



**Elaboration of digital methodological-didactic  
recommendations and study materials  
for doctoral students in the field of hard skills**



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**Elaboration of digital methodological-didactic  
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**Elaboration of digital methodological-didactic recommendations and study materials for doctoral students in the field of hard skills**

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## **Project**

**The innovation of the concept and curriculum of doctoral study programs and  
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## Project

### **The innovation of the concept and curriculum of doctoral study programs and increasing their effectiveness, 2021-1-SK01-KA220-HED-000022917**

## FOREWORD

The present publication represents a continuation of the initial phase of the Erasmus+ project titled “The innovation of the concept and curriculum of doctoral study programs and increasing their effectiveness, 2021-1-SK01-KA220-HED-000022917.” The first stage of the project resulted in the first intellectual output, which analyzed the strengths and weaknesses of doctoral studies and identified ways to provide optimal support to doctoral students at all participating universities.

The project members, who are university teachers from the University of Sts. Cyril and Methodius in Trnava (Slovakia), Masaryk University in Brno (Czech Republic), and the University of Granada (Spain), have selected eight specific thematic areas for the development of the second intellectual output. These areas aim to enhance the knowledge of PhD students in hard skills, mainly theoretical knowledge, in the fields of linguistics and literary theory. As a result, eight teaching modules have been created, covering these topics. These modules are made available through this publication and will subsequently be accessible in electronic form to students from all three participating universities and anyone else interested.

While the eight teaching modules are primarily designed as study materials for Slavonic or Russian studies, they can also be beneficial for students of other disciplines with a focus on linguistics and literary theory at a general level.

The included modules are as follows:

- Linguistic methodology in an interdisciplinary aspect
- Innovations and semantic dynamics of the Russian language
- Introduction to corpus linguistics, Russian national corpus, and sketch engine
- Current trends in the study of Russian phraseology
- Interlingual homonymy in kindred languages (on the example of Russian and Slovak)
- Lexicographic minimum: theory and practice of dictionary-making
- Methodology of literary science
- Selected chapters from the theory of literature

Each module consists of a method sheet and a presentation. The method sheet provides information about the module and offers suggestions on how to work with it. Additionally, the method sheet includes a list of recommended readings to assist

PhD students in finding relevant theoretical resources. The presentation, comprising the second part of each module, offers fundamental theoretical information on the respective topic.

The outputs presented in this stage of the project are primarily intended as a foundation for courses led by experienced teachers, who will have the opportunity to supplement the materials during lectures with further relevant information and concrete examples. However, the study materials can also be utilized by PhD students themselves for self-study. In such cases, students are free to select the topics that align with their study program's profile and the subject of their dissertation, focusing solely on their chosen area of interest.

We hope that all users of the study modules we have developed will find valuable information within them.

## **Project**

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# **LINGUISTIC METHODOLOGY IN INTERDISCIPLINARY ASPECT**

Module No. 1 of the intellectual result No. 2

### **Module objectives:**

- to provide the starting points of scientific research as a universal process of cognition;
- to demonstrate the specificity of general scientific, philosophical, and linguistic methods and their interpenetration. Also, to explore the relationship between these methods;
- to reveal the global methodological trends in linguistics during the late twentieth and early twenty-first centuries;
- to introduce the main linguistic methods and describe their properties, limitations, and perspectives;
- to illuminate the basic set of techniques and procedures of the comparative-historical method and its correlation with the comparative method;
- to clarify the relationship between the methods of external and internal reconstruction and discover their connection with linguo-geographical and typological methods, as well as the principles of etymological analysis;
- to present the main methods and techniques of the structural method;
- to demonstrate the specificity of interdisciplinary methods and techniques for researching language and culture, language and psychology, and language and society.

### **Module content:**

1. Method and methodology in scientific knowledge
  - Correlation of methods and techniques of linguistic research
  - Classification of linguistic methods and their characteristics
  - Research principles of the modern linguistic paradigm space
  - The concept of a paradigm in linguistics
2. Paradigmatic linguistic methods
  - Comparative-historical method

- External and internal reconstruction and chronology methods
  - Linguistic geography method
  - Methods and techniques of etymological analysis
  - Aspects of etymological research
3. Structural method
- Principles and techniques of distributive analysis
  - Transformational method
  - The essence of component analysis
  - Opposition methods in language and culture
4. Interparadigm methods of linguistics
- Typological and comparative methods
5. Methods of marginal branches: ethnolinguistics
- Aims, and principles of ethnolinguistics
  - General methodological principles of ethnolinguistics as an interdisciplinary science
  - Psycholinguistic and sociolinguistic methods
  - Associative experiment

**Methodological instructions for working with the text of the module:**

The module is designed as a presentation that can be used both as source material for a lecture and as a text for independent study. The approach it proposes is to consider the methodological tools of modern linguistics in space and time, synchronic and diachronic, static and dynamic.

The module contains basic information that creates prerequisites for:

- becoming familiar with methodology as a scientific discipline and apparatus for linguistic research;
- preparing the necessary foundation for the application of general theoretical, applied, and interdisciplinary methods;
- understanding the advantages and limitations of individual linguistic methods;
- appreciating the importance of specific methods for comparative-historical interpretation of language and culture, mythology, folklore, and structural-typological research;
- selecting suitable methods that contribute to achieving the goals of the conceived dissertation work.

The list includes sources in Slovak, Czech, Ukrainian, Russian, English, and Polish.

### Recommended literature on the topic of the module:

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MUNI



# LINGUISTIC METHODOLOGY IN AN INTERDISCIPLINARY ASPECT



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## **Module content:**

1. Method and methodology in scientific knowledge
2. Paradigmatic linguistic methods
3. Structural method
4. Interparadigm methods of linguistics: descriptive, typological, comparative
5. Methods of marginal branches: ethnolinguistics

# 1. Method and methodology in scientific knowledge

- The development of scientific research comes from the collection, study, and systematization of facts, as well as the comprehension and generalization of certain laws.
- The **method** serves as a tool for solving the main task of linguistics, which is to discover objective laws of development and functioning of the linguistic reality under study.
- The term **method** is not ambiguous and is used in both a **general scientific** and a **special scientific sense**, relating to a particular field of science such as physics, chemistry, mathematics, history, literature, linguistics, etc.
- The **method** is the most important component of **methodology**, and the sequence of their use is dictated by conceptual and **epistemological** (worldview) settings.

- The methodology of linguistic research serves as the basis of any scientific inquiry in the field of language study. It is an integral part of linguistic science and aims to integrate philosophical, general scientific, and partial intra- and interdisciplinary research methods.
- By accumulating the achievements of previous scientific research, it continues to develop and find new ways of studying linguistic phenomena.
- At the same time, it is important to note that no single method can be declared as the monopoly or leading one, since language is a multifaceted phenomenon that requires a combination of various methods for every aspect of language (Общее языкознание 1973: 259).

- **General-scientific** ways of knowledge are based on the understanding of universal laws of nature, society, and thinking.
- These ways of cognition are considered in relation to their interdependence, premise and consequence, necessity and contingency, essence and phenomenon, particular and general, among other things.
- The term “method” refers to the way of understanding and interpreting phenomena that is used in a particular science.
- Each method has its own “field” of research, range of requirements and limitations, goal, and specific research methods.
- **The method in linguistics** is a system of research methods designed to understand the patterns of emergence, development, and functioning of linguistic phenomena.

- General scientific methods include induction, deduction, analysis, and synthesis, as well as hypothesis testing.
- The basis of any method is the preliminary collection of facts, their systematization, critical analysis, and the synthesis of new knowledge or generalizations that not only describe natural or social phenomena but also enable the creation of cause-effect relationships, and consequently, predictions (Черник et al. 2018: 7).
- The essence of a **hypothesis** is to assume the internal structure of an object, the form of connections between its elements, and experimentally verify it.

- A hypothesis always remains an assumption, a guess until it has been tested. A hypothesis becomes a scientific theory when it is proven, i.e. tested on many facts.
- When applied to language in connection with philology and culture, hypotheses of linguistic relativity, linguistic additionality, and various hypotheses of language origin have been proposed in the past.
- **Analysis** involves the mental or practical dissection of the whole into parts, while
- **Synthesis** involves the mental or practical connection of parts into a whole.
  - Synthesis provides knowledge of the subject as a unity of the manifold, the totality of its diverse features.
- Only the unity of analysis and synthesis can provide an objective, adequate reflection of reality. The procedure of component analysis of word meanings in linguistics illustrates the simultaneous use of analysis and synthesis.

- General scientific methods, such as observation and experimentation, description and modeling, interpretation and generalization, and classification and formalization, are considered universal and receive specialization depending on the peculiarities of the objects being studied.
- **Observation** provides knowledge not only about the external aspects of the object but also about its essential properties. Observation can be **direct** or **indirect**.
- The requirements for observation include predictability, consistency, purposefulness, regularity, and selectivity.
- The **descriptive method** is a system of research techniques used to characterize language phenomena at a given stage of its development. It is a method of synchronous analysis involving their isolation, categorization, and interpretation. It includes the methods of **categorical**, **discrete**, and **system** analysis (Кодухов 1974: 220).

- **Experiments** and new facts give rise to new hypotheses and theories that require verification and modeling of linguistic elements. An **experiment** involves empirical testing of hypotheses in practice, solving problems based on experience through questioning, interviewing, measurement, statistical analysis, and processing of the results obtained.
- In linguistics, various methods of experimental phonetic, psycholinguistic, neurolinguistic research, and associative experiment are widely used.
- **Modeling** is a set of methods for idealization, abstraction, analysis, and synthesis for the purpose of thinking and formalized (simplified) representation of the objects of research and study. Based on this representation, the corresponding phenomena, signs, processes, and relations are established, enabling the identification of patterns of their existence and functioning (Селиванова 2011: 64).

# Correlation of methods and techniques of linguistic research

- Each specialized research method translates into a certain system of logical actions by scholars, standardized methods of collecting, processing, and generalizing facts.
- Specific methods of linguistic research are quite diverse, varying greatly and dependent on the nature of the object, the purpose of research, and the aspect of research chosen by a linguist.
- The application of each particular research method is associated with a certain **goal**, which should be clearly expressed in the study.
- The concept of the linguistic method contains **three components**: *ontological*, *operational*, and *teleological* (Глущенко 2018: 281).

- The basis of each particular linguistic method is some specific and special aspect of language, the study of which involves the creation of a certain amount of specific **research techniques** and their application in practice (Общее языкознание. Методы лингвистических исследований 1973: 261).
- It is important to emphasize that the application of a method begins when the researcher uses scientific research methods. A **distinctive feature** of the research technique is its effectiveness, i.e., the operation of linguistic material.
- Linguistic method and methodology are correlated as **general** and **private**. Thus, within the framework of the comparative-historical method, the **methods of reconstruction, relative chronology, extrapolation**, etc. are differentiated (Тарланов, 1995: 13).

- N. F. Alefirenko distinguishes the following stages of linguistic object cognition: the research **method** is a practical means of understanding the properties of the studied linguistic phenomenon; **operation** is a separate research action among other similar ones; **method** is a system of research methods and operations of understanding and/or a way of grasping the patterns inherent in linguistic reality; a specific variant/variation of applying this or that method to solve a certain group of research problems is called a **methodology** (Алефиренко 2009: 328).
- It should be noted that the paradigmatic approach to language as a system-structural formation covers the **oppositional technique**, where the differential features of language units are established based on comparison and opposition, and the units are combined into different paradigmatic groups based on generality and difference.

- **Syntagmatics**, in turn, aims to study the combinability of the units under study and their context, which is a special technique.
- It often reveals the hidden characteristics of a linguistic unit and finds its embodiment in distributive and component analysis.
- **Logical-psychological techniques** are used to study the connection of the content of linguistic units and categories with thinking units, such as the correlation of words and concepts, sentences and judgments, and different types of meanings and linguistic categories.
- The techniques of **interlevel** and **internal interpretation** consist of using the units of one level as a means of linguistic analysis of the units of another level in their systemic relations (Кодухов 1974: 230).

- **Sociological methods** are used in normative-stylistic and historical studies of language, as well as in the study of vocabulary.
- These methods include the “words and things” method, proposed by G. Schuchardt and R. Meringer, which involves studying the history of a word together with the history of the thing denoted by the word.
- Another method is the method of thematic groups, where groups of words connected by a common theme are studied (such as names of certain groups of plants, birds, clothes, shoes, weather phenomena, temporal concepts, and feelings).

# Classification of linguistic methods and their characteristics

There are **various classifications** of linguistic methods. In this manual, we are guided by the concept of linguistic methods proposed by E. A. Selivanova and other linguists (Селіванова 2011: 64; Черник, Куліш 2018: 50, 65).

According to this approach, linguistics distinguishes between

- paradigmatic,
- inter-paradigmatic,
- marginal,
- complex, and
- combined methods.

**Paradigmatic linguistic methods** include comparative-historical, areal (linguogeographical), structural, functional, and constructive methods.

- **Paradigmatic linguistic methods** include comparative-historical, areal (linguogeographical), structural, functional, and constructive methods.
- **Interparadigm methods** of linguistics include typological, comparative, and descriptive methods.
- **Marginal or interdisciplinary methods** include ethnolinguistic, psycholinguistic, and sociolinguistic methods, all of which are related to external linguistics, i.e., the connection of language with psychology, society, and ethnos.

We will now consider the most important of the listed methods with established and well-tested prems and aspects of research on concrete material. But first, let us discuss the key methodological principles of modern linguistics.

# **The research principles of the paradigmatic space of modern linguistics**

In 1995, O. Kubryakova proclaimed **four general methodological principles** of modern linguistics:

- 1) expansionism,
- 2) explanatoryism,
- 3) anthropocentrism, and
- 4) functionalism.

Linguistics in the twentieth century could be viewed as “HOW linguistics”, which will be replaced by “WHY linguistics”, based on the preference for explanation (Кибрик 1995: 93).

- **Expansionism**, which derives from the Latin word *expansio*, implies the incorporation of theoretical heritage, conceptual apparatus, methods, and techniques from other sciences into linguistics.
- **Explanatory** linguistics is related to **expansionism**, meaning the deeply thought-out postulates of explanatory linguistics.
- **Anthropocentrism** (from Gr. *Ántrōpos*—man) is one of the leading epistemes of modern humanitarian knowledge. This principle is applied in the research of language as a product of human activity and as a means of storing human experience, knowledge, culture, and forming language and the conceptual picture of the world. According to the apt expression of V. G. Hak, “Language exists in a man for a man and is realized by a man”.
- **Functionalism** views language research as a tool, instrument, means, and mechanism for a human being to realize certain intentions in both the sphere of reality cognition and in the acts of communication.

# The concept of paradigms in linguistics

Although linguistics has a tradition of more than twenty centuries, it has developed most intensively in the twentieth century.

- During this period, **three scientific paradigms have changed: comparative-historical (genetic), system-structural (taxonomic), and communicative-functional**. Different paradigms seem to overlap and, to some extent, coexist, sometimes ignoring each other, and sometimes converging. E. S. Kubryakova speaks of the cognitive-discursive paradigm, and V. A. Maslova of the anthropocentric one. For more details on the change of scientific paradigms in linguistics and their types, see Алефиренко (2009: 17–25) and Маслова (2008: 5–7).

Let us now consider the leading paradigms in more detail.

## 2. Paradigmatic linguistic methods.

### Comparative-historical method

**Paradigmatic linguistic methods** refer to a set of techniques and procedures used for the historical and genetic study of language families and groups, as well as individual languages, to establish the laws of their development.

- The main **principle** of comparative linguistics is historicism, which has a philosophical basis (evolutionary views of C. Linnaeus, J. Lamarck, C. Darwin, etc.).

This **method is based** on scientific methods of reproducing (reconstructing) linguistic facts that were not recorded in the past through a systematic comparison of corresponding later facts of two or more specific languages.

**Comparison**, according to the eminent French linguist Antoine Meyer, is the only tool available to linguists for constructing a history of languages. Only the results of changes are observable, not the changes themselves.

The formation of the comparative-historical method (**CIM**) dates back to the 19th century and is associated with the names of F. Bopp, R. Rask, J. Grimm, W. von Humboldt, and A. H. Vostokov.

**The key methodological foundations include:**

1. revealing the kinship of languages (origin from the same source, the base language (pra-language));
2. comparing words from related languages pomor-phematically by roots, affixes, and formants, while taking into account changes and movements in semantics of units;
3. determining the degree of kinship of languages by the time of their separation from a common source, the mother tongue;

4. the related languages' differences are explained by their continuous development;
5. the changes in sounds of related languages have a natural character. Roots and inflections have been stable for thousands of years, enabling the establishment (reconstruction) of **archetypes** of laws and sequences of sound changes (movement of sounds);
6. for the analysis, we use words from the main vocabulary while taking into account the chronology and localization of the phenomena in question;
7. it is challenging to establish parallel processes that appeared in related languages independently of each other;
8. this method is inapplicable to the study of changes caused by language contact in ancient times.

The comparative-historical method is **the most important tool** for establishing the kinship of languages and learning their history through the reconstruction of pre-language forms.

- To establish affinity, morphemes, rather than words, are involved in the comparison (the similarity of vocabulary is not proof of affinity).
- For example, the reconstruction of the Indo-European praform *\*nevos* is based on comparison with Russian *новый*, Latin *novus*, and English *new*.

### **CIM follows certain rules:**

- if the number of common parts of words exceeds the number of common words, the languages are related;
- if the number of common words exceeds the number of common parts of words, then the languages are not related or distantly related.

The comparative-historical method **is based on the following techniques:**

- a) internal reconstruction,
- b) stage-by-stage chronologization of a linguistic phenomenon,
- c) dialectography,
- d) the method of cultural and historical interpretation, and
- e) the technique of textology (Алефиренко 2008: 348).

The most significant achievements of CIM are related to the study of **phonetics and morphology**.

- CIM makes it possible to reconstruct the phonemic and morphemic inventory of the Proto-language of the era. However, the methodology of comparative-historical study of lexis, semantics, and syntax is poorly developed so far.
- To prove the genetic identity of the words and forms being compared, it is necessary to establish natural sound correspondences between them.
- These correspondences are conditioned by the fact that the same initial sound, if subjected to the action of different phonetic laws, gave different reflexes (reflections) in related languages.

# External and internal reconstruction and chronology techniques

## The method of external reconstruction

- is realized by going beyond a single language and using the material of related languages.

For example, the verbs *класть*, *кладу*, *вести*, *веду*, *гореть*, *жар* (the root *\*gьr*) all ascend to *\*kladti*, *\*vedti*; the words *цена* in Russian, Ukrainian *ціна*, Old Russian *цѣна*, Bulgarian *цена*, and Polish *cena* are related, and Proto-Slavonic *\*cena* is connected to Lithuanian *kaina* meaning “price, benefit”, Avestan *kaena* meaning “retribution, revenge, punishment”, and Greek, where it meant “repentance, compensation, punishment”.

External reconstruction is also called **interlingual** and

- it is based on data from many languages, a concept introduced by A. Schleicher;
- it is carried out by comparing lexemes from several related languages to reconstruct their common appearance in the prelanguage.

## The **internal reconstruction technique**

- involves the use of data from only one language. However, the etymologically related data must be correlated as language elements of different antiquity.
- Its **ultimate goal** is to reconstruct a word (or its grammatical form) that is not attested in writing, based on the derivatives in which it is preserved.
- On the other hand, **external reconstruction** aims to reproduce the previous state of the language, including sound, morphological forms, lexemes, and so on, on the basis of the indicators of only one language, taken in its synchronic state.
- This requires the involvement of data from dialects of one language, an inventory of variants of various language subsystems, substandards, jargons, and other lexical layers.

## The **technique of relative chronology**

- establishes not the exact time of the appearance of linguistic phenomena, but only the sequence of these phenomena in time (which of them appeared earlier and which later);
- it also establishes approximate historical relations between compared linguistic elements. This is important because related languages develop unevenly, and in each of them, archaic elements and neologisms are combined in a peculiar way;
- it provides an answer to the question “what precedes what?” For example, which of the two phonetic forms is primordial and which shows an advanced state, which element in a word-formation pair is derivative and which is derivative, and which lexeme has original morphology and which is the result of decomposition, etc.

- When comparing Russian *пятъ* with Lithuanian *penki*, we observe that the latter has a more archaic sound. This is because the combination of a vowel with a nasal consonant in a closed syllable is older than the nasal and purer vowel.
- Similarly, comparing Greek *kardia*, Latin *cordis*, Russian *сердце*, Gothic *hairtd*, English *heart*, and German *Herz*, we can conclude that the sound evolution follows the sequence of *d–t–z*.

## **The extrapolation method**

- assumes that the laws of existence and development of ancient and modern languages are the same;
- thus, what we know about modern languages and their changes is applied to ancient languages.

# The method of linguistic geography

The **method of linguistic geography** (areal) is a set of techniques that consist of mapping the elements of language that distinguish dialects.

- The connection between the method of linguistic geography and the comparative-historical method is that both aim to produce a picture of the dialectal membership of language communities and identify areal connections between the languages that make up these communities.
- One of the tasks of linguistic geography is to study the distribution zones of certain linguistic (dialectal) phenomena in detail. The mapping of these phenomena over time has led to the development of principles and methods for mapping dialectological maps.
- The founder of the method of linguistic geography and the entire trend of areal linguistics was the German scientist Georg Wenker, who published the first dialectological atlas in the world in 1881.

Each **linguogeographic study** includes **four steps**:

1. questionnaire design;
2. collection of material (questionnaire or field);
3. mapping of the collected material;
4. interpretation of the mapped dialect material.

The material is mapped in the form of isoglosses, i.e. lines outlining (delineating, limiting) the territory of distribution of a certain language fact (isoglosses, isopragsmas, iso-doxes).

This approach is invaluable for the development of problems of language origin, the history of inter-linguistic contacts, as well as issues of typology in relation to languages of different degrees of proximity, and various aspects of ethnolinguistic research.

- Linguistic atlases can extend beyond the dialects of a single language and present data on the geography of language phenomena on the scale of related languages.

For instance, examples include the

- “*All-Slavic Linguistic Atlas*”,
  - “*Atlas of Turkic Languages*”,
- and unrelated languages such as
- “*The Linguistic Atlas of Europe*” or the
  - “*Carpathian Linguistic Atlas.*”

# Methods and techniques of etymological analysis

This is a set of research techniques aimed at revealing the origin of a word, as well as the result of its disclosure.

Their **purpose** is

- to restore the destroyed structural and semantic connections between words (and their forms) that were formed within the boundaries of one ancient word-formation paradigm (etymological nest);
- reconstruct their original appearance, and determine the source, ways, and time of infiltration of alien elements of the vocabulary (Илиади 2005: 14).

This approach implies a direct connection with the comparative-historical method, the methods of linguogeography, dialectology, the problems of Slavic linguistic and ethnogenesis, and the historical typology of Slavic languages.

# Aspects of etymological research

- **phonetic:** it requires etymological identification of words whose sound form shows the development of a prototype common to them, and the differences are the result of its further evolution;

Example: the Russian dial. *карзубый* ‘of a man without one or more teeth’ is legitimately compared with the Serbian *крњозуб*, and the difference between them is due to the loss of the syllable *\*no* and the contraction in the Russian word, respectively, both going back to the Slavic form *\*kьrnozobъ* (ЭССЯ 13: 235).

- **word-formation:** aimed at determining the means of derivation in the analyzed lexeme, if we are talking about a derivative word in antiquity
- **linguo-geographical:** takes into account the boundaries of the words’ occurrence; such consideration is often an indication of their antiquity; the criterion does not work in the case of common late lexical borrowings.

### 3. Structural method

The **structural method** is a method of synchronic analysis of linguistic phenomena based solely on the connections and relationships between linguistic elements.

- The method emerged in the 1920s as an antithesis to the comparative-historical method. The impulse for the emergence of this method, and the structural trend in linguistics in general, came from the works of F. de Saussure and I. O. Baudouin de Courtenay. The motto of the structural method is a non-controversial, objective, and economical description of linguistic facts.
- The **aim of the method** is to study language as an integral functional structure, with elements and parts that are correlated and connected by a strict system of relations. Its goal is to study the internal organization of the language mechanism itself.
- The method is implemented **through 5 methods**: 1) distributive, 2) direct components, 3) transformational, 4) component analysis, and 5) oppositional.

# Principles and techniques of distributive analysis

**Distributive analysis** is a methodology of language research based on the environment (distribution) of individual units in the text.

- The basic principles of **distributive methodology (DM)** were developed in the 1920s by L. Bloomfield, and in the 30s and 50s, they were further developed by Z. Harris.
- Distribution (from Latin “distributio”) refers to the totality of all the environments in which the element under study is located in contrast to the surrounding other elements.
- It is a deciphering approach based on the principle “tell me the environment of an element, and I will tell you which element we are talking about” (Кочерган 2003: 373).

This methodology presupposes resorting to a formal syntactic method, the method of substitution. As a result of substituting some words for others belonging to the same class, the statement remains grammatically correct: “*На стене висит картина — На верблюде поет бумага*” (see: Алефиренко 2008: 367).

The subject of special consideration in DM is **syntagmatics**, which refers to the occurrence (cohesion, valence) of language units, giving rise to various methods of studying combinability in the theory of syntagms.

- Among the techniques for studying combinability are **positional** and **distributive** methods.
- DM includes various techniques such as valence, environments and distributive formulas, and determination of distributive classes of units (cf. types of unit distributions in phonology). For example, if two elements are in the same environment, they belong to the same class.

Consider the formal-syntactic valency of the verbs *любить*, *хотеть*, *идти* or verbs with destructive semantics such as *рубить*, *колоть*, *дробить*, *резать*, which necessarily presuppose a connection with a tool. The verb *хотеть* has the ability to combine only with the infinitive, while the verbs *любить* and *идти* are formally and syntactically polyvalent, although their valency is not identical.

- A **distributive formula** refers to a set of places that can be occupied simultaneously when using a given word.

For instance, the verb *снять* has a **single place distribution** (*он снял*), the verb *изучать* has a **two-place distribution** (*он изучает лингвистику*), the verb *писать* has a **four-place distribution** (*он пишет авторучкой письмо брату*), and so on.

Another example is distinguishing between Russian adjectives and adverbs in the comparative degree form, which can only be done by referring to the context in which they are used. If the form in question refers to a noun, it is considered an adjective, but if it refers to a verb, it is considered an adverb (for example, *истина дороже* is an adjective, while *купил дороже* is an adverb).

# Transformation method

**Transformational Analysis (TA)** is a technique used to determine syntactic and semantic similarities and differences between language objects by examining the sets of their transformations, whether they are synonyms or derivatives. The method is considered an extension of distributive analysis procedures at the syntactic level.

- **The essence of TA** lies in the classification of language structures based on their equivalence to other structures. This means that one structure's ability to be transformed into another structure is what forms the basis of the classification.

For example, an active sentence can be transformed into a passive sentence, a narrative sentence can be transformed into a questioning one, and vice versa, as in the example: “*Она танцует.*” can be transformed into “*Танцует ли она?*”

- The TA technique was developed and introduced into scientific practice in the early 1950s by Harris and N. Chomsky, who were representatives of descriptive linguistics. F. I. Buslaev also used the method of reducing adjectival sentences, such as “*тот, кто виноват — виновник*”, etc.

**Transformational Analysis (TA)** is utilized in linguistic studies of syntax, morphology, word formation, and lexical semantics.

- In syntax, TA involves the rearrangement of a syntactic construction or replacing it with a similar construction. For instance, *режисер создал фильм — фильм создан режисером — создание фильма режисером*.
- Furthermore, different word combinations and sentence members are compared, such as *строительство моста — строить мосты, любовь матери — материнская любовь*, and so on.
- TA is particularly useful in determining the relationship between relative and relative-qualitative adjectives with metaphorical or phraseological meanings. The former allow for pre-transformation, as in the examples *железный столб* or *золотое кольцо*, which can be transformed into *столб из железа* and *кольцо из золота* respectively. However, the latter do not allow for pre-transformation, as can be seen in the examples *железная дисциплина, железный занавес, золотой характер, золотая осень*;

- The TA allows to reveal semantic shades in the expression of the idea “controllability/uncontrollability of action”, connected with the verb *лететь* in such statements: *птица летит* and *камень летит* (Касевич 1988: 119);

The first one admits a purposive infinitive transformation (*птица летит, чтобы накормить птенцов, птица летит накормить птенцов*), unlike the second *камень летит* (*камень летит, чтобы ударить парня, \*камень летит ударить парня*) (Касевич 1988: 119);

- In restructuring sentences the TA allows for experimentation—the addition of a component (e.g. an adjective: *вдаль*, but *в даль голубую*).

# The essence of component analysis

**Component analysis (CA)** is a method of studying the meanings of words. Its essence involves splitting the meaning of a word into constituent components, known as *semes*, *semantic multipliers*, *markers*, or *semantic fractions*.

- By comparing a lexical unit with others that have semantic similarity, its constituent elements are separated to distinguish or unite lexical units based on their semantic components (**SC**);
- The foundations of component analysis were laid by W. Potier and A. Greimas, and its methodology was further developed by the Kazan and Moscow linguistic schools. The emergence of CA was prompted by N. Trubetsky's 1936 method of oppositional analysis in phonology.

Linguists distinguish the following **types of semes**: classeme, archiseme, differential, integral, probabilistic (potential), gradual.

Following B. Potier, V. G. Gak singles out: archisema—a generic generic sema (in the word *медведь*, for example, it is ‘an animate being’). **Archiseme** is a sema common to a particular lexical-semantic field or thematic group (time, weather, moving, feelings, etc.).

- **Differential sema**—a sema by which meaning is distinguished (the differential sema for *идти* and *бежать* is intensity, for *идти* and *ходить*—‘unidirectional/different-directional’);
  - all kinship terms are described with the help of three SCs ‘gender’, ‘nature of kinship’, ‘generation’;
  - for describing a water object, SC: ‘natural–artificial’, ‘size’, ‘motion–absence of motion’.

- **Potential semes** refer to hidden elementary meanings that can be manifested through special means of actualization. For example, the word *медведь* may have semantics such as ‘clumsiness’ or ‘awkwardness’, while the verb *бежать* can mean ‘flow’ or ‘boil’ [V. G. Gak].
- Within the semantic group of **caritivi**, which denotes the absence of a particular attribute, there are various types of semantic components (SC) when an adjective is combined with a noun, such as *чистый дом, двор, одежда*, which all have the SC ‘without dirt’. Similarly, *чистое небо, чистое поле* refer to the absence of extra elements on any surface, while *чистый спирт* indicates the absence of impurities, and *сын чистый отец* indicates similarity. It is worth noting the presence of connotative and metaphorical semes in the adjectives *чистая совесть* and *чистые руки*, which signify ‘without stains’ or ‘dirt’.

# Method of Oppositions in Language and Culture

The **method of opposition** (MO) involves analyzing systemic language phenomena at different levels, which serves to distinguish classes of language units and determine the taxonomy of these units based on their semantically relevant divergence on one differential attribute while remaining similar in other aspects.

MO was developed by M. Trubetskoy, a Russian linguist and one of the founders of the Prague linguistic school, in 1936. The researcher was based on the ideas of I. Baudouin de Courtenay, F. de Saussure, and K. Bühler.

The doctrine of opposition is based on F. de Saussure's famous thesis: "The entire linguistic mechanism revolves around identities and distinctions, the latter being only the reverse side of the former" (cited from Моисеев, Семкина 2005: 73).

- Originally, MO was developed in phonology, but over time, it has been applied to other language levels.

In phonology, the criterion of phoneme extraction, called the **principle of minimal pairs**, is distinguished based on this technique. Its essence is that sound units are placed in the same environment, and it is checked whether they change the meaning of words and morphemes (for example, in Russian: полка – палка; полка – порка, стол – столь, дал – даль, etc.).

N. Trubetskoy named the relations into which phonemes enter and described different types of oppositions.

The most important of them are **one-dimensional** and **multidimensional oppositions**.

- In terms of the relation between members, we distinguish **privative**, **gradal**, and **equipotent oppositions**.
  - Privative oppositions correspond to the binary logic of the excluded third (yes/no, A/not A). Therefore, they are also called **binary**, and the classification based on them is **dichotomous**.
  - In a semantic sense, **graded oppositions** are those in which members differ in different degrees or gradation of the same attribute. For example, the verbs *affect* :: *torment* :: *torture* differ in the degree of intensity of the suffering caused. (The sign :: is used to denote the opposition.)

The method of oppositions is **universal** and is used to interpret the facts of lexicology, phraseology, mythopoetics, and ethnolinguistics. It proves to be useful

- when studying Slavic modeling semiotic **systems and the related system of binary semantic oppositions in Indo-European mythology** (V. V. Ivanov, V. N. Toporov);
- in the reconstruction of the **archetypical model of the world** in Romanian and Slavic conspiracies (T. V. Tsivyan);
- in the reconstruction of **dual structures in the anthropology** of primitive ancient societies (V. V. Ivanov), as well as 20th-century **structural anthropology** (A. M. Zolotarev, A. Hokart, C. Levi-Strauss, L. Turner). The principle of **binarism** is important for understanding the structural and semantic organization of proverbs and sayings (G. L. Permyakov), the **morphological structure of a fairy tale** (V. Y. Propp, E. Meletinsky, and others), and for studying riddles, beliefs, folk omens, and other small folklore forms.

- In his article *Бинарные противопоставления типа правый/левый, мужской/женский* (*Binary Oppositions of the Right/Left, Man/Woman Type*), the founder of Slavic Ethnolinguistics, Acad. Tolstoj, analyzes folklore texts, beliefs, prohibitions, and averments in Serbian folk archaic culture and compares them to Bulgarian and Russian folk traditions (Толстой 1995: 153). I. Kovalenko considered the same spatial oppositions on the material of ancient Germanic and Slavic representations in a wide cultural and semiotic background (in the ratio of **right/left** and **straight/curved** symbolism).
- T.V. Tsivyan identified 12 pairs of semiotic oppositions, including
- **spatial** *внутренний/внешний, верх/низ, правый/левый, спереди/сзади, открытый/закрытый, связывать/развязывать;*
- **temporal** oppositions such as *свет/тьма, день/ночь*; and **other types of oppositions** like *полный/пустой, целый/разбитый, мужской/женский, жизнь/смерть, свой/чужой* (Цивьян 2006: 114–118).

- **Semantic oppositions** are one of the main mechanisms for ordering and structuring a set of units of the symbolic language of culture, defining the main parameters of symbolization and evaluation of the external world and human realities. They are a crucial aspect of the content plan of cultural traditions.
- Oppositions can be **characteristic** (e.g., *прямой/кривой, новый/старый, внутренний/внешний, четный/нечетный*); **substantive, subjective** (e.g., *небо/земля, вода/огонь, свет/тьма, зима/лето*) or **functional** (e.g., *спать/бодрствовать, идти/стоять, давать/брать*). Refer to *Славянские древности* Vol. 3: 557 for more information.

Oppositions have several main features:

- **cohesion with the category of evaluation,**
  - **relevance-irrelevance,** and
  - **selectivity** in the symbolic language of traditional folk culture.
- 
- In each specific situation, one member of the opposition is positive, and the other is negative (e.g., **полный/пустой, прямой/кривой, целый/разбитый**). The **variability of the assessment** depends on the specific cultural tradition, text pragmatics, and the symbolic function of objects.

Additional attributes of oppositions include

- **gradualness,**
- **multidimensionality,** and
- **taxonomic structure** (Толстая 2011: 9–15).

## 4. Interparadigm methods of linguistics: descriptive, typological, comparative

**The purpose of the typological method**, as an inter-paradigmatic approach, is to differentiate the world's languages based on their structural, grammatical, and functional features, regardless of their genetic kinship.

- The basic notion of this differentiation is a language type, which implies a set of certain structural and semantic features dominated by the most common and implying others (according to the *whole-system typology* method). Furthermore, it involves the selection of a set of relevant language features, such as universals.

- The typological method is used to analyze the synchronous state of languages, regardless of their genetic affinity or remoteness.
- The method applies the **notion of the etalon language** as a meta-language to describe the systems of natural languages being compared, which includes a system of parameters and description rules.
  - An etalon is an object that represents all languages of the world within the model of one language, and it is suitable for describing categories of any language (Рождественский 2002: 177).
- There are also more specific and concrete typologies, such as substantive, structural, syntactic, quantitative, etc. (Лингвистический энциклопедический словарь 1990: 512–513).

# Comparative method

The **comparative method** is a set of research and description methods used to systematically compare a language with another language in order to identify its distinctive features against the background of common features. Its object is to study different languages, whether related or unrelated.

- The **aim of the method** is to identify common or isomorphic features and distinctive or allomorphic features in the sound, vocabulary, and grammatical systems of the compared languages through comparison.
- Recently, there has been an urgent need to develop new approaches to the comparative study of lexical material. The aim is to establish the basic **principles, parameters, and units** of contrastive lexicology and to determine the most effective methodology for such research. Without elucidating such global methodological principles, a holistic comparison of the lexical-semantic systems of differently structured languages is impossible (Кочерган 2006: 295).

The comparative method is used to reveal the structural features of different languages and the degree and nature of the influence of one language on another.

- This method has found practical applications in translation theory and practice as well as in foreign language teaching methods. Based on this method, comparative grammars of languages, comparative typologies of languages, and bilingual dictionaries of translation and differentiation are written.
- This method is mostly applicable in the search for inter-lingual equivalents of units (lexical, phraseological, grammatical), studying gaps, types of translation transformations, inter-lingual homonymy, typology of semantic fields in lexicology, correlation between direct and figurative meanings of words in different languages, among other areas (see Mykhajlenko 2015: 170; Аракин 2000).

## 5. Marginal branch methods: ethnolinguistics

There are several **ethnolinguistic schools** in Slavistics, each with their own **methodological research tools**:

- Moscow Ethnolinguistic School (MESH), which includes researchers such as N.I. Tolstoy, S.M. Tolstaya, A.V. Gura, E.L. Berezovich, M. Valentsova, O.A. Sedakova, I.A. Sedakova, and others;
- the Polish Ethnolinguistic Orientation (PEO), which includes researchers such as E. Bartmiński, S. Nebrzegowska-Bartmińska, U. Mayer-Baranowska, J. Shadura, I. Lappo, K. Prorok, and others;
- the Ukrainian Ethnolinguistic School (UESH), which includes researchers such as P. Yu. Gritsenko, V. Konobrodska, M. Bigusiak, I. Golubovskaya, and others;
- and studies of language and culture in Slovakia (such as K. Zhenyuhova 2022 and others).

The two most famous directions of Slavic ethno-linguistics are

- **reconstructive, comparative-historical** (MESH), which incorporates the ideas of E. Sepir and B. L. Warf, I. G. Herder, W. Humboldt, A. A. Potebnya, F. I. Buslaev, A. N. Afanasyev, D. K. Zelenin, and
- **cognitive**, represented by the Polish (Lublin) ethnolinguistic orientation (at Maria Curie-Sklodowska University, Lublin, UMCS).
  - The **reconstructive direction** is viewed in a **narrow** and **broad** sense by N. Tolstoy, and its **subject** is the content of spiritual culture, all forms of expression of collective consciousness, folk mentality, as well as the semantic (symbolic) language of culture, its categories, and mechanisms.

# Goals, objectives, and principles of ethnolinguistics

- The **aim of ethnolinguistics** is the semantic reconstruction of the traditional picture of the world, which is archaic, pre-Christian, and mythopoetic in its basis. *The Ethnolinguistic Dictionary: Slavonic Antiquities* (Этнолингвистический словарь: славянские древности) in five volumes (1995–2012) gives the fullest embodiment to this direction.
- The **objects of interpretation** are cultural language units, cultural signs, symbols, and semantic oppositions.
- The **cognitive direction** is focused on the categorization of the Polish linguistic picture of the world. Besides linguistic evidence, it includes data from various spheres of culture, such as mythology, rituals, folklore, everyday behavior, and folk art. The units of this picture of the world are no longer words, but mental and symbolic units of culture, which are stereotypes or “*przedmioty mentalne*”, as defined by E. Bartmiski.

- Electronic databases such as *FOLBAS* and *UMCS* are utilized, employing a methodology that enables searching texts based on **word forms**, **song genres**, and **geographic qualifiers**. These electronic resources are created from the texts of the 19th-century ethnographer Oskar Kolberg's 57 volumes of "Pieśnie ludu polskiego".
  - The records encompass the full texts of folk songs, which are specially prepared for automated processing in the corpus.
  - With the help of a unique lexical key, the program allows finding the **narrow**, **broad**, or **complete** context of the song and recording it in **WORD**.
- In the future, it is expected that the **descriptor-facet system** will describe all texts stored in the database.

- Ethnolinguistic scholars fruitfully utilize this digital resource ([www.folbas.umcs.lublin.pl](http://www.folbas.umcs.lublin.pl)) to study folklore language, cultural stereotypes, and symbols (See: “Kolberg—Nowy Kolberg—cyberkolberg. Z problemów systematyki polskich pieśni ludowych” in “Jarmark tradycji. Studia i szkice folklorystyczne”).
  - The study of Ukrainian and Polish poetic proclamations is also carried out, taking into account communicative-pragmatic and semiotic aspects. The Polish material from FOLBAS is systematized based on word forms such as *bodaj*, *bogdaj*, *niech*, *ażeby* (Tyshchenko 2012; Тищенко 2014).

# General methodological foundations of ethnolinguistics as an interdisciplinary science

- **Isomorphism** of language and culture pertains to the application of the principles and methods used in modern linguistics (such as variant, invariant, opposition, semantic field, center, periphery, etc.) to cultural objects.
- Different **forms of traditional folk culture**, such as rites, customs, folklore, and beliefs, share not only common content (a set of meanings) with language, but also similar ways of expression, such as mechanisms of distinction and identification, comparison, metaphorization, and the principal decomposability of complex cultural formations into simple elements, along with their taxonomy.
- **Paradigms of cultural language** include synonymous series of units that act as isofunctional, and are capable of performing the same pragmatic function in cultural texts.

- The **repetition** of certain facts in different spheres of spiritual culture (polysemy of the same object or concept, e.g., functions of a harrow) is a feature of ritual “language” that exhibits simultaneous multicodality (Толстой 1995: 64).

Ethnolinguistics employs **private inter-paradigmatic techniques**, such as motivational semantic models of “cultural” vocabulary (MESH). These include

- **profiling** in language and cultural texts (e.g., profiles of *German, Russian, water*, etc.) (PEO), as well as the method of stereotypes and ethnostereotypes (e.g., *mother, stepmother, boundary, crying, phases of the moon, Fatherland*, etc.) (PEO).
- In addition, **frame** is used as a cognitive tool for modeling ethno-cultural semantics (e.g., *dishes, child out of wedlock, wedding, bachelor* [**Marriage/Non-Marriage** contrast], soul, etc. (UESH)).
- **Information-gathering techniques** such as questionnaires are also employed (e.g., in the preparation of the digital version of the Polesie Archive at MESH).

# Psycholinguistic and sociolinguistic methods

The main methods of psycholinguistics, a complex marginal branch of linguistics, include the following:

- the **associative experiment**, which is the most developed methodology for psychosemantic analysis;
- **the semantic differential method**, which is a technique for experimental psychosemantics;
- **gradual scaling**, where subjects are asked to place a number of words with the same semantic group in order;
- **the technique of augmentation**, which involves the deformation of a speech message and its subsequent presentation to subjects for restoration;
- the technique of **sentence completion**, which helps understand the mechanisms of syntactic organization of speech;
- methods of **indirect research for psychosemantics**, which are used to establish semantic distances between objects in statements.

# Associative experiment

- The **associative experiment** is a technique used to study speech reactions to words or combinations (stimuli), revealing the reflexive temporal connections of sensations, feelings, images, concepts, and labels in the mental lexicon of native speakers.
- **This technique** involves questioning informants through a list of stimuli and subsequently determining the most frequent reactions (F. Galton, A. Toombe, K. Marbet). It is used in compiling special dictionaries of associative norms by J. Kent and A. Rozanov in American psychology.
- The technique is aimed at modeling the language system in the form of an **associative-verbal network** (Yu. N. Karaulov) or associative fields of vocabulary, forming an “associative profile” of images of consciousness (Уфимцева 2008: 20). Also, note J. Deese’s dictionary *The Structure of Associations in Language and Thought* (1965) and *the Russian associative dictionary* (*Русский ассоциативный словарь*) (1994–2002).

A distinction is made between **free** and **directed** associative experiments, according to A. Leontiev.

- The **free experiment** applies an order of arbitrary associations without any restrictions on reactions.
- The **directed experiment** presupposes a certain limitation of choice of reactions of informants and their orientation to any specific task.
- A **chain associative experiment**, which A. Leontiev considers a type of free experiment, is based on several associative reactions to stimuli during a definite period of time.
- When analyzing the responses of the associative experiment, **syntagmatic** associations (such as **век—двадцатый**, **вера—истинная**) and **paradigmatic** associations (such as **вера—надежда**, **век—время**) are distinguished.

The cognitive interpretation of the results of associative experiments can be achieved through the stage of describing psycholinguistic meaning or directly through the direct cognitive interpretation of associations, as stated by Popova and Sternin (Попова, Стернин, 2007: 203).

This technique has been utilized **in the compilation of dictionaries**, such as

- *the Slavic associative dictionary: Russian, Belarusian, Bulgarian, Ukrainian,*
- *Ukrainian Associative Dictionary, and*
- *Polish Associative Dictionary.*

# Gradual scaling

**Gradual scaling** is an experimental psycholinguistic technique used to study semantics. It involves asking informants to place words of one semantic group in order of decreasing or increasing a certain attribute.

- **The aim of this technique** is to reveal the semantic space of language categorization in the consciousness of native speakers and the semantic distance between lexemes of one field.
- **Gradual scaling** is commonly used in psychosemantics by researchers such as V. Shabes and V. Petrenko, and it is based on the method of **semantic differential** developed by the American psycholinguist and representative of neo-behavioral psychology, C. Osgood.

# Sociolinguistic methods: field and analytical

Sociolinguistic trends developing in different countries have different methodological orientations. The methods used by sociolinguistics are divided into **field** and **analytical** ones.

- Field methods consist of questionnaires, interviews, and non-direct observation.
- Analytical methods include:
  - **correlation analysis**, which takes into account the functional dependence (complete or partial) of language phenomena on social (stratification or situational) parameters;
  - various tables, graphs of dependence, mathematical-statistical methods are used for the **description**;
  - methods of **modeling** socially determined variability of language, content analysis, and sentiment analysis are also used.



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# **INNOVATIONS AND SEMANTIC DYNAMICS OF THE RUSSIAN LANGUAGE**

Module No. 2 of the intellectual result No. 2

## **Module objectives:**

- to explore the main features of innovative changes and highlight the active processes in the Russian language in recent decades;
- to provide an overview of the main trends in political communication and aspects of the study of political discourse;
- to examine the essence and dynamics of innovation processes in vocabulary, word-formation, and grammar in various discursive practices (such as language used in mass media, advertising, radio and television discourse, and Internet communication);
- to characterize the main groups of phraseological neologisms, including the processes of their transformation, contamination, determinization, allusion, wordplay, and so on;
- to identify the main trends in the field of word formation and grammar and to demonstrate the features of new derivational models and processes;
- to reveal the specifics of Russian Internet communication in its different genres and types and to identify the trends of Russian language functioning in Runet at different language levels;
- to highlight the peculiarities of the creolized text (such as wordplay, the function of memes, demotivators, the formation of a special network sub-linguistic jargon, and the “Olbanian language”) and to identify conceptual metaphors in the language of the Internet.

## **Module content:**

1. Active trends in the development of the Russian language at the end of the 20th and beginning of the 21st centuries
  - Main directions of changes in the Russian language in recent decades
  - Neologisms and neosemantism: narrow and broad understanding
  - What is the language of modern political discourse?

- Phraseological innovations in the media and network communication
  - Ways of neologization and types of transformations of phraseological units
  - New trends in word formation and grammar
2. Innovations and dynamics in the language of the Internet
- What are the specifics of Russian network communication?
  - Language play and metaphors on the Internet

### **Methodological instructions for working with the text of the module:**

The module is designed as a presentation that can be used both as source material for a lecture and as a text for independent study. Its approach aims to demonstrate that the Russian language is undergoing active changes, caused on one hand by intralinguistic regularities, and on the other hand reflecting socio-economic transformations in society and globalization processes.

There is a rapid change in public preferences and language use, leading to the formation of new linguistic tastes and fashionable, creative tendencies. Understanding these processes is important for studying modern advertising language, internet discourse, and network communication.

The module contains basic information that creates prerequisites for:

- familiarizing oneself with the main reasons, processes, and regularities of changes in the Russian language from the late XX to early XXI centuries.
- defining the mechanisms and types of innovation at different language levels (lexis, semantics, word formation, grammar).
- detecting neologisms, occasions, pragmas, and ideologemes in journalism, phraseology, and social networks.
- identifying new lexical, stylistic, and word-formation phenomena reflecting the language game in creolized texts (memes, demotivators, contaminations, conceptual metaphors, etc.) in various genres of internet communication.

The module can be used when writing a dissertation devoted to pragmatic, linguistic, and cognitive aspects of modern publicist discourse, the study of new aspects in media phraseology and word-formation. The topics proposed in the presentation can serve as a basis for a more detailed study of specific works on active processes and innovations in Russian, against the background of other Slavic languages, using the list of recommended literature.

### Recommended literature on the topic of the module:

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MUNI



# INNOVATIONS AND SEMANTIC DYNAMICS OF THE RUSSIAN LANGUAGE



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# 1 Main directions of changes in the Russian language in recent decades

- Modern Russian, like all world languages, actively participates in the global communication space. This fact is a result of the impact of global phenomena on national languages;
- all the **active processes** that have taken place over the past two decades have become “energetic catalysts for **the process of neologization of Slavic languages** and are a reliable barometer of extralinguistic mutations” (Walter, Мокиенко 2008: 13).

## **The dynamics of language manifest in various ways:**

- quantitative and qualitative changes in the language units system;
- changes in linguistic and speech norms, stylistic varieties of language;
- formation of new models of linguistic conceptualization of the world in mass media, advertising, Internet, network communication, radio, and TV discourse;
- actualization of various ways and means of expressing verbal aggression in mass media;
- the use of invective, slang, colloquialisms, aggressive comparisons, and metaphors;
- and the emergence of sophisticated techniques of linguistic demagoguery and the tendentious use of negative information to manipulate the mass audience.

The recent trends that have been observed are most noticeable in the vocabulary and are mainly caused by **socio-cultural changes** taking place in society (Валгина 2001; Стернин 2003).

N.V. Yudina describes contemporary speech trends and notes the interpenetration of the following features:

- democratisation and liberalisation of language, which are intertwined with vulgarisation and criminalisation;
- internationality, which is paired with barbarization;
- creativity, which is combined with stereotypes;
- dynamism, which is linked with carelessness in the use of language units;
- and intellectuality, which is associated with a general decline in speech culture (Юдина 2010: 127–128).

The features of **innovative changes** in new lexicographic sources (Мокиенко, Никитина 1998; Скляревская 2004) are as follows:

- a sharp change in lexical paradigms, which can be generally characterized as lexical-phraseological desovietization;
- the disappearance of entire layers of vocabulary from the socialist era, also known as **ideologems**;
- devaluation of words due to the new wave of ideologization of language and society;
- an explosion of the lexical-semantic and word-formation potential of the Russian language, leading to an “avalanche-like” word-formation;
- weakening of grammatical and primarily syntactical language norms;
- an uncontrolled flow of borrowings.

- The main trends of change in the Russian language **between 1985 and 1995** can be summarized as follows (Земская 1996: 36):
- de-ideologization of vocabulary (transformation of the semantic structure of words, which in one way or another reflected the former, “pre-Perestroika” ideological orientation);
- politicization of some groups of vocabulary (*застой, перестройка, плюрализм, демонтаж, диалог, райнд*, etc.);
- depoliticization of some political terms (*консенсус, диктатура, раскулачивание*, etc.);
- new usage, actualization of historicisms and archaisms as a nomination of new realities of contemporary life (*дума, губернатор, лицей, гувернер, барицина*, etc.);
- the involvement of high, bookish, traditional, and poetic vocabulary in newspaper usage and linguistic usage, leading to the emergence of new combinations and derivatives.

- one of the active sources of new words for newspapers is the previously tabooed thematic sphere of “religion”, which has led to the use of confessional vocabulary such as *догма, реликвия, мощи, and исповедь*;
- the semantic transformation of words included in journalistic clichés, resulting in phrases like *храм науки, алтарь победы, иконостас орденов, политическое евангелие*, etc.;
- proper-name semantic models have been activated that express a primarily negative assessment of a person as a social phenomenon. For example, the names of odious political figures of the past and the names of our contemporaries acquire a plural form as a generalized typification and even symbolization of a negative phenomenon: *Вышинские, Ждановы, Берии, Ворошиловы, Ежовы, Сусловы, Кагановичи*, and others.

- Metaphorization is used to express an assessment of the socio-political situation, which has led to the emergence of new conceptual metaphors such as *милитарных, Дома, Дороги, транспортных средств, Болезни*.

According to researchers (Стернин 2003: 91–105), the main **social factors** reflected in Russian public-cultural discourse are:

- the activation of political discourse and the development of polemical forms of dialogue;
- the pluralization of people's communicative behavior and the growing role of public and oral speech in general;
- and a noticeable increase in the use of evaluative vocabulary, which is especially evident in oppositional journalistic discourse.

- the shattering of the system of thematic taboos that existed in Russian communicative behaviour led to the public discussion of previously taboo subjects, such as *sex, contraception, homosexuality, menstruation, impotence*, etc.;
- a noticeable expansion of the thematic fields of vocabulary, its polyvaluation, and stylistic dynamics;
- the increase in the number of original titles intended to grab the reader's attention, often with intentional ambiguity to create a humorous or ironic subtext;
  - Some examples include “*Мы обуем всю страну!*”, “*Тянись со вкусом*”, “*Не дай себе засохнуть!*”, “*Хочешь жить — давай дружить*”, etc.
  - an activation of crude and obscene language, allusions, and implicit hints: “*Спектакль на букву “Х”* (about the play Khlestakov)”.

## 2 Neologisms and neosemantism: narrow and broad understanding

In linguistics, there is still no generally accepted understanding of the terms “neologism”, “occasionalism”, “potential word”, etc.

- **Broadly interpreted**, neologisms refer to new linguistic phenomena, including various formations by individual authors, new phraseological expressions and paraphraseological derivatives, and formations from proper names.
- **In the narrow sense** of the term, neologisms are “new units of the lexical system of language that have arisen due to the social need to give a name to a new object or express a new concept or reality” (Шепель 2012: 6–7).
- When understood broadly, it is important to characterize the concept of neologisms in linguistics according to stylistic, psycholinguistic, lexicographic, structural, and concrete-historical theories (Ларионова 2018: 93–96).

### 3 What is the language of modern political discourse?

The main processes occurring in the sphere of **political communication** have been studied in the following aspects:

- the semiotics of political discourse and the formation of a politician's linguistic image (Карасик 2003; Славова 2010; Шейгал 2004);
- political discourse in totalitarian societies, “novoyaz” or “quasi-speak”, political euphemisms (Бессарабова 2016; Воронцова 2000; Маслова 2008; Павлова 2000);
- semantic dynamics of pragmeme, ideologeme, and the function of polysemy (Мокиенко 2016; Мокиенко, Никитина 1998; Склярёвская 2004; Яремко 2015);
- ways and means of expressing speech aggression in the media (Дуличенко 1994; Шейгал 2004; Kamińska-Szmaj 2007).

- pragmatics, strategies, and tactics of different genres of political communication (Брага 2005; Чеберяк 2010);
- conceptual metaphors as a field of cognitive linguistics in political speech (Баранов and Караулов 1991; Маслова 2008; Худолий 2005; Чудинов 2001);
- structure, semantics, and pragmatic function of slogans (Вальтер 2016).

## 4 Phraseological innovations in the media and network communication

Language is a sort of “linguistic portrait” of contemporary society, reflecting the ideology, value system, and preferences of the contemporary linguistic personality. **Neo-phrasemics** includes:

- the formation of new figurative models for naming realities, new thematic groups of generic and substandard phraseological expressions;
- actualization of periphrases, folklore, and intertexts;
- allusions, puns, transformations, play on intertexts, and internet memes on forums and blogs, etc.

Examples of transformations in article titles:

“Фаст-суд по-русски”, “Хиппи New Year”, “Учение—свет, если денег—тьма”, “Забабные странички”, “Грипповуха”, etc.

**Phraseological neologisms** are stable, expressive phrases that are not registered in the explanatory dictionaries of modern literary languages. They are either newly created or brought up to date under new social conditions, or formed by transforming previously known paremics, winged words, and phrases, as well as combinations borrowed from other languages (Мокиєнко 2001: 63; Мокиєнко 2008: 39).

- Researchers cite two main reasons for the emergence of phraseological neologisms:

**extralinguistic**—the need to name new objects and phenomena, and

**intralinguistic**, which is connected with the desire of native speakers to give new figurative, evaluative, and emotionally colored names to objects and phenomena that already have names (Шулежкова 2001: 51).

- The Polish researcher S. Bąba has pointed out that **phraseological innovations** are closely connected with the development of contemporary political discourse in terms of changes taking place within it. They allow for an understanding of whether these changes are contained within a certain tradition and the extent to which they depart from it, move away from it, or even contradict certain generally accepted norms (Bąba 2012: 7).
- In new phraseology, we are increasingly encountering such notions as phraseological modifications, phraseological derivation, phraseological actualisation or phraseological occasionalisms, phraseological innovations, and phraseological neologisms (Mlacek, Baláková, Kováčová 2009: 14–15).

Media language is primarily determined by the pragmatic patterns of speech impact and language manipulation.

- From a pragmalinguistic perspective, language units are classified into **inform-memes**, which carry purely intellectual and rational information, and **pragmemes**, which are designed to regulate human behavior and thus reflect phenomena of the emotional-volitional sphere of the human psyche (Киселева 1978: 105–113);
- Such groups of **pragmemes** are considered part of phraseological innovations by researchers, including neologisms derived from **political discourse** (*в одной лодке, политика канонеров, бархатная революция*), business, or advertising (*сладкая парочка, новый русский*) (Mokienko 2001: 67);

- **figurative and characteristic units** serve as names for new socially significant phenomena, events, and realities that become symbols of specific eras: *демографическая яма, ипотечные каникулы, материнский капитал, болотная оппозиция, суррогатное материнство, прямая линия*, etc.;
- another category of phraseological neologisms includes terms that denote the realities of the global digital culture, with its vast array of technical possibilities, such as *безимпульсный телефон, виртуальная реальность, вирусный маркетинг, поисковая система* (Шулежкова 2021: 51, 54);
- figurative designations of **military themes**: *информационная война, гибридная война, санкционная война, торговая война, война компроматов*;
- neologisms that denote **weapons**: *атмосферная пушка, беспилотная авиация, климатическое оружие*, as well as designations for military units, such as (*белые береты, красные береты, голубые береты, оранжевые берет*, etc.) (Шулежкова 2020: 54);

- the division of winged expressions into the vernacular (derived from folklore, animated films, paraphrasing) is known as delamination.
- For example, *Не пий брате, бо козликом станеш; не роби чогось — козликом станеш; не роби (не пий, не їж) цього бо і козликом стати не встигнеш*, some are based on **wordplay**, such as *не кури — куреночком станешь; не пей из горла — поросеночком станешь. Нас и здесь неплохо кормят; Кузенька с жиру бесится, побесится и баиньки пойдет* (Смерчко 2010: 62);
- Tischenko 2016: 30 provides examples of how these **folkloremes are actualized** in Ukrainian and Polish publicism.
- communicative-pragmatic statements and formulas of a generalized imagery type represent the names of TV shows, various quotations, and statements by politicians: *богатые тоже плачут; мы это уже все проходили; хотели как лучше, а вышло как всегда*, etc. (Смерчко 2010: 60);

- the language used in newspapers extensively employs **colloquial** or **slang** phrases such as *бежать впереди паровоза* meaning ‘to get ahead of the natural course of events by acting extremely hastily, rashly’, *белый и пушистый* meaning ‘positive, devoid of non-deficiencies, perfect, в одном флаконе meaning’ at the same time”, and *в полном шоколаде* meaning “excellent, perfect; in perfect condition” (Бирих 2020: 56).
- it should be noted that phraseology used in politics, everyday life, official, and professional environments is infiltrated by phraseological scientific and technical terms, which undergo a process of “**generalisation of meaning**”, such as *тяжёлая артиллерия, накалять атмосферу, брать на буксир, бросить якорь, нажимать на все педали, разбор полетов, болевые точки, цепная реакция*;

- as an example of such extrapolation (the reinterpretation of terminological collocations), we will also cite Ukrainian-Russian parallels such as *чорні діри* — *черные дыры*; *больові точки* — *болевые точки*; *мати товарний вигляд* — *иметь товарный вид*; *домашнє завдання* — *домашнее задание*; *правила гри* — *правила игры*, etc. (Смерчко 2010: 60);
- our use of **Russian and Polish corpora** has made it possible to trace the semantic dynamics and potential transformations of “technical” phrases, such as *wentyl/zawor bezpieczeństwa*, *подушка безопасности*, *предохранительный клапан*;

here are some contexts in which they are used: “*Отказался от золота как от подушки безопасности...*”, “*И никакие административные подушки безопасности уже не спасут репутацию...*”; “*Останемся не с подушкой безопасности, а с грязной пустой наволочкой — заявил Г. Зюганов*” (Тищенко 2020: 205).

# Ways of neologization and types of transformations of phraseological units

V. Mokienko identifies several main ways of neologization and transformation of phraseological units, including **contamination of phraseological units, enlargement or replacement of a part of a phraseological unit, inclusion of elements of paronymic attraction** which may destroy the semantics of the original unit, and **inclusion of certain elements of allusion or allusive units** (Мокиєнко 2003: 22).

Researchers have studied the various ways of transforming phraseological units (PUs) in newspapers and magazines in detail.

- B. G. Krivenko suggests that all transformations can be divided into two types: **analytical** and **non-analytical**. In non-analytical transformation, the composition of the unit does not change, or new shades of meaning are introduced into it.

- some researchers distinguish three main types of transformations: **grammatical, semantic, and structural** (Маркова, Григорьянова 2016: 134);

Changes at the derivational level include *Организация разъединенных наций* and *торжество несправедливости* (the last example concerns a situation where a journalist was unable to prove their innocence in court).

- units in **social media, blogs, forums, Twitter**, etc., also undergo transformations;

The following types are noted in the headlines of Rossiyskaya Gazeta: **explication**, or the expansion of the phraseological composition, such as “*Зачем втирать очки*”, “*Семь пятниц на крабовой неделе*”, “*Сварщики лёгкого поведения*”;

- **implication, or the reduction of a phraseme** by omitting one of its components:

*“Не верь глазам”*; *“Пыль в глаза”* as a result of the elimination of the verb *пускать*: *пускать пыль в глаза*; *“В десятку”*— from the original *попадать в десятку*, etc. (Калечиц 2020: 104);

- in food blogs, where reinterpretation of phrases and allusions of film titles, children’s animated films, popular children’s songs, and contemporary musical pop culture result in statements such as:

*Командовать бататом буду я, Легко на сердце от плюшки веселой* (Ермачкова 2021: 64);

- It is also worth noting quotations from fiction and poetry, such as *Не надо рая — дайте минтая!* (this is a reference to a poem by S. Yesenin, “Гой, ты, Русь...”), which includes the line *“Я скажу: не надо рая, дайте родину мою”* (Ермачкова 2021: 66);

- in the **language of advertising**, in **advertising slogans**: *Сделай из слона муху!* (Сердобинцева 2010: 23–24)
- in **forums** (“Guestbook”) as a result of **word substitutions** in **catchphrases**, slogans:

*даешь всеобщую туалетизацию (вместо коллективизацию), террористическая акция “ваучеризация всей страны” (вместо коллективизация), пословицах и поговорках — Как твитнется — так откликнется, Кто про что, а модер — про... о стейках, Смешение японского с нижегородским (Т. В. Козлова);*

- in **social media**, particularly **Twitter**: *Тупун тебе на твой модем/всю клавиатуру, Тампон тебе на язык, Тупун тебе трижды на твой айфон; Тупун тебе на язык и манафема* (in the last example, there is a conflation of two units, a **contamination** with a distortion of the word “anathema” for the purpose of a **wordplay**) (Tishchenko, 2020: 195);

- in the transformation in blogging, where a **new information load is superimposed** on the original meaning of winged phrases' quotations, **resulting in a comic effect**, embellishment of speech, **subtexts**, and allusions: *Возвращаясь к теме поста (а была ли тема?), ср. А был ли мальчик* (М. Горький), *Снег выпал. Да здоровствует снег* (similarly *Король умер. Да здоровствует король*) (Т. В. Козлова).

# New trends in word formation and grammar

This chapter will examine new phenomena in word formation and grammar, particularly **in advertising, media, journalism, and social media.**

- The extensive linguistic resources available on the internet are particularly valuable for studying the formation and use of new words in the different texts found online.
- Researchers often explore novel techniques **in word compounding, abbreviations, contamination, universals, telescoping, compression, phonetic mimicry**, and so on.
- These innovative processes are evident in jargon, political and journalistic discourse, as well as in the Russian internet, known as Runet (Тищенко 2023: 132).

- the linguistic material also allows us to analyze the ratio of **potential derivation models** and real lexemes formed by these models. For example, we can analyze such words as *общать*, *выспать*, *временносец*, through the Yandex system and other search queries;
- although these words are not recorded in Russian dictionaries, they are actively used in speech (Петрухина, Дедова 2019: 141);
- the **leading processes** in word formation are as follows:
- “**fattening**” with derivatives of frequent foreign neologisms; the emergence of entire single-structured series of compound words such as *евробонд*, *евровалюта*, *евроденьги*, *евродоллар*, *еврозона*, *евромонета*, *еврооблигация*, etc.;
- **combined spelling in Latin and Cyrillic** of compound words such as “PIN-код”, “SIM-карта”, “SMS-сообщение”, “VIP-зал”.

- the creation of abbreviated units that have the same phonetic structure as commonly used words (**homo-acronymy**);
- actualization of **telescopisms** in which one word is inserted into another word like a telescope:

*Биотика*—‘биология + кибернетика’, *кармат* ‘a potato and tomato hybrid’, *помитофель* ‘tomato-potato hybrid’ (помидор + картофель); similar formations are observed when denoting objects and realities related to COVID-19: *ковидло* ← (ковид + повидло), *вируспаниель* ← (вирус + спаниель);

- not only combinations of nouns with adjectives but also other, more complex combinations may be subjected to **compression**:

*внештатить* = *работать внештатным сотрудником*); *Он в очередной раз завёл разговор про сисадмина* (see more: Юдина 2010: 137);

- Most words used in Internet communication are derived from **proper names**, including surnames of famous people, mainly political figures, and **geographical names**:

*путиноид* (disparagingly Putin's supporter), *марксоид*, *ельциноид*, *москвоид* arose from a similar analogy. Additionally, the term *путинг* was created by combining the root morpheme “*пут*” (shortened form of Putin) with the English affix “-инг” (ПУТИН+ МИТИНГ) (Шмелева 2015: 48).

- Word formation is often used for language play, as seen in the creation of nicknames such as *euro-banan*, *PowerUp*, *Ssslavik Бу*, etc.
- **Phonetic-linguistic hybrids**, known as **occasionalisms**, are also used in this type of language play, such as *отсасин* (from the video game title “Assassin Creed”) and *каловдутьий* (from the video game title Call of Duty).

The processes involved in **the derivation of individual parts** of speech are active:

- in the sphere of **nominal suffixation**, a significant number of neologisms with increased expressiveness denote abstract phenomena, processes, and features, and they have suffixes such as -ниј/-ениј(е) (*оконсолевание, срубание*), -ств(о) (*блогерство, дегенератство*), and -ость (*красивость*).
- various types of **subjective adjectives** are especially productive, including suffixal new words with suffixes such as -ск- (*антиспамерский, IGN-вский*), -ов-ев- (*онлайновый, оффлайновый*), -н- (*винрарный, авиинный, айпиинный, анимеинный, геймплейный, офтопный*),
- **adjectives** containing evaluative-expressive connotations such as *глючный, няиный, глюкавый, трешевый*, and others.
- one of the most productive ways to **form slang** in social networks is to add Russian-speaking morphemes to the foreign base, such as *спам – спамить, пост – постить, гейм – геймить, гугл – гуглить, инстаграм – инстаграмить, лайк – лайкать, банбанить*;

- the appearance of **derivative verbs** with the meaning of singularity, intensity, and suddenness of action, formed from verbs with borrowed and native bases by means of the suffix -ну(ть), such as *апнуть*, *качнуть*, *крякнуть*, is especially expressive;
  - in the formation of the perfect form of verbs, the prefix **за-** is often used in the sense of “to bring to a result”, such as *постить* – *запостить*, *флексить* – *зафлексить*, *делить* – *заделить*ить, etc.;
  - **verbal neologisms** with the meaning “to bring to an undesirable state” with the prefix **за-**, such as *забанить* (from *банить*, i.e., “to impose restrictions on the ability to exercise one’s functions within a particular Web resource”).
  - the same model is used for *затроллить* (from *троллить*, i.e., “to post provocative materials, messages in order to harass someone”).  
“Хорошая попытка, но меня **забанили** в Гугле.”

- the prefix *no-*, denoting the beginning or end of an action (*нотроллить*, *ногузить*, *ношутанить*, *ногеймить*): “Хочется **пофлеймить** на темы, не связанные с кинематографом?”
- **abbreviated words** are short and expressive: *графа* (*графика*), *сабы* (*субтитры*), *серв* (*сервер*), *скачать прогу*, etc;
- **derivative-abbreviations** from borrowed words, which are complex in the source language: *ноут* (*ноутбук*), *мульт* (*мульт-фильм*), *пасс* (*пассворд*), *анрег* (от англ. *unregistered*), *кста* (*кстати*): “По демоверсии, к примеру, все было **норм**”;
- jargonisms resulting from **carnivalization and language games**: *стервис* ‘плохой сервис’ (*стерва* + *сервис*), *хватократ* ‘демократ, заботящийся о личном обогащении’ (*хватать* + *демократ*);

- **“phonetic mimicry”** is based on the coincidence of semantically dissimilar common words and English computer terms:

For example, the English word “error” has acquired the slang name *Егор*. A word that enters slang acquires a completely new meaning, unrelated to the commonly used one, as is the case with the word “laser printer”, which is referred to as *Лазарь* in Internet and computer slang (Василюк 2015: 194);

- It should be noted that there are cases based **on the phonetic coincidence of the English and Russian word**, as well as the coincidence of a part of the word. In such cases, the slang word is supplemented with the remaining part of the word, borrowed by the method of tracing from the English original, such as *Windows* – *виндовоз*, *Perl* – *перловка* (a programming language);

The addition of vocabulary in Runet is often accompanied by **semantic derivation**:

- first, these are Russian words chosen for reasons of phonetic similarity to the English originals: *винт*—hard disk of a computer; *лист*—any list; *мылить*—English mail—to write or send a message on the Web (*Отмыль мне, что там у вас происходит?*);
- second, words that have acquired a new meaning as a result of ironic and carnivalesque reinterpretation of an existing lexeme: *блин*—compact disk; *голдед* or *голый дед*—from *GoldEd*, the most popular message editor; *железо*—any computer hardware, (*У меня проблемы с железом*); *подмышка*—mouse pad; *червяк*—network virus, etc. (Васильюк 2015: 195).

# Trends in grammar

## The rise of analyticity in Internet communication

Linguists (see: Радби́ль 2020: 7–12) observe the main trends in **the growth of analyticity** in online communication, including:

- the indeclinability of “new” nouns and adjectives, such as *женщина вамп*, *стиль киберпанк*;
- the immutability of elements in fixed expressions, such as *VIP ложа*, *хитпарад*;
- the appearance of “afterwords”, or lexically independent elements of indeclinable nature, regularly reproduced as permanent indicators, such as *про*, *плюс*, *инфо*, *авто* etc.: комплектация *ПРО*, Группа компаний *Сервис Плюс Русатлетикс Инфо*;

- the actualization of new lexical **analytical constructions**, such as *сна-салон, веб-мастер, гейм-дизайнер, арт-директор*, etc.;
- the creation of expanded compound names consisting entirely of foreign-language analytical components, such as “*Биржа плюс авто*”;
- the formation of analytical **verb** phrases with a borrowed noun element, such as *делать селфи, ставить лайки*, etc., followed by occasional synthetic variants based on them, such as *селфить, лайкать*;
- the transition of compound names created using the English model (the model with the preposition of the dependent attributive component, such as *секс-индустрия* and *интернет-дискурс*) to genitive constructions, with the dependent component expressed by the controlled word form in the indirect case, such as *секс-индустрия* → *индустрия секса*, *бизнес-консультант* → *консультант по бизнесу*, *контент-менеджер* → *менеджер по контенту*, etc.

# What are the specifics of Russian Internet communication?

The use of terms in the language of the Internet (cyber-language, network-language) to describe the phenomena of Russian-language Internet communication reflects the Western tradition formed in the mid-1990s.

- The language of the Internet is a collective term used to describe various shifts (linguistic, textual, communicative, semiotic) that have arisen due to the prevalence of electronic network communication.
- Network discourse is a unique communicative environment characterized by
  - **remoteness,**
  - **multimedia,**
  - **intertextuality,**
  - and **a lack of information** about the communication partner.

- All of the basic functions of traditional media are present in network media, including
  - **informational, commentary and evaluation,**
  - **cognitive and educational,**
  - **the function of influence,**
  - **and hedonistic** functions (Трофимова 2011: 80).
- Media can be viewed as a distinct type of discourse that is **distant and relational**, transmitting messages to an unspecified and widely dispersed, unknown audience (Трофимова 2011: 80).
- The internet space encompasses four interconnected directions:
  - **communicative,**
  - **functional and stylistic,**
  - **sociolinguistic,**
  - **and linguocultural, which is related to the identification and isolation of specific concepts.**

- The basic concepts of Internet discourse include “computer”, “Internet”, “user”, “programmer”, and “smartphone”.
- E. N. Galichkina identifies several **concept spheres** related to the fundamental **concepts** of the Internet. She also notes several stable trends in the development of network discourse, including
  1. the strengthening of “reactive” user interaction,
  2. a gradual increase in the degree of simultaneity, colloquiality, and emotionality,
  3. the evolution of internet-discourse formats, the obsolescence of some formats and the appearance of new ones,
  4. an increase in the number of genres resulting from new technological formats of communication,
  5. and a high degree of user involvement in the formation of information and communication content.

## **The main features of online communication are:**

- **spontaneity and a priority of meaning over form**, which are characteristic of oral communication, **interactivity**,
- **vividness, high dynamism, and a democratic style**,
- **an informality of communication and multimedia**, which is a shift of borders between a text proper and graphic images, and musical accompaniment,
- the connection of **verbal and non-verbal means of communication, which results in creolized text**, bringing writing closer to ideography, such as smiley faces, emoticons, memes, etc.,
- the creation of a **system of graphic symbols**, which is a special sign system that allows for conveying emotional commentary along with information,
- and the **mixing of graphic symbols** of different language systems, such as Latin, Cyrillic, and digital sets,

- adaptation to the most common speech skills of the mass communicator,
- **increase in expressiveness, imagery, and uncontrollability** (even **aggressiveness**) of communication, resulting in unprepared statements and a tendency to reduce the volume of the text,
- activation of **the game function of language**, including spelling games, puns, and transformations.

## **Trends in the functioning of the Russian language in Runet are as follows:**

- a tendency towards global reduction and coarsening of speech, with conscious or **spontaneous violation of norms of speech etiquette, and deviation from linguistic and stylistic norms**;
- formation of their own norms and rules of communication on the Internet (*Olbanian language*), anti-orphography, and the functioning of innovative graphemes;
- violation of **orthographic and punctuation norms**, considered as a stream of littering, spoiling, vulgarization of language, resulting in “Russian language without rules”;
- use of ready-made means and **constriction of pronunciation**: *сення, шчас, здрасть*, along with an increasing role of functionary and modal words—*ага, вот, хапашо*, etc.;
- an avalanche of **slang nominations**, among which there are many English loanwords such as *коммент, бот, спам, флуд, гуглить, сисадмин, тролить*; (meaning a user seeking to provoke aggression, cf. *потролить депутатский корпус, потролить окружающих*).

- borrowed lexemes transcribed into Russian are actively incorporated into the Russian text and become a tribute to fashion, resulting in a peculiar **variation of speech**, such as *кринж* (from cringe—“disgust”), *хейтер* (from hater—“enemy, hater”), *абьюзер* (from abuser—“aggressor, rapist”), *токсик* (from toxic—“toxic, poisonous”), *сорян*, *лайкнуть*, “*óки*”, etc;
- the presence of **word-formation occasionalisms** and **wordplay**, mainly with colloquial vocabulary and terms, such as *вступительные* instead of *вступительные* and *печальственно* instead of *печально*, as well as the use of phrases such as *два-три ‘брatеля’ интервью* and the collision of meanings that carry poetic load (*фейность*, *тындекс* instead of *Яндекс*, *заоконье*, etc.).
- the sound principle of writing phrases is often used, for example, *Аффтар жжот* and the name of the TV series *Диффчонки*.

From a **pragmatic perspective**, it is important to take note of the various types of **speech acts, such as threats, warnings, accusations, bans, and aggressive speech acts in forums and Twitter**. For instance, it is useful to compare the pragmatic and semiotic function of *paradoxical wishes* on social media and in comments.

## Phonetic and grammatical features of Runet:

1. changing the endings of feminine gender nouns towards the neuter gender ending -о:

*душенько, тупиццо, девачко, Машко, я сделало;*

2. changing voiceless consonants to voiced consonants in weak positions:

*превед, начальник, понедельник, заход, гранит;*

3. doubling consonants, usually when a voiced [c] is replaced by a voiceless [f]:

*деффачка, автор, креатифф, ацкий, автор жжот, зачот, and other occasionalisms such as проздите instead of простите, патамучта, нивапрос, ниачем, etc.;*

4. transcribing the letter Я (as *йа* or *йад*), interchanging the voiceless *и*, *е* and *я* (as *шы*, *чя* and *ця* instead of *жи* and *ши*, e.g., *жывотное*), and using *цц* or *ц* instead of *тс*, *тьс*, *дс* (as *аццкий сотона*);

5. hypercorrection, insertion, replacement, deletion of letters, changing the root while maintaining the meaning with similar swear words (hinting at sex, erotica) morphemes; as a result, the word acquires a new, softened, and comical sound:

*очешуительный, плять, инать, гитараст, сцуко;*

6. replacing letters with numbers:

*о4ень пробу помо4;*

7. deliberate confusion of Cyrillic and Latin:

*DEADужко ЛененБезобразная Эльза);*

8. crossing out words and the Padonkaff language (*падонкафф*), i.e., errativities:

*гатичьно, сотона;*

9. idiomatic phrases of the jargon of scoundrels:

*аффтар, пешы, исчо, зочем тгавите пейсателя.*

- *The Padonkaff language* can be understood as a system of signs and symbols used according to certain rules, exclusively in writing. It is based on orthographic play and created to meet the need for self-expression of personality, often performing a humorous function. Examples of the use of the Padonkaff language include the following phrases:

*Рас, Дфа, Три, Читыри, Пяц /Вышил Зайчег пагуляц / Фтрук Ахотнег  
выбигаид / Пряма фзайчега стриляид* (Юдина 2010: 133).

# Language games and metaphors on the Internet

Language play on the Internet can be seen as a systemic mechanism for transforming normative linguistic units in order to produce a comedic effect. It reflects the creative function of language in the **creolized** text and **conceptual metaphors**.

The main features of **the creolized text** in the context of language games include

- the simultaneous use of **text and images**, an ironic view of reality that characterizes people's activity on the web,
- frequent **variation of words and phrases**, and typical or individual-author transformations of phrases, such as **memes and demotivators**.

- the essence of **demotivators** is that visuals and images, consisting of a picture in a black frame, are accompanied by an inscription or slogan,
- demotivators are created **by playing with the direct and figurative meanings** of phrasemes, and by **transforming winged phrases**, among other techniques,

an interesting example is the use of the caption for a photo of a snail “running” to the finish line, which plays off the original winged phrase: *“Рожденный ползать — летать не может”*;

Another example is the inscription under a photo of soccer players in a strange pose: *“Отечественный футбол игра не на жизнь, а на смех”* (instead of *“на смерть”*).

Units that have spontaneously gained popularity in the Internet environment by spreading via e-mail, messengers, forums, and blogs are called **Internet memes**.

- They attract users with their originality, humor, and sometimes absurdity (see: Tapca 2014: 363).
- The formation of memes can be a mechanism for the **contamination of traditional phrasemes**, as evidenced by the demotivator depicting Vladimir Putin in church with a candle in his hands and the inscription *краб божий*. The Путин краб meme appeared in 2008 (for a history of its origins, see Tapca 2014: 363).

## Metaphors on the Internet:

When considering **conceptual metaphors** on the Internet, it is reasonable to identify and classify the metaphors used to describe the Internet space, its failures, movement through it, and the search for and transfer of information.

- This approach provides an opportunity to document new secondary means of nomination, figurative words, and expressions that users use to describe their actions on the Web.
- For instance, depending on the speaker's position in general, M. Babaev refers to sites as virtual houses, which brings to mind the image of **the Internet as a city, settlement, or world village**.

Linguists and IT specialists try to discover the most commonly used metaphors and classify them into different groups by conducting expert interviews (Милачева, Полудина 2010: 94–110).

### **The main groups of metaphors include**

- the Internet environment itself,
- moving through the Internet,
- connecting to the Internet,
- Internet failures,
- completing tasks on the Internet,
- transmitting user information through the Internet,
- and searching for information on the Internet.

Let's examine the first group of metaphors in more detail.

- Most users perceive **the Internet as a web** or the Net. The Internet is also referred to as **a linking thread**, alluding to the special nature of users' relationships on the Internet.
- A significant number of users associate the Internet with **spatial images**, such as a free space—*the ocean, the sea of information, the field, or the desert*.
- The next most common metaphor for **the Internet is a dump**.  
Among the synonyms, the most common ones *are a big dump, a flea market, a junk yard, and a garbage dump*.
- In all these examples, **the Internet is a repository**, but one in which chaos reigns, and a huge amount of unordered information, most often useless, is thrown away and dumped.
- The Internet is also compared to *a library, an information bank, an archive of possibilities, or a storage chamber* in this context.

- For the image of the Internet as a dump, there is another antonym—*palace* (*дворец*). A number of users evaluate the Internet as *a black hole, a tightening funnel, the unknown, the subsoil, a bottomless pocket*;
- a smaller number of users describe the Internet as a labyrinth in which one can *get confused and lost* (see images of *thread, road*);
- creative but rarely used metaphors include the metaphor of *the Internet as a mirror*;
- it was this metaphor that was used to build the very first advertising banner of [www.zhurnal.ru](http://www.zhurnal.ru);
- the spatial metaphor of *the City of the Sun* (*Город Солнца*) is also fundamental. There is another antonym for the image of *the Internet as a dump, the palace*.



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# **INTRODUCTION TO CORPUS LINGUISTICS, RUSSIAN NATIONAL CORPUS AND SKETCH ENGINE**

Module No. 3 of the intellectual result No. 2

## **Module objectives:**

- to introduce students to the fundamental principles and concepts of corpus linguistics, such as corpus design, data collection, and data analysis;
- to familiarize students with the Russian National Corpus and Sketch Engine as important tools in corpus linguistics, including how to use them for language data analysis and research;
- to develop students' critical thinking skills in assessing the strengths and limitations of corpus linguistics in language research;
- to encourage students to apply their knowledge and skills gained in the course to their own research projects and contribute to the advancement of corpus linguistics as a field of study.

This course is designed for PhD candidates who are interested in exploring the practical applications of corpus linguistics. Corpus linguistics is an important tool in today's linguistic research, as it allows researchers to analyze large amounts of language data in a systematic and quantitative way. This course will introduce students to the basics of corpus linguistics, with a focus on the Russian National Corpus and Sketch Engine.

The course will be divided into seven sessions, each lasting two hours. The sessions will be highly practical and hands-on, giving students the opportunity to work with real data and apply the concepts they learn in class. Among others, the course will cover the following topics:

## **Module content:**

1. Introduction to corpus linguistics and its applications in linguistic research
2. Corpus design and compilation
3. Corpus annotation and metadata
4. Searching and querying corpora using Sketch Engine and Russian National Corpus
5. Basic statistics and frequency analysis
6. Collocation and concordance extraction

7. Discourse analysis using corpus linguistics
8. Keyness analysis
9. Semantic analysis
10. Applications and integration of Corpus Linguistics and research design

### **Methodological instructions for working with the text of the module:**

Throughout the course, students will have access to the Russian National Corpus, one of the largest and most comprehensive corpora of the Russian language. They will also learn how to use Sketch Engine, a powerful tool for searching and analyzing corpus data.

The course will be highly relevant to PhD candidates in linguistics, as it will provide them with the practical skills necessary to analyze a wide range of linguistic phenomena using corpus linguistics methods. These skills are becoming increasingly important in linguistic research, as more and more researchers are turning to corpus data as a way of exploring language use and variation.

By the end of the course, students will have a solid understanding of corpus linguistics and its applications, as well as practical experience working with corpus data using Sketch Engine. They will be able to use corpus linguistics methods to analyze a wide range of linguistic phenomena, including vocabulary, grammar, and discourse. These skills will be invaluable to students as they continue their research and pursue careers in linguistics.

Overall, this course provides a unique opportunity for PhD candidates to gain practical skills in corpus linguistics and apply them to their own research. With its emphasis on hands-on learning and practical applications, the course will be highly engaging and relevant to students with a range of linguistic backgrounds and research interests.

### **Recommended literature on the topic of the module:**

- BAKER, P.: The BE06 Corpus of British English and recent language change. *International Journal of Corpus Linguistics*. Vol. 14, 2009, nr. 3, pp. 312–337.
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MUNI



# INTRODUCTION TO CORPUS LINGUISTICS, RUSSIAN NATIONAL CORPUS AND SKETCH ENGINE



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# What is Corpus Linguistics?

**Corpus Linguistics (CL)** is a research approach that involves the analysis of large collections of electronic texts, or corpora, in order to study language use and structure (Baker, 2010)

A **corpus** is a structured collection of texts that is representative of a particular language or linguistic phenomenon (Sinclair, 1991).

The goal of corpus linguistics is to gain insights into the nature of language by analyzing the patterns and structures that emerge from the corpus data.

- Corpora represent a rich source of information about the regularity, frequency, and distribution of formulaic patterns in language (Gablasova, Brezina, McEnery, 2017)
- Corpora make possible an identification of patterns of co-occurrence of linguistic items and description of these units (Gries, 2008; Sinclair, 1991).

# What is Corpus Linguistics?

CL is supposed to be a revised understanding of how language is structured and how meaning operates (Sinclair, 1991; 2004).

- Studying social trends in the use of language across time and language change and variation (Leech, 2004).
- Examining the extent to which a word, phrase or other element of linguistic structure stands out against a perceived norm (McIntyre, 2012).
- Describing and understanding language use by analyzing patterns (McEnery and Hardie, 2012)
- Developing and testing linguistic theories and learning methods (Gries, 2013).
- Developing language resources (Biber et al, 1999).

# Main Goal of CL

The main goal of this course is to introduce students to the key concepts and methods of corpus linguistics, and to provide hands-on experience with using the Sketch Engine software and the Russian National Corpus.

By the end of the course, students will be able to:

- identify and describe the key components of a corpus;
- design and create a corpus for a particular research question;
- use Sketch Engine to perform basic corpus queries and analyses;
- understand and apply basic corpus linguistic methods, such as frequency analysis, concordancing, and collocation analysis;
- interpret and present corpus linguistic findings in a clear and meaningful way.

# History of CL (1)

Corpus Linguistics has its roots in the early days of computational linguistics, when researchers began using computers to analyze language data in the 1950s and 1960s (Kilgarriff, 2005).

However, the field of Corpus Linguistics as we know it today emerged in the 1980s with the development of large electronic corpora and the introduction of new analytical methods for studying them (McEnery and Wilson, 2001).

The availability of digital technology and the internet has led to an explosion in the size and diversity of available corpora, as well as the development of new tools and techniques for corpus analysis.

A word in and of itself does not carry meaning. The meaning is often made through words in a sequence (Sinclair, 1991).

## History of CL (2)

The development of national corpora, such as the British National Corpus and the Russian National Corpus, has been a key factor in the growth and success of Corpus Linguistics.

The field has also benefited from interdisciplinary collaboration with fields such as computer science, statistics, and cognitive psychology (Gries, 2013)

Corpus Linguistics continues to be a vibrant and rapidly evolving field, with ongoing developments in areas such as multimodal corpora, machine learning, and natural language processing.

# What is not CL?

It is important to distinguish Corpus Linguistics from related fields, such as discourse analysis, sociolinguistics, and psycholinguistics.

- While these fields also involve the study of language use and structure, they typically use different methods and focus on different aspects of language.
- For example, discourse analysis focuses on the way that language is used to construct meaning in social contexts, while Corpus Linguistics is more concerned with the patterns and structures that emerge from large-scale language data.

# CL in the framework of Applied Linguistics

CL is an important subfield of Applied Linguistics, which is concerned with the practical application of linguistic research to real-world language problems.

Corpus Linguistics has numerous applications in fields such as language teaching, language testing, translation, and language policy.

- For example, CL can be used to analyze the language of textbooks or classroom interactions in order to identify areas of difficulty for language learners.

# Key Concepts: Corpus and corpus design (1)

The term corpus linguistics refers to corpus-based linguistic studies in general (Biber et al., 1998; Tognini-Bonelli, 2001)

- Corpus as a finite-sized body of machine-readable text, sampled in order to be maximally representative of the language variety under consideration (McEnery and Wilson, 2001).
- Corpus is a collection of pieces of language text in electronic form, selected according to external criteria to represent, as far as possible, a language or language variety as a source of data for linguistic research (Sinclair, 2005, Biber 1993).

The most important thing: it is crucial to know your data/corpus (Complementary reading: Kilgarriff, 2012).

# Key Concepts: Corpus and corpus design (2)

Some issues:

- The notion of representativeness. Chomsky against representativeness. A corpus should be “maximally representative” (Leech, 2011; Biber, 1993; Kilgarriff, 2007).
- Software to measure representativeness of a corpus (e.g. ReCor).
- The amount of texts needed (Leech, 2001).
- Whole texts or only extract of them (Sinclair, 2005)

# Types of corpora

## Types of corpora:

- General corpora;
- Specialized corpora;
- Monitor corpora;
- Historical corpora;
- Parallel corpora;
- Multilingual corpora;
- Comparable corpora;
- Corpus of spoken language;
- Learner corpora;
- Parsed corpora;
- Treebanks;
- Aligned corpora;
- Web corpora;
- Domain-specific corpora;
- Annotated corpora.

Further information:

<https://www.sketchengine.eu/corpora-and-languages/corpus-types>

# Russian National Corpus (1)

The Russian National Corpus (RNC) is a representative collection of texts in Russian, counting more than 1,5 bln tokens and completed with linguistic annotation and search tools ([ruscorpora.ru/en/](http://ruscorpora.ru/en/)).

Main types of corpora in the RNC:

- Main Corpus;
- Media;
- SynTagRus;
- Spoken;
- Accentological;
- Multimedia;
- MultiPARC;
- Parallel  
(among others: English, Spanish, Italian, Czech, Ukrainian, Multilingual);
- Poetry;
- Historical;
- Educational;
- Panchronic.

## Russian National Corpus (2)

- RNC'S history and goals (Копотев и Янда, 2006; Молдован, Плунгян, Сичинава, 2007; Плунгян, 2005);
- Russian text-based studies represent a well-established area of science, unknown in part to Western readers due to the language barrier (Kopotev, Mustajoki and Bonch-Osmolovskaya, 2021);
- Complementary reading: Kopotev, Mustajoki & Bonch-Osmolovskaya, 2021.

# Sketch Engine and ruTenTen Corpus

Useful sources of information:

<https://www.sketchengine.eu/guide/>

<https://www.sketchengine.eu/rutenten-russian-corpus/>

# Key Concepts: Text Encoding

- Text encoding is the process of representing written or spoken language using a set of standardized codes.
- Text encoding provides a standardized way of representing language that is independent of any particular software or platform, and enables researchers to search for specific linguistic patterns and features within large collections of texts (Sinclair, 2004).
- Commonly used text encoding standards in corpus linguistics include XML, SGML, and TEI (McEnery & Wilson, 2001).

Overview of different text encoding standards.

# Key Concepts: Corpus Annotation

**Corpus annotation** refers to the process of adding linguistic or metadata information to a text corpus.

- The aim of corpus annotation is to make the corpus more useful for linguistic research by providing additional information about the text, such as part-of-speech tags, syntactic structures, named entities, or semantic annotations.
- The annotation process can be done manually or automatically.
- Annotation plays a crucial role in making the corpus data amenable to linguistic analysis (Gries & Berez, 2017)

# Key Concepts: Corpus Querying

Corpus querying refers to the process of searching a corpus.

- Corpus querying in the RNC: main functions. [ruscorpora.ru](http://ruscorpora.ru)
- Corpus querying in Sketch Engine: main functions. [sketchengine.eu](http://sketchengine.eu)

Corpus Query Language (Sketch Engine):

<https://www.sketchengine.eu/documentation/corpus-querying/>

Complementary readings/materials:

<https://www.sketchengine.eu/guide/>

[www.youtube.com/@SketchEngine/videos](https://www.youtube.com/@SketchEngine/videos)

# Key Concepts: Lemmatization and Stemming

**Lemmatization** and **stemming** are techniques used in natural language processing and information retrieval to reduce words to their base form.

- **Stemming** is a process of reducing inflected words to their base or root form by removing the suffixes or prefixes: читали → чита.
- The goal of stemming is to group together all variations of a word so that they can be analyzed as a single entity, regardless of their inflections.
- **Lemmatization** is a more sophisticated process of identifying the base form of a word by considering the context of the word in the sentence and its part of speech: читали → читать.
- The goal of lemmatization is to reduce words to their base form or dictionary form, which allows for more accurate analysis and retrieval of information.

# Key Concepts: Part-of-Speech (POS) Tagging (1)

**Part-of-speech (POS) tagging** is the process of identifying the grammatical information of each word in a text corpus, such as the noun, verb, adjective, adverb, preposition, conjunction, and interjection: Моя/PRON сестра/NOUN учится/VERB там/ADV.

POS tagging is an **essential task** in natural language processing (NLP), computational linguistics and CL, as it is used in many downstream applications such as text classification, named entity recognition, machine translation, and sentiment analysis.

# Key Concepts: Part-of-Speech (POS) Tagging (2)

Accurate POS tagging is challenging because of the ambiguity of natural language, where a word can have multiple possible POS tags depending on its context: `мыло/VERB`, `мыло/NOUN`,

Speech (POS) tagging systems supported in Sketch Engine:

- **TreeTagger**: A popular POS tagging system that supports multiple languages, including English, German, French, Spanish, and Russian.
- **Stanford POS Tagger**: A machine learning-based POS tagging system that provides high accuracy in English and also supports other languages.
- **Mystem**: A POS tagging system developed specifically for the Russian language.

Sketch Engine tags and examples for Russian language:

<https://www.sketchengine.eu/russian-tagset/>

# Key Concepts: Collocation and Concordance (1)

A **collocation** refers to a sequence of words that occur together more often than would be expected by chance.

- Collocations may involve any combination of parts of speech, including adjectives and nouns, verbs and adverbs, or even multi-word phrases.

**Concordance** is a tool used in CL to analyze and study the contexts in which a particular word or phrase is used. It refers to the listing of all the occurrences of a word or phrase in a corpus along with their immediate context, usually a few words to the left and right of the target word or phrase.

- Concordance analysis is useful for identifying patterns of usage, collocations, and other linguistic features of a word or phrase in a language corpus.

# Key Concepts: Collocation and Concordance (2)

Lemma	Lemma	Lemma	Lemma	Lemma
1 ты ...	11 ребята ...	21 малыш ...	31 рф ...	41 кстати ...
2 диета ...	12 скачивать ...	22 ведь ...	32 попробовать ...	42 отель ...
3 руб ...	13 потом ...	23 чтоб ...	33 мастер ...	43 любовь ...
4 любить ...	14 похудение ...	24 похудеть ...	34 спасибо ...	44 песня ...
5 рубль ...	15 понравиться ...	25 фото ...	35 алексей ...	45 красота ...
6 твой ...	16 мама ...	26 получиться ...	36 николай ...	46 картинка ...
7 красивый ...	17 любимый ...	27 волос ...	37 герой ...	47 тут ...
8 ооо ...	18 вдруг ...	28 что-то ...	38 вроде ...	48 посмотреть ...
9 ну ...	19 купить ...	29 про ...	39 дмитрий ...	49 матч ...
10 оао ...	20 здоровствовать ...	30 парень ...	40 интерьер ...	50 смотреть ...

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Key single-words in the corpus ruTenTen (reference corpus: UN Parallel Corpus. Source: Sketch Engine.

# Key Concepts: Collocation and Concordance (3)

SINGLE-WORDS ✓

MULTI-WORD TERMS ⓘ

↔

reference corpus: Gutenberg Russian 2020 (items: 938)

Tag	Tag	Tag	Tag	Tag
1 Vmn----m-e- ...	11 Vmis-snm-e- ...	21 Vmif2p-a-p- ...	31 Vmm-1p-a-p- ...	41 Mofsg- ...
2 P-2-pnn ...	12 P-2-snn ...	22 P----in ...	32 P-3-pin ...	42 P-2-san ...
3 Vmn----m-p- ...	13 Vmm-2p-a-e- ...	23 Vmps-sfpfpn ...	33 Vmif2s-a-p- ...	43 Ncmsly- ...
4 Afpmpns ...	14 Vmps-p-pfpn ...	24 Vmip1s-m-e- ...	34 Vmpp-p-pfeg ...	44 P----ln ...
5 P--nsln ...	15 P-1-pdn ...	25 Vmpp-smafen ...	35 Ncnpny- ...	45 Npfsay- ...
6 Afpnsif ...	16 P-1-san ...	26 P-2-pgn ...	36 Vmip1p-m-e- ...	46 Vmps-smpfpa ...
7 Ncnpln- ...	17 P---pnn ...	27 P-2-pan ...	37 P----gn ...	47 P-3fsin ...
8 Vmip2p-a-e- ...	18 Rc ...	28 Ncfsnnl ...	38 Npmsly- ...	48 Npfsdy- ...
9 Ncnpin- ...	19 Vmif1p-a-p- ...	29 Vmgs---m-p- ...	39 Vmpp-p-mfeg ...	49 P-2-pin ...
10 P-2-pdn ...	20 P--nsdn ...	30 Vmps-smpfpg ...	40 Vmps-snpfpn ...	50 Vmm-2p-m-p- ...

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Key single-words (tags) in the corpus ruTenTen (reference corpus: Gutenberg Russian 2020). Source: Sketch Engine.

# Key Concepts: Collocation and Concordance (3)

SINGLE-WORDS ✓

MULTI-WORD TERMS ⓘ

↔

reference corpus: Gutenberg Russian 2020 (items: 938)

Tag	Tag	Tag	Tag	Tag
1 Vmn----m-e- ...	11 Vmis-snm-e- ...	21 Vmif2p-a-p- ...	31 Vmm-1p-a-p- ...	41 Mofsg- ...
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4 Afpmpns ...	14 Vmps-p-pfpn ...	24 Vmip1s-m-e- ...	34 Vmpp-p-pfeg ...	44 P----ln ...
5 P--nsln ...	15 P-1-pdn ...	25 Vmpp-smafen ...	35 Ncnpny- ...	45 Npfsay- ...
6 Afpnsif ...	16 P-1-san ...	26 P-2-pgn ...	36 Vmip1p-m-e- ...	46 Vmps-smpfpa ...
7 Ncnpln- ...	17 P---pnn ...	27 P-2-pan ...	37 P----gn ...	47 P-3fsin ...
8 Vmip2p-a-e- ...	18 Rc ...	28 Ncfsnnl ...	38 Npmsly- ...	48 Npfsdy- ...
9 Ncnpin- ...	19 Vmif1p-a-p- ...	29 Vmgs---m-p- ...	39 Vmpp-p-mfeg ...	49 P-2-pin ...
10 P-2-pdn ...	20 P--nsdn ...	30 Vmps-smpfpg ...	40 Vmps-snpfpn ...	50 Vmm-2p-m-p- ...

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Key single-words (tags) in the corpus ruTenTen (reference corpus: Gutenberg Russian 2020). Source: Sketch Engine.

# Key Concepts: Collocation and Concordance (4)

lesomodul.ru	ая бутылка элитного вина обладает особенным вкусом и ароматом.</s><s>Вино одного года производства будет	отличаться	от вина другого года, даже если виноград собран в пределах одного виноградника.</s><s>Истинные ценители зн
alt-invest.ru	Знать что такое ставка дисконтирования.</s><s>Понимать ее назначение. 3.2.2.</s><s>Понимать на чем может	основываться	выбор ставки дисконтирования.</s><s>Уметь определять ее при наличии информации о стоимости капитала. 3.2
searchcredit.ru	пакет документов грозит кредитной организации достаточно высокими финансовыми рисками, которые будут	компенсироваться	максимальными процентными ставками по кредиту.</s><s>По сравнению с другими видами кредитования, быст
bistro-site.ru	менных, а в том случае, если статьи заказывать, еще и финансовых затрат.</s><s>Но качество стоит того, так как	заниматься	накруткой можно долго и упорно, но посетители ценят то, что им ближе, а не рейтинг.</s><s>Также эффекта позе
putevnik.ru	круглый год.</s><s>По крайней мере, не меньше 8 месяцев в году.</s><s>При этом местные жители продолжают	оставаться	недовольными.</s><s>Из диалога с жителем Рио:</s><s>— Мне не нравится погода здесь.</s><s>Летом слишком
drumandbass.ru	унглей.</s><s>Так же Вас порадуют качественным саундом hip-hop & breaks dj's. В эту ночь старая и новая школа	объединяться	, чтобызакрутить Вас в вихре позитивных эмоций!</s><s>Цитаты и Афоризмы: Аврелий Марк</s><s>Боги или бе:
textik.ru	же властны.</s><s>Если они безвластны, то зачем ты молишься им?</s><s>Если же они властны, то не лучше ли	молиться	о том, чтобы не бояться ничего, не желать ничего, не огорчаться ничем, нежели о наличии или отсутствии че
textik.ru	ни безвластны, то зачем ты молишься им?</s><s>Если же они властны, то не лучше ли молиться о том, чтобы не	бояться	ничего, не желать ничего, не огорчаться ничем, нежели о наличии или отсутствии чего-либо? ( тема: Молитв
textik.ru	и им?</s><s>Если же они властны, то не лучше ли молиться о том, чтобы не бояться ничего, не желать ничего, не	огорчаться	ничем, нежели о наличии или отсутствии чего-либо? ( тема: Молитва )</s><s>Время человеческой жизни – ми
konstantinsmirn...	ию общего состояния организма.</s><s>Воздействие на сосудистую систему организма.</s><s>Холод заставляет	сжиматься	наши сосуды и капилляры.</s><s>Это действие приводит к тому, что наши внутренние органы и сама кожа стано
konstantinsmirn...	аться наши сосуды и капилляры.</s><s>Это действие приводит к тому, что наши внутренние органы и сама кожа	становиться	более здоровыми.</s><s>Действие на сердце . Холодная вода влияет на частоту сердечных сокращений, а также
on-crm.ru	им</s><s>Как и в любом виде коммерции, сегодня существует целое множество CRM программ.</s><s>Они могут	использоваться	как вообще бесплатно, так и стоит тысячи долларов – все зависит от возможностей конкретной CRM системы.</
on-crm.ru	ление и настройка локальной CRM процесс не такой уж и простой.</s><s>Скорее всего, Вам придется регулярно	пользоваться	услугами специально обученного инженера и каждый раз платить ему немаленькие деньги за настройку Вашей
on-crm.ru	жие деньги за настройку Вашей CRM программы.</s><s>Более того, по мере развития вашей организации будут	меняться	и требования к программе.</s><s>А «апгрейд» CRM программы процесс еще более затратный, чем настройка.</s>
on-crm.ru	зую удаленную CRM программу десятки, сотни и даже тысячи сотрудников Вашей компании могут одновременно	пользоваться	CRM системой, при этом оперирую одними и теми же инструментами.</s><s>Такого масштаба функций было бы
blogspeople.ru	здовая песня о том, что труд облагораживает человека и делает его лучше, закаляет характер, приучает всего	добиваться	в жизни самостоятельно и т.д. (нужное подчеркнуть).</s><s>Кивают даже на то, что существует специальный пре
blogspeople.ru	полезный труд.</s><s>То есть получается, что детский труд имеет огромное воспитательное значение и вообще	заикаться	об эксплуатации вообще нельзя?</s><s>А если подумать?</s><s>А если подумать, то возникает интересный вопр
blogspeople.ru	скай даже приучением к труду и использованием труда?</s><s>Куда не глянь, детей не учат труду, их заставляют	трудиться	на школу, причем бесплатно.</s><s>Как сказал грустно один ребенок, после отповеди учителя о том, что нужно г
blogspeople.ru	на школу, причем бесплатно.</s><s>Как сказал грустно один ребенок, после отповеди учителя о том, что нужно	приучаться	к труду, поэтому изволь покидать снежок около школы, что вместе с приучением к труду надо бы приучать и к за
elementy.ru	ные приспособления для тепловых и волновых процессов, таких как распространение света или звука, могли бы	использоваться	в тепло- и звукоизоляции, направленной передаче световых, акустических импульсов и т. п.</s><s>Концепция те

Rows per page: 20 1–20 of 10,000,000 1 / 500,000

Concordances for the tag “Vmn----m-e-” in the corpus ruTenTen (reference corpus: Gutenberg Russian 2020). Source: Sketch Engine.

# Key Concepts: Frequency and Dispersion (1)

**Frequency** refers to how often a particular word or linguistic feature appears in a corpus.

- It is usually measured in terms of raw frequency (how many times a word appears), relative frequency (what percentage of the total words in the corpus the word represents) or normalized frequency.
- Frequency analysis can reveal patterns in language use, such as the most common words or phrases used in a particular genre, author, or time period.

**Dispersion** refers to how evenly a word or linguistic feature is distributed across a corpus.

- It measures how widely a word is used within a corpus and whether it occurs in specific contexts or throughout the corpus.

# Key Concepts: Frequency and Dispersion (2)

Автор   Пол автора   Сфера функционирования   Тип текста   Тематика текста   Жанр

№	Значение атрибута ▼	Тексты ▼	Вхождения ▼
1	художественная	2995	10694 (50.83%)
2	публицистика	2710	6357 (30.22%)
3	учебно-научная	467	1845 (8.77%)
4	бытовая	635	1331 (6.33%)
5	церковно-богословская	236	745 (3.54%)
6	электронная коммуникация	67	181 (0.86%)
7	официально-деловая	58	80 (0.38%)
8	реклама	7	7 (0.03%)
9	производственно-техническая	4	7 (0.03%)

Occurrences of “стрax” in the Russian National Corpus by Topics/Fields.  
Source: RNC.

# Key Concepts: Frequency and Dispersion (3)

Автор Пол автора Сфера функционирования Тип текста Тематика текста Жанр

№	Значение атрибута ▼	Тексты ▼	Вхождения ▼
1	нежанровая проза	1910	6240 (29.66%)
2	историческая проза	196	1159 (5.51%)
3	документальная проза	198	1045 (4.97%)
4	фантастика	224	834 (3.96%)
5	детектив, боевик	101	599 (2.85%)
6	приключения	105	377 (1.79%)
7	детская	137	330 (1.57%)
8	юмор и сатира	82	269 (1.28%)
9	драматургия	74	113 (0.54%)
10	любовная история	22	89 (0.42%)
11	фольклор	9	13 (0.06%)
12	перевод	6	13 (0.06%)
13	сентиментальная проза	8	9 (0.04%)
14	медицинская проза	2	8 (0.04%)
15	триллер	1	5 (0.02%)

Occurrences of “стрях” in the Russian National Corpus by Genre. Source: RNC.

# Key Concepts: Frequency and Dispersion (4)

Dispersion analysis can reveal **patterns in language use**, such as how certain words or phrases are used in specific genres or registers, or how linguistic features change over time.

In a corpus of Russian novels, the word “любовь” might have a high frequency, but low dispersion because it appears frequently throughout the corpus. In contrast, the word “афазия” might have a low frequency, but high dispersion because it appears in specific contexts or genres.

# Key Concepts: Frequency and Dispersion (5)

№	Значение атрибута ▼	Тексты ▼	Вхождения ▼
1	учебно-научная	10	19 (51.35%)
2	публицистика	6	16 (43.24%)
3	бытовая	1	1 (2.70%)
4	художественная	1	1 (2.70%)
5	церковно-богословская	1	1 (2.70%)

Occurrences of “афазия” in RNC Main Corpus by Topics/Fields. Source: RNC Main Corpus

№	Значение атрибута ▼	Тексты ▼	Вхождения ▼
1	мужской	12441	74321 (77.52%)
2	женский	3497	14815 (15.45%)

Occurrences of “деньги” in RNC Main Corpus by Author gender. Source: RNC Main Corpus

# Key Concepts: Keyword Analysis

**Keyword analysis** is a method in corpus linguistics that involves identifying the most significant and relevant words or phrases in a corpus based on their frequency and distribution.

- It is often used to explore the key themes, topics, and linguistic patterns in a text or a collection of texts.
- It can provide insights into language use and usage patterns, as well as help identify salient features of a text or discourse.

# Key Concepts: Semantic Analysis (1)

The process of **examining the meaning of words and phrases in** context, using computational techniques to extract and analyze patterns of meaning from corpora.

- Semantic analysis involves a range of techniques, including named entity recognition, semantic role labeling, word sense disambiguation, and sentiment analysis, among others. These techniques can help researchers identify patterns in meaning, track changes in meaning over time, and understand how language is used to convey specific concepts and ideas.
- It is useful for studying complex topics such as politics, culture, and social issues, as it allows researchers to explore how language is used to frame and discuss these topics in different contexts.

## Key Concepts: Semantic Analysis (2)



Top5 collocations for the verb **обеспечить** in the corpus ruTenTen. Source: Sketch Engine. <https://ske.li/u1h>

# Key Concepts: Collocation Extraction (1)

**Collocation extraction** in CL refers to the process of identifying and extracting frequent word combinations that occur together in a corpus.

These techniques are very useful in tasks such as language learning, translation, and natural language processing.

Methods:

- frequency-based methods;
- pattern-based methods;
- hybrid methods.

# Key Concepts: Collocation Extraction (2)

Коллокации (?)

  Скачать ▾ (?)

Ключ	Коллокат	Совместная частота	Частота ключа	Частота коллоката	Dice ▼	Loglikelihood ▼	$MI^3$ ▼	t-score ▼	Агр. мера ▼	Конкорданс
синий	небо	2337	35085	84609	0.04	22137.17	21.20	48.18	31.96	<a href="#">Примеры</a>
синий	цвет	1169	35085	50637	0.03	10610.09	19.63	34.05	25.86	<a href="#">Примеры</a>
синий	море	1195	35085	92514	0.02	9454.23	19.10	34.32	25.60	<a href="#">Примеры</a>
синий	кафтан	266	35085	5054	0.01	2852.66	17.50	16.28	16.88	<a href="#">Примеры</a>
синий	куртка	299	35085	10539	0.01	2830.76	17.11	17.23	17.17	<a href="#">Примеры</a>
синий	птица	487	35085	41033	0.01	3760.70	17.22	21.89	19.42	<a href="#">Примеры</a>
синий	рубаша	294	35085	11275	0.01	2733.25	16.99	17.08	17.04	<a href="#">Примеры</a>
синий	блуза	229	35085	1578	0.01	2942.33	18.21	15.12	16.60	<a href="#">Примеры</a>
синий	костюм	363	35085	26201	0.01	2914.11	16.78	18.92	17.82	<a href="#">Примеры</a>
синий	карандаш	278	35085	12432	0.01	2498.23	16.73	16.60	16.67	<a href="#">Примеры</a>

Top10 collocations for lemma “синий” in the RNC Main Corpus. Source: RNC.

# Key Concepts: Collocation Extraction (3)

Коллокации (?)



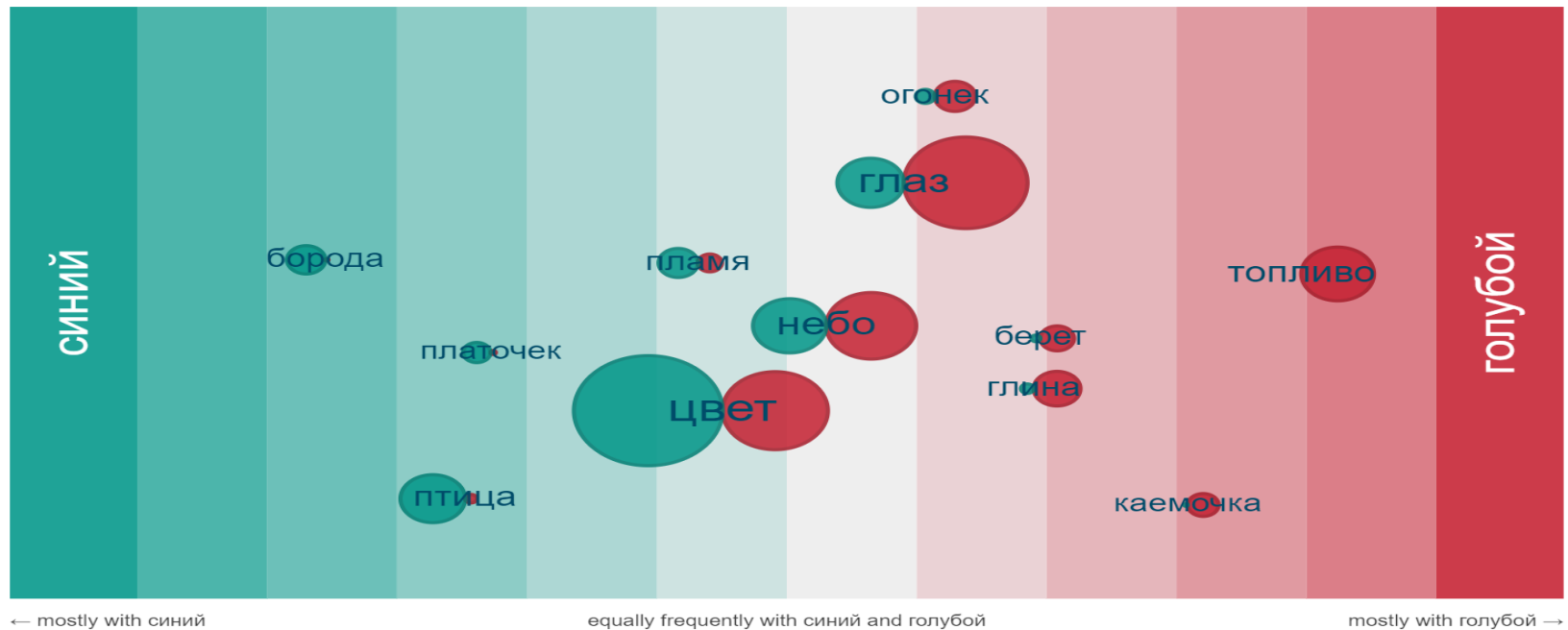

Скачать ▾



Ключ	Коллокат	Совместная частота	Частота ключа	Частота коллоката	Dice ▾	Loglikelihood ▾	MI <sup>3</sup> ▾	t-score ▾	Агр. мера ▾	Конкорданс
голубой	небо	2718	27856	84609	0.05	27917.21	21.88	52.01	33.74	<a href="#">Примеры</a>
голубой	глаз	3941	27856	358957	0.02	32149.72	21.55	62.35	36.66	<a href="#">Примеры</a>
голубой	лента	407	27856	13791	0.02	4075.49	18.00	20.12	19.03	<a href="#">Примеры</a>
голубой	цвет	753	27856	50637	0.02	6509.81	18.54	27.30	22.50	<a href="#">Примеры</a>
голубой	платье	436	27856	37789	0.01	3542.81	17.20	20.75	18.89	<a href="#">Примеры</a>
голубой	глазок	244	27856	9650	0.01	2365.57	16.82	15.57	16.19	<a href="#">Примеры</a>
голубой	рубашка	215	27856	15442	0.01	1826.18	15.97	14.58	15.26	<a href="#">Примеры</a>
голубой	огонек	176	27856	11799	0.01	1518.99	15.64	13.20	14.37	<a href="#">Примеры</a>
голубой	фон	199	27856	17995	0.01	1598.47	15.59	14.01	14.78	<a href="#">Примеры</a>
голубой	даль	156	27856	8552	0.01	1409.29	15.60	12.44	13.93	<a href="#">Примеры</a>

Top10 collocations for lemma “голубой” in the RNC Main Corpus. Source: RNC.

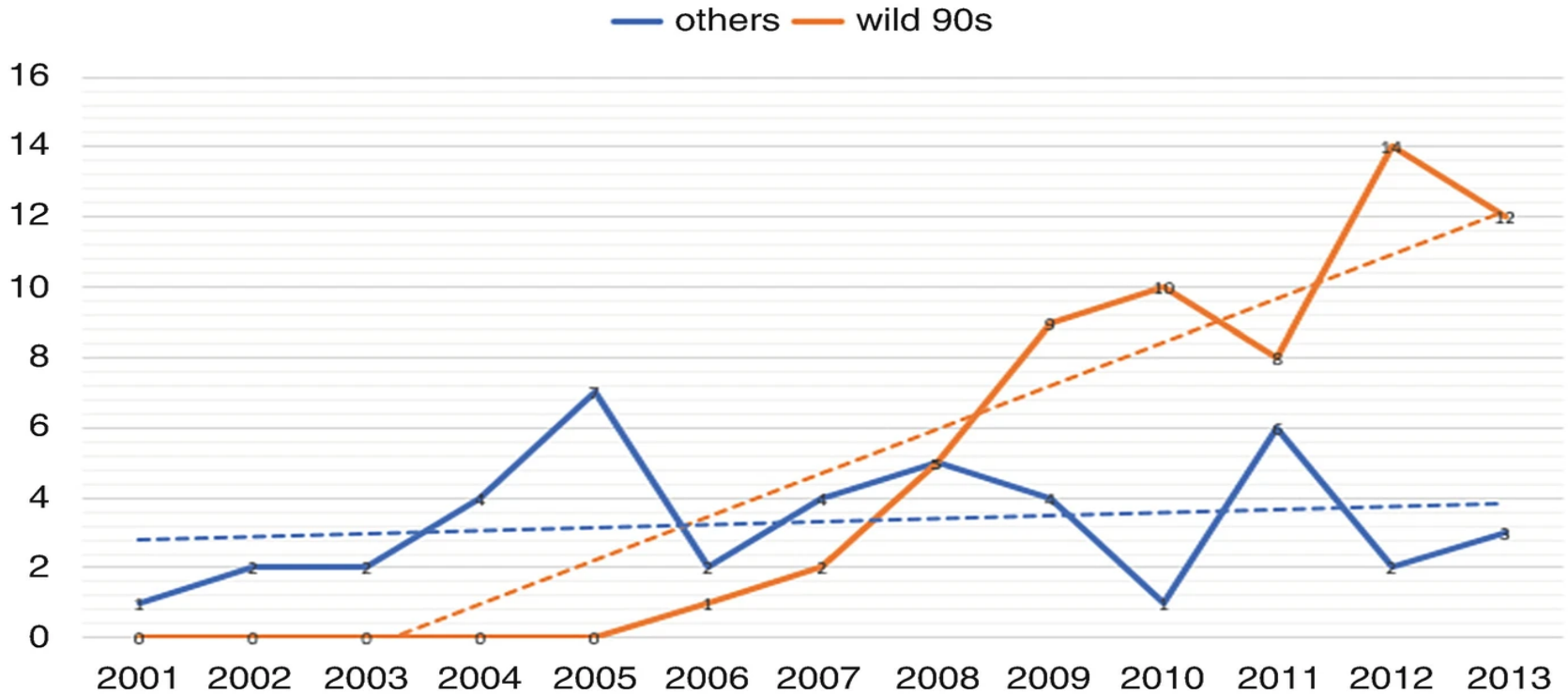
# Key Concepts: Collocation Extraction 4)



visualization by  SKETCH ENGINE

Collocations of синий and голубой (as modifiers) in the ruTenTen11 Corpus.  
Source: Sketch Engine.

# Key Concepts: Collocation Extraction (5)



Source: Kopotev, Mustajoki & Bonch-Osmolovskaya (2021).

# Key Concepts: Collocation Extraction (6)

(198,263 items, 10,000,000 total frequency)

Lemma		Frequency
1	<input type="checkbox"/> очередь	208,889 ...
2	<input type="checkbox"/> жизнь	175,329 ...
3	<input type="checkbox"/> работа	140,817 ...
4	<input type="checkbox"/> собственный	110,715 ...
5	<input type="checkbox"/> ,	91,104 ...
6	<input type="checkbox"/> ребенок	85,848 ...
7	<input type="checkbox"/> род	84,075 ...
8	<input type="checkbox"/> деятельность	82,509 ...
9	<input type="checkbox"/> сила	74,940 ...
10	<input type="checkbox"/> рука	70,928 ...

Top 10 right contexts for the lemma “свой” in RNC Main Corpus. Source: RNC.

# Key Concepts: Concordance Analysis (1)

**Analyzing the context** in which a particular word or phrase occurs.

- It involves generating a list of concordances or lines of text that contain the word or phrase, along with some of the surrounding text, and then analyzing the patterns and meanings that emerge from this data.

Key word in context (KWIC) and Ngrams.

# Key Concepts: Concordance Analysis (2)

Мария Захарова рассказала о своей эйфории с Михалковым // Московский комсомолец, 2019.02.10 !

Это азарт, это драйв, это просто **эйфория** ", - описала свои ощущения дипломат. [icon] <...>

Facebook исполнилось 15 лет // Парламентская газета, 2019.02.04 !

Первоначальная **эйфория** от появления соцсетей сменяется тревогой по [icon] <...>

Мария Фролова. «С тобой могут сделать все, что угодно» // lenta.ru, 2019.01.24 !

Какие планы на будущее, когда такая **эйфория** от настоящего? [icon] <...>

«Это как с очень красивой женщиной переспать» // lenta.ru, 2019.01.24 !

В спортивной медицине есть такой термин – **эйфория** бегуна, про него отдельные книжки написаны. [icon] <...>

Владимир Веретенников. Транзит из Поднебесной // lenta.ru, 2019.01.23 !

Похоже **эйфория** от сближения с Западом постепенно покидает [icon] <...>

Анастасия Антидзе (Тбилиси), специально для «Ленты.ру». Без палева // lenta.ru, 2019.01.20 !

в том, что как только прошла **эйфория** от первой свободной затяжки, так сразу [icon] <...>

Сергей Кожеуров. Знаем наших! Главный редактор «Новой газеты» ответил на вопросы читателей: итоги // Новая газета, 2018.12.26 !

Толпы на улицах, международные гулянья, **эйфория** , единение, восторг! [icon] <...>

Word “эйфория” in the RNC Media Corpus. KWIC. Source: RNC.

## Key Concepts: Concordance Analysis (3)

№	Тексты ▼	Вхождения ▼	ipm ▼	Фрагмент
1	127	127	0.17	эйфория от
2	51	51	0.07	эйфория и
3	47	49	0.06	эйфория в
4	44	44	0.06	эйфория по
5	34	34	0.04	была эйфория
6	28	30	0.04	эйфория ивана
7	28	28	0.04	но эйфория
8	27	27	0.04	что эйфория
9	25	25	0.03	эйфория прошла
10	23	25	0.03	фильм эйфория

2-grams of “эйфория” in the RNC Media Corpus. Source: RNC.

# Key Concepts: Keyness Analysis (1)

**Keyness Analysis** is a method used to identify words or phrases that are statistically significant in a particular corpus when compared to a reference corpus.

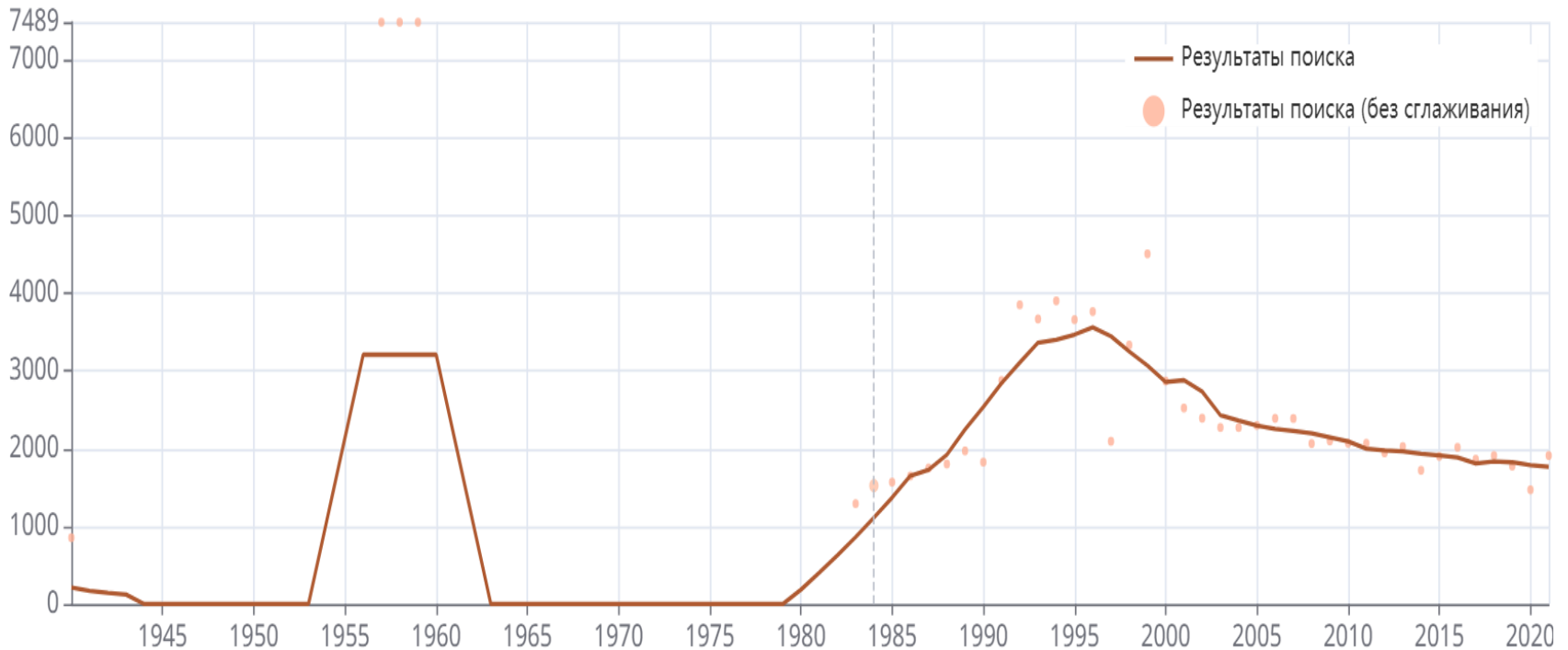
- It helps to identify words or phrases that are characteristic or unique to a particular corpus and can provide insights into the discourse or domain of the corpus.
- Keyness analysis can be used to compare different genres, languages, or time periods to identify changes or differences in language use.

## Key Concepts: Keyness Analysis (2)

№	Значение атрибута ▼	Тексты ▼	Вхождения ▼
1	Максим Горький	85	8243 (1.14%)
2	Н. А. Лейкин	101	7977 (1.11%)
3	М. Е. Салтыков-Щедрин	141	6814 (0.94%)
4	В. Я. Шишков	17	6020 (0.83%)
5	Ф. М. Достоевский	38	5716 (0.79%)

Top 5 authors using perfective verbs in imperative mood in the RNC Main Corpus. Source: RNC.

## Key Concepts: Keynes Analysis (3)

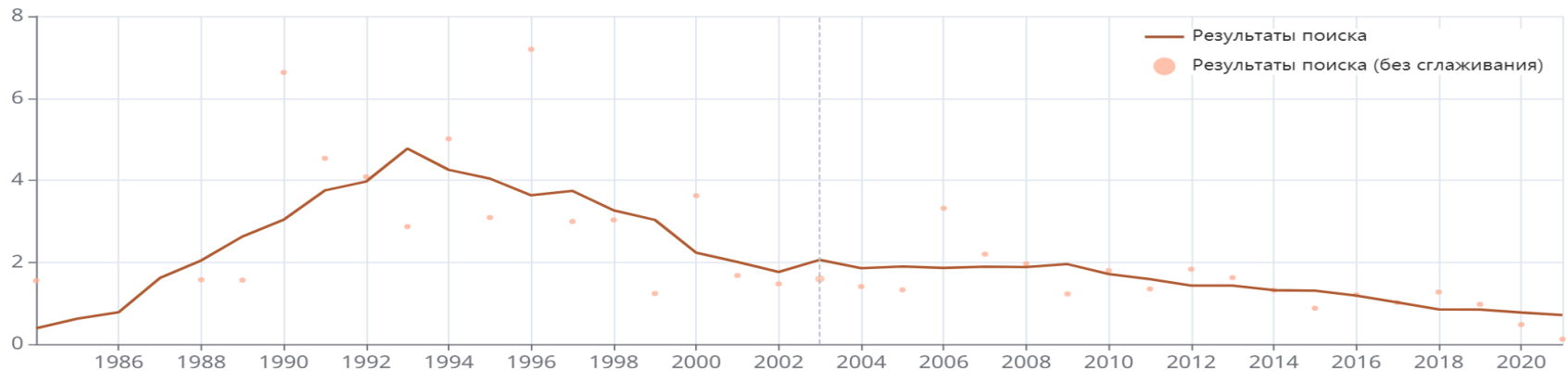


Use of perfective verbs in imperative mood across time in the RNC Media Corpus. Source: RNC.

# Key Concepts: Keyness Analysis (4)

Keyness analysis can be used to:

- identify the most significant words that are overrepresented,
- compare the language use and patterns in different genres, periods, authors, languages, etc.,
- identify changes in language use over time (e.g. дворянство, крестьяне),
- identify language patterns in a corpus or different corpora.



Word “эйфория” across time in the RNC Media Corpus. Source: RNC.

# Key Concepts: Text Classification (1)

**Text classification** is a technique that involves automatically assigning text documents into predefined categories or classes based on their content. It is a supervised learning method, which means that the algorithm learns from pre-labeled examples to categorize new and unlabeled text documents.

- Text classification is widely used in many applications, including spam detection, sentiment analysis, language identification, and topic classification.
- It involves several steps, including data preprocessing, feature extraction, model training, and model evaluation.

# Key Concepts: Text Classification (2)

## Some applications:

- sentiment analysis;
- topic classification;
- authorship attribution;
- genre classification;
- language identification;
- spam filtering;
- named entity recognition;
- gender/age classification.

# **Applications of Corpus Linguistics: Corpus-based Translation Studies (1)**

Some key concepts and ideas in CTS include:

- **Corpus Linguistics:** The study of language using electronic databases of language, called corpora.
- **Corpus-based Translation Studies:** The use of corpora to investigate translation phenomena.
- **Parallel Corpora:** Corpora that contain translations of the same texts in two or more languages.
- **Comparable Corpora:** Corpora that contain texts in two or more languages on similar topics or from similar genres.
- **Translation Units:** The smallest meaningful units of translation, such as words, phrases, or sentences.
- **Translation Equivalence:** The relationship between a source language text and its translation in the target language.

# Applications of Corpus Linguistics:

## Corpus-based Translation Studies (2)

- Translation Shifts: Changes in the translation process that affect the form or meaning of the source text.
- Translation Universals: Patterns or tendencies that are observed across different languages and translation contexts.
- Corpus-based Translation Training: Using corpora in translation pedagogy to teach students about language use and translation strategies.
- Machine Translation: The use of computer algorithms to automatically translate texts from one language to another, often using corpora to train the algorithms.

Word “теперь” in the RNC parallel (Spanish) corpus:

[https://processing.ruscorpora.ru/search.xml?lang=en&lang\\_search=&level1=0&lex1=%D1%82%D0%B5%D0%BF%D0%B5%D1%80%D1%8C&mode=para-spa&parent1=0&sort=i\\_grstd&text=lexgramm](https://processing.ruscorpora.ru/search.xml?lang=en&lang_search=&level1=0&lex1=%D1%82%D0%B5%D0%BF%D0%B5%D1%80%D1%8C&mode=para-spa&parent1=0&sort=i_grstd&text=lexgramm)

# Applications of Corpus Linguistics:

## Corpus-based Translation Studies (3)

### 1. Carlos Ruiz Zafón. El Laberinto de los Espíritus (2016) | Карлос Руис Сафон. Лабиринт призраков (Е. Антропова, 2018) [not disambiguated] [All examples \(177\)](#)

spa Yo era por entonces apenas un crío y seguramente la vida me venía aún muy grande, pero, por muchas excusas que sea capaz de pergeñar, todavía siento el amargo regusto a vergüenza ante el amago de cobardía que se apoderó de mí y que, incluso después de todos aquellos años, no había tenido el valor de confesarle a quien más se lo debía. [Carlos Ruiz Zafón. El Laberinto de los Espíritus (2016) | Карлос Руис Сафон. Лабиринт призраков (Е. Антропова, 2018)] [not disambiguated] [←...→](#)

rus Я ведь сам был лишь мальчишкой, которому взрослая жизнь казалась непостижимо сложной. Впрочем, сколько бы я ни придумывал себе оправданий, они мало помогли. До сих пор ощущаю горький привкус стыда за проявленную тогда трусость. И еще за то, что даже **теперь**, через много лет, не набрался мужества сознаться любимой женщине в этой слабости. [Carlos Ruiz Zafón. El Laberinto de los Espíritus (2016) | Карлос Руис Сафон. Лабиринт призраков (Е. Антропова, 2018)] [not disambiguated] [←...→](#)

spa — Pues entonces recomponga esa triste figura, asegúrese de que tiene la masa testicular sujeta en el lugar que corresponde y vuelva a la habitación a abrazar a la señora Bea y al retoño como el hombre que ambos acaban de hacerle. [Carlos Ruiz Zafón. El Laberinto de los Espíritus (2016) | Карлос Руис Сафон. Лабиринт призраков (Е. Антропова, 2018)] [not disambiguated] [←...→](#)

rus – Тогда сотрите с лица кислую мину, убедитесь, что ваши тестикулы находятся в положенном месте, и вернитесь в палату, чтобы обнять сеньору Беа и наследника, благодаря которым вы **теперь** можете считать себя настоящим мужчиной. [Carlos Ruiz Zafón. El Laberinto de los Espíritus (2016) | Карлос Руис Сафон. Лабиринт призраков (Е. Антропова, 2018)] [not disambiguated] [←...→](#)

spa Muchos años después, el recuerdo de aquella noche habría de volver a mi memoria cuando, refugiado de madrugada en la trastienda de la vieja librería de la calle Santa Ana, procuraba una vez más enfrentarme a la página en blanco sin saber ni por dónde empezar a explicarme a mí mismo la verdadera historia de mi familia, empresa a la que llevaba meses o años dedicado pero a la que había sido incapaz de aportar una sola línea salvable. [Carlos Ruiz Zafón. El Laberinto de los Espíritus (2016) | Карлос Руис Сафон. Лабиринт призраков (Е. Антропова, 2018)] [not disambiguated] [←...→](#)

rus И вот **теперь**, через много лет, я вспоминал о событиях той ночи, забившись под утро в подсобку в старом букинистическом магазинчике на улице Санта-Ана. Я беспомощно маялся – уже в который раз – над чистым листом бумаги, не понимая, с чего начать и какие подобрать слова, чтобы рассказать хотя бы самому себе нашу подлинную семейную историю. Месяцы, если не годы, вынашивал грандиозный замысел, но, как выяснилось, оказался не способен осуществить его. [Carlos Ruiz Zafón. El Laberinto de los Espíritus (2016) | Карлос Руис Сафон. Лабиринт призраков (Е. Антропова, 2018)] [not disambiguated] [←...→](#)

# **Applications of Corpus Linguistics: Language Teaching and Learning (1)**

Some applications:

- Designing language learning materials: Corpora can be used to identify the most common words, phrases, and structures in a language, which can then be used to design language learning materials such as textbooks, exercises, and drills.
- Developing language proficiency: Corpora can help language learners develop their proficiency in the language by providing them with authentic examples of how the language is used in real-life contexts. Learners can also use corpora to practice specific language skills such as listening, speaking, reading, and writing.
- Enhancing vocabulary acquisition: Corpora can be used to identify the most common collocations and lexical chunks in a language, which can help learners acquire new vocabulary more quickly and effectively.

# **Applications of Corpus Linguistics: Language Teaching and Learning (2)**

- Improving grammar and syntax: Corpora can be used to analyze the use of grammar and syntax in a language, which can help learners identify common patterns and structures and improve their own use of grammar and syntax.
- Examining cultural and linguistic diversity: Corpora can provide learners with exposure to the diversity of languages and cultures, which can help them develop a greater appreciation and understanding of linguistic and cultural differences.
- Error analysis (González-Hidalgo, Barros-Garcia & Arroyo-Machado, 2023).

# **Applications of Corpus Linguistics: Language Teaching and Learning (3)**

Some applications:

- **Vocabulary acquisition:** Corpus linguistics can help language learners identify the most frequent words in a particular language and the contexts in which they are used. This information can be used to create vocabulary lists and exercises to help learners acquire new words.
- **Grammar instruction:** Corpora can be used to identify patterns of language use and to analyze the use of grammar structures in different contexts. This information can be used to create grammar exercises and to develop materials for teaching grammar.
- **Discourse analysis:** Corpus linguistics can be used to analyze the discourse patterns in different types of texts, such as academic articles, news reports, or conversations. This can help language learners develop their comprehension skills and learn how to use language appropriately in different contexts.

# **Applications of Corpus Linguistics: Language Teaching and Learning (4)**

- Error analysis: Corpus linguistics can be used to analyze the types of errors that language learners make and to identify common patterns of error. This information can be used to develop materials and exercises to help learners correct their errors.
- Language testing: Corpus linguistics can be used to develop tests that assess language proficiency based on real-world language use. This can help ensure that language tests are valid and reliable measures of language proficiency.

# **Applications of Corpus Linguistics: Lexicography (1)**

Some applications:

- **Corpus-based lexicography:** This approach to lexicography involves using corpora to collect, analyze, and organize lexical data. It enables lexicographers to identify new words, track changes in usage, and document how words are used in different contexts.
- **Defining and contextualizing words:** Corpora can provide lexicographers with examples of how words are used in different contexts, helping them to create more accurate and useful definitions. Corpora can also help lexicographers identify collocations, or words that commonly occur together, and provide examples of how they are used in context.
- **Identifying usage patterns:** Corpora can help lexicographers identify patterns of usage for particular words, such as which words they are commonly used with or in what contexts they are typically used. This information can be used to create more accurate and detailed dictionaries.

# **Applications of Corpus Linguistics:**

## **Lexicography (2)**

- Creating specialized dictionaries: Corpora can be used to create specialized dictionaries, such as those for specific subject areas or for learners of a particular language. These dictionaries can provide more relevant and specific information than general dictionaries.
- Developing language teaching materials: Corpora can be used to create teaching materials, such as course books and language exercises, that are based on real-world language usage. This approach can help language learners to develop more practical language skills and better understand how the language is used in different contexts.

# **Applications of Corpus Linguistics:**

## **Discourse Analysis (1)**

Some applications:

- Discourse patterns and structures: Corpus linguistics can identify frequently occurring linguistic patterns and structures in discourse, such as collocations, lexical bundles, and multiword expressions. These patterns can shed light on the organization and cohesion of discourse.
- Genre analysis: Corpora can be used to analyze different genres of discourse, such as academic writing, newspaper articles, and spoken conversation. This can provide insights into the linguistic features that characterize different genres and the conventions that govern them.
- Register analysis: Register refers to the variety of language used in a particular context or situation. Corpora can be used to analyze the linguistic features that distinguish different registers, such as formal versus informal language, or technical versus non-technical language.

# **Applications of Corpus Linguistics:**

## **Discourse Analysis (2)**

- Discourse variation: Corpora can be used to analyze linguistic variation in discourse, such as variation across different dialects or sociolects, or variation in the use of language by different speakers or writers.
- Critical discourse analysis: Corpus linguistics can be used to analyze the discursive practices of power and ideology in society. Critical discourse analysis involves analyzing the ways in which language is used to construct social reality and to reinforce or challenge power relations.

# **Applications of Corpus Linguistics:**

## **Discourse Analysis (3)**

Some applications:

- **Critical discourse analysis:** Corpus linguistics can be used to analyze the language used in media, political speeches, and other forms of discourse to identify power relationships, ideologies, and social norms. This can help researchers understand how language is used to maintain or challenge social hierarchies and power structures.
- **Stylistic analysis:** Corpora can be used to analyze the language use in literary texts, such as novels or poems, to identify stylistic features and patterns. This can help researchers understand the author's writing style and the cultural context in which the text was written.
- **Genre analysis:** Corpus linguistics can be used to analyze the language use in different genres of literature, such as science fiction, romance, or crime fiction, to identify common features and patterns. This can help researchers understand the conventions of different genres and how they are used to convey different meanings.

# **Applications of Corpus Linguistics:**

## **Discourse Analysis (3)**

Some applications:

- **Critical discourse analysis:** Corpus linguistics can be used to analyze the language used in media, political speeches, and other forms of discourse to identify power relationships, ideologies, and social norms. This can help researchers understand how language is used to maintain or challenge social hierarchies and power structures.
- **Stylistic analysis:** Corpora can be used to analyze the language use in literary texts, such as novels or poems, to identify stylistic features and patterns. This can help researchers understand the author's writing style and the cultural context in which the text was written.

# **Applications of Corpus Linguistics:**

## **Discourse Analysis (4)**

- Genre analysis: Corpus linguistics can be used to analyze the language use in different genres of literature, such as science fiction, romance, or crime fiction, to identify common features and patterns. This can help researchers understand the conventions of different genres and how they are used to convey different meanings.
- Historical linguistics: Corpora can be used to analyze language use in historical texts, such as Shakespearean plays or medieval literature, to understand how language has evolved over time. This can help researchers trace the development of language and identify linguistic changes and innovations.

# Regular Expressions in CL

Regular expressions (RE) are a powerful tool for searching and manipulating text in computational linguistics.

RE are essentially a string of characters that define a search pattern, allowing you to identify and extract specific types of information from large corpora.

RE can be used in a variety of contexts, including text editors, programming languages, and computational linguistics tools like Sketch Engine.

# Regular Expressions in Sketch Engine

**Regular expressions** can be used in Sketch Engine to perform complex searches and extract specific types of information from the corpus.

For example, you could use regular expressions in Sketch Engine to:

- identify all adjectives that occur before a noun in a corpus of Russian text;
- extract all instances of a specific verb form in a corpus of Russian text;
- search for patterns of lexical collocation in a Russian corpus.

Regular expressions and CQL for the Russian language:

<https://www.sketchengine.eu/russian-tagset/>

# Regular Expressions in RNC (1)

	Verb	Frequency <sup>?</sup> ↓	Frequency Per Million <sup>?</sup> ↓	Relative DOCF <sup>?</sup>	ARF <sup>?</sup>	ALDF <sup>?</sup>	
1	принимать	8,234,248	450.44	13.15 %	4,550,960.50	4,415,166.50	...
2	приводить	4,053,681	221.75	6.85 %	2,190,849.75	2,103,780.50	...
3	прийти	3,884,966	212.52	6.59 %	2,140,372.50	2,070,374.25	...
4	прийтись	3,678,920	201.25	6.81 %	2,065,979.25	2,009,147.75	...
5	принять	3,067,806	167.82	6.10 %	1,722,370.50	1,676,886.00	...
6	приходить	2,907,298	159.04	5.32 %	1,636,805.38	1,599,789.88	...
7	применять	2,571,985	140.70	4.65 %	1,325,383.50	1,228,645.63	...
8	приходиться	2,499,686	136.74	4.95 %	1,437,848.00	1,416,524.63	...
9	приобретать	2,486,645	136.03	4.99 %	1,356,685.38	1,289,877.25	...
10	привести	1,892,299	103.51	3.76 %	1,097,090.25	1,088,439.75	...

Top 10 verbs starting with при- in the Corpus ruTenTen. Source: Sketch Engine

## Regular Expressions in RNC (2)

встречать	58,625	1,393	...
задавать	32,536	1,457	...
встречаться	83,358	3,895	...
приходиться	52,941	5,144	...
возникать	49,895	9,835	...
бывать	160,887	40,819	...
называть	46,068	19,655	...
использоваться	58,443	30,908	...
применяться	17,948	10,203	...
начинаться	2,373	9,750	...
составлять	1,491	15,903	...
предполагаться	213	13,562	...
▼			

Top verbs that appear together with часто/обычно in the Corpus ruTenTen.  
Source: Sketch Engine

# Integrating Corpus Linguistics with Other Fields

Integration with other fields such as psychology, sociology, anthropology, and computer science can lead to a better understanding of language use.

- Integration of CL and psychology can shed light on cognitive processes involved in language production and comprehension.
- CL can be used to analyze language use in social contexts, which can be useful for sociolinguistics and anthropology.
- Integration of CL with computer science can lead to the development of more advanced natural language processing algorithms.
- Applications of integrated CL with computer science can be in machine translation, sentiment analysis, and text summarization.
- Integration of CL with other fields has the potential to greatly enhance our understanding of language use and development.

# Statistics in corpus-based research

Complementary readings (extracts):

Brezina, V. (2018). *Statistics in Corpus Linguistics: A Practical Guide*.  
Cambridge University Press.

Stefanowitsch, A. (2020). *Corpus Linguistics: A guide to the methodology*.  
Language Science Press.

# Other corpus resources for the Russian language

<http://h248.it.helsinki.fi/hanco/>

[http://web-corpora.net/learner\\_corpus](http://web-corpora.net/learner_corpus)

<http://web-corpora.net/RLC>

<https://paperswithcode.com/dataset/taiga-corpus>

<http://www.webcorpora.ru/en/>

<http://web-corpora.net/wsgi/mystemplus.wsgi/mystemplus/>

[http://web-corpora.net/wsgi/tolstoi\\_translit.wsgi/](http://web-corpora.net/wsgi/tolstoi_translit.wsgi/)

<http://corpus.leeds.ac.uk/ruscorpora.html>

<http://www.webcorpora.ru/>

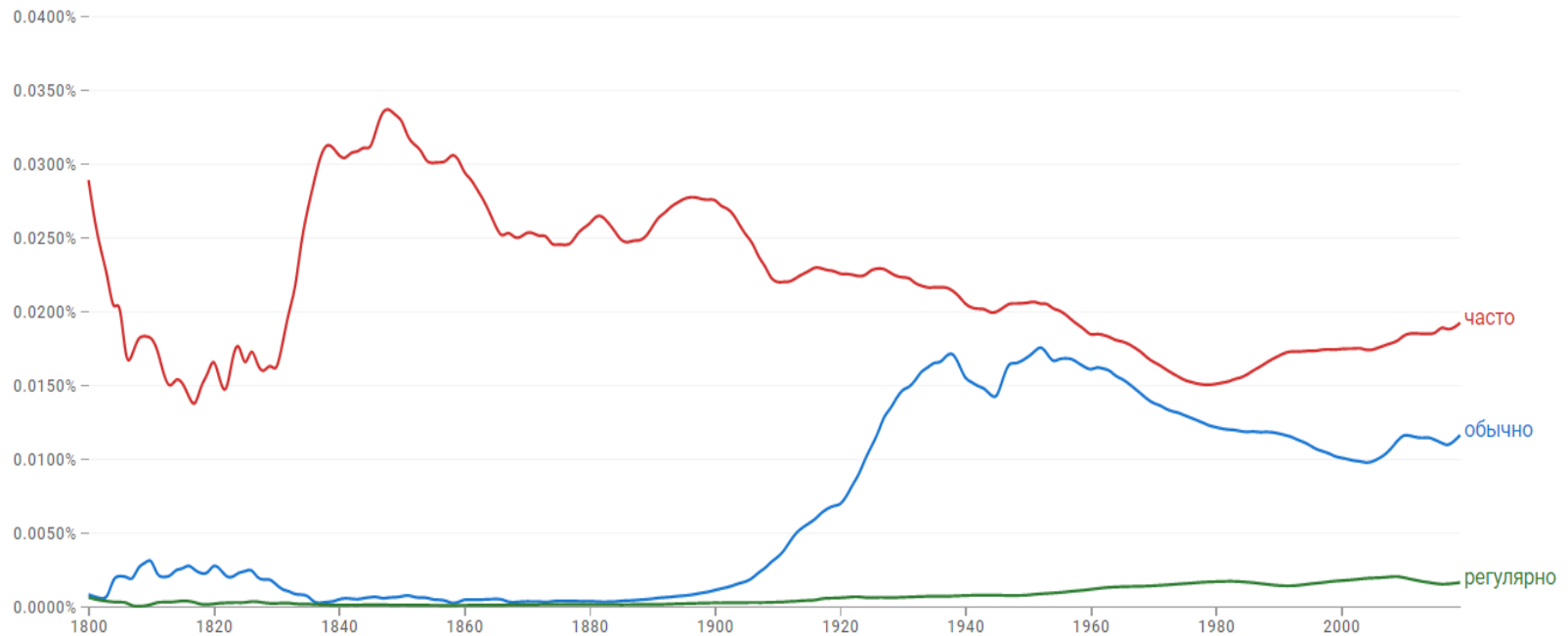
<https://linguatools.org/tools/corpora/wikipedia-monolingual-corpora/>

<https://tatianashavrina.github.io/2018/08/30/datasets/>

<https://voyant-tools.org/>

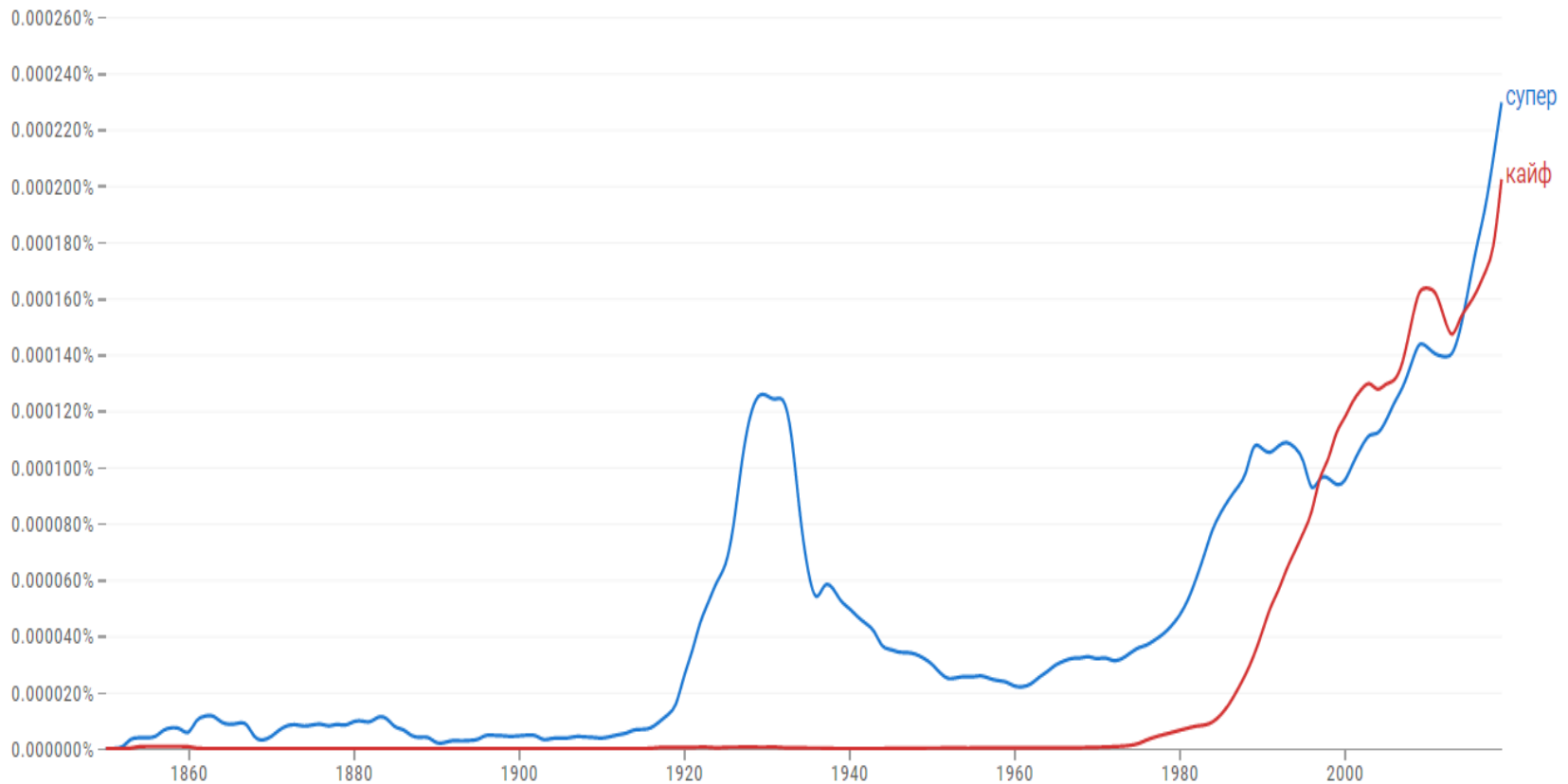
# Google Ngram Viewer and the study of Russian language (1)

<https://books.google.com/ngrams/>



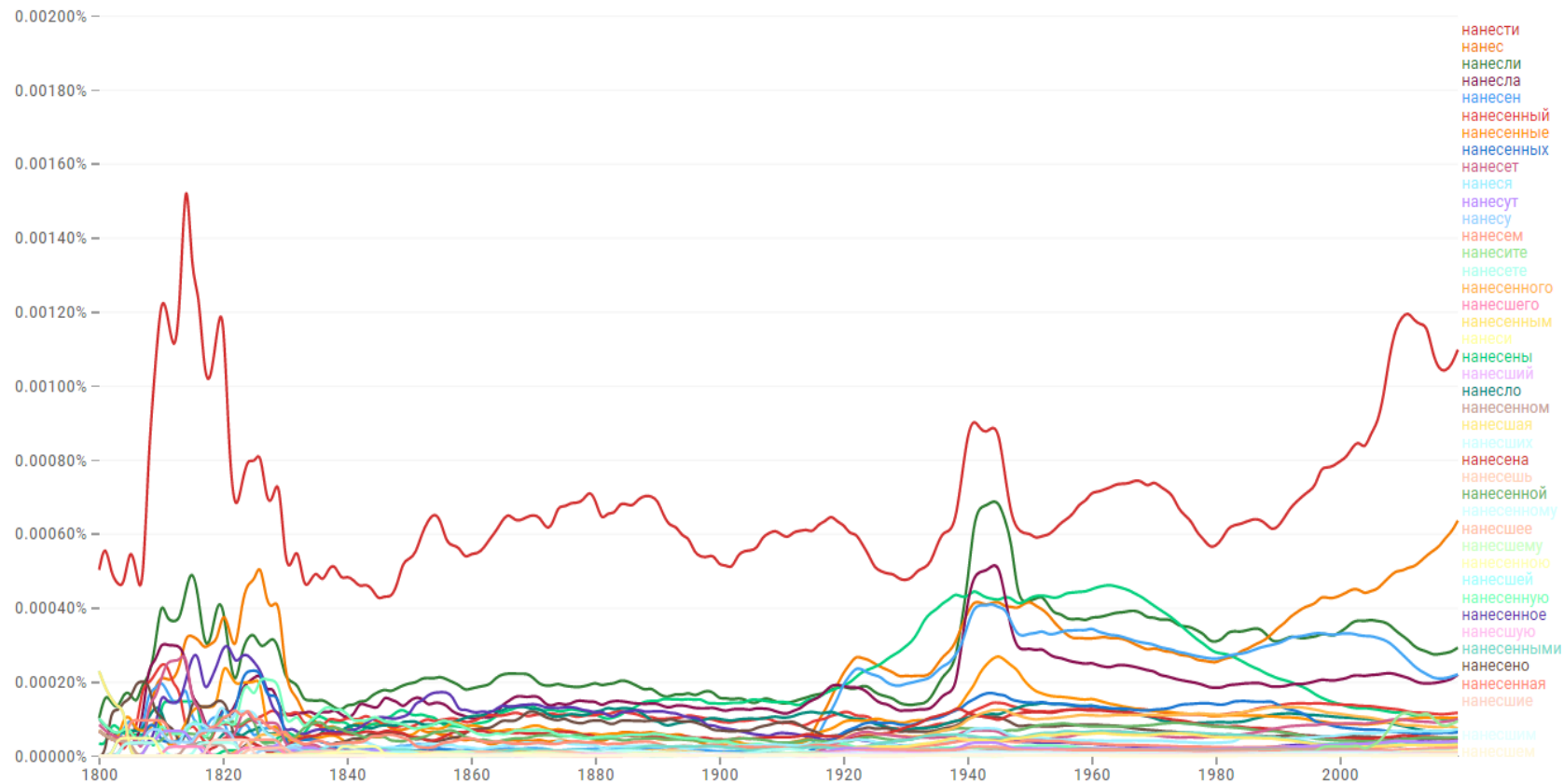
Occurrences across time (1800–2019) of “часто”, “обычно”, “регулярно” in Google Ngram Viewer. Source: Google Ngram Viewer.

# Google Ngram Viewer and the study of Russian language (2)



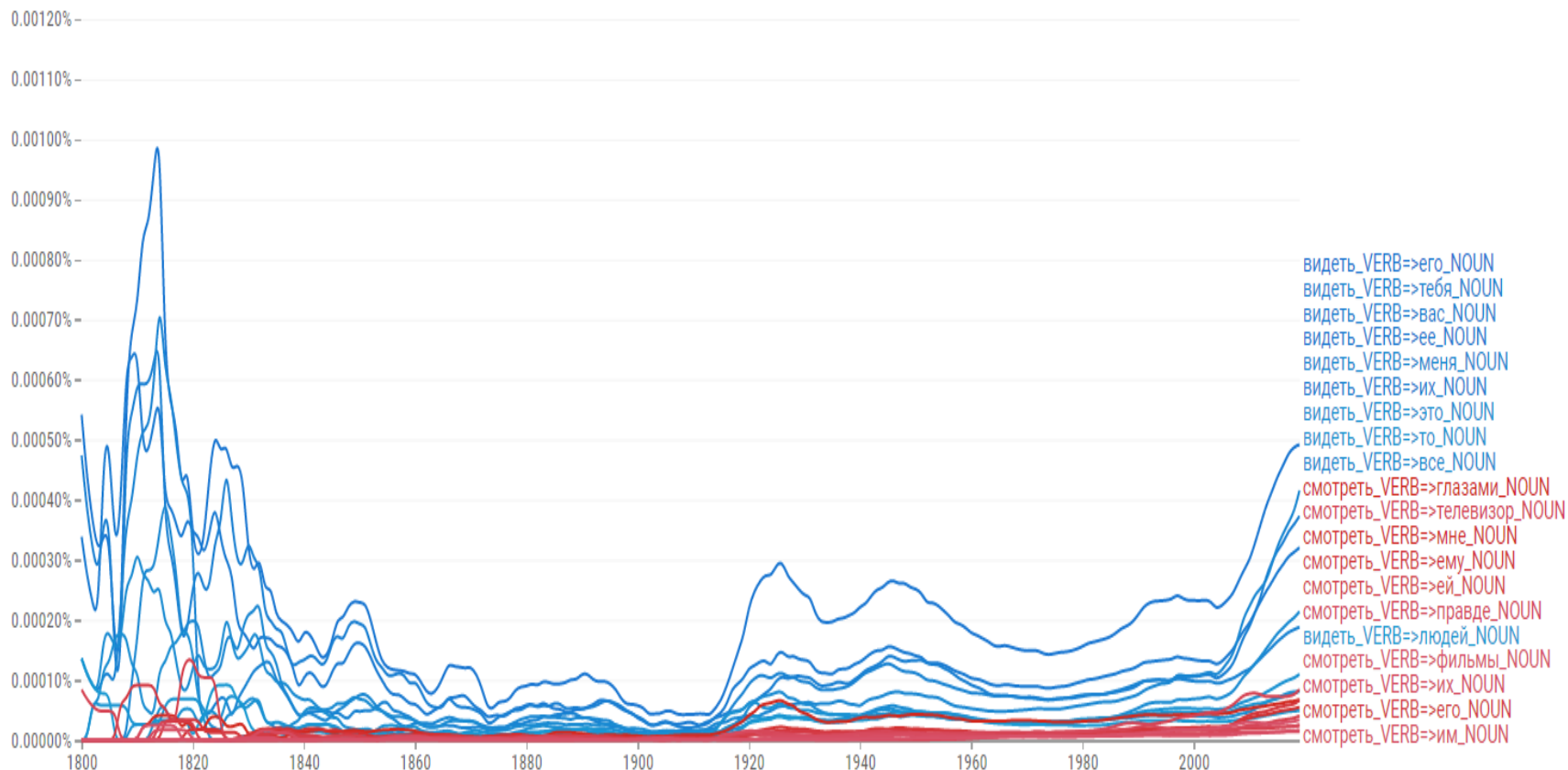
Occurrences across time (1800–2019) of “супер” and “кайф” in Google Ngram Viewer. Source: Google Ngram Viewer.

# Google Ngram Viewer and the study of Russian language (3)



Occurrences of the most frequent forms of the verb “нанести” in Google Ngram Viewer. Source: Google Ngram Viewer.

# Google Ngram Viewer and the study of Russian language (4)



Comparison of the top modifiers of the verbs “смотреть” and “видеть”. The modifiers can appear both in subject and in object position. Source: Google Ngram Viewer.



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## **Project**

**The innovation of the concept and curriculum of doctoral study programs and increasing their effectiveness, 2021-1-SK01-KA220-HED-000022917**

# **CURRENT TRENDS IN THE STUDY OF RUSSIAN PHRASEOLOGY**

Module No. 4 of the intellectual result No. 2

## **Module objectives:**

- to outline the main modern trends in Russian phraseology;
- to form students' understanding of the dynamics of Russian phraseology, including ways of creating new phraseological units, the disappearance of outdated phraseological units, and modifications of structures;
- to explain the concept of “transformations of phraseological units” and identify the areas of usage for transformed phraseological units;
- to provide a classification of transformations of phraseological expressions;
- to describe the primary methods of phraseological transformations;
- to provide practical examples of transformations of phraseological units in Russian journalism;
- to explain the concept of “anti-preposition”.

## **Module content:**

1. Why study modern trends in phraseology?
2. Modern trends in Russian phraseology
3. The Formation of new phraseological expressions
  - Formation of phraseological expressions based on metaphorical language
  - Formation of phraseological expressions based on other tropes
  - Formation of phraseological expressions based on terms
  - Formation of phraseological expressions through borrowing
  - Creation of new phraseological expressions by authors
4. The disappearance of obsolete phraseological expressions
5. Structural modifications of some phraseological expressions
6. Transformation of phraseological expressions
  - Use of phraseological transformations
  - Classification of transformations
  - Semantic transformations of phraseological expressions

- Double actualization
- Concretization
- Structural-semantic transformations of phraseological expressions
- Explication
- Substitution of a component
- Phraseological paronomasia
- Contamination
- Implication

## 7. Anti-proverbs

### Methodological instructions for working with the text of the module:

The module is designed as a presentation that can be used both as source material for the lecture and as a text for independent study. The module contains basic information, creating prerequisites for:

- familiarization with the main trends in the study of modern Russian phraseology;
- understanding the dynamic processes within the phraseological system of the Russian language;
- presentation of ways of forming new phraseological expressions and phraseological transformations;
- demonstrating phraseological trends using practical examples;
- a more detailed study of specific works on contemporary trends in Russian phraseology, subject to a list of recommended literature.

Students are encouraged to observe the phraseological processes presented in the presentation in everyday life, in their speech, in media, and advertising language to gain a deeper understanding of phraseological trends in contemporary Russian. For examples that students cannot analyze independently or with the help of a phraseological dictionary, it is recommended to ask the teacher.

### Recommended literature on the topic of the module:

- ČECHOVÁ, M.: Dynamika frazeologie. *Naše řeč*. Ročník 69, 1986, s. 176–186.
- ČERMÁK, F.: *Frazeologie a idiomatika česká a obecná. Czech and general phraseology*. Praha: Karolinum, 2007.
- DOBROVOĽSKIJ, D., PIIRAINEN, E.: Cognitive theory of metaphor and idiom analysis. *Jezikoslovlje*. Vol. 6, No. 1, 2005, p. 7–35.
- ŘURČO, P.: Princípy inovácií propozičních frazém. In: *Komparacja współczesnych języków słowiańskich. Frazeologia*. Opole: Uniwersytet Opolski – Instytut Filologii Polskiej, 2008, s. 339–350.
- GIBBS, R. W. et al.: Metaphor in idiom comprehension. *Journal of memory and language* 37, Elsevier, 1997, p. 141–154.

- GRIGORJANOVÁ, T.: Frazeologické metamorfózy v slovensko-ruskom politickom diskurze. In: *Slovo v slovníku: aspekty lexikálnej sémantiky – gramatika – štylistika (pragmatika)*. Bratislava: Veda 2012, s. 109–117.
- GRIGORJANOVÁ, T.: Frazeologické inovácie ako odraz duchovného sveta súčasného človeka (na materiáli ruských a slovenských prísloví a porekadiel). In: *Vzdelávanie – kultúra – duchovnosť: od homo loquens k homo spiritualis*. Prešov: CUBE consulting, 2012, s. 151–157.
- KÖVECSES, Z., SZABÓ, P.: Idioms: A View from Cognitive Semantics. *Applied Linguistics*, Vol. 17. No. 3, 1996, p. 326–355.
- LANGLOTZ, A.: *Idiomatic creativity: A cognitive-linguistic model of idiom-representation and idiom-variation in English*. Amsterdam–Philadelphia: John Benjamins, 2006.
- MAGALOVÁ, G.: *Frazeológia (nielen) pre žurnalistov*. Nitra: UKF, 2008.
- MLACEK, J.: Vývin frazeologických aktualizácií v slovenčine. *Slovenská reč*. Ročník 47, č. 3, 1982, s. 139–144.
- MLACEK, J.: K aktualizácii frazeológie. In: *Studia Academica Slovaca 17*. Prednášky XXIV. letného seminára slovenského jazyka a kultúry. Bratislava: ALFA, 1988, s. 333–352.
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- MLACEK, J., BALÁKOVÁ, D., KOVÁČOVÁ, V.: *Vývin súčasnej frazeológie: východiská, podoby, uplatňovanie, akceptácia*. Ružomberok: FF KU, 2009.
- NACISCIONE, A.: *Stylistic Use of Phraseological Units in Discourse*. Amsterdam–Philadelphia: John Benjamins, 2010.
- АЛЕФИРЕНКО, Н. Ф.: *Фразеология в свете современных лингвистических парадигм*. Москва: Эллис, 2008.
- БАКУРОВ, В. Н.: Фразеологический каламбур в современной публицистике. *Русская речь*, № 6, 1994, с. 40–47.
- ВАЛЬТЕР, Х., МОКИЕНКО, В. М.: *Антипословицы русского народа*. Санкт-Петербург: Издательский Дом Нева, 2005.
- ВАЛЬТЕР, Х., МОКИЕНКО, В. М.: *Прикольный словарь (антипословицы и антиафоризмы)*. Санкт-Петербург: Издательский Дом Нева, 2008.
- ГАЙНАНОВА, И. Ф.: Трансформации фразеологических единиц в современных газетных текстах как наиболее активные фразеологические процессы в русском языке 2000-х гг. In: *Фразеологизм в тексте и текст во фразеологизме (Четвертые Жуковские чтения)*. Материалы Международного научного симпозиума. Великий Новгород: Издательство НовГУ им. Ярослава Мудрого, 2009, с. 314–316.

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- ДУБРОВИНА, К. Н.: Лингвистические основы стилистических приемов использования фразеологизмов в художественной литературе и публицистике. *Вестник РУДН. Серия «Лингвистика»*, № 27, 2005, с. 100–118.
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ТРЕТЬЯКОВА, И. Ю.: Эллипсис как прием окказионального преобразования фразеологических единиц. *Вестник Костромского государственного университета*, № 1, 2011, с. 97–100.

Трибунская, Н. В.: Взаимодействие экспрессии стандарта во фразеологических единицах (на материале газетных заголовков). *Известия Саратовского университета. Новая серия. Серия Филология. Журналистика*, № 3, 2011, с. 40–45.



MUNI



# CURRENT TRENDS IN THE STUDY OF RUSSIAN PHRASEOLOGY



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of the European Union

# **Content of the module**

**Why study modern trends in phraseology?**

**Modern trends in Russian phraseology**

## **1 The Formation of New Phraseological Expressions**

- 1.1. Formation of phraseological expressions based on metaphorical language
- 1.2. Formation of phraseological expressions based on other tropes
- 1.3. Formation of phraseological expressions based on terms
- 1.4. Formation of phraseological expressions through borrowing
- 1.5. Creation of new phraseological expressions by authors

## **2 The disappearance of obsolete phraseological expressions**

## **3 Structural modifications of some phraseological expressions**

## **4 Transformation of phraseological expressions**

4.1. Use of phraseological transformations

4.2. Classification of transformations

4.3. Semantic transformations of phraseological expressions

4.3.1. Double actualization

4.3.2. Concretization

4.4. Structural-semantic transformations of phraseological expressions

4.4.1. Explication

4.4.2. Substitution of a component

4.4.3. Phraseological paronomasia

4.4.4. Contamination

4.4.5. Implication

## **5 Anti-Proverbs**

# Why study modern trends in phraseology?

**Phraseological expressions** have been a part of every natural language throughout its history, reflecting

- the richness and diversity of the language,
- the history and culture of the people who use it.

The study of these units allows us to gain a better understanding of the language.

Phraseological units have always been actively used by writers, journalists, and native speakers alike. However, in the last twenty years, there has been an increased interest in phraseology, which V. M. Mokienko refers to as **the era of phraseology** (Mokienko 2012: 59).

According to V. G. Kostomarov, “A new phraseology, a new idiomatics is taking shape before our eyes” (KocToMapOB 1999: 206).

Therefore, phraseology requires further study.

**The issue of innovative processes** in phraseology is one of the most relevant topics in modern research. In recent decades, this field of study has intensified, which is a natural consequence of the mass appearance of new phraseological expressions and the active use of various transformation processes in linguistic practice.

There are several reasons for the active use of phraseological innovations in language practice, including:

- democratization of Russian society, liberation from censorship, vulgarization of speech and literary standards, loosening of literary norms, and merging of media language with speech usage (Мокиенко 2012: 59);
- the ability of phraseological expressions to convey the author's position and evaluation, thereby shaping the recipient's attitude towards the described facts;
- enrichment of oral and written speech;
- increasing the imagery and expressiveness of the text;
- the influence of the media and the desire for expressiveness and innovation in a highly competitive environment.

# **Modern trends in Russian phraseology**

**The following main trends in the development of Russian phraseology can be distinguished:**

- formation of new phraseological expressions;
- disappearance of obsolete phraseological units (or their transition into the passive stock of the language);
- modification of the structure of some phraseological units;
- transformation of phraseological expressions.

# 1 The Formation of new phraseological expressions

Changes in society, including developments in science, technology, culture, sports, and politics, have a significant impact on language, as well as on its phraseological fund. As a result, a large number of new phraseological expressions appear.

The science that studies the prerequisites for the emergence, semantics, structure, and functioning of newly emerging phraseological expressions is called **phraseological neology** or **neophrasemics**.

The process of forming new phraseological units is called **phraseologicalization** (or **neo-phraseologicalization**) and represents a movement from free word combinations to semantically indecomposable units.

The formation of a new phraseological term may result from **the emergence of a new phenomenon, action, or object.**

In most cases, phraseological neologisms do not name a new concept but rather represent a **more expressive and topical designation for an already known concept.**

Let's consider **the main ways of forming neo-phraseological expressions:**

- metaphorization;
- formation based on other tropes;
- formation based on terms;
- formation by borrowing;
- author's phraseological expressions.

# 1.1 Formation of phraseological expressions based on metaphorical language

The most common way of neo-phrasemologization is the formation of new phrases **by metaphorically reinterpreting free word combinations**, for example:

*токсичные отношения;*

*грязный бизнес;*

*пудрить мозги* (colloquial)—to deceive;

*соскочить с иглы*—get rid of an addiction.

## 1.2 Formation of phraseological expressions based on other tropes

However, the formation of new phraseological expressions may also be based on other tropes, e.g.:

*порвать как Тузик грелку*—death threat, Тузик—a common dog name (comparison);

*включить голову*—start thinking (metonymy);

*голубое золото*—gas, is now also used in the meaning of cobalt, a phrase formed by the structure of *чёрное золото*—oil (epithet).

## 1.3 Formation of phraseological expressions based on terms

One source of the emergence of new phraseological expressions is their formation **on the basis of terms** (military, medical, economic), which acquire figurative meaning:

*повернуть на 180 градусов;*

*красная карточка (спорт.)*—penalties;

*зона вечной мерзлоты;*

*Груз 200*—code denoting the transportation of a dead soldier's body to a burial site.

## 1.4 Formation of phraseological expressions through borrowing

A productive way to form new phraseological units are **borrowings**, most often from the **English language**, e.g.:

*капитан Очевидность* (Captain Obvious in English)—a person who states well-known facts;

*кейсом по фейсу*—hit on the head with a briefcase;

*бабочки (порхают в животе)* (butterflies in one's stomach in English)—falling in love;

*секонд-хенд* (second-hand in English)—1. secondhand; 2. about a person who has been married;

*Шоу маст гоу он!* — *Представление должно продолжаться!*

Borrowings from other languages are also possible:

*желтые жилеты* (French des gilets jaunes)—anti-government protests in France.

## 1.5 Creation of new phraseological expressions by authors

The language is often enriched with new phraseological expressions and through **author's neo-phraseological expressions** (from fiction, movies, advertisements, politicians' statements), e.g.:

*Хотели как лучшие, а получилось как всегда* (V. S. Chernomyrdin);

*кошмарить бизнес* (D. A. Medvedev);

*голодные игры* (The Hunger Games in English)—phraseology is applicable to situations of survival in a hostile environment, (Минова, et al. 2022: 46);

*Богатые тоже плачут* (Mexican television series).

## 2 The disappearance of obsolete phraseological expressions

Phraseology, like language, is **constantly in motion**, new units appear, and, accordingly, old and irrelevant ones disappear (pass into the passive vocabulary).

It is possible to distinguish two types of such phraseological units:

- **phraseological historicisms**—the phraseological expression disappeared along with the phenomenon (*институт благородных девиц, социалистическое соревнование, советский образ жизни*).
- **phraseological archaisms**—the phraseology is obsolete, but the phenomenon remains; in modern language there is a word-analog/synonym (*Новый Свет—Америка, Северная Пальмира—С. Петербург*).

### 3 Structural modifications of some phraseological expressions

Phraseological units may modify their usual (original) form over time. However, such units should be distinguished from transformation (see section 4). The archaic component/form is often replaced by a new/new one, e.g.

*на сон грядущим*      *на сон грядущий*.

This can also include **ellipsis**, i.e. reduction of composition, most often found in proverbs and sayings, e.g.:

*гоняться за двумя зайцами* (the original form: За двумя зайцами погонишься—ни одного не поймаешь);

*море по колено* (Пьяному и море по колено, а лужа по уши);

*голод не тётка* (Голод не тётка, пирожка не подсунет).

## 4 Transformation of phraseological expressions

By this notion we understand “**occasional changes in the form and/or meaning of stable word combinations**, which allow to preserve the unity of the phraseological unit, i.e. leave it recognizable” (Ефимова 2005: 123).

Compared to structure modification (see section 3), transformed units are formed “on one occasion” and are not fixed in the language and dictionaries.

## 4.1 Use of phraseological transformations

- Transformations of phraseological units are often used in colloquial speech and in the media, primarily in article headlines and advertisements,
  - to attract attention,
  - increase expression,
  - create a language game, irony, or a joke.
- These transformations can be made **consciously** and **deliberately**.
- However, transformations of phraseological units can also occur unintentionally as a result of **a speech error**, for example *играть значение* (contamination: \**играть роль* and \**иметь значение*).

## 4.2 Classification of transformations

The authors of the classifications, such as V. M. Mokienko, A. M. Melerovich (Мелерович—Мокиенко, 1997), and I. Yu. Tretyakova (Третьякова 2010), most often distinguish two types of phraseological transformations:

- 1. semantic and**
- 2. structural-semantic.**

## 4.3 Semantic transformations of phraseological expressions

The essential criterion for semantic transformations is **the preservation of the original structure of the phraseological phrase while transforming only its semantic aspect**.

Usually, phraseology is placed in a broader context where wordplay, based on the intentional **intersection** of figurative and literal meanings of the phraseology, manifests itself (Григорянова 2012: 111).

When analyzing different types of semantic transformation, V. N. Vakurov adheres to the term “фразеологический **каламбур**—phraseological pun” (Вакуров 1994: 41). This term is suitable for describing individual semantic transformations, as such a phraseological pun creates a play of words in relation to the context.

Semantic conversion can be achieved in several ways.

Most often there is a collision with:

- **double actualization;**
- **concretization.**

### 4.3.1 Double actualization

Double actualization can occur when a phraseological unit is used **in both its figurative and direct meanings in a given context**, resulting in their complete combination.

In this way, the same phraseological unit forms a single semantic and stable whole while also being perceived as a free unit that acts as its parallel construction.

This transformation is only possible with so-called **real phraseological units**, which have prototypes in the modern language. These units are based on word combinations that have been metaphorically reinterpreted to create new phraseological expressions (Дубровина 2005: 105).

## Context is of key importance, e.g:

- ***Камень преткновения.***

*Как избежать развития мочекаменной болезни* (the meaning of the phraseological unit \*камень преткновения is actualized as *непреодолимое препятствие* and at the same time the literal meaning of the word *камень* as a disease);

- ***Слияние как по маслу.***

*”Эфко” and “Солнечные продукты” решили объединить продажи майонеза и подсолнечного масла.* (actualization of the unit \*как по маслу in the meaning *без* and at the same time the literal meaning of the word *подсолнечное масло*);

- ***Яблоко раздора:***

*Россельхознадзор запретил ввоз белорусских фруктов* (the meaning of the unit \*яблоко раздора is actualized as *причина ссоры* and at the same time the literal name of the word *фрукты*).

## 4.3.2 Concretization

Concretization is very similar to double actualization.

- The fundamental difference between them is that in concretization, the **direct meaning of the combination** that underlies the figurative meaning of the phraseological unit **comes to the fore**, rather than being completely combined with the figurative meaning (Мелерович–Мокиєнко 1997:20).
- As a result, the metaphorical meaning that is characteristic of phraseological expressions is lost due to the context, and only the direct, **literal meaning remains**, creating the so-called *effect of deceived expectation*.

- *Заморить червячка.*

*Откуда в теле человека возникают 10-метровые паразиты?* (the phraseological meaning \*заморить червячка in the meaning *перекусить* is lost, but the context actualizes the *червянок* component as a parasite literally);

- *До лампочки.*

*Немецкие компании займутся освещением чувашских городов* (the meaning of the phraseological unit \*до лампочки in the meaning *абсолютно безразлично* is lost, the literal meaning of the unit comes to the fore);

- *Армия наострила лыжи.*

*Физподготовка в войсках перешла на зимние виды спорта* (\*наострить лыжи in the meaning *убежать* is not realized, the literal plan of the expression alone is actualized).

## 4.4 Structural-semantic transformations of phraseological expressions

Structural-semantic transformation refers to several ways of **modifying the structure** of phraseological units, which result in a **change in semantics**.

The structure of a phraseological unit can be modified in several ways, such as:

- explication, which involves extending the components of the phraseology;
- replacement of components;
- phraseological paronomasia;
- contamination, which involves combining two phraseological units into one;
- implication, which involves reducing phraseological components.

## 4.4.1 Explication

Explication is a frequent and relatively simple way of transforming phraseological units that **expands the original structure of the phraseological unit quantitatively**.

It is not just an arbitrary expansion of the phraseological structure, but a **deliberate penetration of certain key elements of the context** into the phraseology.

It is often used **in headlines** because this method allows the author to indicate the article's topic concisely in a relatively small space.

Adjectives are the most productive part of speech in explication in Russian—about 43.8% of all cases (Саютина 2012: 61), e.g.:

*Паромы сели на **финансовую** мель. Средств на строительство паромов для Калининграда в бюджете нет;  
Энергетический железный занавес;  
Белорусская АЭС — **червивое** яблоко раздора.*

We can also expand the structure of a phraseological phrase by using other parts of speech, although this is not so common, e.g.:

*Кто ищет **Коми**, тот всегда найдет **ФБР** и куклу Дракулауру. Как реагирует поисковик во Вконтакте на коми названия / \*Кто ищет, тот всегда найдет.*

## 4.4.2 Substitution of a component

**Component substitution** is probably the most productive way of transforming idioms in Russian.

In the place of the replaced component may appear any word that directly follows from the context, e.g.,

*От желтых морей до пустынного края. Как Компартия Китая удерживает вместе 33 региона.* / original form: \*От южных морей до полярного края/.

One of the most productive phraseological expressions transformed by replacing components in the Russian media is *камень преткновения*, e.g.:

*Почка преткновения. Россиянке не разрешат стать донором для своего мужа;*

*Нефть преткновения.*

### 4.4.3 Phraseological paronomasia

This is a type of structural-semantic transformation **based on paronymy**.

Phraseological paronomasia is **a complex way** of transformation because it requires finding a way to harmonize the phraseological unit with the context by means of a slight sound change.

For the reader, this type of transformation is less noticeable than component substitution because the changed component differs only slightly from the original one, and therefore an inattentive recipient may miss the linguistic game.

K. N. Dubrovina calls this type of transformation “a technique of phonological mimicry” (Дубровина 2005: 112).

*Не всё в азуре /\*ажуре/. У чартерной Azur Air нашли недочеты в лётной годности самолетов.*

*Пабье /\*бабье/ лето. Где в Москве посмотреть матчи ЧМ?*

*Холод /\*голод/ — не тётка.*

*Вверх кармашками /\*тормашками/ .*

In Russian journalism, the names of companies are actively incorporated into phraseological expressions by means of phraseological paronomasia, e.g.:

*”Победа” не приходит одна. В России могут создать еще один лоукостер /  
\*Беда (никогда) не приходит одна.*

## 4.4.4 Contamination

Contamination is the **combination of two or more phraseological units into one**. According to Davletbaeva (Давлетбаева 2012: 270), this process leads to the formation of phraseological contaminants, which are characterized by new meaning, imagery, inner form, and expressive and evaluative marking.

- Contamination is **rarely** used in journalism.
- For the author, intentional contamination is **a complex way of transforming phraseological units**, but it is no less difficult for the recipient to analyze, e.g.,

contaminated phraseological unit: *предпринять меры* / original forms:

*\*предпринимать шаги* and *\*принять меры*;

contaminated phraseological unit: *играть ведущую скрипку* / original forms:

*\*играть первую скрипку* and *\*играть ведущую роль*.

## 4.4.5 Implication

It is a transformation in which there is an **omission of one or more components of the phraseological unit**.

Some authors use the term **phraseological ellipsis** in this context (Третьякова 2011).

The implication should be distinguished from the omission of optional components of the unit in phraseological variants, for example *братъ в (свои) руки*.

N. L. Shadrin believes that the **function** of this type of transformation is “to make the speech concise and lively while retaining the complete semantic capacity of a phraseological unit, to enhance its expressive impact on the reader, and to draw special attention to its figurative basis” (Шадрин 1973: 160).

At first glance, implication may seem like an insignificant interference in the unit, but it significantly changes not only the structure but also the content of the phrase.

The omission of the verb results in a **nominal phraseological unit** with a new independent meaning, such:

*деньги на ветер / \*бросать деньги на ветер;*

*сор из избы / \*выносить сор из избы.*

Phraseological implication can be achieved in two ways:

- **one-component implication** is the omission of one component of the phraseological phrase. Most often the last component is omitted, e.g.:

*метать бисер / \*перед свиньями;*

- **multicomponent implication** is the omission of two or more components, e.g.:

*Хотели как лучше. Изъятый из семьи подросток в больнице покончил с собой / \*Хотели как лучше, а получилось как всегда.*

It should be noted that the transformations of phraseological expressions, in most cases, are a **one-time individual modification** that does not remain fixed in the language. Although the potential for usual use in the future is not in doubt, as pointed out by researchers in their works.

Therefore, M. Chekhova regards transformations as a kind of “dynamic factor” in the development of phraseology (Чехова 1986: 182).

## 5 Anti-proverbs

In the context of innovative processes in phraseology, it is also necessary to touch upon the concept of **anti-proverbs**.

- Anti-proverbs are **transformations of the original paremias**. It should be noted that not only proverbs but also sayings, omens about the weather, and other stable units of folklore origin belong to the paremias.
- Therefore, the term itself is imprecise. Proverb, as the basic and most well-known type of paremias, serves as a **generalizing term** for units of the most diverse nature.
- Paremias are well known to native speakers. Therefore, even in their transformed form, they are easily recognizable and perform a wide range of different functions, such as language games, irony, and attracting attention. These transformations of phraseological expressions have a wide range of functions.

- Anti-proverbs also fulfill a special “social order” by **modernizing** paremias that have been **templated** by many years (and often by centuries) of use, and reflecting the realities relevant to native speakers (Вальтер–Мокиенко 2005: 13).
- Anti-proverbs have an ambiguous definition, as they include not only various permutations and modifications of the original proverbs but also their deformations.

Here are some examples of modified units:

*чем дальше в лес, тем больше дров:*

*Чем дальше в лес, тем **толще партизаны**.*

*Чем дальше в лес, тем **меньше свидетелей**.*

*Чем дальше в лес, тем **третий лишний**.*

*Чем дальше в лес, тем **больше извращенцев**.*

*Чем дальше в лес, тем **своя рубаха ближе к телу** (Вальтер–Мокиенко 2005: 7).*

Examples of phraseological transformations are taken from the following sources:

- EurAsia Daily, [eadaily.com/en](http://eadaily.com/en);
- Komsomolskaya Pravda, [kp.ru](http://kp.ru);
- Moskovsky komsomolets, [mk.ru](http://mk.ru);
- Kommersant, [kommersant.ru](http://kommersant.ru);
- Gazeta, [gazeta.ru](http://gazeta.ru);
- Argumenty i fakty, [aif.ru](http://aif.ru).



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## **INTERLINGUAL HOMONYMY IN KINDRED LANGUAGES (ON THE EXAMPLE OF RUSSIAN AND SLOVAK)**

Module No. 5 of the intellectual result No. 2

### **Module objectives:**

- to get acquainted with the relationships between lexical meanings of words, as well as concepts such as polysemy, homonymy, paronymy, and interlingual homonymy;
- to learn about the previously unresolved questions in this field of linguistics;
- to provide a typology of semantic relations in the field of Russian-Slovak interlingual homonyms and demonstrate them through examples;
- to demonstrate the significant role of metaphor and metonymy in interlingual homonymic pairs.

### **Module content:**

1. Relations between lexical meanings of words
  - Homonymy and polysemy
  - Interlingual homonymy
  - Interlingual homonyms and interlingual paronyms
2. Main sources of Russian-Slovak interlingual homonymy
  - Homonymic (and paronymic) potential of the root lexical pool of the Proto-Slavic language
  - International vocabulary in Russian-Slovak homonymic pairs
3. Typology of semantic relations in the field of Russian-Slovak interlingual homonymy
  - Semantic relations of difference
  - Inclusion relations
  - Relations of semantic intersection
4. Metaphor and metonymy in Russian-Slovak interlingual homonymy
  - Metaphor
  - Metonymy

### Methodological instructions for working with the text of the module:

The module is designed as a presentation that can be used both as source material for a lecture and as a text for independent study.

### Recommended literature on the topic of the module:

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MUNI



# **INTERLINGUAL HOMONYMY IN KINDRED LANGUAGES**

**(on the example of Russian and Slovak)**



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# **Module objectives:**

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1.3 Interlingual homonyms and interlingual homonyms

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# 1 The relationship between lexical meanings of words

## 1.1 Homonymy and Polysemy

- **Most words** in the vocabulary of natural languages have multiple meanings;
- the lexical plane of a language contains units that serve to name phenomena of the world around us and **actualize their meanings in different contexts**. This property of words allows language users to actualize the necessary meaning depending on the specific situation;
- if polysemy did not exist in the language, new words would constantly appear, and the language would become overloaded. **Polysemy is associated with linguistic economy** and linguistic analogy, where new phenomena are named based on analogy without creating a new lexical unit;

- in both homonymy and polysemy, the same lexical form has several meanings resulting in an asymmetry of form and content;
- however, in polysemy, one lexeme is associated with several meanings, whereas homonyms are lexemes that coincide in their form but have different semantics. Therefore, **a multi-valued word has two or more interrelated meanings, while homonyms have two or more unrelated meanings;**
- **distinguishing between polysemy and homonymy** is a long-standing and unresolved problem due to the complexity of the nature of lexical meaning, which is a product of human cognitive activity. Moreover, the question of the semantic boundaries of a word remains unresolved.

- the fact that **the problem of distinguishing between polysemy and homonymy has not been definitively solved** can also be observed in the field of lexicography;
- the general lexicographic practice is such that if a word is a homonym, it is included in the dictionary as a separate word, and if it is polysemous, its separate meanings are grouped under that word;
- determining whether a particular case is a polysemy or a homonymy is a task that different lexicographers deal with differently. Studies show that lexicographers differ in their opinions on whether a word is a polysemy or a homonymy by about 30%.

## Polysemy:

- occurs when a unit of language has more than one meaning, and like homonymy, it can be lexical or grammatical. The problem of distinguishing polysemy from homonymy concerns mainly lexical polysemy, which is the property of one word to denote different objects and phenomena in the surrounding world;
- it plays a major role in the historical development of the meaning of a word, as there is constant change in the distribution of meanings in lexemes, which can acquire new meanings;
- polysemy is widely represented in language and **is the rule rather than the exception.**

## **Homonymy:**

- refers to the sound correspondence of different linguistic units that have unrelated meanings;
- is not understood unambiguously.

There is a distinction between **full** and **partial homonymy** and related phenomena, such as homophones, homographs, and homoforms.

The criteria for distinguishing between full and partial homonyms include different meanings, identical forms, and grammatical equivalence.

However, in some cases, not only lexical but also morphological and word-formation units are considered homonyms.

In the literature there are **a number of criteria** for classifying the ways of formation of homonyms, for example:

- 1) correspondence in the sound form of words with originally different forms (*лук* is a plant, a word borrowed from the German language; *лук* is a weapon, which is of Russian origin);
- 2) correspondence as a result of borrowing from a foreign language (*брак* is from German and native Russian *брак*);
- 3) disintegration of a polysemous word into homonyms;
- 4) correspondence as a result of word formation from the same base (*дождевик*—raincoat of waterproof material, *дождевик*—mushroom).

If we summarize the above, it can be argued that there are two ways of occurrence of homonyms, viz:

- in the first case, **in the beginning there was no semantic connection between the meanings of linguistic units,**
- in the second case **there was, but at this stage of development of the lexical-semantic system of language it can be found only with the help of diachronic analysis.**

The **problem of distinguishing** homonymy from polysemy:

- arises mainly when the **semantic connection** between lexical units, originally meaning of one word, **ceases to be realized in the process of language development or disappears**. Depolysementization occurs when originally polysemic lexemes become monosemic lexemes;
- etymologically connected meanings are not always connected in the human mental lexicon, and there are cases when etymologically unconnected forms in the mental lexicon are perceived as connected;
- **it is not always possible to draw an unambiguous conclusion regarding this group of lexical units**. For these reasons, researchers propose to consider specific linguistic facts on an after-thought scale of “polysemy-homonymy”. This idea correlates, for example, with the typology of word division proposed by N. A. Yanko-Trinitetskaya (2020: 901), as well as the transitivity scale proposed for studying grammatical phenomena by V. V. Babaytseva (2010: 110).

- **The systematicity of homonymy is still less studied than that of polysemy.** There exist different criteria for distinguishing between these two phenomena.
- The inconsistency in the work of lexicographers in creating explanatory dictionaries has been confirmed, particularly in defining what constitutes homonymy. There is no unified methodology for distinguishing these units.
- A significant amount of valuable knowledge regarding various aspects of homonymy in language and speech has been accumulated. This makes it possible to solve practical problems in this field. **The boundary between polysemy and homonymy can be characterized as a dynamic spectrum rather than something fixed and unchangeable.**

- Historical homonyms can turn into polysemous words over time because of the constant tendency of human thought towards polysemy. Additionally, the meanings of a polysemous word can become so distant from each other that it is more correct to speak of homonymy than of polysemy.
- These phenomena are indisputable only if one looks at them from a synchronic point of view, but not from a diachronic one.
- The dynamics in the semantics of words make it impossible to construct definitive, indisputable criteria for distinguishing them.

## 1.2 Interlingual homonymy

- **Interlingual homonymy** encompasses several phenomena that share the common characteristic of **having similar acoustic and/or graphic forms** in two or more languages (whether related or unrelated), but with mismatched or incomplete corresponding lexical meanings, and sometimes only connotative meanings;
- the existence of lexical units that are similar in form in related languages can be attributed to the fact that they share a common ancestor, such as the Proto-Slavic root stock in Slavic languages;
- this phenomenon is often encountered by translators, foreign language teachers, and linguists involved in contrastive research;
- the importance of this topic is also evidenced by the large number of dictionaries that focus on “translator’s false friends”, which are commonly referred to as interlingual homonyms.

## Examples of interlingual homonymy:

- Polish *bezcenny* with the meaning ‘precious, priceless’, Slovak and Czech *bezcenný* (such that has no value), Russian *бесценный*, whose meaning coincides with that of the Polish lexeme;
- Polish *strona* meaning direction, Croatian *strana* meaning page, Slovak and Czech *strana*, whose semantics have both meanings, which coincide with the Polish and Croatian meanings;
- Bulgarian *бъстър* with the meaning ‘clear, bright’, Russian *быстрый* with the meaning ‘doing with great speed’ and Slovak *bystrý* with the meaning ‘quickly and well perceiving, reacting’;
- Slovak *hl'adač* (one who tries to find something) and Belarusian *глядач* meaning ‘observer, spectator’;
- or Russian *нозор* meaning ‘shame’, Slovak and Czech *pozor* (‘cautiously’), and Serbian *нозор* meaning corresponding to Slovak, with an additional meaning ‘look’, etc.

- The number of interlingual homonyms is directly proportional to **the genetic affinity of languages**. In unrelated languages, homonymy is most common for international words. It is worth noting that:
- the issue of interlingual homonymy is relatively well-studied, but still, it cannot be claimed that all questions have been solved;
- research is being conducted both in the field of contrastive linguistics and in the field of translation and interpretation, not least in linguodidactics;
- first of all, from a linguodidactic point of view, it should be recognized that the method of practical mastering of interlingual homonyms is insufficiently developed in the Slavic languages. This leaves room for further research in the field of interlingual homonymy and translation;
- additionally, the aspect of the degree of (un-)correspondence of the formal aspect of the units having different lexical meanings in two or more languages, which is the question of the boundaries of interlingual homonymy and interlingual paronymy, is very important.

## Paronymy

A **paronymic relationship** is most often defined as the relationship between two or more words that **overlap in form and meaning** and can cause misunderstandings during communication.

- In other cases, paronyms are usually referred to as words that sound similar.
- Along with homonyms, paronyms are also considered hyponyms of the term “translator’s false friends”.
- **Interlingual paronyms** are lexical-semantic units of two different languages (related or unrelated), which may or may not show a certain degree of semantic similarity.

However, the study of homonyms inevitably raises a number of theoretical, as well as practical, problems:

- the problem of defining and **distinguishing the concepts** of interlingual **homonymy** and **paronymy** has been the subject of numerous studies;
- the differential sign to distinguish homonymy from paronymy is also the degree of correspondence between the semantics of phonetically related words. Here we can speak of the complete absence of a common semantic component, up to a partial overlap of meanings;
- in the synchronic aspect, the semantics of interlingual homonyms differs even when the etymology is the same.

## Conclusion

When distinguishing between interlingual homonymy and interlingual paronymy, two main factors are taken into account:

The first factor is **formal correspondence**.

- Considering the degree of manifestation of this feature and the relatively rare phonetic correspondence of words, even in related languages, we can state that homonyms are at one pole of the sequence scale, characterized by a form correspondence, while paronyms are at the other pole, whose forms are not identical but only similar (at least they have a common root).

The second factor is **similarity in content**.

- Paronyms exhibit similarity in meaning at one end of the scale (at least in one of several meanings), while homonyms may not have such affinity at the other end (regardless of whether they have a common etymology or their external resemblance is accidental).

## 2 The main sources of Russian-Slovak interlingual homonymy

### 2.1 The homonymic (and paronymic) potential of the root lexical stock of the Proto-Slavic language

When studying interlingual homonymy and paronymy in related languages, one must pay attention to **the origin of their lexical stock**—the common ‘ancestor’ of the Slavic languages, from which they have developed over the last 1500 years under different social, historical, and contact linguistic conditions.

- **The development of the Proto-Slavic vocabulary** in the various Slavic languages is characterized by a certain unevenness and is described through the prism of two basic and at the same time contradictory processes: **convergence** and **divergence**. Convergence refers to the process of increasing similarity between languages, while divergence refers to the decrease of similarity between dialects or languages. These processes have led to increased diffusion and heterogenization. After the Proto-Slavic language, the Slavic languages have differentiated significantly at all linguistic levels.

- In addition to the aspects already mentioned, it is necessary to note another one: **divergence also manifests itself in the stylistic aspect**, where one phenomenon acquires diverse meanings (stylistically) in different languages.
- Stylistic divergence within a single language can contribute to the emergence of interlingual homonymy (and paronymy) since specific lexical units acquire different emotional and expressive connotations in the process of linguistic development. This can be demonstrated by examples of homonymic pairs such as *блуд*—*blud* and *быт*—*byt*.

## Example:

The homonymic pair *блуд*—*blud*

In a diachronic examination, the Russian word **блуд** (‘debauchery, debauchery’ [BTC 2000: 85]) and the Slovak word **blud** show changes in their stylistic coloring. The Explanatory Dictionary of the Russian language edited by D. N. Ushakov (1935) marks it as bookish [ТУ, vol. 1: 157], while the Dictionary of Modern Russian Literary Language (1950) [ССРЛЯ, vol. 1: 519] notes its origin from ecclesiastical usage. Modern Russian language dictionaries characterize it as popular and colloquial [BTC 2014: 85], or as outgoing and religious [АСРЯ: 290], indicating the special sphere of its use in the latter case. The original meaning of the word *блуд*—‘a delusion, a mistake’ [СЛРЯ XI–XVII: 244] has been lost in the Russian language. Russian *блудить* appears as an interlingual homonym to Slovak *blúdiť* only in its primary meaning—‘to lead a promiscuous sexual life’, while the meaning (‘to wander’), completely identical with the Slovak pair, is typical for the Russian dialects (see the notation regional in D. N. Ushakov’s Explanatory Dictionary of the Russian language [ТУ, vol. 1: 157]; in СССРЛЯ (1950) it is characterized as vernacular and regional [ССРЛЯ, vol.1: 520]; It is not among synonyms to the word *rambling* in the contemporary Active Dictionary of the Russian language [АСРЯ: 291]; it is not found in the Contemporary Dictionary of the Russian Language. It is not among the synonyms of the word *блуждать* in the Modern active dictionary of the Russian language.

In БТС, the authors point out the process of disintegration of the polysemantic word *блудить* into homonyms. The lexical-semantic variant, synonymous with the verb *блудить*, is presented as a popular-speech one [БТС: 85]. Additionally, this also indicates the low usage of the first-person singular present tense verb *блужу*, which is rarely used in Russian texts. The National Corpus of the Russian language has recorded only five examples of its use in literary texts, three of which are in the meaning of ‘to wander’ and two in the meaning of ‘to debauch’. On the other hand, the form *блуждаю* occurs 32 times in the main subcorpus [НКРЯ].

## Example:

The homonymic pair *быт* and *byt*

form a homonymic pair. The Russian word *быт* means ‘way of life’ or ‘daily life’, while the Slovak word *byt* means ‘dwelling’, ‘habitation’, or ‘apartment’. The original meaning of the Russian word *быт* is similar to the modern Slovak word *byt*, which means ‘property’, ‘living resources’, ‘household’, or ‘economy’ [Виноградов 1999: 63]. In Russian, the word *имущество* ‘property’ serves as a hypernym for the hyponyms ‘dwelling’, ‘house’, and ‘apartment’ (similar to the modern official word combination *недвижимое имущество*). The word originally had a concrete meaning, but at the end of the 18th century, lexicographers recorded the development of abstract meanings. At that time, its coloring was still characterized as proverbial (see the Dictionary of the Russian Academy (1789) [САР: 397]. With the further fixation of the abstract meaning and displacement of the concrete meaning, the word *быт* lost its simplex coloring, and by the 19th century, it became part of the literary vocabulary. Its primary meaning was lost [Виноградов 1999: 63–65].

Analogous to the modern Russian meaning of the word *быт*, the modern Belarusian language also has a similar meaning [ТСБМ: 430]. The appearance of the mentioned Russian-Slovak pair of interlingual homonyms was facilitated by the stylistic divergence of the word *быт* in Russian, which led to the subsequent loss of the original meaning. On the contrary, in Slovak, the concrete meaning of the word came to the fore, while the lexical-semantic variant with the abstract meaning ‘being, existence’ is now qualified as obsolete [ЭССЯ, vol. 3: 156]. In other Slavic languages, we find the same two basic meanings derived from the Proto-Slavonic *\*bytъ*. For example, Czech *byt* means both ‘dwelling, habitation’ and ‘being, existence, life’, Polish *byt*; Bulgarian and Macedonian *бум* represents a later borrowing from Russian. The Baltic languages also have interesting lexemes derived from Proto-Slavonic *\*bytъ*, such as Lithuanian *bùtas* meaning ‘dwelling, apartment’ and Old Prussian *buttan* meaning ‘house’ [ЭССЯ, т. 3: 155–156].

## 2.2 International Vocabulary in Russian-Slovak Homonymic Pairs

With globalization, the growth of economic and social contacts, and the immediate exchange of information, **the frequency of internationalisms in modern languages is increasing.**

- Internationalisms are defined as **international lexical units** in the lexical-semantic system of at least three unrelated languages, which are identical both semantically and formally (taking into account the natural correlation of the sound and graphic units of a given language).
- In Slavic (related) languages, the main source of interlingual homonymy is **the Proto-Slavic lexical root stock**. On the other hand, in unrelated languages, the main source of “false friends” is borrowing words from classical languages, which may even lead to interlingual enantiosema.

- According to modern observations, **the leading role of classical languages**, such as Ancient Greek and Latin, in the formation of national terminologies is typical for the modern stage of language development.

In the field of linguistic terminology, examples are the Russian-Slovak pairs **диалектологический—dialektologický**, **абстрактный—abstraktný**, etc. The members of the first pair are based on two Greek words—*diálektos* ‘talk; speech; adverb’ and *logos*—‘word; doctrine’ [Касаткин1990: 133]. The formation of the members of the second pair is based on the Latin word *abstractus*—a form of the polysemic verb *abstraho*, with the lexico-semantic variant ‘to abstract’ serving as the base for the formation of the linguistic term in both languages [Дворецкий 1976: 17]. Hence, the original Russian correlate in the term system of Russian linguistics is *отвлечённый*, such as *отвлечённые (абстрактные) существительные* [Русская грамматика 1980: 462]. Both pairs of terms correlate well with units of the English linguistic term system, such as *abstract noun* and *dialectal* [APC 2003: 2; 107].

- In both languages, the words going back to the Latin verb *abstraho* form word-formation nests and enter into interlingual paronymy with the Slovak units: *абстрагировать – abstrahovať*, *абстракция – abstrakcia*.

The internationalization of terminology is one manifestation of the principle of linguistic economy.

**Russian-Slovak homonymous pairs that have emerged based on the international vocabulary account for approximately 5%. However, the primary source of Russian-Slovak interlingual homonymy is the root lexical fund of the Proto-Slavic language.**

# 3 Typology of semantic relationships in Russian-Slovak interlanguage homonymy

Language is constantly evolving, and changes in it are determined by the need to reflect the changes occurring in the world around native speakers.

- **The present state of a language can be considered the cumulative result of its speakers' communication in the diachronic aspect.** On the one hand, new words have appeared over time, or words have been borrowed from other languages. On the other hand, the semantics of many words have changed in such a way that native speakers can name changes in the concepts of the surrounding world.
- Like many other changes in language, **changes in word semantics are not instantaneous and affect all native speakers.** The change arises in the language and spreads in the linguistic community through socially determined channels. The original meaning of the form is not replaced overnight by a new, innovative meaning but coexists with it for a period of time.

- In addition to linguistic factors, **psychological, cultural, or sociocultural factors** also play an important role in changing the semantics of a word. Lexemes can acquire new meanings, existing meanings can recede into the background, or change over time to such an extent that words no longer have much in common in terms of meaning.
- Possible types of meaning change include **narrowing, expanding meaning, shifting from more abstract to more concrete and vice versa, and transferring meaning on the basis of metaphor or metonymy.**
- Differences between formally corresponding units can be found in their semantics, which may be overlaid with additional characteristics of words, such as belonging to different styles, the presence or absence of an emotional component, and whether the lexeme is part of the active vocabulary or considered obsolete by native speakers. Additionally, words may be used universally or only in a particular region (dialectism).

- When comparing the units of a homonymic pair in two languages, several types of relationships can be observed:
- Words may coincide in some of their meanings, while diverging in others. In such cases, we can talk about **inclusion (in which one meaning is included in the other)** or **intersection (in which the meanings overlap)**.
- The situation where homonymous units do not have any common meaning is called an **exception (disjunction)**.

### **3.1 Semantic relations of difference**

The situation where interlingual homonyms have no common meaning is called difference or disjunction.

Such relations may result

- from the breakdown of the meaning of an etymologically common word (see 3.1.1);
- accidental similarity in the form of two etymologically unrelated words. In this process, not only interlingual homonymy but also intralingual homonymy may play a role.

### 3.1.1 Relationships of complete semantic difference resulting from the divergence of etymologically identical words

#### Example:

The Russian word *баня* has two meanings. Firstly, it refers to ‘a special building or room where one washes and steams’, which is similar to a Slovak *kúpel’* or a *ruská sauna*. Secondly, it refers to ‘a device for heating something by steam or boiling water, or a way of cooking something in this way’, which is similar to a Slovak *para* [BTC: 58]. The word is derived from Proto-Slavic *\*banja*, which also gave rise to Russian Church Slavonic *баня* (from the 11th century), Old Russian *баньскъ*, and Russian and Ukrainian *баня*. Additionally, *банка* in Russian also means ‘jar, vessel, medical jar’, which is likely an old borrowing from the folk Latin *\*bāneum* (cf. Latin *balneum* meaning bath) [ЭСРЯ: 45, SESS: 61].

On the other hand, *baňa* in Slovak has two meanings as well. Firstly, it means ‘space underground or on the surface where coal or ore is mined’ [KSSJ: 58], which is similar *шахта* in Russian. Secondly, it means ‘dome, font, bath’. The word originated from the Greek word *balaneion* or *font* (*balneo-*). The original meaning of the word was ‘a font paved with stones and deepened in the ground’, which then transferred to ‘a hole in the ground, a shaft’ [SESJAČ: 45, SESS: 61].

### **3.1.2 Enantiosemy**

- Semantic differences can result from the divergence of etymologically identical words to the extent that the new meanings are opposite to each other.
- Synchronous interlingual enantiosemy means the presence of opposite meanings in words of different languages belonging to the same or related groups that have the same etymology. The reason for this phenomenon is due to the phenomena of Proto-Slavic commonality. In our case, the development of syncretic meaning in the Proto-Slavic language goes in opposite directions, which results in each of the related languages perceiving and organizing the meanings that the original Proto-Slavonic word had in their own way. This leads to the emergence of pairs of words with opposite semantics.

## Example:

The Russian word **бесценный** in its meanings (1. 'very valuable; inestimable, unique'; 2. high 'dear, dear' [БТС], developed on the basis of metaphor) is in enantiosemy relations with the Slovak **bezcnenný** (1. 'not valuable, worthless'; 2. 'useless, of little value (little value, useless)' [KSSJ]). The words have an identical word-formation structure—derive respectively from the adjectives *ценный* and *cnenný* (general meaning 'expensive'), the prefixes *бес-* and *bez-* (derived from the Proto-Slavonic *\*bez(ъ)* [ЭССЯ, vol. 2: 7]) with identical meaning, but in the end the semantics of the words is opposite: *бесценный* in Russian means 'having no price', that is, any price would be small for this object; *bezcnenný* in Slovak also means 'having no price', but in the sense that any price would be too high for this object. Note that more than half a century ago in the Explanatory Dictionary of the Russian language the meaning 'not valuable, of little value' for the adjective *бесценный* was given, but marked as obsolete [ССРЛЯ, vol. 1: 440] (obviously, it was secondary). The original meaning is 'very valuable' [Срезневский, vol. 1: 79]. In modern Russian *купить за бесценок* means 'very cheap' (marked—colloquial) [БТСРЯ]. The verb *обесценить* means: 1. 1. 'to deprive of value, to make of little value'; 2. to deprive of significance, importance, to make unnecessary' [БТСРЯ]. The Common Slavic *\*cena* goes back to the Indo-European *\*k<sub>u</sub>oinā* 'punishment', 'penalty', 'price' [ИЭССРЯ, vol. 2: 365].

### 3.1.3 The relationship of complete semantic difference results from the coincidence of etymologically different words

#### Example:

- The Russian word **град**<sup>1</sup> (literally ‘atmospheric precipitation in the form of rounded ice flakes, which are raindrops frozen in the air’) [БТС] comes from the Slavonic \**gradъ* ‘hail’ [АНИКИН, vol. 11: 351]. Russian **град**<sup>2</sup> ‘town’ comes from Old Slavonic *градъ* ‘town’, ‘city wall’, ‘garden’, and goes back to the Proto-Slavonic \**gôrdъ*. The development of meanings of **град**<sup>2</sup> is presented in the following scheme: ‘enclosure, fence’ > ‘enclosed or fenced place’ > ‘fortified place’ > ‘fortress, castle’ > ‘town’ [АНИКИН, vol.11: 273; 351].
- Slovak **hrad** was formed from the word **град**<sup>2</sup> and has the meaning of ‘a medieval fortified residence of the rulers or nobility, usually located in a less accessible place’ [KSSJ: 196, SESS: 207].

## 3.2 The inclusion relationship

When discussing the semantic relation of inclusion, it is possible to do so in the case of a form-correlated word, **whose semantics are contained within the semantic structure of another word**, or when two correlated words have several lexical-semantic variants, and their number does not coincide.

- It is also important to bear in mind the difficulty in determining individual meanings and their connotations, as well as the meanings and uses of a word, which is already evident in the varying number of meanings provided in explanatory dictionaries for individual words.
- This group of semantic relations can be further divided into two subgroups: inclusion relations resulting from hyper-hyponymic relations and relations resulting from intralingual homonymy.

### 3.2.1 Inclusion caused by hyper-hyponymic relations

Hyponymy and hypernymy have a hierarchical relationship: a **hypernym** is a broader term with wider semantics that encompasses words with more specific meanings. In other words, a hyponym is a subcategory of a more general word.

**The semantics of the Russian word includes the semantics of the Slovak language**

**Example:**

The Russian word **змея** is polysemantic, with two meanings: 1. ‘a reptile with a long, writhing body, without legs (usually with poisonous glands in the mouth)’; 2. ‘a cunning, crafty, evil person’ [БТСРЯ]. The second meaning emerged through metaphorical transfer based on the seme ‘dangerous’. Both meanings are realized in Slovak by the word *had*. The Russian word *зad*, on the other hand, has both a traditional folk meaning of ‘amphibious or reptilian animal’ and has developed, through metaphorical reinterpretation based on the seme ‘unpleasant’, a marking (swear) of ‘a disgusting, vile person’ [БТСРЯ].

It is worth noting that the seme in question was present in the original Indo-European word *\*g<sub>u</sub>ē[u]*, and the original meaning of the Russian word *зad* is simply ‘something disgusting, vile’ [Шанский 1972, vol. 1, issue IV: 5–6]. The direct meaning of the Slovak word **zmija** is narrower and more specialized than the direct meaning of the Russian word *змея*: ‘a venomous snake with a zigzag pattern on its back along the spine’. Similarly, based on this meaning, the lexical-semantic variant ‘about a crafty, cunning, evil person’ was formed through metaphorical transfer [SSJ]. The same semantic structure is found in the Russian word *зadюка* [БТСРЯ], which derives from the word *zad*. *Змея* / *zmija* can be traced back to the Proto-Slavonic *\*zmbja*, meaning ‘terrestrial reptile’ or ‘a creeping creeper on the ground’ [ИЭССРЯ, vol. 1: 326], and it has a tabooistic nature [Шанский 1972, vol. 1, issue IV: 6].

## The semantics of the Slovak word includes the semantics of the Russian word

### Example:

Russian **жена** has a basic nominative meaning of ‘a married woman (in relation to her husband)’; the meaning ‘woman’, developed on the basis of metonymy, is characterized in modern language dictionaries as obsolete and formal [БТСРЯ]. In contrast, Slovak **žena** means firstly ‘an adult female person’, and secondly, ‘spouse’ [KSSJ]. The primary meaning of the all-Slavonic \**žena* was ‘woman’ [ИЭССРЯ, vol. 1: 298], and its meaning ‘spouse’ is secondary. Speaking of the unquestionable antiquity of this Indo-Europeanism, O.N. Trubachev states the obscurity of its etymology. He also notes a similar way in which the meaning ‘мужчина’—‘муж’ developed in the word *муж* [Трубачев 2006: 105–110].

The Russian *муж* has a primary meaning of ‘a married man (in relation to his wife)’; on its basis, meanings have developed as a result of metonymic transfer: marked as formal ‘a man of mature age’, and also ‘a man active in some public field’ (*государственный муж*) [БТСРЯ]. The primary meaning of Slovak *muž* is ‘an adult male person, male’, from which the meaning ‘spouse’ developed due to metonymy [KSSJ]. In Old Russian, the word *мужь* had the following meanings: ‘person’, ‘man’, ‘eminent person’, ‘spouse’ [ИЭССРЯ, vol. 1: 547].

### 3.2.2 Inclusion caused by intralingual homonymy

**The semantics of the Russian word include the semantics of the Slovak word.**

#### **Example**

Russian distinguishes between the homonyms **рак<sup>1</sup>**—meaning ‘a shell-covered freshwater invertebrate animal with large pincers’ and **рак<sup>2</sup>**—meaning ‘a malignant tumor in the human or animal body’ [БТСРЯ]. Slovak **rak** means ‘an amphibious animal with large pincers, living in running water’ [KSSJ]. The meaning ‘disease’ is conveyed in Slovak by the word *rakovina*. The etymology of this word is not sufficiently clear, as noted by P. Y. Chernykh. It is possible that *рак<sup>1</sup>* could be so called because of its shell-like appearance, with the word going back to the Indo-European root *\*kar̥-* with the original meaning of ‘hard’ [ИЭССРЯ, vol. 2: 97]. The meaning of *рак<sup>2</sup>* in Russian first appeared in texts from the 18th century, and this meaning is a semantic calque from the Greek *χάρξις* (‘cancer’) or Latin, where cancer is a ‘malignant tumour’. The older meaning of *рак* in Latin is ‘crab’, then ‘claw’, ‘claw’. An old native belief suggests that the disease occurs because a crayfish or frog comes in the human body [ИЭССРЯ, vol. 2: 97].

## The semantics of the Slovak word includes those of the Russian word

### Example

In Russian, there are homonyms **КЛЮЧ**<sup>2</sup>, which refers to ‘a spring that comes out of the ground’, and the polysemantic **КЛЮЧ**<sup>1</sup>, whose primary meaning is ‘a metal device for locking and unlocking a lock’. Its second direct meaning, developed based on function similarity, is ‘a hand tool, a device to strengthen or unscrew something, to actuate mechanisms of various kinds’. The result of metaphorical transfer is the meaning ‘conditional system of designating letters, numbers, etc., on which the way of reading of some ciphertext is based’ and ‘means, opportunity to unravel, understand something, to master something’ (based on the common seme ‘means to discover’) [БТСРЯ]. According to P. Y. Chernykh, the Common Slavonic *\*cljuč* shares the same root as the Russian *клюдка*; its ‘older meaning’ is ‘something indirect, curved’ [ИЭССРЯ, vol. 1: 404].

The Slovak word **kl'úč** has a similar semantic structure, which comprises: 1. ‘a device for locking and unlocking a lock’; 2. ‘a tool for screwing and unscrewing, actuating mechanisms and other mechanical operations’; and 3. ‘information for deciphering, explaining or clarifying something’ [KSSJ]. M. Vasmer explains the verb *клюдать* (‘to murmur’) in relation to the murmuring of a brook and generally pouring water [Фасмер, vol. 2: 257]. However, he acknowledges the rationale for searching for sources of its common origin with *ключ*<sup>1</sup> [Фасмер, vol. 2: 258].

### 3.3 Relations of semantic intersection

Semantic intersection relations can be spoken of when the corresponding units in the two languages formally coincide in some of their meanings and diverge in others. Most often such relations occur with words having a common origin. Another feature is the presence of a metaphorical or metonymic basis for naming,

#### Example

Russian **шишка** in its literal meaning is ‘the inflorescence and fruit of conifers and some other plants of rounded or oval shape, covered with scales’. The results of the metaphorical transfer (according to the similarity of the form) can be considered nominative meanings ‘rounded bulge, bump on the human or animal body (usually from a bruise, inflammation, etc.)’ and ‘thickening of the rounded or oval shape on the end, on top of some object’, and also (in ironic use) ‘about an important, influential person’ (based on the seme ‘to tower’) [БТСРЯ].

In Slovak, there are two homonyms: **šiška**<sup>1</sup>, which means ‘cone’ in its primary meaning, and **šiška**<sup>2</sup>, which refers to a ‘doughnut’ (a culinary product) [CPC: 516]. It is possible that the meaning of *šiška*<sup>2</sup> developed as a result of metaphorical transfer, based on similarity of form. Apparently, the common Slavic *\*šišъka* had an original meaning of ‘fruit of conifers’. Regarding the meaning of *шшшка* as ‘convexity’, a cautious supposition is expressed that it derives from Turkic *шшш* [ИЭССРЯ, vol. 2: 415]. In such a case, one must reject the idea of metaphorical links between the first and other meanings of the Russian *шшшка* and consider its different meanings as a result of approximation of previously homonymous units.

## 4 Metaphor and metonymy in Russian-Slovak interlanguage homonymy

Many word **meanings develop through metaphorical and metonymic transpositions**. These types of semantic relations can be observed both synchronously (in languages such as Russian and Slovak) and diachronically, when examining their meanings and relations to the meanings of the original, which in our case is most often the Proto-Slavic lexical unit.

- Metaphor and metonymy **play important roles in the process of nominalization** in all languages. In fact, they are the two richest sources of lexical polysemy.
- The different meanings of a word can be related in a **radial manner** (where all meanings are directly related to the main meaning), in a **chain manner** (where each successive meaning is motivated by the previous one), or in a **radial-chain manner** (a combination of radial and chain polysemy).
- The metonymic connections between the meanings of words are so diverse that **it is not always possible to formulate a basic model**.

## 4.1 Metaphor

A metaphor consists of four components: two objects (or classes of objects) being compared and two similar properties.

- The most common metaphors are those based on similarity of form, function, and material. Zoonimic metaphors or metaphors based on sensory perception are also not uncommon.

### Example:

Russian **рыба** in its direct meaning ‘each of the two skin-muscular mobile folds that form the edges of the mouth’ [БТСРЯ] is derived from the original meaning ‘mushroom’, presented, in particular, in Russian dialects (‘edible mushrooms’ [СПНГ, vol.7: 191]. In the modern explanatory dictionary it is recorded with the label colloquial (but in a semantically narrowed meaning ‘*гриб-мрымовик*’) [БТСРЯ]. In Slovak, on the other hand, the original nominative meaning ‘mushroom’ is preserved as the main nominative meaning [Lingea].

On its basis in the Slovak language as a result of metaphor the meaning **huba** ‘sea animal’ appeared, similar to Russian *рыбка* ‘type of lower invertebrate multicellular animals living in the sea’. [БТСРЯ].

Finally, as a homonym with the notation *rude* the Slovak dictionaries present the word *huba* in the meaning ‘mouth, mouth’ [Lingea] (according to E. M. Markova, in Czech a similar meaning is a result of metonymic transfer). See also the analysis of Russian *zyba* in the context of some Slavonic parallels [Маркова 2014: 25; 272]. The original meaning of Proto-Slavonic *\*goba* is ‘mushroom’ or ‘sponge’ [ИЭССРЯ, vol. 1: 225]; the second of these meanings (synonymous *špongia*) is also recorded by dictionaries of the Slovak language [Lingea]. P.Y. Chernykh indicates the direction of the development of the semantics of the word *zyba* in Russian: ‘mushroom’ or ‘sponge’ → ‘mouth’ → ‘lip’; he also believes that the meanings ‘mushroom’ or ‘sponge’ are not original [ИЭССРЯ, vol. 1: 225], but there is no data that they are derivative to date [ЭССРЯ, vol.7: 79–80].

## 4.2 Metonymy

Metonymy refers to the use of a word to refer to an object or phenomenon related to the object or phenomenon usually designated by that word;

- the best-known **metonymic models** include process-result, place or object involved in an activity, material-product, one thing in another, one over another, object of knowledge-area of knowledge, emotional state-its cause, author-its work, and others;
- representatives of the cognitive direction argue that metonymy is characterized by a **referential function** (substituting one entity for another) and its role is to provide understanding, similar to the role of metaphor. However, the difference is that metonymy allows us to focus more precisely on certain aspects of the denoted phenomenon or object than, for example, when transferring from part to whole.

## Example:

Based on the Proto-Slavonic *\*lava*, which has the primary meaning of ‘a cut-off piece of wood, a board’ [ЭССЯ, vol. 14: 55], the direct nominative meaning ‘a bench for sitting or lying down, usually attached to the wall’ developed in Russian through metonymy.

P. Y. Chernykh also notes all-Slavonic *\*lava* in the meaning of ‘bench’ [ИЭССРЯ, vol. 1: 462]. The lexeme ‘small store’ [БТСРЯ] arose on the basis of this meaning, also through metonymic transfer (a small store necessarily implied the presence of a bench, on which goods could be placed; that is, **лавка** (the bench) is the fundamental part of the store—we are dealing in this meaning with the semantic relationship of part and whole, i.e. synecdoche).

The result of metonymy (based on the model “material–product”) is also the Slovak **lávka**—‘footbridge, bridges’ [Lingea]. Thus, in both languages, we see the specialization of meanings of the lexical unit (see also semantic analysis in [Markova 2014: 123–124]). M. Vasmer connects *лавка* with dialect *лава* ‘planks put on tree branches, on which a hunter sits’ [Васмер, vol. 2: 444]. Russian dialects also present *лава* in the meanings of ‘wooden bench’, ‘bridges for rinsing and washing laundry’, ‘decking from logs for a passage through a bog’ and others [СРНГ, т. 16: 218–219].



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# **LEXICOGRAPHIC MINIMUM: THEORY AND PRACTICE OF DICTIONARY-MAKING**

Module No. 6 of the intellectual result No. 2

### **Module objectives:**

- to explain the difference between lexicology and lexicography;
- to introduce the famous Russian lexicographers;
- to identify the main types of dictionaries;
- to identify the main roles of dictionaries;
- to pay attention to the questions that need to be answered before starting work;
- to approximate the process of making a dictionary;
- to outline the methods that need to be followed in the process of compiling a dictionary.

### **Module content:**

1. The difference between lexicology and lexicography
2. Famous Russian lexicographers
3. Types of dictionaries
  - Definitions of some basic types of dictionaries
  - The main roles of dictionaries
4. Questions to be answered before starting work on a dictionary
  - The process of compiling a dictionary
  - Methods to be followed in compiling the vocabulary

### **Methodological instructions for working with the text of the module:**

The module is designed as a presentation that can be used both as source material for a lecture and as a text for independent study.

### **Recommended literature on the topic of the module:**

ATKINS, B. T. S., RUNDELL, M.: *The Oxford Guide to Practical Lexicography*. Oxford: Oxford University Press, 2008.

- BERGENHOLTZ, H., TARP, S.: *Manual of specialised lexicography: The preparation of specialised dictionaries*. John Benjamins Publishing, 1995.
- JACKSON, H.: *Lexicography: An introduction*. Cambridge: Routledge 2002.
- NIELSEN, S.: Reviewing printed and electronic dictionaries: A theoretical and practical framework. In: *Lexicography in the 21st Century: In honour of Henning Bergenholtz*. Eds. Nielsen, S., Tarp S. Amsterdam–Philadelphia: John Benjamins, 2009. pp. 23–41.
- SVENSÉN, B., SYKES, J. (Translator), SCHOFIELD, K. (Translator): *Practical Lexicography: Principles and Methods of Dictionary-Making*. Oxford: Oxford University Press, 2009.
- The Routledge Handbook of Lexicography (Routledge Handbooks in Linguistics)*. Ed. Fuertes-Olivera, P. A. Cambridge: Routledge. 2017.
- ДУБЧИНСКИЙ, В. В.: *Лексикография русского языка. Учебное пособие*. [онлайн] Москва: Флинта, 2008. Доступ: <https://core.ac.uk/download/pdf/50582848.pdf>.
- КИЮИНА, Е. В.: *Русская лексикография: учебное пособие*. Кемерово: Кемеровский государственный университет, 2012.



MUNI



# LEXICOGRAPHIC MINIMUM: THEORY AND PRACTICE OF DICTIONARY-MAKING



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# **The content of the module**

1. The difference between lexicology and lexicography
2. Famous Russian lexicographers
3. Types of dictionaries
4. Definitions of some basic types of dictionaries
5. The main roles of dictionaries
6. Questions to be answered before starting work on a dictionary
7. The process of compiling a dictionary
8. Methods to be followed in compiling the vocabulary

# 1. The difference between lexicology and lexicography

- Lexicology and lexicography are two **related but distinct** fields of study (lexicography may be called applied lexicology);
- **lexicology** is a linguistic discipline that studies words as the basic units of language, as well as the vocabulary (lexicon) of the language as a whole, which has its own internal connections, functions, categories, and concepts;
- the repertoire of lexical units is considerably larger than that of other language levels because it directly reflects the granularity of extra-linguistic reality. The lexical plane is interconnected with all other language subsystems through complex relationships;
- it is primarily concerned with the study of lexical units in speech (such as words and word forms) as well as the study of lexical units in the system (lexemes). Vocabulary is the third basic component of language (along with its sound repertoire and grammar);

- the branches of lexicology include onomasiology, semasiology, phraseology, onomastics, etymology, lexicography, stylistics, and others.

It examines the relationship between form and meaning in lexical units, both from form to meaning and vice versa.

**It delves into the nature and types of lexical meaning**, including:

- notional versus pragmatic;
- proprial versus appellative;
- independent versus dependent;
- concrete versus abstract;
- general versus terminological, etc.

## **Lexicology explores:**

- the phenomenon of polysemy, which refers to the existence of multiple meanings for a single lexical unit;
- the systemic relations in lexis, such as lexical paradigmatics, the combinatorics or connectivity of lexical units;
- the stratification of lexical units based on their stylistic and normative properties, considering different types of communicative situations.

The **methods of lexicological research** include:

- the synchronic (descriptive) approach, which studies the vocabulary of a language as a system functioning within a certain time span (synchrony);
- the diachronic approach, which examines vocabulary in its historical development (diachrony);
- and various statistical methods.

**Lexicology** is thus a theoretical discipline that examines vocabulary from various perspectives, such as:

- the **semiotic viewpoint**, which studies the typology of lexical signs and how semantic, syntactic, and pragmatic areas are projected onto lexical signs;
- the **social perspective**, which considers sociolinguistic aspects such as social groups, territorial delimitation of the linguistic community, ethnicity, gender, education, codification, etc.;
- the **psychological** or **psycholinguistic perspective**, which deals with the conceptual nature of meaning, lexical associations, etc.

**Lexicography** (from the Greek words *lexikon* meaning ‘dictionary’ and *graphein* meaning ‘to write’) can be understood, to some extent, as applied lexicology;

- it is the discipline of linguistics that deals with the theory and practice of processing the vocabulary of a language in dictionaries;
- the creation of dictionaries also has its theoretical basis, without which the application of lexicological knowledge would not be possible;
- starting from a rich empirical base and a wealth of lexical material, lexicography often generalizes some aspects of the material under study in advance of what lexicology has at its disposal at a given time.

- lexicography describes a lexical unit as a specifically structured text that presents factual information in a systematized, consistent, and clear form;
- its product, dictionaries, are comprehensive collections of linguistic units, such as words, phrases, names, terms, abbreviations, or characters, arranged in a particular manner and accompanied by appropriate explanations, linguistic characteristics, or equivalents in other languages;
- they may also include information about pronunciation, origin, and usage. Dictionaries can be presented in the form of a book or an electronic resource;
- lexicology relies on the findings of dictionary processing to describe lexical vocabulary scientifically and determine whether its postulates used in creating a dictionary have stood the test of practical application.

In recent years, a new subfield of lexicography known as **e-lexicography** has emerged thanks to the development of digital technologies. This involves the development of digital dictionaries that are more dynamic and flexible than their printed counterparts. E-lexicography involves the use of advanced search algorithms and software tools to compile and organize dictionary entries.

It also deals with:

- automation in the process of dictionary creation;
- corpus tools;
- data access;
- the problem of encoding collocations, etc.

## 2. Famous Russian lexicographers

**There have been many outstanding lexicographers in Russian history, including**

**Vladimir Ivanovich Dal**, a Russian lexicographer and ethnographer. He is known for his *Explanatory Dictionary of the Live Great Russian Language*, which he began compiling in the mid-19th century and which was published between 1863 and 1866. The dictionary contained over 200,000 entries and was considered one of the most authoritative dictionaries of the Russian language until the 20th century. Dal was honored with the Lomonosov Medal and the Constantine Medal for his work on the dictionary;

**Dmitry Ushakov** was the editor of the *Explanatory Dictionary of the Russian Language*, which was created between 1928 and 1940 and was the first attempt to create a Soviet dictionary of literary language. The dictionary provided rich material for studying the changes that occurred in the language in the first half of the twentieth century and included particularly valuable normative indications about style, orthography, and orthoepy;

**Sergey Ozhegov**, a Soviet lexicographer, was a student of V. V. Vinogradov and L. V. Shcherba, and is known for his *Dictionary of the Russian Language*, first published in 1949. The dictionary contained over 70,000 entries and was widely used in schools and universities throughout the Soviet Union. He is considered one of the founders and theorists of the scientific normalization of the Russian language

**Natalia Shvedova** among other edited the first volume of the Explanatory Dictionary of the Russian Language the chief editor of the dictionary. She authored numerous articles and books on the Russian language and its usage, including a monograph on the idiomatic expressions in the Russian language. Shvedova was a member of the Russian Academy of Sciences and received numerous awards and honors for her work, including the Order of Merit for the Fatherland, the State Prize of the Russian Federation, and the Pushkin Prize.

### 3. Types of dictionaries

In the broadest sense, a **dictionary** is a comprehensive collection of linguistic units, including words, phrases, names, terms, abbreviations, and characters, within a specific domain. These units are arranged in a defined structure and accompanied by appropriate explanations, linguistic characteristics, and equivalents in other languages,

Dictionaries can be **divided according to many aspects**:

- **content:** linguistic and encyclopedic

Illustration of how entries may differ in linguistic and encyclopedic dictionaries:

*СУРОК, -р к а, м. Небольшой грызун сем. беличьих, живущий в норах и зимой впадающий в спячку. (Малый академический словарь, online)*

*СУРКИ, род млекопитающих сем. беличьих. Длина тела до 60 см, хвоста менее 1/2 длины тела. 13 видов, в Сев. полушарии (исключая пустыни и тундры); в России неск. видов. Объект промысла (мех, жир, мясо). Могут быть носителями возбудителя чумы. Нек-рые виды редки, охраняются. (Большой Энциклопедический словарь, online)*

- **time period:** diachronic (etymological/historical) and synchronic (focused on contemporary vocabulary),
- **number of languages:** multilingual (translation) and monolingual,
- **objective:** normative and descriptive (scientific),
- **arrangement:** non-alphabetic (subject, retrograde, frequency) and alphabetic,
- **areas:** sub-areas (terminological, dialectal, slang...) and national,
- **approaches to word processing:** semasiological (orthographic, orthoepic) and onomasiological (synonymic...),
- **storage aspect:** book and electronic.

## 4. Definitions of some basic types of dictionaries

A **monolingual dictionary** defines and explains words or phrases in the original language. It is intended for main two groups of users:

- 1) speakers of that language, who may require a full-size dictionary that includes additional information such as examples, etymology, and usage (more comprehensive coverage of the language), and
- 2) non-speakers of that language or learners whose first language is different from the language of the dictionary. It is typically smaller and provides simpler definitions and examples. The information provided may include usage notes, grammar explanations, and other language learning aids.

It is recommended that foreign language learners start using this kind of dictionary as soon as possible.

**АКАДЕ́МИЯ**, -и; ж. [от греч. Akadēmía]. 1. Назва-  
ние научных учреждений, задачей которых явля-  
ется развитие наук или искусств. *А. наук России.*  
*А. художеств. Почётный член академии. Выбо-  
ры в академию. А. Российская* (объединение рус-  
ских писателей и учёных в Петербурге в 1783 —  
1841 гг., содействовавшее развитию русского язы-  
ка и литературы). 2. Название некоторых высших  
учебных заведений. *Лесотетническая а. Военно-  
воздушная а. Военно-медицинская а. А. тыла и  
транспорта. Выпускник академии. Поступить,  
принять в академию. Исключить из академии.* ●  
По названию находившейся близ Афин рощи, в ко-  
торой преподавал своё учение Платон.

A dictionary entry from the Large Explanatory Dictionary of the Russian Language (edited by S. A. Kuznetsov).

- a **translation** or **bilingual dictionary**: a type of specialized dictionary that helps translate words or phrases from one language into another. These dictionaries allow translation in either one direction (unidirectional) or both directions (bidirectional). Bidirectional bilingual dictionaries usually consist of two parts, each containing an alphabetical list of words and phrases from one language, together with their translation.

**right** [raɪt] *adj.* (*position; justified; pol.*) пра́вый (прав, -á, -о); (*correct*) пра́вильный; (*appropriate*) ну́жный (-жен, -жна́, -жно, -жны́); (*suitable*) подходя́щий; *in one's ~ mind* в здра́вом уме́; *~ angle* прямо́й у́гол (угла́); *~ side (of cloth)* лицева́я сторона́ (*a.* -ону); *v.i.* исправля́ть *impf.*, испра́вить *pf.*; *n.* пра́во (*pl.* -ва́); (*~ side*) пра́вая сторона́ (*a.* -ону); (*R~; pol.*) пра́вые *sb.*; **be in the ~** быть (*fut.* бу́ду, -дешь; был, -á, -о; не был, -á, -о) пра́вым; **by ~ of** по пра́ву+*g.*; **by ~s** по пра́ву, по справедливости; **reserve the ~** оставля́ть *impf.*, оста́вить *pf.* за собо́й пра́во; **set to ~s** приводи́ть (-о́жу, -оди́шь) *impf.*, приве́сти (-е́ду, -еде́шь; -е́л, -ела́) *pf.* в по́рядок; *~ of way* пра́во прохо́да, прое́зда; *adv.* (*straight*) прямо́; (*exactly*) то́чно, как раз; (*to the full*) соверше́нно; (*correctly*) пра́вильно; как сле́дует; (*on the ~*) спра́во (*of* от+*g.*); (*to the ~*) напра́во.

A dictionary entry from the Rankin, N. (2008). The Pocket Oxford English-Russian Dictionary. Oxford University Press

- a **foreign word dictionary** provides definitions, pronunciation and other related aspects of words from languages other than the primary language of the user. The main purpose—to help users understand these foreign words and use them correctly in their native language;
- a **phraseological dictionary** (an **idiom dictionary**): is a type of dictionary that lists and explains phraseological units in a given language. Depending on the level of detail and complexity, phraseological dictionaries can be classified as complete, selective or small. In compiling a phraseological dictionary, three main aspects must be considered: the selection of phraseologisms, the treatment or interpretation of the selected phrases, and their inclusion or arrangement in the dictionary.
- an **etymologic dictionary** describes the history of the emergence and development of words, collocations, and other morphological constructions. It contains information about changes in phonetics and semantics, interprets the lexical meaning of words, gives modifications of lexical meanings, etc.;

- a **dialect dictionary** describes the dialect words of a given language. It usually focuses on a particular dialect;
- a **specialized dictionary**: is dedicated to a specific topic or area (medical, legal, technical etc. terminology). A specialized translation dictionary is also very useful;
- a **slang dictionary** lists and defines informal, non-standard vocabulary, idioms, and figures of speech used in a particular group or culture. Such dictionaries usually contain words and phrases that have been invented, modified, or used in ways that differ from their standard definitions;
- an **orthoepic dictionary** describes not the meaning, but the correct pronunciation of words. In other words it clarifies the pronunciation of words, and is also a normative pronunciation guide.

## 5. The main roles of dictionaries

- Basic function is providing definitions and explaining usage;
- codification of the language;
- capturing change and selecting current and viable units (keeping track of what goes to the periphery and what goes to the core—different variants are fixed differently by dictionaries until they become completely established);
- facilitating language learning and more.

## **6. Questions to be answered before starting work on a dictionary**

- What is the purpose of the dictionary? Will it be a general-purpose dictionary or will it contain vocabulary from a specific discipline? This will affect the choice of words and the level of detail in the definitions.
- Who will use the dictionary? Are they professionals or general readers? These questions need to be answered, as they will affect the level of specialist language used in the definitions.
- Will the dictionary be a printed or online resource?
- What words and phrases will the dictionary contain? How will they be selected? Will the dictionary contain only standard language or also slang, dialect and regional variants?
- How will the dictionary be organized? Will it be alphabetical or thematic? Will it contain cross-references and examples of usage?

## 7. The process of compiling a dictionary

**The process of compiling a dictionary can be divided into several steps:**

- **determining the scope of the dictionary** (whether it will cover all aspects of the language or only certain areas such as idioms, slang, technical terms, etc.);
- **making a decision on the format for the dictionary** (whether it will be a printed book or an electronic version);
- **making a decision on the word order** for the dictionary (whether it will be alphabetical or thematic);

- **collecting and glossing words from various sources**, such as published works (e.g., already existing dictionaries, specialized texts, etc.), and also gathering information on the meaning, usage, style, and history of each word (depends on specialization). In the case of a bilingual dictionary, this needs to be done in both languages, finding words in one language and their equivalent in another language. Data management involves using various tools such as: <https://www.sil.org/dictionaries-lexicography/dictionary-creation-tools>;
- **expanding each entry** involves providing additional information about a word's part of speech, meanings, style, and other linguistic information, as well as any relevant cultural or historical context. The process involves consulting various sources, such as other dictionaries, academic papers, and cultural resources. Each entry typically features a headword, which is the word or phrase shown in bold at the top, and information about the word's meaning or meanings, known as definition(s).;

- **standardizing entries across the database:** creating a standard template for entries to ensure consistency throughout the entire dictionary. Database design also plays an important role in the data entry process. To ensure that the database is well-organized, it is important to come up with a schema or description of how the data is structured;
- **editing and proofreading the definitions** to ensure accuracy and consistency;
- **creating a glossary of important terms** used in the dictionary;
- **producing front and back matter:** preface, introduction, appendices;
- **testing the dictionary** to ensure that it is easy to use and understand (getting the feedback and incorporation of relevant recommendations);
- **publishing and distributing.**

## **8. The methods to be followed in the process of dictionary-making**

- The dictionary should be comprehensive, accurate, and reliable;
- it should provide clear definitions of each word, along with other information depending on the specialization of the dictionary;
- it must be user-friendly and accessible to a broad audience;
- data should be collected from multiple sources such as corpora, databases, and expert consultants;
- various computational tools can be used to identify patterns and relationships between words (as it can make the lexicographer's work faster and easier);
- before publishing, the dictionary must undergo extensive editing and proofreading to ensure accuracy and consistency, and it must be standardized.



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## Project

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# METHODOLOGY OF LITERARY SCIENCE

Module No. 7 of the intellectual result No. 2

### Module objectives:

- to outline the main starting points of methodology as a science of scientific work methods;
- to name the specific features of methodology in the humanities;
- to introduce the main methods of studying fiction;
- to describe the properties of the selected methods;
- to outline the advantages of the chosen methods and their limitations;
- to list the representatives of certain trends in the study of literature as a cultural phenomenon;
- to provide a list of recommended sources for independent acquaintance with the original theoretical points of view.

### Module content:

1. Methodology as a science
2. Requirements for the methods of scientific work, including the distinction between natural and humanistic sciences in the field of methodology
3. A brief description of the chosen methods for studying fiction
4. A brief guide for selecting the appropriate method or methods of scholarly work for a specific research project
5. Methodological instructions for working with the text of the module

The module is designed as a presentation that can be used as source material for lectures and as a text for independent study. It contains basic information that creates the prerequisites for:

- familiarizing oneself with methodology as a scientific discipline;
- acquiring knowledge of the chosen methods of scientific work in the study of fiction;
- understanding the advantages and limitations of individual methods;
- selecting appropriate methods that contribute to achieving the goals of the intended dissertation work;

- conducting a more detailed study of specific works on methodology subject to the use of certain methods and a list of recommended literature.

It is recommended that individual methods and their characteristics be linked to the objectives of a particular study or research project so that it is possible to consciously choose those approaches that enable effective study/project design and achievement of intended objectives.

Students who will be taking the module independently are encouraged to consult with their supervisor about the feasibility and conditions of particular method(s). The supervisor can provide guidance on developing skills for using the method(s) in their research.

The list primarily contains sources in Slovak, Czech, and Russian. Russian students who are not native speakers of these languages are recommended to also acquaint themselves with sources in their native language.

### **Methodological instructions for working with the text of the module:**

The module is designed as a presentation that can be used both as source material for a lecture and as a text for independent study.

### **Recommended literature on the topic of the module:**

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- Areál – sociální vědy – filologie*. Ed.: Pospíšil, I. Brno: Kabinet integrované žánrové typologie, Ústav slavistiky, Filozofická fakulta Masarykovy univerzity, 2002.
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- BENJAMIN, W.: *Dílo a jeho zdroj*. Praha: Odeon, 1979.
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- Humanistyka przelomu wieków*. Red. Józef Kozielecki. Warszawa: Wydawnictwo Akademickie „Żak”, 1999.
- HVIŠČ, J.: *Poetika literárnych žánrov*. Bratislava: Tatran, 1985.
- INGARDEN, R.: *O poznávání literárního díla*. Praha: Československý spisovatel, 1967.
- INGARDEN, R.: *Umělecké dílo literární*. Praha: Odeon, 1989.
- JAKOBSON, R.: *Lingvistická poetika*. Bratislava: Tatran, 1991.
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# METHODOLOGY OF LITERARY SCIENCE



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# **Module content**

## **Basic concepts of methodology**

Definition of method and methodology

Relation of method and purpose of scientific research

Requirements for method in natural sciences and humanities

The difference between natural sciences and humanities

## **Characteristics of the main methods of studying fiction**

Methods that study mainly form

Methods that mostly study content

Methods that focus primarily on the relationship between fiction and the individual/society

Selection of methods/methods appropriate for a specific research project

# What is method and methodology

- **Scientific exploration** is aimed at obtaining objective and systematized knowledge about the world around us and about the inner world of man, i.e. about reality;
- to obtain objective and mutually comparable results in the process of exploration, **rules** are necessary to achieve them;
- **method** is a way of achieving a goal while observing the rules associated with the method and defined by it;
- individual scientific disciplines develop a peculiar **set of rules** appropriate to the nature of the discipline and providing (if possible) objective knowledge;
- the study of the general rules for obtaining objective knowledge (at a given stage of scientific development) is known as **methodology**;
- specific scientific disciplines develop “their” methodology—a **system of methods, principles, rules and norms**;

- scientists engaged in this field of scientific exploration will have to master specific principles and rules. They must know, use, and comply with the requirements of methodology, and possess a set of methods for their scientific discipline;
- **methods** of scientific work are increasingly **improving and developing**. It is necessary to follow their development in the international context;
- scientific disciplines are **not isolated** from each other. Therefore, it is worth remembering the related fields where they can help achieve a more accurate result.

# Relation of method and purpose of scientific research

- Scientific research is **purposeful**. Without a goal(s), the specificity and focus of the research project is lost;
- **goal** is the imaginary result of research activity, to which the exploration process is intentionally directed;
- the main **characteristics of the goal** are certainty, measurability, achievability, resource endowment, and time certainty;
- having defined the goals, the scientist has to **choose from a set of methods** the one(s) that will allow him/her to achieve the research goals in the most effective way;
- this means that **the choice of method(s) is closely related to the definition of the goal(s) of a particular research project.**

# Requirements for method in natural sciences and humanities

- The **natural sciences** study the fundamental laws of the development of animate and inanimate nature, including the universe. They strive for strict objectivity and do not introduce value judgments into knowledge. They also avoid anthropocentrism;
- in contrast, the **humanities focus** on studying the regularities of human development as a spiritual and social being. However, they have difficulty avoiding value judgments and are anthropological to a high degree;
- **interdisciplinarity** allows us to overcome the strict division of sciences and to use logical and mathematical operations in the field of humanities;
- the **philosophy of science** is the most general field, aiming to investigate the set of theoretical problems of science as reality, and their interpretation. It seeks universal judgments and tries to discover the laws of the world, but it also contains a value component.

# Selected general approaches to scientific research

- **induction and deduction**

induction → from material to rule; from general knowledge are derived judgments of a particular nature;

deduction → from rule to material; from general knowledge are derived judgments of a particular nature.

- **analysis and synthesis**

analysis → decomposition of the studied object into its constituent parts, sides, tendencies of development and ways of functioning in order to study them independently;

synthesis → connection of constituent parts (sides, properties, signs, etc.) of the studied object, dismembered as a result of the analysis.

- **abstraction**

is a mental diversion from specific details, extracting the essential features of the object being studied. It involves identifying something common, unified, and final, from which one cannot abstract any further.

- **analogy**

is the process of transferring knowledge gained from examining one object to another, which is less accessible.

- **description**

is the recording of the results of an experience (observation or experiment) using natural or artificial language with the aid of specific systems of notation used in science, such as diagrams, graphs, drawings, tables, and diagrams, among others.

- **experiment**

is the deliberate perception of a specific object under controlled and manageable conditions.

- **comparison**

involves identifying similarities or differences between objects, which helps to study the stages of development of the same object;

- **classification**

involves grouping the entire set of objects under study into groups based on a selected attribute;

**typology** is a type of classification that is based on an essential feature of the objects under study.

When planning a scientific study, it is important to determine how the object will be studied in terms of its **development dynamics** (i.e., over time). Two ways of distinguishing this are:

- **synchronic** study—where the present, current state, structure, and relationships of the studied objects are examined;
- **diachronic** study—where changes and trends in the development of a given object over time (in history) are examined.

# Literary science

- Literary science studies **fiction** as a phenomenon of human culture;
- **fiction** is defined as an art form that uses words and constructions of natural language as its material;
- the **literary process** involves the evolution of creative activity in the totality of reality and phenomena, either in a particular space and time or on a world-historical scale;
- the literary process **interacts with the historical development** of humans and society and is inseparable from general cultural development, including philosophy and the humanities and natural sciences;
- literary science employs methods for the study of fiction that **have been developed and influenced** by the historical development of culture, philosophy, and science.

# The general direction of the methods

The focus of literary methods is mainly on

- the **internal qualities** of the literary work, such as style, techniques, structure, and the depiction of the world;
- it also considers **external** factors related to the work, such as the writer's association with a literary movement or group of writers, social and cultural influences, tradition, and intertextuality;
- on the **connection/combination of internal and external factors** of a literary work (using the results of both of the above directions of studying the text of a literary work).

# Literary methods

## Classification of literary methods by I. Pospíšil:

1. Philological method;
2. Impressionist method;
3. Biographical method;
4. Psychological methods;
5. Sociological and positivist methods;
6. Immanent (textual, autonomous) methods;
7. Philosophical methods, e.g. phenomenology;
8. Poststructuralism and hermeneutics;
9. Deconstruction and postmodernism;
10. Empirical literary studies, literary constructivism.

(POSPÍŠIL, I.: *Základní okruhy filologické a literárněvědné metodologie a teorie (elementy, materiály, úvahy, pojetí, texty)*. Trnava: Univerzita sv. Cyrila a Metoda v Trnave, Filozofická fakulta, 2010, s. 45.)

In theory, some scholars distinguish **other methods**, e.g:

mythological;

comparative;

comparative-historical;

formal;

structural.

The **characteristics of the methods** are **partly intertwined**, and the lack of unity in their classification can be seen in the way individual methods are understood by their proponents.

This presentation introduces the main characteristics of the methods often mentioned, without claiming to be able to provide exhaustive information on all methods, much less on all the subtleties of their characteristics and use.

For further information on methods, see the **list of recommended** readings on the title page of the manual.

# Impressionist method

The **aim of this method** is to reveal the impressions evoked by the literary work's text during its perception and interpretation.

The **impressionist method** is characterized by:

- emphasis on direct sensory perception and interpretation of the literary work's text;
- conjugation of the text (its impact on the reader) and the perceiving subject, with the subtlety of text analysis depending on the subject's sensitivity and receptivity;
- reduction of the rational-analytical approach in formulating conclusions;
- actualization of the text during reading, with a connection to out-of-text orientation;
- absence of clear “rules” for approaching the text;

- reduction of attention to the formal characteristics of the text of a literary work;
- “essayistic” interpretations.

### **Representatives:**

A. France, G. Santayana, E. Ermatiger, M. Kuzmin, Yu. I. Aikhenvald, I. F. Annensky.

# Philological method

The **purpose of this method** is to reveal the meaning of the text based on the study of linguistic material and its design, including elements of linguistic, stylistic, and literary analysis, combining the study of form and content.

**Philological analysis**, when used comprehensively, considers the text of a literary work in the following ways:

- as a manifestation of the linguistic personality behind the text;
- as a phenomenon that relates to both the social, historical, cultural, and literary contexts of its time of origin;
- as a reflection of interest in the linguistic means, with its form expressing thoughts and feelings in different spheres of communication;
- by taking into account the interest in linguistic means, based on the belief that form is related to content;

## **The integral properties of the philological method include:**

- historicism;
- anthropocentricity;
- cultural orientationp;
- belief in the complex, integrative nature of the text;
- emphasis on the analysis of the lexical material of a literary work (lexicocentricity);
- the study of the relationship between the form and content of a literary work, considered in the cultural and historical context of the era.

The emphasis on studying the text, its structure, and meaning has led **to formal, structural, and semiotic methods.**

# Formal method

The **goal of this method** is to avoid the subjectivity of psychological and sociological approaches to literature by considering the text of a literary work based on its immanent (internal) factors and determining the technical “means” of its construction.

The formal method proceeds from the following:

- there is a specific category of “literary” that manifests itself in the construction of specific properties of the text of a literary work;
- it is necessary to study the formal construction of the text (the so-called techné);
- attention is paid to the characteristics of literary genres (→ genology) and the techniques used in constructing a particular text;

- thanks to peculiar features of text construction, it is possible to achieve defamiliarization—the elimination of the automatism of the signifying function of language.

### **Representatives:**

V. B. Shklovsky, B. M. Eikhenbaum, Yu. M. Tynyanov, R. O. Jakobson, V. M. Zhirmunsky, B. V. Tomashevsky, V. Ya. Propp, and others.

Formal method (formalism) is associated with the activities of the scientific association OPOYAZ.

The **structural method**, which is partly based on linguistics (semiotics), is also closely related to the formal method.

# Structural method

**The goal of this method** is to study a literary work as a complex whole consisting of interrelated elements that form a structure/system that only as a whole carries its inherent meaning.

**The structural method relies on the following:**

- a literary work is a sign system (sign) that organizes the material and expresses its meaning;
- a literary work is understood as an internally ordered structural whole;
- the structure of a literary work is hierarchical and dynamic;
- a literary work contains certain subsystems (narrative schemes, temporal layers, oppositions, and others).
- the study of the construction of individual texts as independent structures and the study of different structural formations in their mutual comparison are allowed;

- the subject of study is primarily the text, the attention paid to the author of the literary text is reduced;
- aesthetic function is a specific feature of literary text.

### **Representatives:**

F. de Saussure, J. Mukařovský, C. Lévi-Strauss, R. Barthes, M. Foucault, R. O. Jakobson, V. Ja. Propp, V. M. Solntsev, M. M. Bakhtin, ...

Structuralism is associated with the Prague Linguistic Circle.

# Semiotic method

The **aim of the method** is to conduct a complex and systematic study of a literary work, based on the belief that a literary work has the ability to represent. Literature is considered a sphere of communication that is carried out through specific means, creating a complex hierarchical sign system.

**Semiotic analysis** of a literary work is based on the belief that

- a literary work is a communicator;
- the message is transmitted through intersecting codes, including cultural codes;
- that is communicated in a literary work is directed towards the addressee, the reader;
- the decoding of codes helps to achieve a comprehensive understanding of the meaning in the study of a literary work;

- the method involves studying all the codes that mediate communication, drawing on various disciplines such as philosophy of language, information theory, psycholinguistics, and even political ideologies.

### **Representatives:**

Ch. Peirce, U. Eco, R. Barthes, G. Lakoff, L. Ya. Ginzburg, D. S. Likhachev, A. Popovič, Ľ. Plesník, ...

# Biographical method

The **aim of this method** is to present the text of a literary work as a reflection of the author's individual personality traits such as origin, character traits, influence of his environment, response to events in his / her life, ..., which can be deciphered through biographical analysis—the description of the author's biography is the key to deciphering his / her work(s).

**Biographical analysis** of a literary work is based on studying the author's biography, including

- facts of the author's biography (diaries, memoirs, letters, interviews, ...);
- experienced events (both objective and subjective factors are taken into account—experiences, meetings, events, ... );
- relationship of the text of the literary work with the identified information about the author (including the influence of the experience on the text of the work);

- it is assumed that events in the author's life are transformed into factors that become part of the literary work (such as plot elements and character experiences);
- the analysis also focuses on the extent to which characters in the work reflect the author's own characteristics (autobiographical elements);
- the writer's biography can also be used to organize and periodize their work.

### **Representatives:**

Ch. A. Sainte-Beuve, G. Brandes, N. A. Kotlyarevsky, ...

# Psychological methods

The **purpose of the methods** is to gain insight into the essence of a literary work's text by using the specific properties of the human psyche, both conscious and unconscious/subconscious.

**Psychological methods** of analyzing literary texts take into account the fact that

- a work is an expression of all layers of the author's psyche;
- the words used to express the “outer form” of the work also reveal the “inner form” or the content of the author's mental world;
- the content of the psyche is not always evident through rationalistic methods alone, and intuition must also be included in the analysis;
- a literary work can also be a “product” of an unconscious or not quite conscious nature (intuitivism);

- a literary work comes from the subconscious impulses of the author's psyche.

### **Representatives:**

C. G. Jung, S. Freud, N. N. Holland, M. Arnold, J. Viewegh, A. A. Potebnja, L. S. Vygotsky, L. Ginzburg, ...

Psychological methods are also related to the mythological approach to the study of a literary work (the expression of archetypal structures that take place in the mental world of an individual or society).

# Mythological method

The **goal of the method** is to interpret the text of a literary work as a kind of actualized modification of a certain number of archetypes peculiar to the collective unconscious.

The **mythological method** applied to the analysis of the text of a literary work proceeds from the belief that

- archetypes (inherited mental structures) are universal for all times and all cultures;
- a particular literary work, in fact, only concretizes and manifests the archetype, varying, actualizing, and individualizing its main features;
- a close analysis of the text reveals the archetype actualized and encoded in it;
- identifying the archetype can serve to better understand the personality of the author and reveal the mental complex that they are trying to overcome;

- archetypes can also refer to a particular culture and its development, in which case the method is close to the cultural approach.

### **Representatives:**

C. Lévi-Strauss, W. F. Hansen, C. Eller, M. Eliade, G. Dumézil, F. I. Buslaev, A. N. Afanasyev, V. Ya. Propp, E. M. Meletinsky, A. N. Veselovsky, A. N. Pypin, S. M. Telegin, ...

# Sociological method

**The aim of the method** is to study a literary work as a text that emerges under the influence of and with the conditions of society and/or its individual strata.

## **The sociological method**

- is largely deductive as it considers determinative factors, not only social but also natural environment, as determinative;
- it extracts from these factors the patterns to which both the author and the literary work he composes, including the types of characters, conflicts, and social environment, are subject;
- is highly connected with rationalism, and it attributes great influence to cause-and-effect connections;
- it considers literature an integral part and expression of the life of the social whole;

- establishes a literary work as a “product” of the writer as a representative of a particular society or part of it (noble literature, proletarian literature, etc.);
- recognizes that literature has an inverse influence on society, pays attention to the study of the function of literature (and art in general) in society;
- proceeds largely from the positivist positions of 19th-century natural science (Comte) and is associated with positivist views within literary studies.

### **Representatives:**

A. Comte, H. Taine, T. W. Adorno, J.-P. Sartre, R. Escarpit. K. Krejčí, G. V. Plekhanov, A. V. Lunacharsky, V. F. Pereverzev, N. K. Piksarov, ...

# Cultural-historical method

**The purpose of the method** is to approach literature and literary works as historical facts that reflect the state of society at a particular level of development, including its economy, social stratification, and culture.

## **The cultural-historical method**

- is closely related to the sociological method;
- it considers a literary work as the result of an interaction between social conditions and the author;
- to understand a literary work “correctly”, it can only be understood against the background of a given historical stage of social and cultural development of society;
- literature is an integral part of the social and cultural activity of society and is interconnected with other forms of art;

- the primary object of study, however, must be the text of a literary work;
- it is believed that literature (as well as art in general) affects society.

### **Representatives:**

H. Taine, H. Hettner, L. Goldmann, P. Burke, A. N. Pypin, V. F. Pereverzev, N. S. Tikhonravov, D. S. Likhachev, ...

# Phenomenological method

The **goal of this method** is to approach a literary work as an ontological object, with the basis of analysis being the subject's perception of the text, referred to as “text action”. This approach takes into account the intensionality, or orientation, of the text study.

The **phenomenological method** focuses on the fact that

- a literary work exists in the perception of the subject;
- the content and meaning of a literary work depend not only on its author and the world being described but also, to a large extent, on the perceiving subject and their directed reading of the text;
- according to R. Ingarden, the perceiving subject distinguishes in a literary work a layer of verbal sounds and word-language formations of higher order, a layer of meaning formations (including the meaning of words and judgments), a layer of represented objects (such as people, things, and events), and a layer of schematized views;
- the text of fiction is multilayered and “multivoiced”;

- the perceiving subject, in this way, “reconstructs” and actualizes the text. They can either skip some meanings or find new meanings in the text, including filling in lacunas;
- to understand the text, one must relate it to oneself, experience it, and present it from a particular perspective.

**Representatives of the method:**

G. Hegel, R. Ingarden, Z. Mathauser, E. Husserl, G. G. Shpet, A. F. Losev,

...

# Hermeneutical method

**The purpose** of the method: through in-depth analysis to penetrate to the exact meaning and sense of the text of a literary work; understanding the content of the text is to anticipate, develop a “preliminary outline” based on the knowledge obtained from the language, primary concepts, which can later be replaced by more accurate ones.

## **The hermeneutical method**

- is based on the hermeneutic circle—the process of the endless, “cyclic” clarification of meanings and meanings, on the “self-discovery of the thinking spirit” (F. Schleiermacher);
- to understand the parts of a literary work one must have an idea of the whole; by checking this idea, the meaning of the parts is clarified;
- the understanding person is historically conditioned, his understanding and his judgments are rooted in traditions and “prejudices”;
- one therefore possesses the “preconditioning” to understand;

- within the framework of the hermeneutic circle:
  - the content and grammatical structure of the text are already fixed,
  - conditions for empathy are created, allowing one to empathize with the subjectivity of the author.
  - creative thoughts can be reproduced, allowing the reader to penetrate into the essence and meaning of a literary work.

### **Representatives:**

F. Schleiermacher, W. Dilthey, H.-G. Gadamer, M. Heidegger, P. Szondi, F. Kautman, G. I. Bogin, V. S. Gorsky, ...

# In lieu of a conclusion

It is **important to remember** that:

- none of the methods presented are developed in a “pure form”. In other words, they do not exist without some connection to other methods; they are complementary;
- when studying a specific work of literature, the primary consideration is to determine and take into account the goals of the research project;
- based on these goals, one must decide on the appropriate method or methods to achieve them;
- it is unlikely that a research plan can be adequately addressed using only one method.



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# **SELECTED CHAPTERS FROM THE THEORY OF LITERATURE**

Module No. 8 of the intellectual result No. 2

## **Module objectives:**

- to define the term “literary studies”, its main sections, and other scientific and auxiliary disciplines related to literary studies;
- to indicate the relationship between literary studies and other humanities;
- to present the main stages in the development of literary history, literary theory, and literary criticism from the time of Plato and Aristotle to the present day;
- to name literary theorists, critics, thinkers, and philosophers from around the world who have made significant contributions to the formation of modern literary studies;
- to introduce the basic concepts and terms of literary theory, without which the analysis and interpretation of works of fiction, i.e., the research activities of literary criticism are impossible;
- to offer a brief overview of the leading literary movements, currents, and schools from the Renaissance to postmodernism, characterizing them and citing their representatives.

## **Module content:**

1. Literary studies
  - Definition of Literary studies
  - The main sections of literary studies
  - Other scientific disciplines of literary studies
  - Auxiliary disciplines of literary studies
  - Relationship of literary studies to the other humanities
2. From the history of literary studies
3. Basic literary terms and concepts
4. Literary movements, streams and schools
  - Definition of terms “literary movement”, “literary stream” and “literary school”
  - General literary movements streams and schools

### **Methodological instructions for working with the text of the module:**

The module is designed as a presentation that can serve as source material for a lecture or as a text for independent study.

The module includes fundamental information that establishes the groundwork for:

- introducing the concept of “literary studies” and its main divisions;
- acquiring knowledge of other scientific and auxiliary disciplines within literary studies;
- understanding the relationship between literary studies and other branches of the humanities;
- familiarizing oneself with the significant influences on the global development of literary studies;
- learning basic literary terms and concepts;
- comprehending the terms “literary movement” and “literary trend”;
- differentiating between the principal literary movements and trends;
- conducting more in-depth analysis of specific works on literary criticism, literary and scientific terms and concepts, as well as literary trends and movements, with reference to the recommended literature list.

Students who will study the module independently are advised to consult their supervisor regarding the feasibility and conditions of utilizing specific literary terms, concepts, and associating a particular work of fiction with a specific literary movement or current.

The list primarily includes sources in Slovak, Czech, and Russian. Russian students, whose native language is not one of these, are also encouraged to familiarize themselves with sources in their native language.

### **Recommended literature on the topic of the module:**

ARISTOTELES: *Poetika*. Praha: Gryf, 1993.

CUDDON, J. A.: *Dictionary of Literary Terms and Literary Theory: Fifth Edition*. London: Penguin Books, 2015.

CURTIUS, E. R.: *Europäische Literatur und lateinisches Mittelalter*. Bern: A. Francke Verlag, 1954.

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ELIÁŠ, A. et al.: *Ruská literatúra 18. – 21. storočia*. Bratislava: Veda, 2013.

HRABÁK, J., ŠTĚPÁNEK, V.: *Úvod do teorie literatury*. Praha: SPN, 1987.

HVIŠČ, J.: *Poetika literárnych žánrov*. Bratislava: Tatran, 1985.

CHILDS, P., FOWLER, R.: *The Routledge Dictionary of Literary Terms*. London – New York: Routledge, 2006.

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- БАХТИН, М. М.: *Эстетика словесного творчества*. Москва: Искусство, 1986.
- БОГДАНОВА, О. В.: *Современный литературный процесс (К вопросу о постмодернизме в русской литературе 70–90-х годов XX века): Материалы к курсу «История русской литературы XX века (часть III)»*. Санкт-Петербург: Филологический факультет Санкт-Петербургского государственного университета, 2001.
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- Литературная энциклопедия: Словарь литературных терминов: В 2-х т.* Ред. Н. Бродский, А. Лаврецкий, Э. Лунин, В. Львов-Рогачевский, М. Розанов, В. Чешихин-Ветринский. Москва–Ленинград: Издательство Л. Д. Френкель, 1925.
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MUNI



# SELECTED CHAPTERS FROM THE THEORY OF LITERATURE



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# **1 Literary studies**

## **1.1 Definition of Literary studies**

- It is the science of fiction, its origins, features, and development;
- it is the study of literature as a phenomenon of art and culture, including the principles of understanding and interpreting texts.

## 1.2 The main sections of literary studies

- **The history of literary studies** focuses on the processes of development of world literature and individual national literatures, identifies their uniqueness at different stages of development, analyzes the creative path of individual writers.
- **Literary theory** studies the laws of literary development, methods, genres, structural features of the construction of works, language of works of fiction, and other graphic and expressive means. In a broad sense, the concept of literary theory coincides with the concept of poetics; in the narrow sense, it is identical to the field of theoretical poetics.
- **Literary criticism** evaluates works of fiction based on analysis and interpretation, drawing on knowledge of literary history and theory.

## 1.3 Other scientific disciplines of literary studies

- **Poetics** is the most important part of literary studies. It is concerned with the structure of literary works, including those of individual writers, literary movements, and literary eras.

It is a fundamental part of literary studies, providing both *general and historical poetics*. General poetics refers to the science of the structure of any work, while historical poetics studies the development of whole artistic structures and their individual elements, such as genres, plots, and stylistic images. The principles of poetics can also be applied in literary criticism.

- **Stylistics** can be applied to literary theory, general poetics, literary history, and literary criticism.

## 1.4 Auxiliary disciplines of literary studies

Literary studies, as a branch of the humanities, includes several **auxiliary disciplines** such as

- **bibliography** involves information activities related to the preparation, transmission, and systematization of information about works of print and writing. This includes the identification of works, their selection according to certain characteristics, description, compilation of indexes, lists, and literature reviews;
- **hermeneutics** studies and interprets historical, philosophical, religious, and philological texts;
- **textology** studies and publishes texts of literary works for the purpose of their critical verification and further literary research;

- **historiography** collects and studies materials on the historical development of literary theory, criticism, and history throughout all eras. It encompasses studies of individual historical periods and disciplines dedicated to specific personalities such as Homeric knowledge, Dantean studies, Shevchenko studies, and more;
- **paleography** is a historic-philological discipline that examines ancient writings. It aims to establish authorship, determine the place and time of their creation, identify the materials and tools used for writing, track changes in the graphical form of signs, study systems of abbreviations and cipher writing, as well as explore the decoration and design of manuscripts and books;
- these disciplines are accompanied by various other ancillary fields of study.

## 1.5 Relationship of literary studies to the other humanities

The links between literary studies and other humanities disciplines are highly diverse:

- *philosophy and aesthetics* serve as its methodological foundation;
- *general art history and folkloristics* share similar tasks and subject matter;
- *history, psychology, and sociology* share a common humanitarian orientation with literary studies;
- the connection with *linguistics* is necessary, not only due to the shared material (language as the fundamental component of literature) but also because of the juxtaposition of the epistemological functions of words and images;
- the synthesis of literary studies with other humanities disciplines was previously encapsulated by the concept of *philology* as a comprehensive field of study that examines cultural expression in its linguistic and written forms, including literature.

## 2 From the history of literary studies

- The Russian **term** “литературоведение” (literary studies) is derived from the German term “Literaturwissenschaft”. The German term was introduced by the Germanist E. Elster in his book “*Prinzipien der Literaturwissenschaft*” (1897). The word “литературоведение” (literary studies) first appeared in the early 1920s in the Russian language.
- In Europe, the earliest concepts of art and literature were developed by ancient thinkers. **Plato**, within the framework of objective idealism, addressed various aesthetic problems, including the problem of beauty. He discussed the epistemological nature and educational function of art while providing fundamental insights into the theory of art and literature, particularly in terms of their division into types such as epic, lyric, and drama.

- **Aristotle's** works, such as “On the Art of Poetry”, “Rhetoric”, and “Metaphysics”, indicate the emergence of distinct literary disciplines, including literary theory, stylistics, and particularly poetics. He was also the first to attempt the systematization of literary works and provided a theory of genres and types of literature. Aristotle proposed the theory of *mimesis*, which asserts that literature, along with other arts, imitates life. Additionally, he introduced the concept of *catharsis*, wherein creation follows the laws of necessity and probability, offering not only knowledge but also pleasure and purifying the soul;

- Initially, criticism was not only inseparable from other branches of literary studies but also from artistic creation in general. A significant differentiation of literary knowledge occurred during the Hellenistic era, specifically in the period known as *Alexandrian philology* (3rd–2nd centuries B.C.). It was during this time that literary studies, along with other sciences, separated from philosophy and established their own disciplines. These disciplines included *bibliography*, exemplified by Callimachus’s “Tables”, which served as the first prototype of a literary encyclopedia. Additionally, there was the examination of texts from the perspective of authenticity, along with commentary and text publication by scholars such as Z. Ephesian, A. Byzantine, and A. Samothrace;
- Byzantine and Latin literature of Western European nations played a crucial role in connecting ancient and contemporary literary studies.

- In **Byzantium**, literary studies were primarily influenced by the examination and collection of ancient monuments, resulting in a predominant focus on biobibliography and commentary. Notable works from this period include the “Myriobiblon of **Photius**” (9th century), which served as one of the earliest encyclopedic codes of literary works. It contained retellings of literary works and provided critical assessments. Additionally, there was the biographical dictionary of ancient authors of the Court (approximately 10th century) and commentaries on authors such as Homer and Pindar by figures like **I. Cetsa** (12th century) and **E. Solunsky** (12th century). Rhetorics were also written, such as those by **M. Psell** (11th century).
- In **Latin literature**, philological studies focused on creating numerous compendiums and rhetoric manuals. Simultaneously, the philosophical and epistemological foundations of literary studies were being developed by figures like **A. Blazhenny** (4th–5th centuries) and **F. Aquinas** (13th century).

- During **the Renaissance period**, literary studies addressed the issue of the native language and the revival of the works and poetics of the ancient world, including those of Dante, Boccaccio, Petrarch, and E. Rotterdam.

In 1605, **Bacon**, in his treatise “On the Quality and Improvement of Sciences”, was the first to refer to the history of literature as an independent science. The term “history of literature” was introduced in 1659 by the German scientist **Lambeck** in his work “The Precursor of the History of Literature”;

**N. Boileau**, in “The Art of Poetry” (1674), defined the principles of poetics as a system of obligatory genre, stylistic, and linguistic norms.

In literary criticism of the 17th and 18th centuries, there was a tendency towards an anti-normative understanding of literary types and genres. **S. Johnson** pointed out the blending of genres in the works of W. Shakespeare, while **D. Diderot** advocated for *bourgeois drama* as an intermediate genre between tragedy and comedy, and so on;

- **The 18th century** witnessed the creation of **the first historical-literary courses**. These included **J. Tiraboschi's** “History of Italian Literature” (1772–1782), T. Wharton’s “History of English Poetry” (1774–1781), and **T. Wharton’s** “History of English Literature” (1774–1785). Additionally, **J. Lagarpe’s** “Lyceum, or a Course of Ancient and Modern Literature” (1799–1805) was developed;

In Russia, **N. M. Karamzin** was the first to introduce a detailed section of criticism and bibliography in a journal;

**I. G. Herder**, among the Enlighteners, was the first to focus on oral folk art and emphasized the notion of nationality as a crucial criterion for evaluating the works of great writers;

**V. Hugo** introduced the term “grotesque” and demanded artists to depict the phenomena of life with the utmost color intensity.

- **During the first quarter of the 19th century**, various disciplines emerged in European countries that comprehensively studied the culture of specific ethnic groups, such as *Slavic studies* with notable figures like *J. Dobrovsky, J. Kollar, P. Safarik*, and others.

- The Romantics, despite the dialectical nature of their teachings, revived *the category of the image*. In terms of historical aspects, they looked to the art of the Middle Ages, while in regional aspects, they drew inspiration from Eastern art;
- During *the philosophical period* of literary studies (**H.W.F. Hegel, I. Kant, F. Schelling**), large-scale systems emerged that aimed to provide universal knowledge of art. These systems encompassed the history of literature, poetics, and stylistics. German philosophical systems also influenced the rise of the “philo-philosophical” movement in Russia during the 1920s–30s, led by figures such as **D. V. Venevitinov, N. I. Nadezhdin, and partially V. G. Belinsky**;
- In the 1840s, **V. G. Belinsky** uniquely combined the ideas of philosophical aesthetics with the concepts of art’s civic duty and historicism (“sociality”). His series of articles on Alexander Pushkin (1843–1846) effectively served as the first course on the history of new Russian literature. Belinsky connected the interpretation of past phenomena to the development of theoretical problems of realism in art;

- In the 19th and 20th centuries, several pan-European methodological schools emerged. For example:
  - the **mythological** school, which focused on aesthetics and was represented by F. Schelling and the brothers A. and F. Schlegel, and the **biographical** school, represented by Ch. O. St. Bów;
  - the **cultural-historical** school, represented by I. Töhn;
  - **Russian revolutionary-democratic criticism**, represented by N. G. Chernyshevsky, A. I. Herzen, and N. A. Dobrolyubov;
  - the **comparative-historical** school, represented by A. N. Veselovsky.
  - the **psychological** school, represented by W. Wundt and A. A. Potebnya;
  - the **spiritual-historical** school, represented by W. Dilthey;
  - the **formal and structuralist** school, represented by F. de Saussure, R. Jakobson, and M. M. Bakhtin;

- the **structural-semiotic** school, represented by Yu. M. Lotman and B. F. Yegorov;
- In the Russian context, **Marxist-Leninist literary studies and vulgar sociology** also played a role.

### 3 Basic literary terms and concepts

- **An author** (derived from Latin “*auctor*”, meaning “creator”, or from Greek “*autos*”, meaning “himself”) is the creator of an artistic, literary, or scientific work;
- **A text** (derived from Latin “*texere*”, meaning “to weave”, and “*textum*”, meaning “woven”) is a communicative message crafted by the author and intended for an individual or group recipient. The text is characterized by key communicative aspects, including the reflection of reality, continuity with tradition, representation of the author’s subjectivity, and constant consideration for the reader;

- **A work of fiction** is the primary object of literary study and can be seen as the smallest “unit” of literature. According to M. M. Bakhtin’s definition, a work of fiction is the expression of a writer or poet, representing their artistic response to the world around them.
- **A literary work** possesses integrity and internal completeness, making it a self-contained entity within literary development. The literary work as a whole carries a comprehensive ideological and aesthetic meaning, distinguishing it from its individual components such as theme, idea, plot, and language, which derive their significance and can only exist within the framework of the entire work.

- **A literary character** is a form of artistic representation, portraying an individual who plays a role within an artistic work. It is also referred to as the subject of action, experience, and expression within the work. Literary characters can take on various forms, including *main characters (protagonists)*, *secondary characters*, *episodic characters*, *off-stage characters (in drama)*, *supporting characters*, *collective characters*, *anti-heroes*, *antagonists*, and *more*. These characters can be either fictional or based on real-life individuals;

- **The lyrical subject** is the authorial subject transformed into a poetic text, serving as the bearer of a lyrical statement. It should be noted that the lyrical subject is not identical to either the author or the authorial subject, although it originates from them. Depending on the manner of conveying the lyrical statement, various types of lyrical subjects are recognized:
  1. the direct involvement of the lyrical subject within the text, employing the first-person singular pronoun, thus featuring an explicit, in-text present “I”;
  2. lyrical expression with a direct addressee in the second-person singular, with an expressed, pronounced “you”;
  3. transformation of the direct lyrical subject from the first person to the second or third person singular.

At times, the theory explains the lyrical subject as a lyrical hero, which can be compared to the concept of a narrator in an epic text.

- **The narrator** is a distinct category primarily found in epic literature and rarely in drama, with no presence in lyrical works. The narrator is a fictional character who recounts the story but should not be confused with the author. Unlike the author, the narrator often assumes the role of a character within the story and actively participates in the plot, sometimes possessing specific traits like age and name. The following types of narrators can be identified:
  - 1. *first-person narrator*:** this type is quite common and aims to create a realistic and firsthand portrayal of the story. It is implied that the narrator was present during the events being narrated.
    - 1.1 *The witnessing narrator*:** in these instances, the character assuming the role of the narrator is not the protagonist but rather a person closely associated with the protagonist, who was present at the main events and recounts the story.

**1.2 *The protagonist narrator*** is perhaps the most popular and commonly used type of first-person narrator. The story is conveyed from the perspective of the individual who experiences the events firsthand, just as we would in real life when explaining what happened to us.

**1.3 *The stream-of-thought narrator*** is rarely employed, as it attempts to depict the exact thoughts of a person as they occur in the mind. Therefore, everything is described in real-time, with the present tense serving as the reference point.

**2. *The second-person narrator*** is characterized by narrating the story to a specific individual. This can be presented in an epistolary format, as if the entire narrative consists of letters addressed to the recipient, or as a genuine dialogue where one person speaks while the other listens, occasionally revealing that we are responding to questions posed by the listener.

3. ***Third-person narrator***: in this case, two categories can be distinguished:

3.1 ***The omniscient narrator*** is one of the most commonly used types of storyteller. They are portrayed as an entity completely separate from the reality in which the story unfolds. It is as if they have access to all information, including the characters' mental states, directly and simultaneously.

3.2 ***The narrator-observer*** is similar to the previous type, but in this case, they do not have direct access to all the information about the events. Nevertheless, the narrator remains detached and minimally involved, both physically and psychologically, in what is happening. They strive to maintain a neutral and objective stance.

- **Chronotope** (derived from the Greek words “*chronos*” meaning “time” and “*topos*” meaning “space”) is a term coined by M. M. Bakhtin to describe the spatial and temporal organization inherent in every work of fiction—its chronotope.

# The structure of a literary work

**The structure of a literary work** refers to the internal and external organization of its individual elements, as well as the functional and hierarchical relationships between them.

There are several main approaches to establishing the structure of a work:

1. The first approach involves identifying different layers or levels within a work of fiction. For example, **M. M. Bakhtin** identifies two primary levels—the “fabula” and the “plot”—which represent the depicted world and the world of the narrative itself, respectively. These levels encompass the reality of the author and the reality of the characters.
  - The term “**fabula**” (derived from Latin *fabula*, meaning “narration” or “fable”) refers to the natural sequence of events and the narrative of incidents that unfold within the plot. Understanding the fabula requires reading the entire work to gain a complete understanding.

- **“Plot”** refers to the comprehensive system of thematic components within a literary work, including the action, characters, external environment, and narrator. Through the plot, the reader can reconstruct their understanding of the story.

## 2. **The second approach to the structure** of a work of art focuses on the fundamental division of “content” and “form”:

Content and form are interrelated concepts, inherently connected within each specific work. This perspective is exemplified in the works of **G. N. Pospelov**.

- **The “content”** of a work of fiction encompasses a collection of objects, events, characters, situations, problems, opinions, emotions, or appeals that the work presents to us.

**The categories of content encompass** the creative intent, idea, problematics, and themes.

- The term “**form**” of a work of art typically encompasses a range of factors that structure the conveyance of its content and possess a certain “formal” nature. These factors include style, genre, composition, artistic language, graphic form, rhythm, and more. This is why terms such as “graphical”, “sound”, “grammatical”, “verse”, “compositional”, “strophic”, “plot”, and “genre” form may be encountered.

**The categories of form** include plot, composition, conflict, extra-plot elements, artistic detail, and landscape.

## Categories of content:

- **Creative conception**—It is developed in the creative imagination of the artist as a concrete and coherent idea of the fundamental content and form of an artistic work before the actual work on it begins. In detail, it is continuously enriched and refined during the practical execution.
- **The idea of a work of art** (derived from the Greek word “*idea*” meaning “original image, ideal, idea”) is the central concept of the work, expressed through its entire system of imagery. Through the idea, the author conveys their attitude towards the characters, their thoughts and actions, and the issues raised. The ideological assessment is entirely dependent on the writer’s worldview.
- **Problematics of a work of fiction**—it refers to the list of problems addressed within a work of fiction.

- **The theme of a work of fiction** is a collection of topics explored within the work. The theme serves as a connection between the primary reality and the artistic reality, as if it belongs to both worlds: the real and the artistic.
  - **The subject of a work of art** (derived from the Greek word *Θέμα*, meaning “established, set”) is the focal point of the depiction, representing what the work conveys. It encompasses the range of life phenomena depicted in a work of fiction. In most cases, a work contains multiple themes, but there is always one that holds dominance.

## Categories of form:

- **Composition** (derived from Latin *compositio*—“composition, binding, construction, connection”) refers to the construction, arrangement, and interconnection of all components of an artistic work in the intended order to convey a specific meaning. The composition of a work of art consists of elements that come together to form a cohesive artistic whole.

The composition can take different forms:

- ***direct composition***: events unfold in a chronological sequence;
- ***inverse composition***: the final scene is presented first, followed by a return to the beginning of events;
- ***circular composition***: the initial and final scenes overlap, creating a sense of closure and continuity;
- ***mirror composition***: events within the work mirror each other, often mentioned by the author in different parts of the work;
- ***retrospective composition***: the protagonist frequently reflects on the past, and memories are integrated into the plot.

- **Conflict** (derived from Latin *conflictus*—“clash”) represents the figurative manifestation of the struggle between interests, passions, ideas, characters, and political aspirations, both personal and social, within a work of fiction. In essence, conflict depicts the clashes between characters in a literary work or between characters and their environment, the protagonist and the circumstances, and the contradictions within the characters’ minds.

The presence of conflict adds depth and intrigue to the plot. Various types of conflicts can arise, including *social, ethical, moral, philosophical, and psychological conflicts, as well as conflicts between characters and generations*, among others.

- **The elements outside the story** are those that do not propel the action forward, where no significant events occur, and the characters remain in their previous states.

While the plot of a work focuses on the dynamic aspect of its composition, the elements outside the story are static. There are three main types of non-essential elements: *descriptions*, *digressions*, and *inset episodes* (also referred to as “inset stories” or “stand-ins”).

- **Descriptions** involve literary portrayals of the external world (such as paeans, portraits, or depictions of the world of objects) or the depiction of stable ways of life. These events and actions occur regularly and are unrelated to the plot’s progression. Descriptions are the most prevalent type of extraneous elements in epic works, appearing in nearly every instance.
- **Author’s digressions** are more or less detailed statements by the author on philosophical, lyrical, autobiographical, and other topics. These digressions are not essential elements of the composition. Instead, they are optional additions to the work’s structure.

- **Insert stories** are relatively complete fragments of action in which other characters take part, and the action is shifted to a different time and place, among other things. Sometimes, these episodes begin to play a more significant role in the work than the main plot.

Therefore, when analyzing a work such as Dostoevsky's "Crime and Punishment", the plot is important, but the links between the plot and the psychological state of the protagonist, as well as his reflections, become even more crucial. On the other hand, in Gogol's "Dead Souls", we can safely set the plot aside and prioritize the elements beyond the plot, which make up the majority of the text. In general, we observe the following trend: the number and importance of elements beyond the plot decrease in the case of a dynamic plot, while they increase in the case of an adynamic plot. Consequently, the researcher's focus is directed towards the plot in the former case, all else being equal, and towards the elements beyond the plot in the latter case.

- **Artistic detail** (derived from French *détail*—“detail, part”) refers to an expressive detail that serves as a means of creating an artistic image.

It can portray the experiences of the work’s protagonist, the characteristics of their appearance, the peculiarities of the situation, or the action. Its primary purpose is to convey more about the event or character than even the most elaborate description. An artistic detail is a fragment of:

- a) the inner world of a literary character;
- b) the external world.

- **Landscape** refers to the depiction of a person’s natural surroundings and any open space.

It is one of the most powerful tools for creating the imaginary world of a work and serves as a crucial component of artistic space and time. Additionally, it contributes to the exploration of the characters’ inner worlds. A classic example of this is Pushkin’s *Tatiana*, where the profound and constant connection with Russian nature reflects the essence of the “Russian soul”.

# Literary form

**Literary form** refers to a collection of literary works that share similarities in the representation of reality, whether through the portrayal of objects or subjects, or through the act of artistic expression itself. The word used in the genre either depicts the world of the subject, expresses the speaker's state, or reproduces the process of verbal communication.

- Works of fiction are classified into **three main groups** based on the specific nature of their content and form:

*epic,*

*lyric,*

and *drama*.

An example of an intergeneric formation is *the lyric-epic form of fiction, known as the lyric-epic*.

- **The epic** (derived from the Greek word “*épos*” meaning “word, story, narrative”) encompasses existence in its spatial and temporal dimensions, as well as its eventfulness. Works of epic are not limited in scope or the number of plotlines and characters.

The epic objectively portrays humanity.

- **The lyric** (derived from the Greek word “*λυρικός*” meaning “performed by the sound of the lyre, sensitive, lyrical”) reflects the inner world of individuals with its impulsiveness, spontaneity, the formation and change of impressions, daydreams, feelings, associations, meditations, and reflections.

The lyric subjectively depicts humanity.

**The lyrical form of fiction, also known as “lyroepic”,** incorporates features that are characteristic of both epic (such as storytelling) and lyric poetry (such as the emotional evaluation of characters or events). Some consider it to be the fourth genre of literature.

- **Drama** (derived from the Greek word “*δρᾶμα*” meaning “deed, action”) is constructed in the form of dialogue and is intended for stage performance. It belongs to two art forms simultaneously: literature and theater. The author’s speech is replaced by the characters’ dialogue, and the text is divided into scenic episodes.

Drama portrays individuals in specific life situations, in action, and in their essence.

Drama should not be confused with the genre of drama. Additionally, drama should be distinguished from a play. A play is a general term for dramatic works, but it is neither a genre nor a specific genre.

# Literary genres

**Literary genre** (derived from the French word “*genre*” and the Latin word “*genus*” meaning “kind, type”) refers to a specific type of artistic work that possesses a distinct set of formal and substantive properties, such as composition, theme, pathos, system of images and characters, and more.

- The discipline that examines the issues related to literary genres is known as the “**theory of literary genres**”, It is worth noting that the term “genology” (генология) is rarely used in Russian literary studies.

## **Classification** of literary genres by forms:

- ***epic***: epic novel, novel, novella, short story, “bylina”, fairy tale, fable, fictional essay, etc.
- ***lyrical***: ode, lyric poem, sonnet, elegy, epistle, eclogue, song, stanza, idyll, epigram, etc.
- ***drama***: tragedy, comedy, tragicomedy, drama, melodrama, vaudeville, farce, etc.
- ***lyric-epics***: ballad, poem, verse novella, verse novel, lyrical prose.

# 4 Literary movements, streams and schools

## 4.1 Definition of terms “literary movement”, “literary stream” and “literary school”

- **Literary movement** is a collection of the main features of creativity that are formed and repeated in a specific historical period of artistic development. Simultaneously, the characteristics of this direction can be observed in authors who created in eras preceding the establishment of the direction itself (such as the features of romanticism in Shakespeare, the features of realism in Fonvizin’s Nedorosle), as well as in subsequent eras (such as the features of romanticism in Gorky).
- A literary movement involves **uniting** writers based on **a similar type of thinking** and creative **method**. However, writers are not always consistent in their ideological views and style. For example, the Romantic movement includes writers with diverse perspectives, such as those with rebellious views like D. G. Byron, P.-B. Shelley, and M. Y. Lermontov, as well as those with religious and monarchist views like F. Chateaubriand and Novalis.

- **A literary stream** is a smaller division within a larger movement. Streams can either be branches of one overarching movement, such as German Romanticism, French Romanticism, Byronism in England, or Karamzinism in Russia, or they can emerge during the transition from one movement to another, like sentimentalism.
- **A literary school** refers to a small association of writers who share common artistic principles. These principles are typically formulated theoretically in articles, manifestos, scientific and journalistic statements, presented as “statutes” and “rules”. Often, such a literary association is led by a prominent figure known as the “head of the school” (in Russian literature, for example, the “Shchedrin school” or the poets of the “Nekrasov school”).
- **A literary manifesto** consists of programmatic statements that outline the aesthetic principles of a literary movement, trend, or school.

## 4.2 General literary movements, streams and schools

**The Renaissance** (French: *Renaissance*, Italian: *Rinascimento*), is an era in the cultural history of Europe that replaced the culture of the Middle Ages and preceded the culture of the Modern Age. It spanned approximately from the beginning of the 14th century to the last quarter of the 16th century and had a significant impact on the development of humanity. The Renaissance is characterized by its secular nature of culture and humanistic worldview, emphasizing the importance of the individual, creative independence, and spiritual and physical perfection. The term was coined by the Italian architect and art historian Giorgio Vasari in 1550. It was a true revolution, marked by a flourishing of art, culture, and scientific inquiry.

**Representatives** of the Renaissance include F. Rabelais, M. Cervantes, G. Boccaccio, F. Petrarch, and others.

**The Enlightenment** is an era of transition from feudalism to capitalism, associated with the struggle against feudalism in the 17th and 18th centuries. The term “Enlightenment” is mentioned by Voltaire, I. Herder, and others, but it gained its established meaning after the publication of I. Kant’s article “What is Enlightenment?” in 1784.

In the 19th century, historical and philosophical scholars began characterizing the Enlightenment as an epoch marked by boundless faith in human reason (referred to as the “age of reason” or the “age of philosophers”). It was seen as a period that dismantled theological dogmatism and celebrated the triumph of science over medieval scholasticism and church obscurantism. J. Defoe, in his novel “Robinson Crusoe” (1719), was the first to depict the modern bourgeoisie as the “natural man”.

**Representatives** of the Enlightenment include Voltaire, J. J. Rousseau, Diderot, P. O. K. Beaumarchais, H. E. Lessing, J. W. Goethe, F. Schiller, S. Richardson, H. Fielding, R. B. Sheridan, V. V. Popugaev, I. P. Pnin, A. P. Kunitsyn, and others.

**Baroque** (derived from the Italian word “*barocco*” meaning “bizarre, strange”; from the Portuguese term “*perola barocca*” meaning “pearl of irregular shape”) was the dominant style in art and literature in Europe during the first half of the 17th century.

Representatives of the Baroque period explored themes such as the transience of happiness, the instability of life values, and the omnipotence of fate and chance. God is portrayed as a somber, cruel, and merciless force, reducing humanity to insignificance. The Baroque style is characterized by rich imagery, contrasts, and intricate metaphors. Emphasis is placed on the graphic structure of verse, leading to the creation of “figure” poems. Writers blended the comic and the tragic, the sensual and the rational, the beautiful and the ugly.

Prominent **representatives** of the Baroque movement include W. Voiture, D. Marino, D. Donne, P. Calderon, Don Luis de Gongora y Argote, J. de Scuderi, M. de Scuderi, Ch. Sorel, P. Scarron, H. Grimmelshausen, Z. Morsztyn, V. Pototsky, V. Kochowski, M.V. Lomonosov, S. Polotsky, F. Prokopovich, and others.

**Classicism** (derived from Latin “*classicus*” meaning “exemplary”) is a movement characterized by strict adherence to creative norms and rules, as well as a focus on ancient models.

The classicism movement originated in Italy in the 17th century and experienced its flourishing in Russia during the 1730s. Writers were expected to portray life through idealized images, whether they were idealistically positive or “idealistically negative”. A clear distinction was made between good and evil, the elevated and the lowly, the pre-beautiful and the ugly, as well as the tragic and the comic. Heroes were categorized as either positive or negative, and genres were classified as either “high” or “low” (high: tragedy, ode, epic; low: comedy, fable, satire). Dramatic works were structured with five acts (or actions) and adhered to the rule of the three unities—time, place, and action (the entire action took place within one day and in a single location, without complex side episodes).

Prominent **representatives** of classicism include N. Boileau, A. D. Kantemir, V. K. Trediakovsky, M. V. Lomonosov, and others.

- Genres and representatives of classicism in Russian literature include:
  - **ode**: M. V. Lomonosov
  - **tragedy**: A. P. Sumarokov, Ya. B. Knyazhnin
  - **satire** (satirical poem): A. D. Kantemir
  - **comedy**: D. I. Fonvizin, A. N. Radishchev
  - **fable**: I. A. Krylov

**G. R. Derzhavin** dealt a blow to the system of Russian classicism. He initially began as a classicist poet but, in the 1770s, he deviated from the canons of classicism. In his works, he blended elements of high and low, civil pathos, and satire.

**Sentimentalism** (derived from the French word “*sentiment*” meaning “feeling”) prioritizes the emotions and experiences of characters, while “grand ideas” take a secondary role.

Sentimentalism originated in England during the first half of the 18th century and emerged in Russia in the 1770s. The richness of the inner world, emotions, and feelings of individuals, independent of their social status, is emphasized. Ordinary people, often morally superior to the aristocracy, become the new heroes. Sentimentalism typically glorifies timeless values such as love, friendship, and nature. In sentimental works, nature is not merely a backdrop but a living entity with all its intricacies and details. The cult of sensitivity is vividly portrayed in sentimentalism.

**Representatives** of sentimentalism include S. Richardson, L. Stern, F. Schiller, J. W. Goethe, J. J. Rousseau, A. N. Radishchev, N. M. Karamzin, M. N. Muravyov, N. A. Lvov, V. V. Kapnist, I. I. Dmitriev, and others.

**Pre-Romanticism** (from French *préromantisme*) is a set of ideological and stylistic trends in the literature of the late 18th and early 19th centuries, which anticipated Romanticism.

It is a transitional phenomenon. It preserves a number of features of Sentimentalism, but it is the beginning of uncompromising rejection of Enlightenment rationalism. It is penetrated by pathos of self-determination and statement of personality, interest to the Middle Ages and “natural” society, not touched by civilization.

**Representatives:** T. Chatterton, J. McPherson, A. Radcliffe, J. J. Rousseau, G. R. Derzhavin, N. I. Gnedich, V. A. Zhukovsky, etc.

**Romanticism**, derived from the French term “*romantisme*”, emerged in the 1790s, primarily in Germany. Its emergence was precipitated by the crisis of rationalistic ideals from the Enlightenment and disillusionment with the outcomes of the French Revolution.

In Russia, Romanticism began to develop in the first quarter of the 19th century. At its core is the hero, who confronts a hostile world and rebels against it, often seeking refuge in exotic lands or creating a fantastical world of their own. This gives rise to the important characteristic of duality. The hero is constantly plagued by disappointment, experiencing a tragic conflict and a sense of futility in realizing their aspirations. Dissatisfaction with their present circumstances is reflected in their behavior, characterized by isolation, perpetual melancholy, and anxiety. Romanticism is distinct in its portrayal of the conflict between ideals and reality, embodied in the figure of the solitary hero.

The founder of Romanticism in Russia is considered to be V.A. Zhukovsky.

In Russian literature, Romanticism is represented by two main streams:

- *the revolutionary and noble* (the Decembrists and Alexander Pushkin)
- and *the passive-elegiac* (V. A. Zhukovsky, K. N. Batiushkov).

**Representatives** include L. Tieck, Novalis, the Schlegel brothers, G. G. Byron, P. Shelley, V. Hugo, G. Sand, E. A. Poe, M. Lermontov, K. F. Ryleyev, V. K. Kuchelbecker, A. I. Odoyevsky, and others.

**Realism** (from Latin *realis*—“material”) as a literary movement became prominent in the second third of the 19th century, and in Russian literature, it became a leading one.

It is characterized by the objective and faithful reproduction of reality through typification. The principles of nationality, historicism (referring to real historical figures and themes), and psychologism (portraying the characters’ inner world) are emphasized. The lives of common people and the influence of historical events and the environment on their lives are depicted. Typical situations include amorous conflicts or clashes of interests, such as ideas, social classes, and generations. There is a tendency for accuracy and authenticity of details, and the language used in the works becomes closer to everyday speech. New character types emerge, such as the “unnecessary man” (e.g., Pechorin, Oblomov, Onegin) and the “little man” (e.g., Bashmachkin, Devushkin).

**Representatives** include O. de Balzac, F. Stendhal, H. Flaubert, C. Dickens, T. Dreiser, D. London, A. S. Pushkin, N. V. Gogol, F. M. Dostoevsky, L. N. Tolstoy, A. P. Chekhov, I. S. Turgenev, I. A. Goncharov, M. A. Sholokhov, A. I. Solzhenitsyn, B. L. Pasternak, and others.

**Socialist Realism** is a literary movement and creative method based on the “socialist concept of the world and man”, proclaimed by official Soviet aesthetics as fundamental to Soviet culture and art.

According to this concept, artists should work for the construction of a socialist society. The term “realism” refers to the literary aspect, while “socialist” pertains to the ideology. The literature of socialist realism served as a tool for party ideology, and writers were expected to influence readers as propagandists. The focal point of their work had to be a positive hero, an ideal communist and an exemplar for the “builders of a socialist society”,

The term was suggested by M. Gorky, who became the first chairman of the Union of Soviet Writers in 1934, and it first appeared in print in 1932. Socialist Realism encompassed all forms of artistic expression, including literature, drama, cinema, painting, sculpture, music, and architecture.

**The basic principles of socialist realism were as follows:**

- 1. *ethnicity*:** The heroes of the works should originate from the people, with a primary focus on workers and peasants;
- 2. *partisanship*:** The aim is to portray heroic deeds, the construction of a new life, and the revolutionary struggle for a bright future;
- 3. *concreteness*:** The portrayal of reality should depict the process of historical development, in accordance with the doctrine of historical materialism, where matter takes precedence and consciousness is secondary.

**Representatives** of socialist realism include renowned figures such as M. Gorky, V. V. Mayakovsky, D. I. Furmanov, A. S. Serafimovich, F. V. Gladkov, A. A. Fadeev, N. A. Ostrovsky, B. N. Polevoy, V. V. Vishnevsky, A. E. Korneychuk, N. F. Pogodin, F. I. Panfyorov, L. Aragon, M. Pujmanová, A. Seghers, and many others.

**Modernism**, derived from the French word “*modern*” meaning “the newest, modern”, was a movement encompassing various literary and artistic currents during the transition from the 19th to the 20th centuries. It is widely regarded as having concluded by the end of the 1930s.

**In contrast to realism**, modernism involves a departure from the conventional novel and instead pursues a quest for a fresh style and radical literary forms. The author no longer serves as the vessel of absolute truth, but rather highlights its subjectivity. The entire world within the work is deconstructed, giving way to a non-linear narrative structure characterized by chaos, fragmentation, and small episodic segments conveyed through multiple characters, some of whom may hold opposing perspectives on events and facts. This period introduced the concept of “stream of consciousness”, providing deep insight into the inner worlds of the characters. Modernism also places significant emphasis on the theme of understanding war and the notion of the lost generation.

Modernism represents **a novel form of culture** that opposes all preceding cultural developments. Modernism was succeeded by postmodernism.

The mainstream of **modernism encompasses the following:**

- **decadence**, a literary and artistic movement that emerged in the late 19th century and early 20th century. It is characterized by decadence, hopelessness, immoralism, aestheticism, and individualism. Decadence predates Symbolism and reflects the sentiments of certain groups of intellectuals during the decline of capitalism.

**Representatives** of this movement include Baudelaire, P. Verlaine, A. Rimbaud, O. Wilde, Z. Gippius, D. S. Merezhkovsky, V. Briusov, K. D. Balmont, L. Andreev, M. Artsybashev, and others.

- **Symbolism**, derived from the Greek word “*symbolon*” meaning “sign, symbol”, is a literary and artistic movement that emerged in late 19th-century France, leading art into the realms of dreams, fantasy, visions, and the subconscious.

Symbolists employ a polysemic aesthetic of symbols and imagery, imbued with mystery, enigma, and understatement. Alongside symbolism, they also embrace the concept of two worlds—the real and the otherworldly—as well as the role of intuition as a mediator in perceiving the world. Sound development as a poetic device, a mystical perception of the world, the poetics of multiple meanings (including allegory and hints), religious exploration, and a rejection of realism are all characteristic elements of Symbolism.

In Russian Symbolism, representatives of

- the “older generation” include D. Merezhkovsky, A. Dobrolyubov, Z. Gippius, K. D. Balmont, N. Minsky, F. Sologub, V. Bryusov, among others;
- the “younger generation” (Young Symbolists) consists of A. Blok, A. Bely, Vyach. Ivanov, S. Solovyev, J. Baltrušaitis, and more.

Noteworthy **representatives** in world literature encompass Ch. Baudelaire, P. Verlaine, A. Rimbaud, S. Mallarmé, P. Valéry, C. de Lautreamont, M. Maeterlinck, R. M. Rilke, H. Ibsen, E. Poe, and others.

- **Acmeism** (derived from the Greek *ἀκμή*, meaning “the flowering of something”) is a modernist movement in Russian poetry during the 1910s.

It emerged as a response to Symbolism, aiming to restore materiality, objectivity of themes and images, and the precision of language. According to the Acmeists, words should regain their original meanings. Apolitical in nature, Acmeism demonstrates indifference towards contemporary issues.

**Representatives** of Acmeism include N. Gumilev, Akhmatova, O. Mandelstam, S. Gorodetsky, and others.

- **Imagism** (derived from the Latin *imago*, meaning “image”) is a modernist movement in poetry during the 1920s.

Its proponents emphasize the significance of the “image as such” and prioritize form over meaning. Imagism relies on word-metaphors or metaphorical chains that compare different elements between two images: the direct and the transposable.

**Representatives** of Imagism include T. E. Hume, E. Pound, T. S. Eliot, R. Aldington, V. Shershenevich, A. Marienhof, R. Ivnev, S. Esenin, and others.

- **Futurism**, derived from the Latin word “*futurum*” meaning “future”, is a branch of modernism and an avant-garde movement that emerged in Italy in 1909 and reached Russia between 1910 and 1912.

The first manifesto of Futurism was authored by the Italian writer F. T. Marinetti. The distinctive feature of Futurism lies in its novel perspectives on art, emphasizing the role of speed, the rhythms of modern life, physical impact and aggression, the exaltation of technology, the portrayal of the contemporary city, and a celebration of anarchy along with, at times, the destructive power of war. Other characteristic aspects of Futurism include an anticipation of the future, a sense of an impending life revolution, the rejection of traditional culture in favor of a new one, the denial of literary continuity, anti-aestheticism, a rebellion against the bourgeois world both in poetry and in life, the introduction of new visual and auditory elements, the use of unconventional speech techniques, and the creation of “zaum” language (pioneered by V. Khlebnikov).

In the poetry of Russian Futurism, new word formations, combinations, and suffixes emerged, leading to a transformation in syntax. The introduction of fresh phrases and changes in sentence structure gave rise to innovative forms of artistic expression.

The phenomenon of Futurism was unconventional and often seen as an era of “new barbarism”. N. Berdyaev believed that this movement brought about a crisis in humanism within the realm of art.

**Representatives of the main groups within Russian Futurism in literature include:**

- *Kubofuturists*: A. Kruchenykh, D. and N. Burlyuk, V. Mayakovsky, V. Khlebnikov, V. Kamensky;
- *St. Petersburg ego-futurists*: I. Severyanin, I. Ignatyev, V. Gnedov, K. Olimpov;
- *Moscow egofuturists*: V. Shershenevich, R. Ivnev, B. Lavreniev;
- *Centrifuge poets*: B. Pasternak, N. Aseev, and S. Bobrov.

- **Avant-garde** is a movement that encompasses various currents in 20th-century literature and art.

Similar to futurism, avant-garde emerged as a rejection of realism and sought artistic innovation. Traditional forms of literature and art are deemed outdated, leading to the erasure of boundaries between different genres and techniques. In pursuit of artistic goals, illogical, grotesque, and even shocking worlds are created. Characters such as alcoholics, criminals, and drug addicts are utilized, expressing rebellious ideas against the conventional way of life. Avant-garde, at its core, represents a radical form of modernism.

Furthermore, avant-garde is a broad concept that encompasses experimental research and movements within 20th-century art. It encompasses several literary schools such as *cubism*, *futurism*, *expressionism*, *abstractionism*, *surrealism*, *dadaism*, and more.

**Postmodernism** (from French *postmodernisme*—“after modernism”) is a cultural trend that emerged in the second half of the 20th century and continues into the early 21st century, primarily in Europe and North America.

Postmodernism represents a societal state of consciousness in a new stage of development, characterized by skepticism towards “grand narratives” and disillusionment with “grand” ideas that have left society disenchanted. Life in the present world is perceived as a realm of “simulacra” where signs and meanings float in a constructed “hyper-reality” that lacks genuine existence. This is accompanied by the presence of “technoscientific” forces that seemingly delay human progress, preparing for an impending apocalypse, thus creating a sense of its impending arrival. The sentiment of being “post-modern” is reflected across various aspects of life, including language, which exhibits an unstable system, leading to deconstruction.

**Representatives** of postmodernism include W. Eco, I. Calvino, J. Fowles, A. Robbe-Grillet, F. Sollers, J. Barth, T. Pynchon, (the late) V. Nabokov, A. Bitov, A. Terz, Ven. Erofeev, Vic. Erofeev, S. Sokolov, V. Sorokin, V. Pelevin, I. Brodsky, D. Prigov, T. Kibirov, L. Rubinstein, and more.



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for doctoral students in the field of hard skills**

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