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LINGUISTIC PERSONALITY IN THE CONTEXT OF POLITICAL DISCOURSE (BASED ON THERESA MAY'S PUBLIC SPEECHES)

The paper researches the concept of political discourse. Universal and individual peculiarities of linguistic personality are defined analyzing the speech behavior of Theresa May, an outstanding member of the political institutes of modern Great Britain.

Key words: political discourse; linguistic personality; speech behavior; speech portrait.

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LEXICAL STRUCTURE OF COLOR TERMS AND ITS ROLE IN INTERPRETATION OF A BELLES-LETTRES TEXT

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Статья посвящена анализу цветовой лексики, структуры ее значений с точки зрения ее использования в художественном тексте и связанных с ней возможностей его интерпретации. В статье описывается природа и особенности лексического значения цветовой лексики, а также присущие цветообозначениям особенности как коннотативного, так и денотативного аспекта лексического значения и способов их формирования, рассмотренных на основе их репрезентации в художественном тексте.

Ключевые слова: лексическое значение; цветообозначение; денотативное значение; коннотативное значение; интерпретация.

People receive a considerable amount of information about the world through visual perception, hence color is one of the most important components of the visual image. Therefore it is not surprising that color and lexemes nominating it have a long history of study. Color terms in a belles-lettres text are of particular importance for its interpretation.

Having become an object of linguists' close attention at the beginning of the 20th century, they were studied from the standpoint of etymology (N. Bakhilina), semantics (V. Fomina), semasiology (N. Pelevina), stylistics (A. Vasilevich, Yu. Startseva), comparativistics (S. Ter-Minasova), cognitive linguistics (R. MacLaury, A. Wierzbicka), psycholinguistics (R. Alimpieva, R. Frumkina), lexical statistics (V. Moscovic), and as an aspect of idiostyle research.

From semiological viewpoint the lexical class of color terms has several unique properties noted by A. Potebnya. The color is not conceived on its own, the perception of color occurs only based on various objects, in other words, color does not exist as an independent phenomenon, outside of objects having

color characteristics [Потебня 1993: 81]. Thuswise it can be seen that colors are always associated with reference objects of colors given. For example, in Dmitriev's *Defining Dictionary of Russian Language* the first meaning of the word *blue* is 'the color of a clear summer sky' [Дмитриев 2003: 1385], thus sky becomes the reference object for this color.

Color terms, being a lexical class of great significance, are characterized by frequent usage, diversity of composition and etymology, and also exhibit the lexical meaning of a complex structure.

In this regard, it must be pointed out that color terms in language signify not only the strict color names: their denotative and connotative meanings have several interesting features, determined by various factors, including the internal form and usual associations.

Typically a word has only one denotative meaning; however one color term can denote several hues, not having nominations of their own in common lexis, of the same color. Presence of a referent specifies the denotation of a color term. In its absence a color term could simultaneously express all denotations it possesses, or the communication participants could select main denotations for the given word, which thus may vary, or it may be determined in context.

There is also a class of color terms that cannot be used in the direct meaning since their denotations are reference objects for a given colors. The color meaning of these terms is associated with the metaphorical transfer of their basic meaning or word derivation processes. For example, the adjective *canary*, formed from the noun *canary*, denoting the bird, conveys the meaning of a specific yellow hue in which this bird is colored. In comparison, for the adjective *golden* the color meaning is not the main one and it is formed in the process of metaphorical transfer.

Color terms with only denotative meanings are relatively rare in belles-lettres texts and especially in poetry. Color terms could not only name certain color, but also indicate its properties or the presence of a color, namely the coloring of an object in one or more colors.

For example in A. Blok's poem *Испанке (To a Spanish Girl, 1912)*¹:

Разноцветные ленты рекою

Буйно хлынули к белым чулкам... [Блок 1997: 135]

Color terms have a wide range of connotations, attributed to the evolution of the language, specific aspects of their usage, perception stereotypes and specifics of belles-lettres genres in which they can be used [Сторожева 2007: 115]. Color terms are anthropocentric and ethnocentric to a greater degree than other groups of vocabulary, being socially and usually dependent; their

¹ All poems' titles have been translated by the author of the paper.

meanings are associated with an established sociolinguistic tradition. Color in human perception can convey a variety of associations and emotions, hence color terms can mean both the color itself, and express sociocultural, mental and emotional connotations [Алимпиева 1986: 58].

Various factors can participate in development of a connotative meaning: surrounding context, special syntactic structures and composition of a belles-lettres text, etc.

It is possible that within the limits of a single verse same color term would acquire antonymous connotations under the contextual influence. A case in point is A. Blok's poem *Черный ворон в сумраке снежном...* (*Black Raven at Snowy Dusk...*, 1910):

*Черный ворон в сумраке снежном,
Черный бархат на смуглых плечах.
Томный голос пением нежным
Мне поет о южных ночах...* [Блок 1997: 113]

In both cases of color term *черный* 'black' usage it expresses a direct meaning, nevertheless the syntactic structure of the first sentence and the presented context dictate the opposition in the color perception conveyed to the reader by author's intent. In the first case color black is associated with the phrase *сумрак снежный* 'snowy dusk' expressing the seme of cold therefore the color term itself is perceived as cold and hostile. In the second case lexeme *черный* 'black' has drastically different contextual surroundings. Phrase *южные ночи* 'southern nights' conveys the seme of warmth to the adjective *черный* 'black', while *смуглый* 'swarthy' also bears similar implications. This determines the perception of color *черный* 'black' in this context as warm. Therethrough color black in two instances of its usage in the verse under consideration is perceived as having two opposite meanings, while negative connotations are present in both cases.

Presence of contextual synonymity can be pointed out as an example of special syntactic structures. Such as in the poem *Я не знал тебя, сама ты...* (*I didn't call for you, you yourself...*, 1908):

*Свежий запах дикой мяты,
Неживой, голубоватый
Ночи свет...* [Блок 1997: 119]

Contextual antonymy should also be noted among the applications of Russian syntax flexibility. For instance in the poem *Май жестокий с белыми ночами...* (*Cruel May with White Nights...*, 1908):

*Май жестокий с белыми ночами!
Вечный стук в ворота: выходи!
Голубая дымка за плечами,
Неизвестность, гибель впереди!* [Блок 1997: 112]

The adjective *голубой* ‘blue’ having entered into relations of contextual antonymy with such words as *неизвестность* ‘uncertainty’ and *гибель* ‘death’ bearing obviously negative connotations acquires in its turn positive connotations.

The symbolical meaning can be considered as an extreme case of connotative meaning development [Шелестюк 1997: 131], more specifically, as acquisition of a set of additional meanings by a language sign while the denotative meaning in context becomes irrelevant.

For example, in the poem *Усните блаженно, заморские гости, усните...* (*Sleep Blissfully, Guests from Overseas, Sleep...*, 1908), the color term *голубой* ‘blue’ means death as oblivion and at the same time release from the “cage” of life:

Когда эти нити соткутся в блестящую сетку,
И винные змеи сплетутся в одну бесконечность,
Поднимут, закрутят и бросят ненужную клетку
В бездонную пропасть, в какую-то *синюю* вечность [Блок 1997: 116].

To summarize the aforesaid, color terms combine direct color meanings with an imaginative representation of given colors. It is their “semantic duality” [Слезкина 2005: 21] which explains their ability to form additional connotations, figurative meanings, as well as development of their symbolic potential. This phenomenon is clearly manifested in belles-lettres, and especially in poetic texts. Due to its severe limitations by formal factors, especially by its rhyme-rhythmic organization, color terms in a poetic text are characterized by large information holding capacity. Therefore color terms in belles-lettres texts can be considered from the position of its interpretation based on color imagery, to the point of developing a new method of belles-lettres text interpretation, as well as the structure and mechanisms of connotative meanings amplification can be studied.

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LEXICAL STRUCTURE OF COLOR TERMS AND ITS ROLE IN INTERPRETATION OF A BELLES-LETTRES TEXT

The paper is devoted to the analysis of color terms, the structure of its meanings from the viewpoint of its usage in belles-lettres texts and the related possibilities of its interpretation. The author describes the nature and characteristics of color terms' lexical meaning, as well as features of both the connotative and denotative aspect of lexical meaning and the methods of their formation inherent to them, distinguished on the basis of their representation in the belles-lettres text.

Key words: lexical meaning; color terms; denotative meaning; connotative meaning; interpretation.

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КУРСИВ В РОМАНЕ Л.Н. ТОЛСТОГО «ВОЙНА И МИР»

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В статье анализируются параграфемные элементы в тексте романа Л.Н. Толстого «Война и мир». Курсив рассматривается как проявление многоязычия и определяется как способ ввода в текст иноязычных вкраплений. Выявлены функции курсива в тексте.

Ключевые слова: параграфемные элементы; курсив; иноязычные вкрапления.

Исследователи обозначают параграфемные элементы как параграфемику или метаграфемику. Традиционно выделяется три группы параграфемных элементов: а) пунктуационное варьирование (синграфемика); б) шрифтовое варьирование (супраграфемика); в) варьирование плоскостной синтагматики текста (топо-графемика) [Дзякович 1995: 35].

Параграфемы широко применяются при введении в текст иноязычных вкраплений. С помощью графических элементов могут вводиться в текст иноязычные вкрапления различной величины (от слова до целого текста); явления ломаной речи (например, сочетание кириллицы и латиницы); передача иностранной речи средствами русского языка.

По нашему мнению, графические элементы художественного текста выполняют информативную и экспрессивную функции:

- привлекают внимание читателя;
- поясняют информацию (например, пояснение редакции);
- способствуют переключению кодов;
- передают ироничное отношение автора к персонажу.

Текст с использованием графических элементов становится маркированным текстом [Чернявская 2013: 96].

Курсив, «наклонный (вправо) типографический шрифт, подобный