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УДК 811

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Specificity of a literary text as an object of intercultural communication

Авторы статьи рассматривают текст художественной литературы как объект изучения в рамках осуществления процесса коммуникации в рамках одной культуры, а также в процессе передачи средствами другого языка. Особое внимание уделено выразительным средствам языка, грамотное сочетание которых позволяет достичь максимального воздействия на читателя.

Ключевые слова: художественный текст, языковые особенности, коммуникация, выразительные средства

The authors of the article consider the text of fiction as an object of study in terms of communication process within one culture, as well as in the process of translation by another language means. Particular attention is given to the language expressive means, the competent combination of which allows to achieve maximum impact on the reader.

Keywords: work of art, linguistic peculiarities, communication, expressive means

The language of an artwork is a special kind of verbal art. The study of its language involves defining those methods by which a work of art is created from a given material. The implementation of the main functions of an artwork language is to aesthetically influence the reader.

The purpose of emotional impact is the expression of emotions by the author and the direct achievement of an emotional addressee's response, which leads to a change in the behavior of the object.

In turn, the emotional impact is divided into two types:

- indirect, which is carried out by direct initial appeal to the rational “I” of the addressee;
- direct, carried out by creating imagery, which contributes to various failures in the logic of thinking and thereby causes an emotional reaction [10, p. 29].

According to the nature of the interaction between the subject and the object, there is a distinction between direct impact, in which the subject openly and directly makes certain claims or demands on the object of its influence, and indirect impact, which is not directed at the object itself, but at the environment.

The direct method of influence includes such speech forms, which, as a rule, are assigned a certain meaning in the language system, directly expressing the corresponding goal of an author.

The indirect method aims to bring the addressee closer to the immediate goal of an author through various abstract words including figurative means.

It should be noted that the goals of speech influence can be both manipulative and non-manipulative, that is, they may or may not take into account the interests of the addressee of the message, while they can be carried out using correct or incorrect methods.

In the text the influence extends to three main components of speech communication:

- addresser;
- impact text;
- addressee [7, p. 104].

The starting and ending points, when influenced through the text, cover the consciousness of interlocutors in the form of certain semantic structures of the addressee and, accordingly, transformed semantic structures of the addressee.

An intermediate link in communication, namely an impact text, directly embodies potential meanings for the addressee in a linguistic form. This process takes place in a complex of various linguistic means of persuasion, as well as by suggestion and inducement.

The statement that the characters of a literary work are connected with the personality of the author himself comes directly from the fact that it is the author who forms the circumstances, conditions, as well as a certain literary image of his character based, as a rule, on his personal experience, while actively using internal research in the psychology of man and society [3, p. 102].

The author and the character, of course, are always closely interconnected. However, the character is not always a reflection of the author himself: there is often fiction or a certain purely individual author's view of the character through the prism of himself, so the author does not always reflect himself in the characters of his works. In addition, it is very important to take into account that the characters of an artwork are carriers of individual personal qualities and characteristics that directly help the author to reveal the key problems of his time and to consider current topics for a particular society.

The main task of the author of an artwork (both in the target language and in translation) is precisely to ensure that the verbal component in a literary work directly expresses in various ways what is contained in the images of the characters. This is

due to the fact that these images are representatives of both objective and subjective reality in the author's being, as well as the reality in which a person lives within the linguistic picture of the world.

Any problem in a work of art has its own symbolic field, since a symbol is the object that encourages thinking to set the problem and move through its solution in one way or another [1, p. 37]. Thus, generated by the action of the symbolic field, the problem is inseparable from it. The symbolic field is a semantic sphere that determines not only the truth or falsity of the problem solution, but also the truth or falsity of its formulation. After all, there are problems posed in such a way that they cannot be solved. The symbolic form is objectified, meanings are revealed in the immutability of their existence. Over the centuries, these contradictions resulted in personifications that expressed ideas about time in a work of art. The subjective play with time in works of art, the violation of elementary temporal relations and perspectives corresponds to the subjective play with space, the violation of elementary spatial relations and perspectives. But such a distortion of space becomes symbolic. So, understanding the most important categories – time and space – in literature allows one to discover new meanings and find solutions to the problem of genre definition.

The desire to create the most accurate artistic image, to vividly reflect the events and feelings of the characters requires the author to search for non-standard moves and solutions that are embodied in interesting, lively and memorable stories. Literature most fully uses the ambiguity of language, namely its sounds and colors, rhythms and gestures, facial expressions and intonations. In literature, each element is an organic unity of the individual and the general. Such integrity in literature is achieved by the main evaluative and aesthetic reflection – the artistic image.

The means of expressiveness of speech are divided by language level into:

- phonetic;
- lexical;
- syntactic [5, p. 8].

The more accurately the author manages to convey the speech characteristics of the invented character, the greater the emotional response from the reader will be caused by the acting character [8, p. 377].

The use of phonetics is traditional for poetry. The poem is often dominated by musical sounds that give poetic speech a special melodiousness. Often in verses, stress, rhythm and rhyme, combinations of sounds are used for amplification.

The vocabulary of a language is the main “building” material for creating a literary text, but its components are very diverse, as they are constantly being improved and developed with the help of native speakers. Information is passed from generation to generation, acquiring new meanings and shades and also losing certain layers. These processes, although externally regulated, occur in different ways over time.

Language forms the mentality, ideology and national character of a person. The language imposes on its speakers various ideas embedded in it over the centuries, in-

dividual ideas, as well as models of cultural perception and behavior, imposes “its vision on its speakers and thereby contributes to the preservation and constant reproduction of a certain set of basic values of national culture, which are most important for native speakers of a certain language” [2, p. 125] and the translation of which by means of another language in the process of interlingual transference is extremely important.

In this regard, since it is the language that is the custodian of ethnocultural information, it can be used to determine the means of expressing the specific character traits of a particular nation and its mental essence. In addition, through the language, it is possible to identify the characteristic features of the culture of a nation, the features of the way of life and thinking of its speakers which are reflected in the language. The language determines for the speaker not only how the real material world will be called and unfold in front of him, but also reflect everything that is constantly brought into this world by human consciousness.

The language of an artwork is not a specific perception of the world by people of a certain culture, but is a system of perception of information that is generated by the special specifics of people’s activities. This system is created by linguistic means of the language subsystems used by the author of the text: lexical and phraseological units, as well as grammatical, syntactic and expressive means.

The elements of communication in an artwork are interconnected, it is they that, with the help of various techniques, “reconstruct” reality, while not being its fixation. Situations familiar from the social experience of the reader are presented as the author wishes. In this regard, the task of the author of the text is directly to create a conditional reality. It is important to note that the reader understands the conditionality of what is happening, and the understanding of what is happening is facilitated by social experience that accustoms the individual to communication models [6, p. 125].

An effective expressive means of communication in a work of art are tropes that have a strong emotional connotation. For example, an epithet by which the object of the message is characterized in an artistic way: “penetrating gaze”. Comparison is a special stylistic device by which one object, namely the object of the message, is specifically likened to another well-known object, which at the same time has special distinctive properties: “to love smb like a love song.” Irony should help the reader to perceive the peculiarities of an image of the character created by the author: “She turned with a sweet alligator smile”. It is important to note that irony can be not only humorous, but also cruel and even offensive: “You’re so clever!” (implying quite the opposite). Hyperbole represents an exaggeration which, as a rule, is aimed at a certain strengthening of the meaning, as well as giving a special vivid emotionality to the statement: “I am so hungry, I would have eaten a horse”. The litote is downplaying the meaning or special purpose of an object: “a horse the size of a cat”. Euphemism in a literary text expresses a certain neutral attitude which is used to replace inappropriate and rude words in speech with softer means: toilet → lavatory / restroom. With

the help of an oxymoron a contradiction is created by combining words that have opposite meanings: “The suffering was sweet!”. With the help of metaphor in the contextual language play, the name and properties of one object are transferred to another according to the principle of similarity: “iron character”.

The syntactic means of conveying imagery are punctuation marks, as well as the choice of spelling of words. Exclamation and question marks are the most common means: “What an amazing evening!!!”. In addition, it can be ellipsis, expressing a variety of shades of emotions, from surprise to bewilderment: “Such strange advice ...”. The use of capital letters is made both to accentuate the reader’s attention and to imitate raising the voice: “AND YOU TOO MIGHT BE SO LUCKY!”.

Clarity, grammatical correctness and consistency of speech contribute to a clear understanding of the goal of effective communication in a literary text. Therefore, communication should direct mental activity to create an image. In addition, the success of understanding depends not only on knowledge, but also on various impulses that encourage the reader to cognitive activity.

The expressiveness of a message in a literary text depends on the relationship between the main meaning and the signal that conveys it. Before passing any information into his consciousness, a person must feel his identity with the model of the image that a certain text offers him [9, p. 29].

The primary perception of the text by the addressee is based on fixing attention on a variety of semantic clues that allow the proposed information to be identified as necessary; in this situation, the use of a language play in the communication process is what attracts attention. The language play in a literary text is a very important component of communication. With its help the expressiveness and stylistic coloring of the message is increased.

Its meaning becomes brighter and richer, attracts attention and is actively replicated if the applied technique turned out to be appealing for the audience. The destructive effect used in the language play should attract the attention of the reader and create a certain attitude towards the message or what is happening. The language play in this regard is a means of creating a certain stylistic coloring of the message. The language play is a kind of word-creation, however, it is not limited to a play on words, since it has a number of levels allowing to create the same stylistic effect [10, p. 135].

Thus, the language play is an important part of communication. It is used in messages of various formats, penetrating into social networks discourse, is a means of creating an advertising message, and also forms a special worldview through more modern forms of expression that involve a combination of language play and visual images.

The successfully chosen language means make the necessary impact on the audience at large [4, p. 137]: emotional and evaluative vocabulary, various clichés create a unique image of an artwork. Stylistic and linguistic means not only express the

emotions and ideas of the author through the characters of the work, their perception of the world around, but also are the background necessary for expressing emotions and ideas.

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УДК 81’373.2

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Эпонимы как объект лингвистического исследования и лексикографического описания

Работа посвящена изучению эпонимии и анализу лексикографического отображения эпонимов английского языка. Актуальность статьи обусловлена практической значимостью исследования эпонимии как языкового явления, необходимостью функциональной классификации эпонимов, которые недостаточно исследованы с позиции лингвокультурологии как в отечественном, так и в зарубежном языкознании. Различные по времени возникновения,