

Католикоса Всех Армян Вазгена I. В марте 1956 г. Католикос посетил Мхитаристов в Венеции, тепло приветствовал их, подчеркнул их огромный вклад в деле развития армянской культуры и завершил свое выступление словами: «В прошлом Хримян Айрик и Гевонд Алишан построили огромную арку сотрудничества между Эчмиадзином и монастырем острова Святого Лазаря, а я пришел, чтобы укрепить эту арку».²⁹

Воодушевляющие и вдохновляющие имена этих двух великих людей останутся в памяти армянского народа до тех пор, пока существуют армяне и Армения.

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ОСОБЕННОСТИ НЕКОТОРЫХ ЛЕКСИЧЕСКИХ И ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ, ИХ ВОЗНИКНОВЕНИЕ

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PECULIARITIES OF SOME LEXICAL AND PHRASEOLOGICAL UNITS AND THEIR ORIGIN

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АННОТАЦИЯ

В статье рассматриваются лексические и фразеологические единицы с точки зрения их культурологических особенностей. В связи с этим постулируется, что языковые единицы, и в частности их значение, подразумевает и имплицитно то видение мира, которое понятно всем членам единого культурного сообщества

ANNOTATION

This article suggests analyses of some Russian and English lexical and phraseological units for cultural data as they are implied in their meaning. One can assume that any language mostly as far as its figurative meaning is concerned, reflects and encodes the worldview shared by all members of a lingo-cultural community. Moreover, one can view language as an important source of a collective cultural identity

Ключевые слова: концепт, культура, метафора, сочетание, стандарты

Key words: concept, collocation, connotation, culture, metaphor, standards

By culture, we understand the ability of human community to evaluate social, moral and other cultural categories (such as *time* and *space*, *good*, *evil*, etc.) in their empirical and mental experience. They conceptualize standards, stereotypes, mythologies, rituals and even epithets or comparisons: *as happy as a lark*, *as cunning as a fox*, and others. These cultural patterns can be looked upon as an integral part of culture in lexis or 'direct' cultural signs (e.g. proverbs, sayings, etc.). Interpreting cultural signs and categories,

these linguistic symbols serve as the main body of a cultural pattern. In that case, linguistic units acquire the status of quasi-standards, quasi-stereo-types: e.g., the idiom *nesti krest* means "to carry one's cross" interprets the biblical story of the christening and in its non-biblical or common usage becomes the quasi-stereotype of torment and self-sacrifice. In a similar way, Russian *u 7hernaya kulichkakh*, lit. in the devil's mires, or very far away, acts as a quasi-standard of remoteness through its allusion to the outer space, a

²⁹ См. Документы по истории Армянской церкви, книга XVI, Ереван, 2008, с. 274.

dwelling place of evil spirits. Similarly, in *8hernaya zavist'*, 'black envy' the communicator bears in mind an idea of evil in general which can be given symbolically by the color black.

These examples prove the fact that native speakers' ability of linguistic introspection and cultural reflection are derived from their knowledge of inbuilt cultural codes, i.e. from their lingo cultural competence. Together with one's mother tongue, this competence is acquired in the process of internalizing collective cultural experience.

Individual words, idioms or word combinations often include more than one cultural information. There exist different channels through which this information enters lexical components, cultural concepts, or even cultural background.

A lexico-cultural component reflects general knowledge about the **realea** that is normally found in encyclopedic dictionaries with appropriate etymological and cultural commentaries [3,198]:

Lapty – "footwear traditionally worn by Russian peasants". Therefore *khlebat' schi laptyami*, lit. "eat cabbage soup with lapties" means *to do smth* in an *improper* way. *Lezt' na rozhon*: *rozhon* is "a double-edged blade mounted on a Y-shaped spear traditionally used in bear hunting in old Russia". *Banya potchjornomy* – "a traditional peasant bathhouse heated inside with no chimney". *Gorodovoy* – "a policeman in Tsarist Russia". *Krasnokorichnevyie*, lit. "the red-browns", i.e. the followers of the Russian chauvinist/communist political movement in *post-perestroika* Russia.

These are abstract notions that map and form the world-view in a culturally specific way [1.21]. Their specifics goes down to the cognitive, but not to the semantic level. Thus, we should differentiate in this group between concepts proper on the one hands and sub-concepts on the other.

E.g.: *pervaya lyubov'*, lit "first love" is clearly associated in Russian minds with the story by Ivan Turgenev. The expression implies pure, delicate, and hopeless passion between a sexually inexperienced girl and a youth, which is considered a lyrical combination of desire and innocence.

As a matter of fact, *pervaya ljubov'* seems to be a restricted lexical collocation as it reflects a textual situation within a specific historical and social context. If we compare it with the English expression *calf love*, we can see that its connotation is entirely different. No discourse stereotype can be also found for the combination *poslednyaya lyubov'*, lit. "last love" though one can easily imagine a story about such a relationship. It is important to point out that the latter item seems to be a free rather than a restricted collocation.

Another example *sal'ericheskaya zavist'*, lit. 'Salieri's envy' can be described as a collocation which meaning is very well explained by Alexander Pushkin in his *Mozart and Salieri*. Salieri envies Mozart's talent and murders him because of jealousy. In modern Russian, this expression denotes destructive feelings of jealousy towards a gifted person.

To a certain extent, restricted collocations such as *evreyskiy vopros*, lit. "the Jewish problem", *zhenskiy vopros*, lit. the women's problem, *russkaya dusha*, 'the Russian soul' can also be looked upon as discourse stereotypes though they are not borrowed from some literary works by certain authors but rather allude to the whole collection of texts of the same genre and with a common ideological basis.

Some other Russian examples illustrate how language encodes the cultural concept of gender:

Glupaya baba lit. "a silly common female" serves as a stereotype of women's low intellectual capacity. Compare also sayings like *babiy volos dolog, um korotok*, lit. "women have long hair and poor intellect" or *devich'ya pamyat'*, lit. "a maiden memory", *zhenskaya logika*, lit "feminine logics", i.e. something illogical. That also refers to the same stereotype. Restricted lexical collocations play an important part of signs for such stereotypes and thus become cultural symbols. See also a derogatory collocation often used in political debates, *bab'ya politika* i.e. unreasonable, contradictory, and absurd politics.

The cultural norm to represent an idea of incompetence through the image of women illustrates a patriarchal cultural attitude towards women as inferior human beings in old Russia. As for collocations *gulyashchaya* lit. "loose", *appetitnaya* lit. "appetizing", *pyshnaya* lit. "plump" *baba*, they view a woman as an object for consumption. At the same time female sexuality is defined in some other restricted collocations: *devich'ya/zhenskaya gordost'*, lit. "female pride", and *devichiy styd/grekh*, lit. "female shame/sin. In other words, these collocations imply very high moral standards for women as far as their sexuality is concerned.

The study of restricted lexical collocations shows an important role of metaphor describing parameters of non-material objects. Therefore, the concept *voobrazheniye* "imagination" or "the ability to form pictures or ideas in your mind" [2,709] has the parameter of a high degree of activity, which is conveyed metaphorically in English as *vivid/lively*. In Russian the same conceptual parameter is described metaphorically by adjectives, which association only partially corresponds to that of in English. The word *vivid* combined with *imagination* is translated into Russian as *burnoye* lit. "turbulent", *zhivoye*, lit. "lively" or *pulkoye*, lit. "ardent", "fervent [2,512]. The metaphorical use in the process of developing a personality is signified in Russian by the word combination *vykovyvat' character*, lit. "to shape someone's character". The association is with a blacksmith hammering at a metal object. In English, the combination *to mold someone's character* is used to emphasize the idea of giving shape to something originally shapeless.

Thus, each language chooses its own way of metaphorical conceptualization [1, 14-190], which causes the existence of figurative meaning. The Russians view the standard character as something hard and firm while for the English such standard is first associated with the idea of a clear-cut shape (an ideal creation).

Metaphors deriving from some archetypes require thorough investigation. For instance, the Russian word combination *temnaya lichnost'*, lit. “a dark personality”, denotes an unknown, suspicious, dangerous person (cf. Eng. *A shady character*), while *svetlaya lichnost'* lit. “a light personality”, refers to an individual who is highly respected because of his/her high qualities and moral standards. Both expressions might be the mythological contrast between light and darkness.

It is a well-known fact that cultural peculiarities depend on metaphorical conceptualization. For the Russians, a donkey can be associated with a stereotype of foolish stubbornness as *oslinoye upryamstvo* lit. “donkey obstinacy”, *oslinaya glupost'*. As for native speakers of English, they consider stubbornness to be compared with a mule: *mulish stubbornness* (cf. Eng. *As stubborn as a mule*). Such collocations form a part of lingo-cultural thesaurus[3] and usually stand out against the background of proverbs, sayings and other items of

verbal folklore E.g., *glup kak osel*, lit. “as silly as a donkey”, and *osel na oslye, durak na durake*, lit. “a donkey over a donkey”, “a fool over a fool” (i.e. “there are too many fools around”)

Thus, interpretation of metaphorical collocations often requires reference to the specific cultural patterns. These make a lingo-cultural community perceive concepts as if through the prism of culturally associated images. Since these cultural patterns formulate concepts, they are discussed not only in the terms of metaphorical, but also in those of lingo-cultural creativity.

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УДК 81

ОСОБЕННОСТИ РУБРИКАЦИИ ПЕРИОДИЧЕСКОГО ИЗДАНИЯ (НА ПРИМЕРЕ ГАЗЕТЫ «РЕСПУБЛИКА БАШКОРТОСТАН»)

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FEATURES OF THE RUBRICATION OF A PERIODICAL (ON THE EXAMPLE OF THE NEWSPAPER “REPUBLIC OF BASHKORTOSTAN”)

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АННОТАЦИЯ

Настоящая статья посвящена изучению структурных особенностей республиканской общественно-политической газеты «Республика Башкортостан», среди которых особое внимание уделено рубрикации. Выявляются информационная и аттрактивная функции рубрики. Подчеркиваются основные принципы рубрикации материала в периодических изданиях.

ANNOTATION

This article is devoted to the study of the structural features of the republican socio-political newspaper “Republic of Bashkortostan”, among which special attention is paid to rubrication. The informational and attractive functions of the rubric are revealed. The basic principles of rubricating material in periodicals are emphasized.

Ключевые слова: периодическое издание, рубрика, информационная функция, аттрактивная функция, поликодовый текст.

Key words: periodical, heading, information function, attractive function, polycode text.

В предлагаемой статье рассматриваются структурные особенности республиканской общественно-политической газеты «Республика Башкортостан». Материалы на газетной полосе размещаются и оформляются при помощи следующих средств: обыкновенный заголовок и подзаголовок, шапка и рубрика. Данные средства

используются, чтобы читательская аудитория имела представление о теме и содержании текста.

Остановимся на следующих способах оформления текста подробнее:

– рубрика обычно носит постоянный характер и, чаще всего, размещается на одних и тех же страницах периодического издания. Например,