressee from the point of view of the theory of speech acts, biopsychology, and physiology, which makes it possible to understand the nature of SATs and identify the key communicative and semantic factors of this type of speech acts.

Keywords: pragmalinguistics, theory of speech acts, speech act of threat, directive speech act, commissive speech act.

1. Introduction

It is well known that everyday communication reflects the diversity of real-life experiences of the individual and society. In this connection "basic methods of organizing and classifying forms of knowledge at all levels of human cognition, and their manifestation in everyday life communication scenarios are of considerable interest" (Романова 2009: 178). Various conflict situations, which "result from continuous inconsistencies in the opinions and interests of individuals as they

communicate" (Chen & Tseng 2016; Curseu et al. 2012; Kaushal & Kwantes 2006; Rahim 2015) are parts of this type of communication. To achieve their goals, interlocutors can use a wide range of language means, including the speech act of threat (SAT). This speech act "may loosely be defined as a form of expression that communicates that some undesirable state of affairs (physical injury, for instance) may or will befall the recipient or a third party as a consequence of another's purposeful actions" (Watt et al. 2013: 99).

Research works devoted to the study of SAT usually focus on its classification from the point of view of the theory of speech acts, or the ways of representation in a particular language (Жучков 2009; Мартынова 2006; Nicoloff 1989; Novoselova et al. 2015; Wunderlich 1976). In other words, these works mainly focus on such issues as (i) what a threat as a speech act is and (ii) how it is realized in speech. We, however, stand that there is a number of questions that have not been adequately covered:

- 1) How does a threat affect the recipient?
- 2) What is the nature of SAT communicative effectiveness?
- 3) Why do interlocutors sometimes prefer to express a threat directly, whilst in other cases they opt for an indirect speech act that conforms to all norms of social etiquette, etc.?

To answer these questions, there is a need for a comprehensive study of SATs, which will employ not only the means of classical linguistics, but also those of psychology and physiology.

This research aims to study the key aspects of threat as a special speech act and to establish the key criteria for determining its communicative effectiveness.

The research objectives of this study are as follows: to consider the functional and semantic nature of a SAT in the light of the theory of speech acts; to explore the

specifics of SAT perception from the perspective of biopsychology, psychology, and physiology; to identify the key success criteria for a SAT; to demonstrate the peculiarities of the use of direct and indirect SATs in everyday conflict discourse, using segments of Russian feature films as examples; to analyze the effectiveness of the direct and indirect forms of a SAT in the chosen type of discourse.

Thus, the article will be interesting for researchers who study both common and peculiar features of speech acts as well as their perception in various cultures.

2. Methods of research and research material

The following methods were used in the analysis of SATs:

- 1) general research methods such as deduction, induction, analysis, and synthesis;
- 2) functional and semantic analysis, which allows us to establish the main content features of the considered type of speech acts;
- 3) method of interpretation, which allows us to demonstrate the various aspects of production and perception of SATs, using the illustrative material presented in the article;
- 4) simulation method that serves to disclose and confirm individual conclusions concerning the functioning of SATs in speech.

A comprehensive study of the specific features of SATs in everyday conflict discourse requires a complex approach that combines linguistic research methods with the data obtained in biopsychology and physiology.

3. The act of threat in conflict discourse

Conflict discourse is an interactive (dialogical) type of discourse, characterized by the implementation of anti-ethical goals (i.e. an affront, harassment, coercion to something, etc.), which contradict the inherently positive nature of communication and leads to communicative disruptions and even breaks in communication (Каразия 2006: 78). This discourse type has received wide coverage in research literature, with focus

on cultural, ethnic, and individual aspects (Perelmutter 2018; Smith 1997 and others), as well as on the structure and elements of conflict discourse as such (Каразия 2006; Садыкова 2005; Сейранян 2016; Шкапенко & Вертелова 2018 and others).

The phenomenon of conflict has been more or less characteristic of any society throughout the history of humankind. It is an interpersonal collision, varying in its forms of expression, power of manifestation, duration, and severity. Conflict situations may be caused by different factors (a clash of personal interests, a different point of view on a particular issue, antisocial behavior of one of the interlocutors, etc.), but they always imply a clash of interests or intentions of two or more people. At the same time, the speaker can pursue various goals: to force the addressee to act in a certain way, to prevent an action, to follow a specific line of behavior, to bring the addressee to a certain psychological state, etc. In order to achieve these goals, "a speaker may even employ a communicative strategy that deliberately creates social conflict with the addressee, thus causing disharmony between the interlocutors" (Limberg 2009: 1376). The most important element of this strategy is the use of direct and indirect forms of threat. In this connection, it seems appropriate to consider speech acts of menace in conflict discourse.

A number of scholars (Анцупов & Шипилов 2000; Рубин 2001; Сейранян 2016) consider a SAT as a severe conflict tactics aimed at causing psychological harm and damage to other participants of communication. Speech acts of this type, apart from imposing certain requirements, instructions, orders, ultimata, etc., are based on the creation of a threat to the 'I-concept' of the addressee and to their self-esteem. The pressure on the addressee in such cases is exerted with the help of fear or guilt, which are evoked directly, or self-doubt, which is caused indirectly by the threat producer (Сейранян 2016: 63).

4. Speech act of threat in pragmalinguistics

The speech act of threat (SAT) has been thoroughly studied in pragmalinguistics. Different researchers equal SATs with taboo verbal acts and describe them as purposefully destructive behavior (Апресян 2003; Мартынова 2006; Brown & Levinson 2009; Leech 1983; Ohm & Thompson 2004 and others). Linguists have been researching a whole range of issues, including the pragmatic nature of a SAT (Жучков 2010; Мартынова 2006; Nicoloff 1989; Wunderlich 1976 and others), the structure of a SAT (Жучков 2009; Novoselova et al. 2015), its functions in discourse (Новоселова 2013; Романов 1988 and others), and various speech tactics and strategies (Чесноков 2015; Эпштейн 2008 and others).

However, there is no universally accepted understanding of the communicative and semantic nature of threat. In many respects, this is determined by the specificity of this type of speech act due to the existing social, ethical, and linguistic norms of communicative performance (Жучков 2009: 70; Searle 1979: 7). In many related research works, the functional and semantic content of structures expressing threat (or speech acts that are functionally and semantically close to them) is usually considered from the point of view of two meanings:

- 1) the commissive meaning, realized in the speaker's intention to implement a negative action for the addressee (Жучков 2010; Почепцов 2001; Austin 1962; Cartwright 1984; Searle 1975; Wunderlich 1976 and others);
- 2) the causative (directive) meaning, realized in the speaker's desire to compel the addressee to a certain action or, conversely, to abstain from it, that can have adverse consequences for the addressee (Вежбицка 1985; Вендлер 1985; Маслова 2007; Новоселова 2013 and others).

In our opinion, a threat as a speech act, judging by its functional orientation, should primarily be attributed to directives, and not commissives. As Nicoloff notes (1989: 503):

"Threatening someone verbally can be analyzed as S (speaker) saying something to A (addressee) in order to get A to think that S is going to cause harm to A, with the purpose of (a) frightening A; (b) thereby getting A to do as S wishes. This is a fairly exhaustive description of a verbal threat, which may correspond to most people's conception of the action. It is wide enough to encompass both overt and covert threats (owing to its use of the predicate 'get-to-think')".

In this case, we understand inducement in a broad sense: not only as a means of compelling the interlocutor to a certain action, but also as a tool enabling the speaker to adjust the addressee's behavior and to control their emotional state.

The speech act of threat occupies a special place among other directives due to its peculiar functional semantic structure. Zhuchkov considers menacing statements that combine the illocutionary features of commissives and directives as complex speech acts, which represent an indirect inducement (Жучков 2009). Leaving open to question the assumption on the indirect nature of threat in the realization of the performative intention, we, however, completely share the opinion of the researcher on its complex structure. Moreover, we hold that both the commissive and the performative elements of the SAT are integral parts of any threat. Given the absence of one of the abovementioned elements in the semantic field of the considered constructions, this act turns into either a typical directive (prescriptive) or a commissive speech act. In other words, we can talk about a binary content paradigm of the SAT (the first part is an imperative; and the second is a promise of punitive actions). For example, when parents tell their child, "If you don't behave, you'll be put in the naughty corner!", the threat contains both an imperative (*stop misbehaving*) and a promise of punishment (*will be on time out*).

There are some differences between SATs and commissives. Following Searle, we define commissives as "illocutionary acts whose point is to commit the speaker (again in varying degrees) to some future course of action" (1979: 14), i.e. the producer of the message is in the focus of the corresponding speech acts. The producer of threat must commit a certain action (X), and must behave according to the expected behavioral model. At the same time, a SAT even with no directive component is aimed at the

addressee: he/she has either to do X, or to adhere to a certain behavior:

One crucial distinction between promises on the one hand and threats on the other is that a promise is a pledge to do something for you, not to you, but a threat is a pledge to do something to you, not for you. A promise is defective if the thing promised is something the promisee does not want done; and it is further defective if the promisor does not believe the promisee wants it done, since a non-defective promise must be intended as a promise and not as a threat or warning (Searle 1969: 58).

Sami (2015: 50) points another difference between the two acts:

In the case of threats, if the issuer of the act were back down the target then has no stimulate to induce the issuer to carry out the threat. In case of promises, the target wants the issuer to respect the promise. Moreover, the differences can be shade on lost and gain. Threats, for instance, focus on what the target has to lose and invoke a loss frame that encourages resistance. Whereas, promises focus on what recipient can gain and, thus, frames the interaction as a potential gain and encourages acceptance of the proposal.

In a SAT, the very communicative goal of it as a commissive act – assuming the obligation to perform an action – is false since it is not a priority for the addressee of the relevant act. As Novoselova writes,

"The initiator of a threat of menace does not consider it to be solely his communicative intention, since referring to SAT as an act of inducement under the fear of punishment, the speaker wants to influence ... his [addressee's] emotional state in order to make him perform certain actions" (Новоселова 2013: 10).

Some researchers (e.g., Salgueiro) point to another aim of threat – the assertion of one's strength, power over the speaker, or implying possible vengeance for something:

"In a typical example, a bully utters elementary threats just to show off or display his or her power, without the immediate receiver having done or shown signs of doing anything to warrant such a threat. Another kind anticipates vengeance: An act of vengeance is threatened in a speech act that, at the same time, constitutes an attempt to initiate vengeance by making the receiver suffer in anticipation of the threatened act" (2010: 216).

However, we believe that even when the speaker threatens to kill the addressee or to cause bodily harm, in most cases this is just an attempt to manipulate the addressee: to

intimidate him/her, to impose the role of a victim, to break his/her will, and to use the state of depression and fear in the future.

5. Biopsychological and physiological perception mechanisms of SAT

Currently, according to our observations, there are no large-scale interdisciplinary studies covering all the aspects of the producing and perception of SAT – linguistic, communicative, psychological, and physiological. Meanwhile, the study of linguistic facts from the suggested perspective makes it possible to understand the very nature of language as a mode of communication, complex cognitive processes, the development of human personality, and ethnos.

As Karasik points, "Every speech act – whether it is truly unique or not – is a tiny drop in a continuously moving stream of human experience. In this capacity, the speech act absorbs and reflects a unique combination of circumstances, under which and for which it has been created" (Карасик 2000: 39). Thus, a purely linguistic approach is not enough to fully understand the mechanisms of production and perception of a SAT in any discourse and to identify the conditions, under which it can be used with maximum efficiency.

It is common knowledge that production and perception of speech have an impact on the individual and initiate a whole complex of cognitive, psychological, and physiological processes. It is impossible to adequately study the nature of the most complex mechanisms of speech (including acts of threat) production and perception without understanding the essence of the latter.

According to a number of scholars in the field of biopsychology (Carver & White 1994; Gray 1987; Greenberg et al. 2003; Jonas et al. 2014), responses to various threatening signals are directly related to the Behavioral Inhibition System (BIS). This system, along with the Behavioral Activation System (BAS), is a constructive element of the

biopsychological theory of personality, developed by Gray (1987). The BIS responds to incentives for punishment, and initiates avoidance behavior and a subjective sense of anxiety.

Threats have a direct effect on the BIS and evoke several BIS-related phenomena such as potential for anxiety (Greenberg et al. 2003), a sense of lacking control (Fritsche et al. 2011), personal uncertainty (Van den Bos et al. 2005), or anxiety (McGregor et al. 2010). Obviously, SATs cause negative psychological reactions in the addressee.

Threat does not only suppress the addressee's will; it also activates another process, analyzed by Jonas, McGregor, and other researchers. In their opinion, threatening speech acts "essentially involve discrepancies that activate alarm cues that can culminate in anxious arousal to which people immediately respond with a variety of proximal reactions related to attentional vigilance and avoidance motivation" (2014: 229).

It seems quite natural that, having faced a threat to their life, health, well-being, etc., the addressee of the imperative impact feels a psychological and physiological urge to avoid unpleasant or dangerous situations. The addresser of the threat, actually 'prompts' the addressee the correct (or even the only) way to fulfill the will of the speaker.

To some extent, feelings of anxiety, self-doubt, loss of control over one's emotions, etc. – all these biopsychological factors are associated with fear. The importance of this emotion as one of the inherent survival mechanisms is difficult to overestimate. As Jing-Schmidt and Kapatsinski noted, "Despite controversies in psychology as to which emotions are basic, the recognition of fear as a basic emotion is unequivocal. Part of being alive is being afraid" (2012: 347). This is quite natural, because "fear is a remarkably adaptive behavioral response, allowing us to predict, react, and adjust to past, present, and future threats" (Dymond et al. 2015: 51). However, despite the fact

that fear as a biological mechanism increases the individual's chances of survival, this emotional state is a destabilizing factor of their behavior, adversely affecting the ability to resist negative external factors. Moreover, some psychologists say that at the current stage of biological evolution, the negative effects of fear are significantly stronger:

"The study of the physiology and neurochemistry of fear allowed researchers to better understand the biological mechanisms of human behavior. The individual has to deal with the many social and cultural norms, in the light of which genetic instincts lose their adaptive significance or may even ruin a person's life. In this regard, fear that triggers the fight or flight reaction, which was very effective during the period of biological evolution, produces completely different effects in modern life. It may cause a constant feeling of tension, insecurity, and inability to realize one's potential. Fear limits the individual's activity, and in some cases literally paralyzes him/her. The chronic state of anxiety and fear leads to various psychosomatic illnesses" (Щербатых & Ноздрачев 2000).

That is why the imperative intention of SATs is realized by appealing to the feeling of fear in the addressee. In fact, the one who threatens strives for initiating the psychophysiological reactions, associated with fear. However, to reach this goal, the threat producer needs to "find the optimal leverage over the addressee" (Жучков 2010: 9) by threatening, for instance, to destroy the addressee's life, to cause harm to their health or property, etc. At the same time, in the process of communication, the threat producer, as Zhuchkov points out, can try to direct his threat precisely to what is most important for the addressee in the given situation of communication. Alternatively, the speech act producer may project his/her own fears on the addressee, and to choose the kind of potential damage in accordance with what seems most undesirable to himself/herself (ibid.).

6. Communicative and semantic factors of SAT effectiveness

The ultimate goal of any act of threat is achieved only if the addressee may be punished for not performing the action in question, or, in the case of an indirect threat, if the punishment is implied. In this regard, the key communicative and semantic factors that determine the force of the motivating impact of a SAT (irrespective of whether it is direct or indirect) include the following ones:

1. **The significance of punitive measures**, implied by a SAT, for the addressee.

If the actions that the speaker promises to take as punishment for the disobedience do not threaten the addressee with the loss of something that is important to him/her, the threat is no longer effective. For example, it makes no sense for one of the spouses to threaten the other with a divorce, if the threat does not produce any effect.

2. **The actual possibility of punishment** designated or implied by the threat producer for the non-fulfillment of the causal action.

By this criterion, we mean a whole complex of physical, mental, and material resources available to the threat producer and necessary for the realization of the threat. For example, if a seven-year-old child with a toy gun in his hands is threatening to kill an adult, such a speech act is not communicatively successful. However, the communicative perspective of a similar statement can be quite different if the threat producer is an adult criminal, armed with real weapons.

3. High probability (inevitability) of negative actions stated or implied by the SAT producer

The availability of means and opportunities for the execution of a threat does not necessarily mean that it will be executed in reality. As we mentioned above, the threat realization is not always in the interests of the threat producer, and the addressee can be aware of that. For example, if during a family fight the husband – in order to make his wife silent – threatens her with physical abuse, he may still execute his threat: he is physically stronger, the spouses are in their own home, no one can witness the abuse or defend the wife, etc. At the same time, there are a number of factors that make it unsafe for the bully: the prospect of a divorce causing moral and material damage, the risk of being reported to the police, public condemnation, etc. The higher the significance of these factors for the producer of the threat, the lower the probability of disobedience of the addressee of the SAT. If the addressee of the speech act is aware of the significance of these 'hampering' factors for the speaker, the communicative

success of the act of threat may be null.

If a SAT meets all the criteria listed above, the threat producer can expect the fulfillment of his/her will. However, the correspondence of the implied punishment to the last two factors does not necessarily have to be real: it is enough to convince the addressee of the possibility of punishment. The converse is also true: if the threat producer has all the necessary resources to fulfill the threat and is ready to 'go to the end' realizing their aggressive intentions but is not able to make the addressee believe it, the communication success of a SAT may not be achieved. In this regard, we hold that there is another factor of the SAT effectiveness – **the rhetorical persuasiveness of the speech impact**. This factor stipulates that the SAT engages the totality of external verbal (a corresponding set of lexical means, a particular construction of a phrase, etc.) and non-verbal (intonation, posture, glance) signs indicating the speaker's ability and readiness to harm the addressee. In other words, the SAT effectiveness factor can be viewed as a peculiar variant of the implementation of Grice's maxim of quality, suggesting that the speaker does not give information that is false or that is not supported by evidence (Grice 1975: 47).

These criteria are relevant for both direct and indirect forms of the analyzed type of menacing acts.

7. The analysis of SAT in everyday conflict discourse

7.1 Research material

This research is based on the analysis of segments of Russian feature films, which contain different types of SATs in everyday conflict situations. The choice of this research material is not accidental.

Firstly, feature films mirror everyday communication. They "do have an important tie to reality, and that tie consists in how they can show us the world in a way that other

art forms cannot" (Fiorelli 2016: 8). In spite of the fact, that characters' speech in feature films, including those based on actual events, is viewed as a special text, 'not solely the province of screenwriters' but the collective product of directors, editors, sound specialists, actors and so forth" (Kozloff 2000: 122), we completely agree with Piazza's idea that cinematographic communication is based on real models of discourse:

"Although film dialogue is fictitious, it can be assumed, in so far as the final result of the invisible process of writing behind a film script is spoken discourse, that real-life dialogue is the template behind it. Thus dialogue in cinema aims to reproduce the interactional mechanisms found in everyday exchanges" (2006: 2087).

Secondly, for obvious reasons, showing a domestic conflict or a crime in reality, as well as their modelling in experiments, presents a number of difficulties. In this respect, feature films, which reflect a diversity of SAT situations, are an optimal selection of material. Therefore, movie segments from Russian feature films are suitable material for our research.

For this study, we selected and analyzed 14 contemporary (the year of production varies from 1993 to 2017) full-length Russian feature films. The selection was made according to the following criteria:

- 1) authenticity of the language (the same expressions are used in modern everyday communication);
- 2) the presence of scenes, which reflect conflict communicative situations that are more or less typical of contemporary Russia.

When selecting the research material, preference was given to films belonging to the genres of drama, criminal drama, melodrama, and lyrical comedy. The method of continuous sampling allowed us to pick 19 video segments. This article presents four video segments from four different films, which most authentically reflect the key features of SATs. The English translation of the language material presented in the

video segments was done independently and exclusively for research purposes. At the same time, we take into account that "if the audience's cultural background is other than that envisaged by the original communicator, i.e. when the translator is "quoting the original 'out of context'" (Fedoriv 2016: 14), a communication attempt of the characters from Russian feature films may not be obvious for non-Russian speakers. However, even though all the examples are taken from Russian feature films and are in Russian, we stand that our observations and conclusions are largely relevant to both Russian and international research community.

It is common knowledge that there are ethnic, cultural, and linguistic differences between cultures, and yet, the fundamental human psychological and physiological mechanisms are universal. It allows us to assume the existence of similar mechanisms of perception and production of SATs.

7.2 Direct threat

According to Chesnokov, direct threats are

"statements, made by the subject of speech, openly expressing their intention to punish the addressee in case the latter feels reluctant to obey or actually does not obey certain norms of behavior imposed by the aggressive speaker, provided the latter openly states his/her intention to cause harm" (ЧЕШОКОВ 2015: 132).

In such acts, "the speaker and/or other people acts as a punitive force and predicts a) aggressive actions aimed at alienating the object of threat from the speaker and/or from the group the addressee belongs to, causing moral and/or physical harm; b) speech acts indicating that the speaker or the group of people he/she is part of, will definitely implement the negative punitive measures against the addressee" (ЧЕШОКОВ 2015: 132). The explicit character of direct threat means that the speaker shows the addressee what he/she wants, and a possible punishment following disobedience. This kind of threats is formulated in a direct and unequivocal way, including the verbal and non-verbal communication tools of different types.

Such threats can be implemented by resorting to verbal means, affecting the addressee's mental and psychological state (the action required and the possible punishment are clearly pronounced). The task of the producer of the SAT in this case is to quickly intimidate the interlocutor, promising to kill / maim / humiliate, etc. him. We refer to such menacing SATs as **direct verbalized threats**. Figure 1 (Thief 1997) illustrates this type of threat. In the film segment below, the film's hero covers up for his woman's son, whom a neighbor decided to teach a lesson for his aggressive behavior towards other children (ignoring the fact that this kind of aggression was a response to the beating that the boy suffered a few minutes ago).



Neighbor 1: *Слышь, ты! Это твой пацан дубьем детей колотит? Он же псих! Ты лечи его, едрена вошь!*

(English: *Hey you! Your boy batters the kids with a stick! He's mental! You take care of him, you bitch!*)



Neighbor 2 (Tolyan): *Ты ухо-то отпусти. Не то выйду – и выреу тебе кадык.*

(English: *Leave his ears. Otherwise, I'll go out and tear off your Adam's apple.*)

Figure 1. Directly verbalized threats

Screenshots (taken by the author) from the film "The thief". Available at:

<https://www.youtube.com/watch?v=1MGvFJkME7c&t=3s>

In this example, there is a pronounced imperative (*Ухо-мо омнусту / Leave his ears*), and a promise of punishment (*He то выйду – и вырву тебе кадык / I'll go out, and tear off your Adam's apple*). The recipient of the SAT is motivated by the following factors: appealing to the instinct of self-preservation of the addressee (a reference to such vital values as life and health); and intensification of the threatening effect by specifying the form of physical abuse (tearing his Adam's apple), which is definitely very painful and may turn lethal.

In the latter case, it is necessary to take into account the extra-linguistic specificity of this commissive. It is determined by the fact that this kind of violence in the Soviet Russia was more characteristic of the representatives of the marginal strata of the population – primarily of criminals. Therefore, the assumption that the sender of such a threat can be socially dangerous, a repeated criminal, can have an additional deterrent effect.

In addition, the manner of voicing the threat is rather peculiar: the sender speaks in a calm manner, does not raise his voice, his face and eyes show confidence. Theoretically, it should produce a certain impression on the addressee.

From the point of view of communicative effectiveness, this threat can be qualified as serious enough, but not entirely convincing as we can see from the subsequent events in the film. This threat is serious because the sender of a menacing message threatens the addressee with serious punitive measures and has a real possibility of carrying out his threat (the speaker is a young and physically strong man, able to really 'tear off somebody's Adam's apple'). However, the addressee (neighbor) does not regard it as sufficiently serious to perform the causal action. However, the addressee (neighbor) does not regard it as sufficiently serious to perform the causal action for the following reasons:

a) a low probability of the threat from the neighbor's point of view, which is determined by two factors: i) the physical supremacy of the threat producer compared to the addressee is not obvious, since the addressee is also physically strong; ii) the context of the situation is not suitable for the implementation of the announced threat (to tear off someone's Adam's apple during the day, in the yard, with many witnesses is unreasonable; it is a crime which has to be prosecuted);

b) the cruelty of the promised punishment, apparently, is perceived by the addressee as an exaggeration, impossible under the current circumstances since he does not know that the speaker is a career criminal for whom the commission of such an act is not something extraordinary). In other words, the threat is perceived by the addressee as a non-convincing attempt of intimidation.

Thus, the sender's menacing utterance does not meet the criteria of inevitability and rhetorical persuasiveness of the threat. As a result, the speaker suffers a communicative failure and is compelled to resort to an additional measure of intimidation – physical coercion: he goes out into the yard, beats his victim, and damages his property (a bicycle). After confirming his dominant status (along with, therefore, the possibility and inevitability of the fulfillment of his promise), he threatens the addressee again (Figure 2).

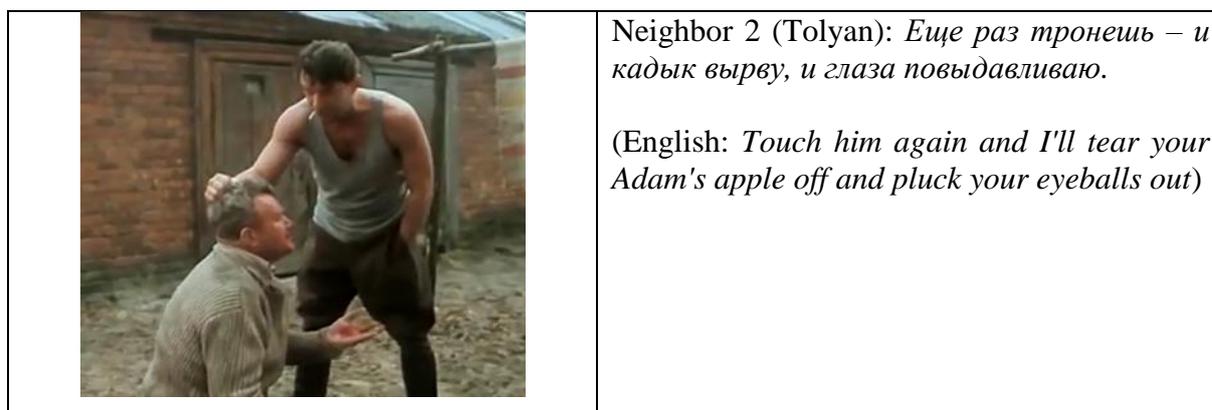


Figure 2. An additional (physical coercion) measure of intimidation as a result of communicative failure. Screenshots (taken by the author) from the film "The thief". Available at <https://youtu.be/1MGvFJkME7c?t=1m2s>

It should be noted that in everyday conflict discourse, the need for a 'physical' confirmation of threat (which manifests in a variety and intensity of aggressive moves – a push, a punch, etc.) in communication between same-sex interlocutors (usually men) is a common phenomenon. Consequently, in such situations, the one who implements the act of threat must have a certain set of means that ensure, from the point of view of the addressee, a high probability of its execution (physical strength, availability of weapons, a certain social status, etc.).

The elements of the threat content paradigm (i.e. its commissive and directive parts) are not always verbalized. This can be explained by the fact that in everyday discourse (and in any language) the promise of harm (as well as any other communicative act) can be expressed both verbally and non-verbally by intonation, facial expressions, gestures, posture, position of the speaker, etc. (Mehrabian & Wiener 1967; Zamfir 2017). It should also be noted that in oral communication interlocutors use verbal and non-verbal means in the following proportion: 7% words, 30% paralinguistics, 55% other elements of non-verbal communication (Mehrabian 1968). Yet, resorting to these means in conflict discourse does lead to a conclusion about an indirect character of the corresponding SAT. For instance, it is difficult to interpret a punch in a dark alley as an implicit means of representing a threat commissive – even though this speech act was preceded by a rather polite request to lend the juvenile criminal a small sum of money.

In any type of discourse non-linguistic means are important, self-explanatory tools for conveying a variety of senses. In the case of SATs, non-verbal means are often the main indicators of the author's intention for the addressee, showing him/her that the speech act contains not just a requirement (which can be ignored), but also a directive, which can have serious consequences, if ignored. At the same time, the motivating effect, causing the addressee's anxiety or fear, may even have a more serious psychological impact than a verbalized promise of threat. When the addressee

understands the intention of the speaker to act aggressively and cause bodily harm (through intonation, facial expressions, and gestures that are usually 'read' without any difficulty by any socially adapted individual), this can act stronger than a simple declaration. Consequently, menacing directives, the commissive part of which is expressed by a complex of **obviously aggressive and explicit** non-verbal means (an aggressive facial expression; a posture, convenient for attack, etc.), can be classified as direct SATs. Such acts can be called **direct threats with non-verbalized elements of the content structure**. Figure 3 (The brother 1997) can serve as an illustration of this type of threat. The main character (Danila Bagrov), while staying at his girlfriend's (Svetlana's) flat, meets her husband (Pavel Evgrafovich), who comes home while his wife is away. Danila knows about a serious problem in their marriage – the husband regularly beats his wife. After a short conversation, Danila asks Svetlana's husband in a threatening way to disappear from her life. The corresponding dialogue is presented below (the threat is shown in Screenshot *d*):

<p>a) </p>	<p>Pavel Evgrafovich: <i>Ты кто?!</i> (English: <i>Who are you?!</i>) Danila Bagrov: <i>Я – Данила. А ты кто?</i> (English: <i>I'm Danila. And who are you?</i>)</p>
<p>b) </p>	<p>Pavel Evgrafovich: <i>Я?! Павел Евграфович! А... Светка где?</i> (English: <i>Me?! Pavel Evgrafovich! And ... where is Svetka?</i>)</p>

 <p>c)</p>	<p>Danila Bagrov: <i>Светка? Светки нету. А вот ты, Павел Евграфович, слушай меня внимательно</i></p> <p>(English: <i>Svetka? She is not here. But you, Pavel Evgrafovich, listen to me carefully.</i>).</p>
 <p>d)</p>	<p>Danila Bagrov: <i>Сейчас ты мне отдашь ключи... и навсегда забудешь номер этого дома... и этого телефона. Понял?</i></p> <p>(English: <i>Now you give me the key ... and you forget once and for all this house ... and this phone number. Got it?</i>).</p>

Figure 3. A direct threat with non-verbalized content elements.

Screenshots (taken by the author) from the film "The brother". Available at: <https://www.youtube.com/watch?v=aDaaCGZz-Ok&feature=youtu.be&t=3086>

In this segment, there are no conditional sentences containing an indication of possible punitive measures following disobedience (i.e. the explicit commissive part is absent). However, the demand to leave expressed in a peremptory tone is definitely a prescriptive speech act. Moreover, the main character does not use the traditional form of the imperative mood, which gives the addressee some space for a communicative maneuver. Instead, in his utterance (in the Russian original text) he uses verbal predicates in the future tense: *отдашь* ключи (you give me the key), *навсегда забудешь* (you forget once and for all). These sentences serve as a means of expressing a rude order (Фомичева 2010: 169); at the same time, if taken out of the context, the same sentences might not be recognized as an incentive (Кубарева 1977: 74). In other words, the producer of the threat does not simply require the addressee to perform a specific action (give the keys, forget the number); he implies that the action will take

place in the nearest future, thereby accentuating the inevitability of the actions. This imperative is emphasized by the following intonation markers:

- the confident and reserved tone of the main character, acquiring prominent aggressiveness in the last part of the speech segment (*Понял? / Got it?*);
- the pauses and the logical stress on meaningful words in the Russian version (*Сейчас ты мне отдашь ключи... и навсегда забудешь номер этого дома... и этого телефона / Now you give me the key and forget once and for all this house and this phone number*).

The combination of the linguistic (a categorical directive expressed in a sentence with verbs in the future tense) and intonation (tone, pauses, etc.) markers demonstrate the speaker's confidence that the threat will definitely be carried out by the interlocutor. At the same time, the speaker does not have any institutionally justified reasons for such confidence: Bagrov is not older than Pavel Evgrafovich, neither is he socially superior; rather the opposite is true. Moreover, legally, Bagrov has no right to give any orders to him, as he is in Pavel Evgrafovich's apartment. Therefore, the reason for Danila's confidence lies in the non-institutional sphere – his demands are backed up by the so-called 'right of force': he is younger, physically stronger, and has had military training. The aggressive message of his phrase in the context of this segment is reinforced by a number of other explicit non-verbal markers:

- the position of the speaker (he stands close enough to the interlocutor, simultaneously blocking his entrance to the room);
- the pose of the speaker (a closed pose, demonstrating his readiness to defend himself);
- the direction of the speaker's gaze (defiantly staring at the interlocutor from under his eyebrows), the corresponding incline of his head;
- the expression of the speaker's face (a cold dislike with a slight touch of contempt).

Together, all these non-verbal markers and the verbal component of the SAT in question allow us to conclude that Pavel Evgrafovich receives a clearly aggressive signal that can be interpreted as a threat: *if you do not do what I say, you will pay for that*.

In a number of cases, a directive element can become an implicit (non-verbalized) part of the SAT. In our opinion, such structures are more typical of situations when the speaker wants to suppress and scare the addressee.

This is an intermediate stage of the implementation of the speaker's communicative strategy. There are still several options for the further development of events. For instance, the addressee will understand what is expected from him/her and act accordingly; or, having accepted the role of the victim, he/she will be morally ready to act in accordance with the wishes and intentions of the threat producer. The following segment (Figure 4 (Man at the window, 2009)) is a good illustration of it.

a) 	<p>"Police General": <i>Ты рейдерством решил на жизнь подзаработать? Да ради Бога! Твое право. Но вот в этом кабинете, в этом самом кресле две недели назад сидел мой друг.</i></p> <p>(English: <i>So you decided to cash in on asset-grabbing? Your choice... But just two weeks ago it was my friend who sat in this very chair</i>).</p>
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<p>b)</p> 	<p>"Police General": <i>А теперь сидишь ты. В этом вот кресле сидел!! Это твоя очень большая ошибка.</i></p> <p>(English: <i>And now you are here. In this very place! This is a big, big mistake of yours.</i>)</p>
<p>c)</p> 	<p>"Police General": <i>Ты же не разбираешься, что вот эти вот звездочки на моих погонах означают. Не разбираешься! Ты же не понимаешь – а я тебе объясню. Вот тут вот написано, что с этой самой секунды три тысячи самых отборных "ментов" будут заниматься одной-единственной задницей на свете – твоей!</i></p> <p>(English: <i>You have no idea what these insignia on my shoulders mean. Not a clue! You don't comprehend it – so, I'll bring it down to you. It means that from this moment on 3,000 best cops will be hunting down one ass – and this ass is yours!</i>)</p>
<p>d)</p> 	<p>"Police General": <i>С одной-единственной целью: доставить ее, вот эту пухлую девственную задницу истинному ценителю – Жоре Мastroianni! В 25-ю камеру!!</i></p> <p>(English: <i>And their only goals will be to deliver this piece of virgin ass to a true connoisseur, Zhora Mastroianni! To Cell 25!!</i>)</p>

Figure 4. A direct threat with non-verbalized content elements.

Screenshots (taken by the author) from the film "The man at the window". Available at: <https://www.youtube.com/watch?v=4buY-HMYhS4>

This video segment shows intimidation of a director of a private company (who has occupied this position as a result of a raider seizure of this firm) by a general of the MIA of Russia who is a friend of the previous legal owner.

Segments *c)-d)* contain menacing promises to start a police 'hunt' for the addressee of the message, to take him into custody, and to sodomize him in prison. A number of non-verbal factors should enhance the psychological pressure produced by these words:

- the position of the interlocutors: the speaker is close to the listener, thus entering his personal space;
- the mimicry of the speaker, expressing overt hostility and aggression towards the speaker;
- the intonation of the speaker: volume of speech, ranging from a "whistling" half-whisper to almost a scream, and its pronounced negative emotional coloration.

The implicit directive of the speech acts presented in segments *c-d* is an implied demand to mitigate the negative consequences of the earlier act (asset-grabbing: the illicit acquisition of a business): it is indicated by the hint phrases: *Вот в этом самом кресле... сидел мой друг. А теперь сидишь ты / But just two weeks ago it was my friend who sat in this very chair and Это твоя очень большая ошибка / This is a very big, big mistake of yours*. As we assume, the hints, in our opinion, are aimed at the addressee's ability to draw up the following logical conclusions: *There was a time when I did not raid any business – I did not have enemies in the police → I raided this business – Now I have a power enemy in the police → I will give up the gains and disappear – There will be no reason for this police officer to hate me*.

The threat presented in this segment, as the film shows further, fully realizes its imperative potential (in the film, the addressee gives up the seized position in favor of the person who used to have it.). From the point of view of the victim, the speaker has both a possibility and an almost 100% chance to implement his threat (since he has the power and contacts to send the unfortunate director on a 'trip to Cell 25'). This example illustrates the importance of such a criterion of the effectiveness of the SAT as the force

of rhetorical impact: in reality (as we know from the film), the threat producer is not a police general; he is a theatre actor, hired by a foe of the new director.

7.3 Indirect threat

A distinctive feature of indirect threats is that "the speaker aims to evoke fear in the addressee, but still does not express intentions to apply certain punitive measures in relation to the latter or to have them applied by third parties" (Чесноков 2015: 132). At the same time "an important point is that the addressee's actions need not be represented for the directive to be direct (and primary)" (Kissine 2013: 115).

1. The use of indirect forms of threat can be caused by the following factors: the non-institutional nature of an act of direct threat, which is an antisocial and illegal act:

"A hierarchically organized community imposes bans on the individual's manifestation of aggression expressed both verbally and non-verbally. This, in turn, makes the individual search for non-traditional (indirect) forms of objectifying threat tactics that would allow him to implement a strategy of intimidation while formally observing ethical (and in some cases legal) social norms" (ibid.).

2. The possibility of an aggressive reaction from the addressee of a direct SAT, who may spring into offensive or violent actions; accordingly, the less clearly the threat is expressed, the slimmer the chance that the addressee will react aggressively.

3. The manifestation of moral superiority over the addressee.

In the case of an indirect threat, the addressee is formally given a choice to obey or to defy, naturally assuming responsibility for all possible negative consequences. This partially removes the responsibility of the speaker and creates additional moral pressure on the listener. For instance, imagine the situation: someone offends a woman in the street; her companion defends her and says to the offender "Either you apologize now, or I will have to deal with your upbringing". The offender does not know who the speaker is and what he can do; but, if he has uttered his threats, it is possible that he can really punish the boor (maybe, the speaker is, for example, a boxer). Therefore, the

only way to avoid unpleasant 'surprises' in that case is to choose the 'right' option. Additionally, this, as we assume, emphasizes that the speaker is certain that he/she has all the necessary resources for implementing the threat and is ready to fulfill his/her aggressive intention in case of disobedience. In other words, the indirect form of the SAT in this case serves as an indicator of the threat producer's power and dominance over the addressee (Пробст & Васильев 2016: 34).

4. Another motivation for using of indirect SATs, in our opinion, lies in the unwillingness of the speaker to use direct threats because it contradicts his/her philosophical and moral principles, the ideas about professionalism, etc.

According to our observations, a SAT can be classified as an indirect threat when there are no explicit linguistic or non-linguistic markers indicating its menacing character. This is manifested in the following way:

- there is no explication of the commissive component of the SAT proposition;
- the SAT does not have to be carried out (as an option, categorical directive (prescriptive) speech acts do not express causation).

Such indirect SATs can be verbalized as speech acts of other types: advice, request, proposal, etc. The non-verbal markers of aggression – facial expressions, gestures, posture, etc. – are either absent, or weakly expressed in such SATs.

A vivid illustration of an indirect threat in everyday discourse is presented in Figure 5 (Collector, 2007). A common situation is a conversation between a debt collector and a client, who has taken a bank loan. It is a telephone conversation. The collector is on the couch in his office 'pressing' his interlocutor, using the debtor's personal data from his file.

<p>a)</p> 	<p>Debtor: <i>Я не боюсь ваших угроз. Для меня страшнее оставить без средств семью.</i></p> <p>(English: <i>I'm not afraid of your threats. I'm more afraid to leave my family without money.</i>)</p>
<p>b)</p> 	<p>Collector: <i>Угу. Я прекрасно понимаю. О какой именно семье идет речь, если не секрет? У вас же их две – как минимум.</i></p> <p>(English: <i>Uh-huh. I see your point. Which family do you mean? You have at least two</i>)</p>
<p>c)</p> 	<p>Collector: <i>Ну, Раиса Сергеевна, я уверен, не пропадет: квартира в центре города плюс алименты от бывшего мужа, который... Кстати! Он же еще не знает, что это ваш ребенок?</i></p> <p>(English: <i>Well, Raisa Sergeevna, I'm sure, will be OK: an apartment in the city centre plus alimony from her ex-husband who ... By the way, he does not know that this is your child, does he?</i>)</p>

<p>d)</p> 	<p>Debtor: <i>Смотрю, вы хорошо покопались в моем нижнем белье.</i></p> <p>(English: <i>I see you've done a good job, digging the dirt.</i>)</p> <p>Collector: <i>Ну, что вы! Я взял только то, что лежало на поверхности. Но, если вы настаиваете... Не подскажете, как правильно пишется: "деревня Ипатьевка"?</i></p> <p>(English: <i>Don't say that! I have only scratched the surface. But, if you insist ... Do you happen to know how to spell the village name 'Ipatievka'?</i>)</p>
<p>e)</p> 	<p>Debtor: <i>Так, черт с вами, ладно... Я переведу вам половину сегодня – больше у меня все равно нет. Оставшуюся часть – как достану.</i></p> <p>(English: <i>Bloody hell! I'll transfer the first half to you today – I don't have any more, anyway. You'll get the second half as soon I find it.</i>)</p>

Figure 5. Indirect threat.

Screenshots (taken by the author) from the film "The thief". Available at:

<https://www.youtube.com/watch?v=9c0F9E-xYd4>

The task of the debt collector is to impose an action, which is neither profitable, nor easy for the addressee, in order to quickly repay his debt. Traditional speech strategies of persuasion (orders, demands, advice, requests, persuasion, etc.) will not work: the debtor does not have the opportunity or the desire to pay the required sum, even being threatened by legal action. In these circumstances, the main character resorts to blackmailing. There are several factors limiting the use of the threat:

- the forced compliance with external ethical and etiquette norms of behavior, which exclude open intimidation; otherwise the debtor will either stop the conversation or turn to the police for help, which is not in the interest of the bank;

- the possibility of an undesirable reaction to a direct threat from the addressee: judging by the addressee's voice and manner of the conversation, he is a mature confident person with strong resistance to intimidation, but easy to provoke, if pressed too hard;
- the professional self-esteem of the debt collector, which prevents him from resorting to the most primitive forms of aggressive blackmail.

The mode of conversation, on the telephone, is also important. It imposes a number of limitations: the impossibility of using any non-verbal stimuli, other than intonation; a chance of breaking the conversation by one of the interlocutors, if the talk takes an unacceptable turn for either of them; the prospect of being recorded and reported to law enforcement agencies, etc.

All these factors determine the speech behavior of the main character, who consistently voices three threats (see segments *b*), *c*), and *d*)).

Segment *b*. Demonstrating his awareness of the debtor's promiscuity in marriage, the collector leaves it to the debtor to assess the possible damage in case of disclosure (which the collector does not mention).

Segment *c*. Elaborating on the possible consequences of disclosure, the collector simultaneously solves two problems: 1) demonstrates his awareness of the debtor's bigamy (which increases the seriousness of the threat implied in the previous segment); 2) appeals to his fear for the well-being of his lover, Raisa Ivanovna, whose life may be ruined if the truth about her illegitimate child is revealed.

Segment *d*. The main character hints at certain circumstances connected with the village Ipatievka. Obviously, the disclosure of this information (although the collector, again, does not voice this intention directly) will be especially detrimental for the

debtor, since the last phrase of the collector finally breaks his will to resist, and he agrees to pay half of the debt.

To sum up, the collector does not use any formal markers of threat; moreover, there are no explicators of the negative performative intention (analytical or synthetic forms of the imperative, etc.), characteristic of the Russian language. The speaker uses exclusively narrative and interrogative constructions, which outside the context of this particular situation do not have any negative performative or commissive semantics. Nevertheless, the collector achieves his aim, relying on the indirect threat to do harm to his client, which is incomparable with the financial loss, caused by the repayment of the loan even in conditions of financial instability. This example, in our view, illustrates the functioning of indirect SATs in everyday discourse.

7.4 Direct and indirect threat in everyday conflict discourse

A SAT is undoubtedly one of the most radical and effective types of speech acts. SATs are a means of exerting influence on the interlocutor. The discussion on the comparative effectiveness of direct and indirect forms of threat in terms of their impact on the addressee is not an easy one. On the one hand, a direct threat, according to our observations, may have the following advantages in any culture:

1. A direct threat is inherently understandable and does not require clarification – even if some part of it is expressed by non-verbal means (provided the speaker does not consider it necessary to disguise threats). Imagine the following situation: in a narrow alley, a criminal with a brick in his hand approaches a passerby in an attempt to rob him. The criminal can make his intentions clear by either shouting (i) *Give me your money, or I'll put a brick in your head!* or saying (ii) *Will you buy this brick from me? That is for your own good.* In the first case, the addressee is immediately informed of what he has to do, and what punishment he will receive for his disobedience. The second scenario allows the addressee to perceive the offer of purchasing the brick as a

disguised money extortion and to become aware of the bodily harm that will follow should he turn down such a 'tempting' offer.

In a simplified form, the modelled process of perceiving a direct SAT is represented in Fig. 6:



Figure 6. Process of perceiving a direct SAT

The blocks 'Voicing SAT' and 'Acoustic Perception of Threat' reflect the process of SAT production by the speaker and the perception of the SAT by the addressee. The block "Cognitive processing of SAT" is associated with the process of recognizing information as threatening by the addressee; the block "Psychological and biological responses to SAT" reflects a change in the psychological and physiological state of the addressee; "Response to SAT from the addressee" represents the final phase of the entire receptive chain – the addressee's communicative reaction to the act of threat (agreement to perform a certain action or follow a certain pattern of behavior, refusal, response aggression, etc.).

2. An indirect threat, though its effect may prove to be strong, requires more time and reasoning; than a direct SAT. To begin with, the addressee should interpret the message as a threat, "indirect speech act depends on the addressee's interpretation concerning what the speaker implies to say by his utterance" (Tsohatizidis 1994: 17). Only after that is the subsequent process of understanding the seriousness of the possible danger activated, as well as other concomitant psychological and biological effects. In a simplified form, this process can be represented as follows:

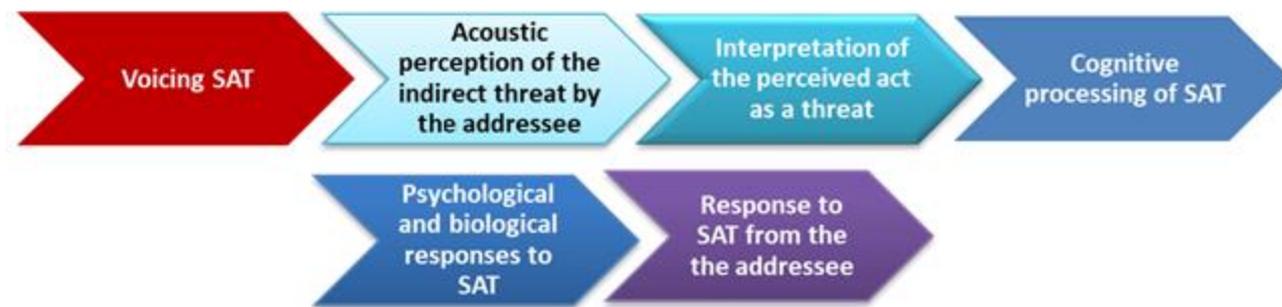


Figure 7. Process of perceiving an indirect SAT

A comparison of the two schemes shows that it takes fewer steps to realize a direct threat as opposed to a "disguised" one (see Fig. 1 and Fig. 2). Therefore, creating the short, menacing message 'Do X (causal action), or you will be Y (punished)' with a high degree of probability requires less time than an indirect threat. It leads us to the conclusion that a direct threat is easier to produce and perceive.

1. A direct threat is more typical of an informal setting. Everyday life is full of informal communication, which usually occurs between relatives, family members, friends, neighbors, co-workers, etc. In such conditions, one of the important reasons for using indirect forms of threat – its non-institutional nature – fades in comparison with other types of discourse (political, journalistic, etc.). If interlocutors talk tête-à-tête, and their conversation is not recorded, or if the conversation develops in a situation when a possible negative response of the addressee can do no harm to the threat producer, an aggressively minded interlocutor has a greater degree of communicative freedom.

Taking into consideration all the aforesaid, we can conclude that clear and explicit threats are more effective in producing a menacing impact.

However, as we mentioned earlier (see section 7.3. "Indirect threat"), in cases when interlocutors have to stick to certain norms of behavior, for instance, in order to save face (formal communication, the difficulty of punishing the addressee, the speaker's

reluctance to stir a conflict, etc.), an indirect threat is a more preferable option of directive influence.

8. Conclusion

A threat, as one of menacing speech acts, is an important and inherent element of conflict discourse. It is widely present in everyday communication. From the pragmalinguistic point of view, a threat is a complex speech act with a binary communicative and semantic structure. It consists of the main directive (since the main threat intention, as we prove, is to induce the addressee to a specific action, behavior, etc.) and the auxiliary commissive parts, where the commissive serves to motivate the interlocutor to perform the communication task.

From the point of view of psychological, physiological, and biopsychological factors, an act of threat activates a complex of psycho-physiological reactions associated with basic negative emotions, such as fear. The latter is caused by an imaginary or real danger for the addressee and his/her key values: life, health, his/her own well-being, and that of his/her relatives. As our research shows, interacting with the BIS, the act of threat helps to bring the addressee to a special psychological state – avoidance of danger, leading to the consent of the addressee to obey the producer of the threat.

However, we suppose that the desired communicative effect is achieved only if the act of threat meets four main success criteria: 1) possible impact of punitive measures implied in the act of threat for the addressee; 2) the possibility of execution of explicit or implicit punishment following disobedience; 3) high probability (inevitability) of threatening or implied negative consequences/actions; 4) rhetorical persuasiveness.

Like any other directive speech act, a SAT can be realized in its direct and indirect forms. Both forms perform the same communicative function. However, they differ in terms of manifestation of explicitly expressed (i.e. unambiguously understood and

interpreted) verbal and non-verbal means of representation of its pragmasemantic components. In this regard, according to our observations, the direct threat can be conditionally divided into two types: a direct threat with verbalized content elements and a direct threat with un verbalized content elements.

An indirect threat is a speech act, in which both elements of the threat proposition are implied (there is no clearly defined commissive, and no emphasis is placed on the directive). This type of threat is usually represented by other types of speech acts – requests, proposals, etc. In our opinion, resorting to indirect threats can be explained by either the unwillingness to threaten directly (which may be due to the possibility of punishment on the part of the community or another interlocutor) or by the desire of the sender to demonstrate his awareness of the current conflict situation.

It is difficult to give an unambiguous answer as to which form of threat is more prevalent in everyday conflict discourse. According to our comparative analysis, indirect threats are more difficult to express and perceive, compared to direct ones. At the same time, in formal, institutionalized discourse (or if the speaker wants to 'save face'), an indirect threat can facilitate the implementation of a manipulative intention with a lower risk of negative consequences for the speaker.

It should be noted that in the course of further research of SATs we plan to turn to other types of discourse.

Notes

Translation of movie segments from Russian into English was done by the authors.

Abbreviations

BAS – Behavioral Activation System

BIS – Behavioral Inhibition System

SAT – Speech act of threat

Brother – a segment from the film *The brother* (Russian *Брат*)

Collector – a segment from the film *The collector* (Russian *Коллектор*).

Man at the window – a segment from the film *The man at the window* (Russian *Человек у окна*).

Thief – a segment from the film *The thief* (Russian *Вор*).

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Résumé

The authors perform a pragmasemantic analysis of the speech act of threat (SAT) in everyday conflict discourse. Special attention is paid to pragmalinguistic, biopsychological, communicative, and semantic effects of direct and indirect threats. Employing methods of linguistic research, the authors describe the main peculiarities of the use of direct and indirect forms of threat in everyday discourse, using segments of Russian feature films as examples. The authors define the speech act of threat as a complex speech act with a binary semantic structure, including the main directive part and the auxiliary commissive part. The data received from biopsychology show that a SAT activates the emotional state of fear, thus affecting the addressee both at the psychological and physiological levels. The authors also identify four main success criteria, common for direct and indirect forms of threat. A detailed analysis of the examples, illustrating the SAT functioning, proves the significance of non-verbal

expression of these acts. According to the research, direct threats can be divided into two types: a direct threat with verbalized content elements and a direct threat with non-verbalized content elements. If both elements of the threat proposition are implied, this serves as a marker of an indirect threat, represented by other speech acts. The researchers' analysis has shown that the communicative effectiveness of an indirect form of threat can be as high as that of a direct one. In the context of everyday conflict discourse, direct threats tend to occur more frequently due to their simplicity and effectiveness. However, in cases where the communication environment imposes certain limits on the communicants (the need to observe etiquette, the possibility of negative consequences for the speaker, etc.), an indirect threat may be more preferable.

Keywords: pragmalinguistics, theory of speech acts, speech act of threat, directive speech act, commissive speech act.

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**INDIVIDUAL SPEECH BEHAVIOR OF RUSSIAN-SPEAKING
PROSECUTORS IN THE 19-20TH CENTURIES: A CASE STUDY IN
IMPLICIT PRAGMATICS**

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Abstract: The article focuses on individual speech behavior of Russian-speaking prosecutors in implicit pragmalinguistics in the 19th-20th centuries. Speech signals of corresponding implicit strategies ("Participation/Nonparticipation of members of communication in a speech event", "Sure/Unsure speech behavior of an author", "The sender's formation of addressee's attitude to a speech event by evaluation") actualizing the senders' speech behavior in Russian are established. We count the frequency of the planes' actualisation, form and interpret the senders' speech portraits, diagnose individual features of speech behavior of prosecutors of Russian-speaking linguocultures.

Key words: implicit pragmalinguistics, implicit strategies, prosecutors, individual speech behavior, Russian-speaking linguocultural communities.

1. Introduction

The stylistic specificity of prosecution speeches is manifested in the use of different styles of a literary language: publicistic, official, scientific, and colloquial. However, the elements of the language styles are unevenly distributed in the speeches of public prosecutors: the signs of the publicistic style dominate in prosecution speeches before a trial by jury in the 19th century in Russia and in speeches of the Russian-speaking prosecutors before a professional trial in the 1920s to the 1940s (Zyubina 2011: 13).

Most of the representatives of the professional group of public prosecutors (Sutherland 1998) have such individual personal qualities as initiative, self-confidence, concentration on the objective side of things, and an ability to cooperate and to communicate with people. However, in the speech behavior of state prosecutors there is a tendency to express overconfidence and a pronounced pessimistic attitude towards life. The frequent actualisation of these specific personal traits is anchored in the nature of public prosecutor's professional duties.

Stereotyped verbal behavior of a group of public prosecutors was examined with the help of comparative analysis, taking into account the time periods (the end of the 19th century, the 1920s to the 1940s), addressees (professional court and trial by jury), and national-cultural specificity of addressers (Russian-speaking public prosecutors).

2. Theoretic basis, methods, and material

In our research we rely on the theoretic basis and methodology of the pragmalinguistics (Горло 2004; Зюбина & Тищенко 2018; Матвеева 1993; Мкртчян 2004; Чунахова 2006; Davydyuk & Panasenko 2016; Goffman 1971; Gulinov et al. 2018; Kravchenko 2017; Kravchenko & Pasternak 2018; Leech 1983; Pinich 2017; Tameryan et al. 2018a; 2018b; Zheltukhina et al. 2018; Zyubina 2018, etc.), psycholinguistics (Багдасарян 2005; Adcock 1964; Bobyreva et al. 2017; Foss & Hakes 1978; Mackenzie 1979; Ostriкова et al. 2018; Rowe 1989; Trope et al. 2007, etc.), and judicial discourse (Звягинцев 2001; Зюбина 2005; Михайловская & Одинцов 1981; Berman 1963; Zyubina 2011; Zyubina et al. 2017, etc.). The working hypothesis (Матвеева 1993: 54) is in the following: if a text contains emotive- and conative-oriented speech signals of speech behaviour of an author, it is possible to distinguish, and identify them, to calculate their occurrences, to determine and classify them, and consequently produce a pragmalinguistic speech portrait of an author (a sender of information). The speech portrait has the diagnostic power: an interpretation of speech portrait's elements allows an opportunity to correlate them with some individual features of an author (ibid.).

The **aim** of the article is to analyse the individual speech behaviour of Russian-speaking prosecutors of the late 19th and early 20th century from a pragmalinguistic perspective. The **objectives** of the article are to count the frequency of the planes' actualisation, to form and interpret the senders' speech portraits, to diagnose individual features of speech behaviour of prosecutors of Russian-speaking linguocultures. The texts of speeches of Russian-speaking prosecutors make the **material** of our research. The main **method** of our research is pragmalinguistic analysis based on modified content analysis (method of analyzing various grammatical categories that actualize implicit grammatical meanings and are markers of speech behavior of a text sender).

The investigation is carried out according to the following plan:

- 1) to prepare the list of speech signals of sender's speech behaviour in Russian;
- 2) to select of texts-speeches for prosecution;
- 3) to prepare the texts for analysis (dividing them into minor syntactic groups – MSG (minimal actualized predicative modal group));
- 4) to prepare table matrices in order to fill them with marks denoting the presence of a definite speech signal;
- 5) to make the analysis: to look for speech signals in a text and mark them in the table;
- 6) to count the frequency of the planes' actualisation, interpret the senders' speech portraits, make a diagnosis of their individual features.

3. Results and discussion

Let us consider in detail all the items of the plan of our research. In this part, we consider the requirements for the linguistic analysis of prosecutors' individual personal qualities in implicit pragmalinguistics and describe Russian-speaking prosecutors' speech behaviour in different periods of history before different addressees.

3.1 Requirements for linguistic analysis of prosecutors' individual personal qualities in Implicit Pragmalinguistics

A definite number of speech signals (markers) corresponds to each implicit speech strategy: 1) the implicit speech strategy "Participation/Nonparticipation of members of communication in a speech event", 2) the implicit speech strategy "Sure/Unsure speech behaviour of an author", 3) the implicit speech strategy "The sender's formation of addressee's attitude to a speech event by evaluation". The following are the examples of such speech signals or markers.

3.1.1 The implicit speech strategy "Participation/Nonparticipation of members of communication in a speech event"

This strategy is actualised in one of the three speech planes:

- 1) the plane of personal participation;
- 2) the plane of social participation;
- 3) the plane of objective participation.

3.1.1.1 The plane of personal participation

The plane of personal participation implies participation in a speech event of only a sender of communication or its addressee, and it is underlined that it must be only one person. In addition, this plane requires the following speech signals: exclusive personal pronouns (1), indirect forms of exclusive personal pronouns and respective possessive pronouns (2), nouns in the function of exclusive personal pronouns (3), and addresses (4):

(1) ***Я*** могу сделать это лишь в самом беглом очерке ... (Муравьев 1881) – [***I*** can do it only as a sketch] (examples hereinafter are in the authors' translation).

(2) ... что ***мое*** обвинение несколько разнится от того сознания ... (Кессель cit.: Кони 1968) – [... That ***my*** accusation somewhat differs from that consciousness ...].

(3) ***Перед государственным обвинением*** стоит сложная задача ... (Агапов 2002) – [***Before the state prosecution*** there is a difficult task ...].

(4) ***Уважаемые присяжные заседатели!*** (Мельников 2002) – [***Dear jurors!***].

In the above examples (1-4), the authors actualise their participation in a speech event as either a sender or an addressee of communication.

The markers of the plane of personal participation are also forms of a verb in the passive voice with local and temporal determinations such as "here" and "now". Moreover, in an MSG, a participant is not expressed but one of the participants of a definite speech event is implied so it is clear who this person is:

(5) *Действия подсудимых по данному эпизоду квалифицируются по ст. 158 ч.3 п. "б" УК РФ (Агапов 2002) – [The actions of the defendants in this episode **are classified** under Art. 158, Part 3, subsection "b" of the Criminal Code of the Russian Federation].*

Imperative exclusive forms of verbs are also markers of the plane of personal participation.

(6) *Забудьте хотя бы на некоторое время о своих проблемах и заботах... (Труханов 1985b) – [**Forget** about your problems and concerns at least for some time...].*

Here the prosecutor directly addresses a trial by jury while actualising the plane of personal participation of the implicit speech strategy "Participation/nonparticipation of the members of communication in a speech event".

The markers of the plane of personal participation include verbal lexemes "seem", "look", and "appear" with the reference to one of the participants of a real speech event (7) and parenthetical words especially modal words and some adverbs denoting speaker's attitude (8):

(7) *Данное объяснение представляется наиболее обоснованным (Мельников 2002) – [This explanation **seems** the most reasonable one].*

(8) *К счастью...* (Plevako 1985) – [*Fortunately ...*].

In all of these examples, there is a personal attitude of the author to the speech event. The sender implicitly shows his own participation in the process of uttering.

3.1.1.2 *The plane of social participation*

Markers of *the plane of social participation* are inclusive personal pronouns (9), nouns in the function of inclusive personal pronouns (10):

(9) ... *пройти вместе с Вами* через лабиринт сомнений и неуверенности... (Труханов 1985b) – [*... to go along with you* through the maze of doubt and uncertainty ...].

(10) *Пролетарскому Суду* никогда за все семь с половиной лет революции не приходилось чинить суда над человеком ... (Кони 1967) – [*During all these seven and a half years of the revolution the Proletarian Court* had never to put on trial a man ...].

Regarding the kind of participation in which both a sender and an addressee take part, we can also judge according to the following markers: a form of a verb in the third person plural with a latent participant (11-12), an infinitive (13), indefinite and negative pronouns (15), lexemes with a sense of anthroponym such as "nation", "mankind", "people" and others (15), impersonal sentences (16):

(11) *Доказательства позволяют* воспроизвести истинную картину происшедшего (Сальников 2002) – [*The proofs make it possible* to reproduce the true picture of what happened].

(12) *Могут возникнуть* два обоснованных вопроса ... (Мельников 2002) – [*Two legitimate questions may arise ...*].

(13) *Наступило время **подвести** итоги, правильно **оценить** доказательства и **сделать** выводы* (Федоров 2002) – [*It is time to take stock, to properly assess the evidence and draw conclusions*].

(14) *Это ясно **любому*** (Труханов 1985b) – [*It is clear to **anyone***].

(15) *Еще на заре цивилизации **человечество** выработало заповедь...* (Абрамов 2002) – [*Even at the dawn of civilization **mankind** had a Commandment ...*].

(16) *Как видно...* (Абрамов 2002) – [*It can be seen ...*].

To the plane of social participation, we refer to a passive form of a verb with a latent participant. In such a case, this latent participant can be both a sender and an addressee, with a condition that this participant is not clear from the context but we can guess the definite participant on the assumption of the situation (Матвеева 1993: 155-156). More often, it is a passive form of a verb with a modal verb:

(17) *В судебном заседании **исследовались** также протоколы осмотра ножа и топора ...* (Козырь 2002) – [*At the court session the reports of inspection of the knife and the hatchet **were also examined** ...*].

Imperative inclusive forms of the verb (18) are also the signals of the plane of social participation:

(18) *Давайте еще раз вместе **проанализируем** доказательства по данному делу* (ibid.) – [*Let's **analyse** the evidence of the case once again*].

3.1.1.3 *The plane of objective participation*

The list of markers of *the plane of objective participation* includes the rest of the markers, which are not used for the plane of personal participation and the plane of social participation. For example, here one can see speech signals referring to an actor who is not a participant of the speech event (neither a sender nor an addressee) (19); a

passive form, which indicates a person or an object, or we can guess what they are, but which do not take part in a speech event (20):

(19) *Эта социальная группа отжила свой век...* (Крыленко 1964) – [*This social group outlived its time ...*].

(20) *Гражданин Будков задержан за особо тяжкое преступление...* (Труханов 1985а) – [*Budkov is arrested for a very serious crime ...*].

Neither the sender's nor the addressee's participations are actualised in these speech events. The authors draw our attention to the objective character of the processes in these speech events, and one should notice that it happens without any participation of senders and addressees.

We have examined speech signals actualising in the speech acts of Russian-speaking prosecutors on the planes of personal, social and objective participations of the implicit speech strategy "Participation/Nonparticipation of members of communication in a speech event". Now, let us study the signals of the next implicit speech strategy, "Sure/Unsure speech behaviour of an author".

3.1.2 The implicit speech strategy "Sure/Unsure speech behaviour of an author"

This strategy is actualised with the help of two speech planes: the first is a confident statement and the second is an unconfident statement of an author. For actualisation of a confident statement in the Russian language, one can distinguish the following speech signals: the combination of definite verbal categories – the present tense, the active voice, the imperfective aspect (21); the omitted form of the verb "to be" (22); indication of the actor in the passive voice (23); the combination in a verb of the categories of the future tense and perfective aspect (24); inclusion in lexical actualisators the meaning "demand", "persistence", and "insistence" in lexical actualisators (25); decisive and repeated negation (26); semes indicating the superlative degree or testifying to a "peculiarity" of something (27); indicators of a great amount, integrity, adherence to

one's principles, globalisation and profoundness (28); analytical and semantic intensifiers (29); recommendations and appeals (30), and addresses (31).

(21) Убийство не только **обрывает** жизнь, но и **приносит** глубокую скорбь для родных и близких погибшего (Абрамов 2002) – [*A murder does not only **take** someone's life, but it also **brings** deep sorrow for the nearest and dearest of a murdered person*].

(22) Форма эта – террор, пути – политические убийства, а средство – динамит и целая система взрывов и взрывчатых приспособлений (Муравьев 1881) – [*This form **(is)** terror, the ways **(are)** political assassinations, and the means **(are)** dynamite and the whole system of explosions and explosive devices*].

(23) ... в которых они **обвиняются следствием**... (Романов 2002) – [*... in which they **are accused by the judicial investigation** ...*].

(24) При назначении наказания председательствующий в любом случае **учтет** их несовершеннолетний возраст как смягчающее обстоятельство (Сальников 2002) – [*In any case in giving the judgement the presiding judge **will take into account** their being under age as a mitigating circumstance*].

(25) Я на этом **настаиваю**... (Покровский 1965) – [*I **insist** on it ...*].

(26) Этот интеллигент **не** верил в революцию, **не** верил партии, **не** верил в нашу власть (Кондрушкин 1965) – [*This intellectual **did not** believe in the revolution, **did not** believe the party, **did not** believe our power*].

(27) **Конкретнейший** из **конкретнейших** вопросов о "мужике" и был именно вопрос о том ... (Вышинский 1955) – [***The most specific of the most specific** issues about a "peasant" was the very question about ...*].

(28) Настоящий процесс дал **огромный** материал ... (Луначарский 1965) – [*This process gave **enormous/huge** material ...*].

(29) **Совершенно очевидно** ... (Покровский 1965) – [***Absolutely obvious** ...*].

(30) ... всех обвиняемых по этому делу **расстрелять!** (ibid.) – [*... **shoot all the accused!***].

(31) **Милостивые государи** ... (Муравьев 1881) – [***Dear Sirs** ...*].

We can see an uncertain statement in the Russian language in the following signals: combination of verbal categories – the past tense, the active voice and the imperfective aspect (32); combinations with the semes of "doubt" (33); references, explanations, quotations (34); interrogative sentences (35); subordinate clause of condition (36); the conditional mood (37):

(32) *На очной ставке подсудимый **давал** признательные показания* (Махно 2002) – [*At the confrontation the defendant **was making** confession*].

(33) *Мне **почему-то** не думается ...* (Кони 1967) – [***For some reason** I do not think ...*]

(34) *Обязанность соблюдать законодательство о государственной тайне вытекает из общеправовой обязанности органов государственной власти, местного самоуправления, должностных лиц, граждан и их объединений соблюдать Конституцию Российской Федерации и законы (**статья 15, часть 2 Конституции РФ**)* (Кондаков 2001) – [*Obligation to comply with the state secrecy laws is derived from the common law duty of public authorities, local self-government, officials, citizens and their associations to observe the Constitution and the laws of the Russian Federation (**Article 15, Part 2 of the Constitution of the Russian Federation**)*].

(35) *За что была лишена жизни молодая женщина?* (Труханов 1985а) – [***What has the young woman been deprived of life for?***].

(36) *Если он непричастен к преступлению ...* (Абрамов 2002) – [***If he is not involved in the crime ...***].

(37) *Мне **не было бы** надобности цитировать эти статьи ...* (Красиков 1965) – [***It would not be necessary for me to quote these articles ...***].

Now we will turn our attention to the third implicit speech strategy "The sender's formation of the addressee's attitude to a speech event by evaluation".

3.1.3 The implicit speech strategy "The sender's formation of addressee's attitude to a speech event by evaluation"

The implicit speech strategy "The sender's formation of the addressee's attitude to a speech event by evaluation" is actualised with the help of three speech planes. They are:

- 1) the plane of positive attitude;
- 2) the plane of neutral attitude;
- 3) the plane of negative attitude.

This strategy deals with such a concept as "appraisal of a speech event", closely connected to a definition "attitude". In linguistics, there are the following kinds of appraisal (Федорова 1991: 49-50):

- a) reproach, censure ("*Как тебе не стыдно!*", "*Ай-ай-ай!*") [*"Shame on you!", "Ay-ay-ay!"*];
- b) praise, approval ("*Молодец!*", "*Хорошо!*") [*"Well done!", "Good!"*];
- c) accusation ("*Это ты натворил!*", "*Ты неправ*") [*"What have you done?", "You are wrong"*];
- d) defence, justification ("*Ты не виноват*", "*Ты правильно сделал*") [*"You are not to blame", "You did the right thing"*].

They are mostly directed to the addressee's feelings and are based on the grounds of the generally accepted human moral criteria. The first two kinds, reproach/censure and praise/approval, apply to a moral-ethic sphere, and the last two, accusation and defence/justification, imply a social-legal sphere of behavioural valuation. The speech for the prosecution, which is under review, applies to a social-legal sphere of behavioural valuation – prosecution. Before turning to characterisation of the prosecutors' valuation, it will be reasonable to study its structure.

The structure of valuation consists of the following four components (ИВИН 1970: 27):

- 1) **A subject of valuation** means an estimating person.

- 2) **An object of valuation** is an object or a phenomenon, which is the purpose of the subject's attitude.
- 3) **A ground of valuation** is that position and those reasons, which make subjects praise, reproach or feel neutral attitude to different things and events.
- 4) **Character of valuation** implies positive or negative characteristics of a definite thing.

In our case, the subject of valuation is a complex formation, which includes the public prosecutor himself and his addressee – the audience, perceiving the prosecutor's speech. The main object of evaluation is the defendant's illegal actions, which have caused negative effects. The grounds of valuation refer to the rational point (evidence, facts, force of logic), and the character of evaluation to the emotional moment (positive or negative characteristics of the objects of evaluation).

Positive or negative evaluation can be expressed explicitly and implicitly. When there is an explicit evaluation of positive or negative attitude to the object, the meanings of linguistic units are used directly. Implicit evaluation is characterised by absence of an evaluative attitude of the speaker to denotatum in the structure of the semantics, expressed with the help of various connotations, contextual and other distributional characteristics of the object. Explicit expression of evaluation is more typical in speeches for the prosecution during the period of the so-called "building of socialism" in the former USSR. These speeches contain an open negative evaluation and are full of not only negative emotional-expressive vocabulary, but also invectives, which have the intention of insulting or humiliating the defendant.

The system of evaluative meanings is based on two main signs – "good" and "bad". These meanings good/bad are on the scale of evaluation where there are zones of positive and negative. There is a neutral zone between them where signs of good/bad are in a certain balance. Movement on this scale from good to bad is according to different parameters. The system of evaluative meanings is based on a combination of

social and individual, stereotypes of values and worldviews and the subjective attitude of the individual to the particular object based on the idea of pleasant/unpleasant, on what they like and dislike, and so on (Вольф 1986: 98-100).

As stated above, the signs of evaluation also depend on the worldview of the society. It is interesting to note that the words of political language have basically a polemical meaning. Such words as "a republic", "a class", "a legal state", "dictatorship", and the like are still unclear until it is known exactly who should be "struck", "beaten" or "subjected to denial" by such words. Each of the opponents using the same words puts an opposite meaning into them (Почепцов 2001: 218). Let us compare:

(38) *На Россию они стали смотреть не как на отечество, а как на объект социально-революционных мероприятий* (Муравьев 1881) – [*They began to look at Russia not as at their homeland but as an object of **social-revolutionary** activities*].

(39) *Наши учителя Маркс и Энгельс 50 лет назад предсказали, в какой роли должны будут выступить те или иные общественные группировки в период **социальной революции*** (Луначарский 1965) – [*Fifty years ago our teachers Marx and Engels predicted in what roles the certain social groups would act in the period of **the social revolution***].

Taking into account the socio-political situation at the end of the 19th and the beginning of the 20th century in Russia, and the ideological position of public prosecutors of the respective periods, we can only conclude that in Example 38 the author creates the listeners' negative attitude to the speech event and in Example 39 forms the positive attitude.

Explicit evaluation expressed by a public prosecutor sometimes antagonises as a listener can feel that it is forcing their decision. Freedom, including freedom of decision-making, is one of the basic human values. That is why the task of the prosecutor at the trial is to force the listeners to receive an impression that their decision

has been made at their own will. Judges, especially jurors, as all people are different by nature and have their own values and models of behaviour. A professionally successful public prosecutor understands that they are not to rely only on themselves in the process of persuasive communication, but should be guided by the values and needs of their audience. Therefore, from the psychological point of view, a public prosecutor should satisfy any of the listener's requirements or needs for the successful influence on the addressee.

In psychology, the problem of needs began to be studied more and more in the 20th century. Presently, there are many definitions of "needs" based on explanation of their nature: as poverty (Узнадзе 1982); as lack of good, as value (Магун 1983; Maslow 1954a; 1954b; 1967); as a necessity (Додонов 1978; 1987; Леонтьев 1982; 1984; Ломов 1999), etc. We will study one of the most developed and diverse classifications of needs proposed by Maslow (1967: 93-127). According to this hierarchy, human needs fall into the following five areas.

1) **Biological and physiological needs** – air, food, drink, shelter, warmth, sex, sleep, etc. These are biological needs and consist of needs for oxygen, food, water, and a relatively constant body temperature. They are the strongest needs because if a person were deprived of all of them, the physiological ones would come first in search for satisfaction. As a rule, this type of need for a modern person is satisfied. Therefore, public prosecutors in their implicit influence use more complex needs types. However, at the beginning of the twentieth century when in Russia devastation and hunger dominated everywhere, physiological needs came first and were intuitively used by state prosecutors. The following are examples from the speech of the public prosecutor Pokrovsky:

(40) *Осенью 1936 года враги оставили под снегом 7 тысяч гектаров хлеба. Весной этого года не досеяли 5 700 гектаров* (Покровский 1965) – [*In the autumn*

of 1936 the enemies left 7,000 hectares of grain in the snow. In the spring of this year they left 5,700 hectares without sowing].

(41) *Партия и правительство заботятся, чтобы у каждого колхозника была корова (ibid.) – [The party and the government take care that every collective farmer have a cow].*

(42) *Колхозы Курагинского района на основе последних решений правительства получили огромные льготы: списаны недоимки, снижены нормы хлебопоставок. 70 тысяч центнеров зерна дополнительно получают курагинские колхозники на свои трудодни. Страна уже в этом году добилась получения 7 миллиардов пудов хлеба (ibid.) – [Based on the latest government's decisions the collective farms of Kuraginskiy district got huge benefits: written off arrears, standards of bread delivery lowered. Kuraginskiy farmers additionally receive 70, 000 quintals of grain for their labour. The country has already made getting 7 billion tons of grain this year].*

The state prosecutor is forming a negative attitude toward the defendant using both the negative aspects of the methods of the so-called "wrecking work" ("вредительская работа" – "vreditel'skaya rabota") (40) and the positive aspects of the care of the Communist Party and government for the welfare of farmers (41, 42). We see that in all these examples the state prosecutor touches upon the physiological needs of his addressees for a successful influence in an implicit form.

2) **Safety needs** – protection from elements, security, order, law, limits, stability, etc. When all physiological needs are satisfied and are no longer controlling thoughts and behaviours, the needs for security can become active. Adults have little awareness of their security needs except in times of emergency or periods of disorganisation in the social structure (such as widespread rioting). Children often display the signs of insecurity and the need to be safe. This is the second kind of primary needs expressed in the desire to feel safe, to get rid of failures and fears. This kind of need is actual for all humankind and especially for Russia at all stages of its development. Russian people

have always felt need for stability, order, predictability of events. To meet security needs, a sense of fear as a target of influence is often intuitively used by public prosecutors, and can be attained with the help of exaggeration:

(43) *Материалы дела просто "кричат" о состоянии нашего общества* (Романов 2002) – [*The materials of the case are just "screaming" about the state of our society*].

(44) *Настоящий процесс дал огромный материал, охватить который в речи одного обвинителя нет возможности* (Луначарский 1965) – [*This process gave a huge amount of material, which is not possible to cover in the speech of the prosecutor*].

Presently, one can see exaggeration in almost every criminal trial in Russia. A prosecutor can use it when he sees weakness of the evidence and warns everybody that they will worry about their wives and children if the defendant is acquitted. In addition, to meet safety needs, judges will just have to protect society, and especially themselves, from the defendant.

3) **Belongingness and love needs** – work group, family, affection, relationships, etc. When the needs for safety and for physiological well-being are satisfied, the next class of needs for love, affection and belongingness can emerge. Maslow (1954b) states that people seek to overcome feelings of loneliness and alienation. This involves both giving and receiving love, affection and the sense of belonging.

These are secondary needs based on the sense of belonging to anything or anyone, on a sense of affection and support. We love and we are likely to be loved by people, who are like us, and on the contrary, we do not love and people, who so much differ from us, do not love us. Why is this so? Firstly, the higher the level of agreement, the easier it is to predict the behaviour of another person. Secondly, the more similar the setups of an addresser and an addressee are, the stronger feeling of reality and significance of their views, which is essential for maintaining self-confidence and improving self-

identity. Tension caused by differences of views creates discomfort, which a person tries to dispel by aligning their behaviour with that of another person. This basic motivation was named "the need for consensus", and is reflected in people trying to increase the significance of their views by aligning them with other people (Куницына et al. 2002: 203-204).

Audience at the trial consists of people who are not united by common interest before a process, so such an interest has to be created. Here, an experienced state prosecutor on unconscious level uses the needs of an addressee in social interaction actualising the inclusive "we" and its forms in his speech:

(45) *Мы рассмотрели с вами все обстоятельства* (Федоров 2002) – [*We have studied **together** all the circumstances*].

(46) *Эта статья подводит нас к статье 57 Уголовного кодекса* (Красиков 1965) – [*This article brings **us** to Article 57 of the Criminal Code*].

"We" expresses interaction between the speaker and his audience; it creates the effect of communication and personal contact between them. Thus, the state prosecutor invites the judges to the joint reflection, creates an atmosphere of relaxed conversation, and creates a sense of trust between the prosecutor and the court.

The addressee's trust can be caused by well-known (to the definite community) quotations, catchphrases, proverbs and sayings. It is easier for a speaker to create the necessary attitude to the object of evaluation on the grounds of such expressions:

(47) *Как черт от ладана, Бухарин бежит от признания своей вины* (Вышинский 1955) – [*Like the devil from holy water, Bukharin runs from acknowledging his guilt*].

(48) *Белыми нитками шиты все эти заявления о революционном героизме* (Муравьев 1881) – [*Every barber knows (in the Russian variant it sounds like: "It is*

sewed with a white thread", so this saying has the meaning "it is transparent, obvious, poorly disguised") all these statements are about revolutionary heroism].

Moreover, transformation of these expressions increases effecting influence and power of what has been said (Зюбина 2001: 203-206). Such transformed expressions cause surprise, which is the first act of cognition. People are surprised when they have to face not a new phenomenon but one, which they have mistakenly believed fully known. We will give some examples of such individual transformations:

(49) *Эта сумма – капля в море долгов и претензий* (Кони 1967) – [*This amount is a drop in the sea of debts and claims*].

(50) ... *министр иностранных дел без портфеля* рассказывал ... (Луначарский 1965) – [*...the Foreign Minister without portfolio told...*].

However, speaking about rare citations or quotations and poorly understood expressions, we can say that in contrast they cause irritation not only to jurors who are generally of low educational level (at least in Russia) but also to professional judges. In our opinion, it happens because in the context of common everyday circumstances of the trial case, such references often seem to be out of place and they will rather indicate the speaker's wish of using an occasion to show his eloquence and erudition. However, in no way they will cause sympathies of listeners and most importantly will not increase the number of supporters of his views (Романов 2001: 468).

Asking questions is another manifestation of social interaction between an addresser and an addressee. Questions stimulate thinking of a listener and make one listen to a speaker more attentively:

(51) *Действительно ли виновен Будков во взрыве? Или это сделал кто-нибудь другой из недругов Караичева?* (Труханов 1985b) – [*Is Budkov really guilty in the explosion? Or did someone else from the enemies of Karaichev do it?*].

Especially valuable for the influence on the listener is a rhetorical question that is a statement in the form of a question:

(52) *Разве получила бы мать Тищенко такие льготы? Но может ли тяжесть положения семьи Тищенко оправдать его действия?* (Мельников 2002) – [*Could Tischenko's mother have received such benefits? But can the plight of Tischenko's family justify his actions?*].

What is the secret of effectiveness when we are asking a rhetorical question? It is connected with the peculiarities of our hormonal system. When we say "yes" it means agreement, and it means the realisation that in the near future there will not be any confrontation with this person. Our body, orienting to the economical consumption of power, immediately relaxes with the help of adding endorphins to our blood, which are more often called "hormones of pleasure" (Шейнов 2001: 308). Thus, a state prosecutor with a few uses of "yes" makes the judge relax, and can significantly reduce their will to resist in the question of the defendant's guilt.

Social needs are also involved when a state prosecutor uses quotations from famous persons. People are flattered when they share something with great and famous people, even if it is only a common vision. Such references often do not relate to the subject matter. Especially often, we observe this phenomenon in speeches of public prosecutors of the beginning of the 20th century in the USSR. They use almost every opportunity to mention the classics of Marxism-Leninism:

(53) *Наши учителя Маркс и Энгельс пятьдесят лет назад предсказали ...* (Луначарский 1965) – [*Fifty years ago our teachers Marx and Engels predicted ...*].

Even just a single mention of these powerful names was enough for successful influence on audience.

4) **Esteem needs** – self-esteem, achievement, mastery, independence, status, dominance, prestige, managerial responsibility, etc. When the first three classes of needs are satisfied, the needs for esteem can become dominant. They involve needs for both self-esteem and for esteem a person gets from others. Humans have a need for a stable, firmly based, high level of self-respect, and respect from others. When these needs are satisfied, a person feels self-confident and appreciated. When these needs are frustrated, a person feels inferior, weak, helpless, and worthless.

Knowing that somebody likes us, turns out to be a kind of reward that increases our self-esteem. Even a mere expression of interest to an individual is a hidden compliment to this person: it is pleasant for everyone to feel confirmation of self-worth. Therefore, a state prosecutor often directly addresses the audience actualising in his speech an address to the audience, exclusive "you" and its forms, which, of course, implicitly affect the listener:

(54) *Товарищи судьи революционного трибунала!* (Красиков 1965) – [*Comrades Judges of the Revolutionary Tribunal!*].

(55) *А теперь, с вашего позволения ...* (Мельников 2002) – [*And now with your permission ...*].

In addition, to be considered, as a kind of manifestation of respect for the judicial audience, is the use of documentary evidence (exact figures, results of various examinations, references to competent sources, testimony of witnesses). Whenever we see documentary evidence, we feel confidence in the material as a whole. By sharing this information, a public prosecutor persuades, showing respect for the intellectual capacity of the judicial audience. Use of numerical data is of great importance here. A few impressive figures can serve as a powerful argument, which will be very difficult to disprove, and the secret advantage is in the fact that it is rather difficult to verify such materials at the same time and [in the same] place. For the persuasiveness of the figures, one should read them aloud to leave no shadow of doubt in their authenticity.

The second way to use figures is radically opposite. It is based on the fact that a great number of figures is perceived badly, and is too difficult to understand. Therefore, some speakers throw onto a listener a waterfall of numbers with the aim of confusing an addressee and showing a "serious argumentation" (Шейнов 2001: 321). Here are some examples:

(56) *Если в 1991 г. было зарегистрировано 16 122 умышленных убийства, то в 1998 году таких преступлений было уже 29 551, а в 2001 г. – свыше 30 тыс ...* (Абрамов 2002) – [*If in 1991 there were 16,122 murders, in 1998 there were already 29,551 such crimes, and in 2001 – more than 30 thousand ...*].

(57) *За два года пребывания в районе вредители выжили из колхозов 1 326 колхозных дворов. На первое января 1936 года в районе было 8 114 рабочих лошадей. Из них осталось на первое января 1937 года только 6 652. Чудинов за один год погубил 512 голов скота, оставил под снегом 255 гектаров хлеба.* (Покровский 1965) – [*For the two years in the area the saboteurs got rid of 1,326 farm collective households. On the January 1, 1936 there were 8,114 working horses in the district. And only 6,652 of them remained on the 1st of January in 1937. Within one year Chudinov killed 512 head of cattle, and he left under snow 255 hectares of corn*].

This stream of figures only creates the impression of probative value of speech, but in fact, the addressee is not able to perceive and remember such information. Thus, the public prosecutor uses the magic of figures as a means of implicit control of his audience.

5) **Self-actualisation needs** – realising personal potential, self-fulfilment, seeking personal growth and peak experiences. When all of the foregoing needs are satisfied, then and only then are the needs for self-actualisation activated. Maslow (1954b) describes self-actualisation as a person's need to be and do that which they were "born to do". For example, a musician must make music, an artist must paint, and a poet must

write. These needs make themselves feel in signs of restlessness. A person feels on edge, tense, lacking something, in short, restless. If a person is hungry, unsafe, not loved, and not accepted or self-esteem is lacking, it is very easy to know what a person needs. It is not always clear what a person wants when there is a need for self-actualisation.

Self-actualisation is one of the most individualised needs. What is natural for one can be completely incomprehensible to someone else. This form of needs is the easiest way to influence an individual, but not for such a diverse audience as the judiciary, and especially not for the jurors. Nevertheless, one can still identify some general aspects/features concerning self-actualisation of a person. Self-actualisation is manifested in achievements (Шейнов 2001: 25). Therefore, a person is always pleased to receive any confirmation of their success, even if in the future:

(58) Дело за вашим решением... Уверен, что оно будет объективным и справедливым (Абрамов 2002) – [It depends on your decision ... I am sure it will be objective and fair].

In this example, the public prosecutor treats the jurors as unique individuals with high moral and intellectual qualities, and in most cases jurors are trying to live up to their trust. An experienced public prosecutor uses confidence in the abilities of the addressee in order to influence them latently. We see that considering the personal needs of the judges is an important factor in the implicit influence in the speech of a public prosecutor.

Thus, the markers of the planes of formation of positive and negative attitude to a speech event are explicit and implicit actualisation of lexical units containing a positive or negative evaluation. Markers of the plane of forming a neutral attitude to a speech event is the absence of evaluative lexical means (both explicit and implicit ones).

The next stage of the pragmalinguistic experiment is selection of public prosecutors' speeches. For the analysis, it is reasonable to use texts, which are as close in their content and structure as possible. In other words, texts must have the greatest possible number of common features in order to define differences under study. Since we are studying speech behaviour of an individual, an extremely subjective category, it is insufficient to have the same structure of the texts only, and an important condition for the selection is psychological and biological similarity between the authors, as well as similarity of their social experience.

In accordance with these requirements, we compared the texts that are relatively homogeneous taking into account the following:

- 1) one speech genre, that is the speech for the prosecution (and moreover, speeches concerning only criminal cases were analysed);
- 2) synchronous periods (public prosecutors' speeches of the end of the 19th century, and of the 1920s to the 1940s were studied separately);
- 3) nationality of the authors (Russian-speaking prosecutors);
- 4) gender of the authors (all state prosecutors are male);
- 5) addressees (speeches for professional judges and jurors were studied separately).

As a result, we have selected texts of speeches for the prosecution of:

- 1) seven Russian-speaking public prosecutors for the jury at the end of the 19th century;
- 2) seven Russian-speaking public prosecutors for the professional court in the 1920s to the 1940s.

For greater objectivity, we have studied the speech behaviour of a public prosecutor Trukhanov in the texts of different genres: a speech for the professional court, a speech for the jury, and an article on a criminal law theme for the newspaper *Vecherniy Rostov/Evening Rostov* (Труханов 1985a).

The next step was the preparation of the texts for the analysis. The chosen texts were divided into minor syntactic groups – MSG. The main criterion for dividing a text into MSGs is the presence of predicativity and modality in the utterance.

From the standpoint of Pragmalinguistics, predicativity and modality are the common features of any statement expressed by any sentence. A unit of Pragmalinguistic study is MSG, which in terms of Pragmatics is a syntactical actualisation of a speech act in a text, according to the model of a speech act, which is represented in the following scheme: the addresser – the message – the addressee (Матвеева et al. 2001: 190-197). An MSG is a basic unit of study in the pragmalinguistic experiment.

21 760 MSGs were analysed according to three implicit speech strategies: "Participation/Nonparticipation of members of communication in a speech event", "Sure/Unsure speech behaviour of an author", and "The sender's formation of addressee's attitude to a speech event by evaluation" (65 280 MSGs).

Table 1. The analysis of the sender's text according to the implicit speech strategy "Participation/Nonparticipation of members of communication in a speech event"

№ of MSG	the plane of participation	the plane of <i>social</i> participation	the plane of <i>objective</i> participation
1.	+		
2.		+	
3.			+

Table 2. The analysis of the sender's text according to the implicit speech strategy "Sure/Unsure speech behaviour of an author"

№ of MSG	<i>certain</i> statement	<i>uncertain</i> statement
1.	+	
2.		+
3.	+	

Table 3. The analysis of the sender's text according to the implicit speech strategy
 "The sender's formation of addressee's attitude to a speech event by evaluation"

№ of MSG	the plane of <i>positive</i> attitude	the plane of <i>neutral</i> attitude	the plane of <i>negative</i> attitude
1.	+		
2.		+	
3.			+

The next phase is making the analysis. We looked for the speech signals in the text and fixed them in the above matrices, and a quantitative calculation of speech signals actualised by the authors was made, the frequency of which was counted according to the formula:

$$\Sigma \text{MSG of the plane} \times 100 \%$$

F of the plane = -----, where

$$\Sigma \text{MSG of the text}$$

F of the plane is the frequency of the plane in %,

Σ is the sum of all the MSGs of a plane or a text (Матвеева 1993: 58).

Finally, for each strategy the average speech-genre index was calculated, deviations from which had a diagnosing nature. Basing on deviations from the average speech-genre index we are able to make an interpretation of the authors' speech portraits and to diagnose their personal qualities.

Now we will study the results of the pragmalinguistic experiment to identify individual features of the Russian-speaking public prosecutors and the stereotypical speech behaviour of these groups.

3.2 Russian-speaking prosecutors' speech behaviour before different addressees in different periods of history

3.2.1 Russian-speaking prosecutors' speech behaviour before a trial by jury at the end of the 19th century

Let us study the fragments of speech portraits of Russian-speaking public prosecutors speaking for the jury at the end of the 19th century, according to the three implicit speech strategies: "Participation/Nonparticipation of members of communication in a speech event", "Sure/Unsure speech behaviour of an author" and "The sender's formation of addressee's attitude to a speech event by evaluation." In accordance with these strategies, we have analysed 4 994 MSGs. Now we will identify some individual-personal features of the public prosecutors in accordance with the above mentioned strategies.

3.2.1.1 The implicit speech strategy "Participation/Nonparticipation of members of communication in a speech event"

According to the study of the seven speeches for the prosecution, the average speech-genre index of the plane of personal participation is 12.4%. This is the average speech-genre index, and it is an indicator of the standard behaviour of the author in the genre of the speech for the prosecution at the end of the 19th century in Russia. However, the indicators diagnosing the individual-personal features of a personality will be higher or lower than this average speech-genre index.

Most frequently, Kessel (24%), Kazarinov (20.4%) and Urussov (17%) use the markers of the plane of personal participation. Frequent actualisation of this plane shows that the authors are the leaders by nature. They are active, initiative, resourceful, and sharp-witted. Moreover, they have some traits of authoritarianism and egocentrism. A high rate of the plane of personal participation reveals a person with high self-esteem, which, in its turn, indicates the tendency to "narcissism" (Дилте 2001: 48). Thus, for example, contemporaries remarked on the presence of hubristic pride in Kessel's character (Кони 1968: 84).

The indicators below the average speech-genre index of the plane of personal participation (12.4%) are observed in Koni's (7.2%) and Zhukov's (8.2%) speech behaviours, and the rate close to the average speech-genre index in Plevako's behaviour (10.5%). It indicates the authors' modesty, their desire not to put themselves first, and the absence of authoritarianism.

In this regard, it is interesting to recollect the words of Koni about Urussov and Plevako (Кони 1968: 123-124). He mentions that these two outstanding masters of lawyer's eloquence were completely different people. Urussov was a little arrogant, and, in the midst of the judicial debate, it seemed that he condescended to his opponent, and lit up the painful pages of the case with some kind of disgust. But Plevako was a "democrat-raznochinets" (a person not of noble birth) who knew life at all the levels of the Russian society. He was always a person of ready sympathy, kind-hearted, and unpretentious.

Regarding the actualisation of the plane of social participation, we should say that it can be correlated with the cooperative type of behaviour when an addressee is influenced by the automatic mechanism of convincing, which is based on a sense of imitation and psychological cooperation. The average speech-genre index of the plane of social participation is 7.6%, so indicators, which are higher or lower than the average speech-genre index, will be diagnosing.

More often, we find the markers of this plane in Kessel's (14.7%) and Muravyov's (12%) speeches for the prosecution. Such a high index of the social plane of Kessel, combined with even a higher level of the personal plane (see above), indicates unconscious desire to dominate the addressee. In contrast, the high index of the social plane in the speeches of Muravyov shows that the prosecutor can establish emotional contacts with various parties of communication, and has the ability to cooperate with different people. He is friendly and knows how to listen to his interlocutor. According to the memoirs of contemporaries, the speeches of Muravyov were impeccable – they were legally grounded, passionate, and always attracted the listeners. People often

came to the court with the only purpose to listen to the talented master of lawyer's eloquence (Звягинцев 2001: 174).

The indices of the other five addressers (Zhukov 7%; Kazarinov 7%; Koni 6.5%; Plevako 6%; Urussov 6%) did not differ substantially from the average index of the social plane (7.6%), and thus are not revealing.

Now we will study the data of the plane of objective participation, which significantly predominates in these texts. The average index of this plane is 80%, meaning that the public prosecutors automatically focused their attention on the objective sides of the criminal acts. Thus, the listeners feel confident in the given facts.

More often, the plane of objective participation is actualised in the texts of Koni (86.3%) and Zhukov (84.8%). They say that an important feature of Koni's speeches for the prosecution was a consistent and thorough review of evidence. His speeches were not limited to the narrow frames of a definite case. He usually, in one way or another, touched upon the problems of criminal or criminal-procedural law. Koni had a great wealth of knowledge, a keen and observant mind, strict logical thinking and a gift of broad generalisation of facts (Волк et al. 1966). The high rates of the plane of objective participation suggest that the authors had inherent tendency to concentrate on objective circumstances of the cases, on the very essence of the matter. These prosecutors had a clear logic, a talent for organisation and clarity of presentation at the court.

More rarely one can find the plane of objective participation in the texts of Kessel's (61.3%), Kazarinov's (72.6%) and Muravyov's (75%) speeches. To our mind, the main reason for this fact is that for these public prosecutors the factual side of the case is not as important as emotional-subjective manifestation, which will be described further.

3.2.1.2 The implicit speech strategy "Sure/Unsure speech behaviour of an author"

This strategy is actualised in the texts with the help of two speech planes: the first is a certain statement and the second is an uncertain statement, which correlate with confident and unsure kinds of speech behaviour of the author respectively. Both sure and cautious statements have the goal of persuasion (Матвеева 1993: 201). In the process of convincing, the main factor is the authority of the speaker in the eyes of the listener. It consists of the sender's confidence in the success of his influence on the addressee.

As shown by the material of our study, the average speech-genre index of the plane of the certain statement in the court speech for the prosecution is 40.6%, and the indicators, which are higher or lower than this index, will enable diagnosing the personal traits of the prosecutors.

We can see the highest rates of the certain statement in the speeches of Kessel (60%) and Muravyov (56%). Frequent use of these plane's speech signals indicates such an individual personal trait as confidence in oneself and in one's own actions. A confident person has such personal qualities as initiative, self-reliance, independence, decisiveness, courage, perseverance, endurance and adherence to one's own principles (Рубинштейн 1999: 20), and Kessel's and Muravyov's characters probably had these qualities.

Low percentage of the certain statement (in the speeches of Koni it is 34.2% and in those of Urussov 35.1%), compared with the average speech-genre index (40.6%), and indicates the uncertainty and caution of the authors. Koni and Urussov have such an individual-personal quality as precaution. They are restrained in their manifestations, indecisive, often unsure. Such people are usually trying to plan their actions several steps ahead, to estimate the pros and cons before acting, as they feel very uncomfortable if they fail (Нужнова 2003: 85). Low actualisation of categorical data in the texts of these prosecutors delivering their speeches in court shows that their

speeches are ethically restrained – "they do not exacerbate the difficulties and misfortunes of people by public mockery" (Еникеев 1996: 274).

We cannot diagnose the personal qualities of other state prosecutors because the level of their categorical statement is almost identical to the average speech-genre index (the difference is only 0.8% to 1.1%).

3.2.1.3 The implicit speech strategy "The sender's formation of addressee's attitude to a speech event by evaluation"

This strategy is realised in a text through three speech planes. They are:

- a) the plane of positive attitude;
- b) the plane of neutral attitude;
- c) the plane of negative attitude.

Now we will analyse the proportions of speech signals, studying each plane of the implicit speech strategy "the sender's formation of addressee's attitude to a speech event by evaluation" and carry out the diagnosis of some individual personal qualities of public prosecutors of the end of the 19th century.

According to the results of the study, the average speech-genre index of this strategy (43%) is much higher than that of attitude (11%). Therefore, it will be more reasonable to start our analysis by considering the plane of forming the addressee's negative attitude to a speech event.

We can mark out a few public prosecutors in whose speeches the signals of this plane are found more often than in 50% of the texts. They are Kazarinov (55.9%), Muravyov (52.6%) and Koni (50.2%). These indices indicate pessimism in the worldview of the authors of the texts.

Pessimism is defined as emphasising or thinking of a bad side of a situation rather than a good one, or the feeling that bad things are more likely to happen than good ones. A

person in a dismal mood does not believe in future, tending to see only the unpleasant in everything (Ожегов & Шведова 2006: 515). On the other hand, pessimists are capable of deep empathy, emotional warmth, a responsive and kind attitude. Thus, according to the memoirs of contemporaries, Koni's main personal features were warmth, intimacy, subtle understanding of the movements of a human soul, and ability to give a correct analysis of human actions (Порубов 2001: 32).

Moreover, Koni actualises the signals of forming the positive attitude to a speech event by evaluation more often than many other public prosecutors form. Compared to the average speech-genre index of forming the positive attitude (11%) he actualises this plane in 14.8% of the cases. We can see an even higher index only in Kazarinov's speeches, at 21.9%. Of course, by such low rates of this plane, we cannot judge the optimism of these state prosecutors of the end of the 19th century, but we can conclude that in comparison with other authors they do not see only negative aspects of a crime.

According to contemporaries, in speeches for the prosecution Koni repeatedly drew attention of jurors to the need of mitigating a punishment for the defendants. Being a great humanist, he was always able to find warm heartfelt words and bright memorable explanations for deep human emotions. However, the Koni's humanity did not mean sentimentality and feebleness. His words resounded angrily when discussing events of great public importance (Волк et al. 1966). Such traits as emotional responsiveness, moral purity and constant desire to defend the truth were combined in Koni's character.

The lowest index of the positive attitude (5%) belongs to Kessel. His speeches for the prosecution seemed colourless, weak and watery (Кони 1968: 84). His index of neutral attitude (49.5%) is higher than the average speech-genre index (46 %). It was due to the fact that his speech was monotonous and mostly made up of dry abstract bookish expressions, and the greatest part of his speech dealt with studying the details of the crime and preparation for it (Михайловская & Одинцов 1981: 87).

What is more, Muravyov (5.4%) also rarely actualises the signals of the plane of positive attitude to the speech event by evaluation. This indicator, combined with a high amount of the signals of the plane of negative attitude to the speech event by evaluation (see above), indicates the strongly pronounced pessimistic mood of Muravyov.

Another example of an emotional fighter for truth was Plevako. Giving priority to the factors of psychological impact, he believed that logic is logic, but it is a human being in the court, and to prove does not mean to persuade (Речи известных русских юристов 1985: 5). The power of Plevako's speeches over the audience was infinite. He penetrated into the souls of people. According to the memoirs of contemporaries, Plevako was the most typical court speaker in Russia (Порубов 2001: 33). It is interesting to take note of the fact that Plevako, in all the three studied strategies, intuitively used sets of markers of the respective planes, which are close to the respective average speech-genre indices.

Here is a list of these correlations, indicating in parentheses the average speech-genre index:

- the plane of personal participation – 10.5% (12.4%);
- the plane of social participation – 6% (7.6%);
- the plane of objective participation – 83.5% (80%);
- the plane of certain statement – 41.4% (40.6%);
- the plane of uncertain statement – 58.6% (59.4%);
- the plane of positive attitude – 9.9% (11%);
- the plane of neutral attitude – 45.7% (46%);
- the plane of negative attitude – 44.4% (43%).

Thus, Plevako intuitively followed an unwritten stereotyped speech behaviour of the group of prosecutors of the 19th century, and it helped him to influence the jurors psychologically.

We have diagnosed some individual personal qualities of the public prosecutors of Russia at the end of the 19th century, studying their speech behaviour at the trial by jury. Let us turn to the next group of public prosecutors.

3.2.2 Russian-speaking prosecutors' speech behaviour before a professional trial in the USSR in the 1920s to the 1940s

Now we will study the fragments of Russian-speaking prosecutors' speech behaviour in the USSR in the 1920s to the 1940s before a professional trial, according to the three implicit speech strategies: "Participation/Nonparticipation of members of communication in a speech event", "Sure/Unsure speech behaviour of an author", and "The sender's formation of addressee's attitude to a speech event by evaluation". Let us now identify some individual-personal features of these public prosecutors. In accordance with these strategies, we have analysed 4,793 MSGs.

3.2.2.1 The implicit speech strategy "Participation/Nonparticipation of members of communication in a speech event"

The average speech-genre index of the plane of personal participation is 10%. This is the average speech-genre index, the indicator of unwritten standard for the genre of speeches for the prosecution in the 1920s to the 1940s before a professional trial. However, the indicators diagnosing the individual-personal features of a personality are the indicators, higher or lower than the average speech-genre index.

The most frequent actualisation of the plane of personal participation can be seen in the speeches for the prosecution of Koni (22.1%) and Krylenko (17%). As is known, Krylenko had a high position in the government: he was the prosecutor of the RSFSR (Russian Soviet Federative Socialistic Republic), head of the People's Commissariat of Justice of the RSFSR and then of the Soviet Union. As a state prosecutor, Krylenko took part in all major political processes, as well as in some of the processes that were very important because of their social value or dealt with the fight against economic dislocation in the RSFSR (Ивакина 1995: 31). People who have a higher plane of

personal participation than the average speech-genre index (10%), such as Koni (22.1%) and Krylenko (17%) are distinguished by such individual personal traits as authoritarianism, courage, determination, and independence. What is more, Krylenko's contemporaries noted that he was a man of exuberant nature, principled, uncompromising, and straightforward (Зайцев 1977: 102).

The indicators less than the average speech-genre index (10%) are observed in the speeches for the prosecution of Lunacharsky (2.5%), Pokrovsky (4.5%) and Vyshinsky (5.6%). It indicates the low self-esteem of all these authors. That is why they do not seek or fear (taking into account the political situation in the USSR in that period) to show their individuality.

The average speech-genre index of the plane of social participation is 13.6%. We see the signals of this plane in the speeches for the prosecution of Krasikov (29.7%) and Lunacharsky (20%) more often than in the speeches of other addressers. The authors who have a high level of the social plane have a cooperative type of behaviour. These public prosecutors act in accordance with the idea familiar to entire generations of Soviet people: "Who is not with us is against us" (Вицин 1999:11). There is one thing to note, Krasikov also actualises his personal participation in a speech event, thus not pulling away from the facts given by him (his index of the plane of personal participation is 9.7%, so it is almost equal to the average speech-genre index of this plane, 10%). However, Lunacharsky on the contrary does not want to be morally responsible for his own words (his index of the plane of personal participation is very low in this case at 2.5%).

It should be noted that during the period under analysis, the so-called "revolutionary sense of justice" substituted for the set of laws. Decisions of the courts were not even subject to appeal (Михлин 1997: 35). The low levels of the social plane of the speeches made by Kondrushkin (6.9%) and Vyshinsky (7.9%) indicate that these prosecutors did not have any sense of collectivism. We cannot say that these authors have such

individual personal qualities as responsiveness and sympathy, friendliness, open-heartedness, cheerfulness, optimism, and carelessness (Hjelle & Ziegler 1997: 317).

Now we will turn to the plane of objective participation. The average speech-genre index of this plane is 76.4%. The predominance of the plane of objective participation in the speeches for the prosecution in this period is explained by the fact that in the Soviet state a criminal prosecution process was only a form of cover for the opponents' reprisal. The state prosecutors with high indices of objective participation (Pokrovsky – 87%; Vyshinsky – 86.5%; Kondrushkin – 86.3%) did not even consider it necessary to convince their listeners that they were right due to the lack of adversarial proceedings, listing only the "evil deeds" of the defendants, almost without expressing their personal attitude. From the psychological point of view, one can say that Pokrovsky, Vyshinsky and Kondrushkin are people characterised by the focus on inanimate objects. In psychology, such people are called "introverts" (Егорова 1997: 47). They are calm, assertive, reserved, closed. Introverts tend towards introspective reflection, do not laugh very often and have depressive tendencies. They never get bored with themselves, and they tend to be solitary (Куницына et al. 2002: 427).

3.2.2.2 The implicit speech strategy "Sure/Unsure speech behaviour of an author"

The average speech-genre index of the plane of certain statement is 43.5%. The largest deviations upwards from the average speech-genre index are observed in the speeches of Krasikov (59.1%) and Vyshinsky (49.5%). A high level of a categorical judgment in the speeches for the prosecution is explained by the fact that these state prosecutors had to play at the trials as well as an actor acts out the play. Frequent use of the speech signals on the plane of certain statement by these state prosecutors is vivid proof that, the prosecutor was a tool of punishment, as well as security. Vyshinsky in his turn put forward a terrible theory "The avowal of guilt is the queen of all proofs" and it is widely known how these evidences were "beaten out" (Берия 2013) of all the arrested. Therefore, pleasing the authorities' so-called "strong belief" is based more on the famous theory of the presumption of guilt. This assumption is also proved by a high

rate of negative attitude to a speech event (see below), indicating pessimism of these authors.

Less commonly, the speech signals of the plane of certain statement are actualised in the speeches for the prosecution made by Pokrovsky (29.2%) and Koni (33.3%) compared with the average speech-genre index of 43.5%. It indicates low confidence level of their speech behaviour. These public prosecutors are not categorical in their opinions because of their shyness and hesitation, and have no such quality as courage. These people are very doubtful (Куницына et al. 2002: 426). Very often, unsure people have a low self-esteem and they often tend to reproach themselves and are sensitive to any criticism (Еникеев 2002: 491).

3.2.2.3 The implicit speech strategy "The sender's formation of addressee's attitude to a speech event by evaluation"

As is shown by the material of our study, the average speech-genre index of the plane of forming the addressee's positive attitude to a speech event by evaluation has significantly lower rates (14.3%) than the rates of forming the negative attitude (49.8%). The negative attitude prevails in court speeches for the prosecution of all the addressers.

Most often, Vyshinsky (64.8%) and Pokrovsky (57.4%) use the markers of the plane of forming the addressee's negative attitude to a speech event by evaluation with the high average speech-genre index at 49.8%. The speech behaviour of the public prosecutors of that time reflects the realities of the trial system in the 1920s to the 1940s, when the accusatory court tendency was manifested in automatic, mechanical speech behaviour of public prosecutors.

As has already been mentioned, Vyshinsky's emphasis in his speeches had to be not on the evidence, mainly because the verdict was already a foregone conclusion, but on rhetoric and pathos. This is not because "The Chief Inquisitor" Vyshinsky was a bad

lawyer, it was because it was necessary not so much to justify an established process but to prepare the ground for a future one (Звягинцев 2001: 82). Besides, such speeches were full of course, insulting statements, called "invectives."

From a psychological point of view, the high indices of negative attitude testify to pessimism of the above-mentioned speakers. In Vyshinsky's speeches, the same is conferred by the low level of the plane of personal participation and the high percentage of the plane of objective participation of the implicit speech strategy "Participation/Nonparticipation of members of communication in a speech event" (see above). Moreover, contemporary reports show that Vyshinsky delivered his speeches at the court emotionally and with great passion (Звягинцев 2001: 80), and it is shown by the lowest neutral evaluation (19% compared to the average speech-genre index of 35.9%).

An even greater pessimist is Pokrovsky, in whose speeches we see a combination of a high negative attitude to a speech event at 57.4% (the average speech-genre index is 49.8%), a low positive evaluation of 9.1% of the implicit studied strategy (the average speech-genre index is 14.3%), a low level of certain statement at 29.2% of the implicit speech strategy "Sure/Unsure speech behaviour of an author" (the average speech-genre index is 43.5%), and a low index of the plane of personal participation at 4.5% of the implicit speech strategy "Participation/Nonparticipation of members of communication in a speech event" (the average speech-genre index is 10%).

Overall, none of the seven public prosecutors during the 1920s to the 1940s, whose judicial speeches we have studied, is an optimist by nature, as the indicators of negative evaluation are significantly higher than the indicators of positive attitude. Considering the average speech-genre index of forming a positive attitude to a speech event by evaluation at 14.3%, more often we find the markers of this plane in the court speeches of Koni (21%) and Lunacharsky (18%). These authors try to arouse positive emotions in their listeners, or at least have minimum psychological intention of raising positive

emotions of addressees in the face of global condemnation, reflecting not only optimistic mood of these public prosecutors but also a certain humanity.

Thus, we have analysed individual speech behaviour of the public prosecutors of the USSR in the 1920s to the 1940s and have diagnosed some individual personal qualities of these prosecutors.

4. Conclusion

The Stylistic specificity of prosecution speeches is manifested in the use of different styles of a literary language: publicistic, official, scientific, and colloquial. However, the elements of the language styles are unevenly distributed in the speeches of public prosecutors: the signs of the publicistic style dominate in prosecution speeches before a trial by jury in the 19th century in Russia and in speeches of the Russian-speaking prosecutors before a professional trial in the 1920s to the 1940s.

Human speech as an important means of expression possesses a considerable psycho-diagnosing potential. It can reveal many interesting things about a person. Data obtained through the pragmalinguistic experiment proves this position, coinciding with the characteristics of the public prosecutors based on the memoirs of their contemporaries and on the results of psycho-diagnostic methods.

Most of the representatives of this professional group have such individual personal qualities as initiative, self-confidence, concentration on the objective side of things, and the ability to cooperate and to communicate with people. At the same time, in the speech behaviour of the state prosecutors there is a tendency to express overconfidence and pessimistic attitude towards life. The frequent actualisation of these personal qualities is a consequence of the specific nature of public prosecutor's professional duties.

As a result of our investigation, we have come to the following conclusion:

1. Speech behaviour of the Russian-speaking public prosecutors before the jury of the 20th century differs from the speech behaviour of the similar group of the 19th century in a more pronounced tendency to leadership and in less negative attitude.

2. Speech behaviour of the Russian-speaking public prosecutors before a professional tribunal in the 1920s to the 1940s is characterised by lower actualisation of the plane of personal participation in a speech event, and higher actualisation of the plane of social participation of the implicit speech strategy "Participation/Nonparticipation of members of communication in a speech event". Modern public prosecutors differ in categorical speech behaviour and in the high index of the formation of addressee's negative attitude to a speech event by evaluation.

Completion of this work does not exhaust the topic under consideration. In the course of the study, important tasks were outlined, and they can be considered as a subject of future research. From the perspective of this work, a comparative analysis of speech behaviour in various linguistic cultures is of considerable scientific interest.

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Résumé

The article deals with individual speech behavior of prosecutors of Russian-speaking linguocultural communities in implicit pragmalinguistics. Public prosecutor's behavior in the speech genre of the speech for the prosecution differs by stylistic originality. The signs of the publicistic style dominate in the prosecution speeches before a trial by jury in the 19th-20th centuries in Russia and in the speeches of the Russian-speaking prosecutors before a professional trial in the 1920s to the 1940s. Speech signals of a sender's speech behavior in Russian are established. Most of the representatives of the professional group of public prosecutors have such individual personal qualities as initiative, self-confidence, concentration on the objective side of things, and the ability to cooperate and to communicate with people. We describe different implicit strategies. In the article, we count the frequency of the planes' actualisation, form and interpret the senders' speech portraits, diagnose individual features of speech behavior of prosecutors of Russian-speaking linguocultures. In the speech behavior of the state prosecutors, there is a tendency to express overconfidence and pronounced pessimistic attitude towards life. Stereotyped speech behavior of the group of public prosecutors was examined with the help of comparative analysis, taking into account certain periods (the end of the 19th century, the 1920s to the 1940s), addressees (professional court and trial by the jury), and national-cultural specificity of the addressers (Russian-speaking public prosecutors).

Key words: implicit pragmalinguistics, implicit strategies, prosecutors, individual speech behavior, Russian-speaking linguocultural communities.

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