

ISSN 2544-9338

# INTERNATIONAL JOURNAL OF INNOVATIVE TECHNOLOGIES IN SOCIAL SCIENCE



RS Global

Scientific Edition

# INTERNATIONAL JOURNAL OF INNOVATIVE TECHNOLOGIES IN SOCIAL SCIENCE

4(32), December 2021

DOI: [https://doi.org/10.31435/rsglobal\\_ijitss](https://doi.org/10.31435/rsglobal_ijitss)

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**Publisher –**  
RS Global Sp. z O.O.,

Warsaw, Poland

Numer KRS: 0000672864  
REGON: 367026200  
NIP: 5213776394

**Publisher Office's address:**

Dolna 17,  
Warsaw, Poland,  
00-773

**Website:** <https://rsglobal.pl/>  
**E-mail:** [editorial\\_office@rsglobal.pl](mailto:editorial_office@rsglobal.pl)  
**Tel:** +4(822) 602 27 03

DOI: 10.31435/rsglobal\_ijitss  
OCLC Number: 1036501433  
Publisher – RS Global Sp. z O.O.  
Country – Poland  
Format: Print and Electronic version  
Frequency: quarterly  
Content type: Academic/Scholarly

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# COLLECTIVE TRAUMA IN REFUGEE LITERATURE (BASED ON ALMANACS – 14 GIGABYTES AND HALLELUIAH)

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DOI: [https://doi.org/10.31435/rsglobal\\_ijitss/30122021/7695](https://doi.org/10.31435/rsglobal_ijitss/30122021/7695)

## ARTICLE INFO

**Received** 20 August 2021

**Accepted** 08 November 2021

**Published** 30 December 2021

## KEYWORDS

trauma, traumatic memory,  
refugee, almanac, non-fiction,  
reflection.

## ABSTRACT

Theories of traumatic memory are uniquely topical in modern theoretical discourse, Collective trauma is a complex of psychological sensations, which is formed in witnesses or participants of tragic events, who have to deal with psychological stigma.

Theoretical framework about the collective trauma is relevant to events that have taken place in Georgia, as the epochal tragedy has changed ethnic and cultural environment in Abkhazia and Tskhinvali Region.

As the subject of research, we have defined the almanacs reflecting Georgian-Abkhazian and Georgian-Ossetian (provoked by the third force) conflicts: 14 Gigabytes and Halleluiah.

Uniqueness of 14 Gigabytes is reasoned by the concept set by the editor (Nana Gaprindashvili) and the compiler of the almanac (Tea Kalandia) – 14 narrators tell about the Abkhazian episode of Russian-Georgian war. Personal stories create the monumental canvas-reflection of the feelings of youth who have been deprived of childhood.

Authors of the poetic almanac Halleluiah published in 2018, under the editorship of Mzia Khetaguri, are united under refugee stigma, pain caused by losing homes, trauma, which marks each of the texts like an unhealed wound.

It must be emphasized that in none of the researched authors' texts reflects hostility or aggression towards "conflicting sides" or even the main provoking power – Russia.

The presented discourse allows us to confirm the research hypothesis: conflicts provoked by Russia have forced Georgian population of Abkhazia and Tskhinvali Region to leave their homes, to go through the horrors of war. Refugees have to deal with the stigma of being refugees and grave experience of collective trauma, which is creatively transformed, reflexed in the almanacs 14 Gigabytes and Halleluiah.

**Citation:** Nino Mindiashvili, Nana Kutsia. (2021) Collective Trauma in Refugee Literature (Based on Almanacs – 14 Gigabytes and Halleluiah). *International Journal of Innovative Technologies in Social Science*. 4(32). doi: 10.31435/rsglobal\_ijitss/30122021/7695

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**Introduction.** Modern theoretical discourse focuses on many interesting topics, especially important from which are the theories on traumatic memory. Research of the given topic was first launched in American humanitarian studies in the second half of the XX century and covered numerous fields of science. Considering the social and cultural context, interest to traumatic memory was conditioned by post-conflict and post-war psychological outcomes, which, on the one hand meant understanding of traumatic memories and on the other hand, fighting against them.

In his concept, reknown American researcher Jeffrey Alexander claims that “cultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever... (Alexander, 2004: 79). Researchers agree that collective trauma is a complex of senses, which develops in witnesses or participants of tragic events, who must not only survive the existing situation, but also to cope with psychological stigma during the rest of their lives (Alexander, Sztompka, Anikin, Golovashina). Piotr Sztompka says that “the term “trauma” relates to social sphere, which has the power of destructive impact on social body” (Sztompka, 2001: 7).

Wars and conflicts underway in the world have forced millions to leave their homelands/homes and to become refugees, which has marked their group consciousness forever. Traumatic memories on the one hand and completely new environment on the other hand, which failed to dispel the stigma caused being refugees, created a completely different, strange situation. Jeffrey Alexander thinks that XX century wars in Vietnam and Korea created the so-called Vietnam Syndrome, which made it necessary to understand the aforementioned traumatic memories and to fight against them (Alexander, 2004: 35).

Theories of traumatic memory and post-colonialism became basis for the French researcher Claire Gallien’s Refugee Theory, which means understanding of the image of a refugee in fiction literature as of a traumatized object. Literary theorists from around the globe focused deeply on one of the most tragic events of the modern world. The topic is studied by Claire Gallien, Marie-Anjela Palladino, Frederic Detue, Melissa Chaplin, Benedicte Letellier, Olivera Jokie, Valerie Anishchenkova, Corina Stan... Foreign researchers establish the constructing Refugee Literature in the theoretical discourse. It must be considered that Refugee Literature and Literature about Refugees are differentiated (Mindiashvili, 2019).

**Theoretical framework** on the collective trauma corresponds exactly with the events developed in Georgia since 1990s. Conflicts provoked by **the Soviet Empire** (1990s, August 2008) in Georgia during the post-soviet epoch, especially in the three regions of the country (Tbilisi, Abkhazia, Tskhinvali Region (so called South Ossetia), had the hardest effect on the spirit and psyche of the country in general and specific people.

Modern literary criticism frequently and seriously discusses the traumatic memory of refugees. It is an indisputable fact that the problem exceeds the boundaries and frames of literature/literary studies and includes/considers also political, economic, psychological and culturological aspects. Slightly later, when “literature, being in the frustration field, under the conditions of powerful public stress regains (Tsipuria, 2016: 127) its social functions, in parallel with fiction, relevant becomes also non-fiction, the hereditary leaders can be found in Georgian Hagiography (The Tortures; The Lives) (Bregadze, 2013).

Interesting theoretical analysis of the literary reflection of armed conflicts is represented in dissertations defended in Georgia during recent years (Ana Imnaishvili, Ana Imnadze, Sofiko Dzneladze, Nino Todua). In her 2021 dissertation (War Paradigm in Modern Georgian Literature) researcher Klara Gelashvili stresses: “Events of the 1990s, which resulted in internal forced displacement of thousands of people, promoted establishment of the new topic in literature – modern authors covered in from different angles the before strange image of the refugee” (Gelashvili, 2021: 10). Paradigm, from absolutely different – philosophical-existential connotation – of course existed in earlier texts too (Guram Gegeshidze’s *Refugee* and Guram Dochanashvili’s *The First Garment* characters (refugee, IDP), but with the ethnic cleansing victim meaning the term – Paradigm appears in fiction texts of 1990s and 2000s. “Refugee paradigm in epochal discourse context” is analyzed in the thesis with the same title (Mindiashvili, 2019:25), focusing on analysis of “ideological-national aspects” of living in exile (refugee).

World literary criticism discourse is projected in Georgia also, therefore, understanding of the “traumatic memory” concept becomes relevant in Georgia also, which has suffered from the tragism of ethnic conflicts provoked by the Empire. Unlike the Soviet epoch, when trauma, for obvious reasons, was reflected only through “the language of Aesop”, the post-Soviet epoch openly analyzes the causes-outcomes of the tragedy. Literary critic Manana Kvachantiradze perceives literature as “the monument protecting the hidden traumatic memory. The trauma keeps emotional images in memory. If consciousness succeeds in overcoming the trauma, it speaks about positive experience of the memory” (Kvachantiradze, electronic address).

Refugee tragic stigma (with numerous other problems) is discussed by literary critic Bela Tsipuria in her research *Post-Soviet Trauma and the End to another Narrative*: “Fiction is often created with function to present certain boundary between the inner and outer worlds and during stressful circumstances to at least protect oneself from outer aggression through describing personal condition or self-fixation” (Tsipuria, 2016: 89).

The above discussed theoretical discourse allows us to define as **the object of our research** the two almanacs giving literary reflection of Georgian-Abkhazian and Georgian-Ossetian (Russia-provoked): *14GB* and *Halleluiah*.

**Methods.** The research is based on interdisciplinary, comparative, and conceptual interpretation methods of analysis; complex literary criticism approach is considered during interpretation of texts.

**Hypothesis.** Collapse of the Soviet Union and conflicts provoked by Russia forced the population of Abkhazia and Tskhinvali regions to suffer from the horrors of war, radically changing their consciousness. Those living exile have to cope with refugee stigma on the one hand and consciousness formed as result of collective trauma on the other hand, which is in detail reflected-receptioned in the almanacs *14 Gigabytes* and *Halleluiah*.

**Reasoning and Results.** One of the conceptual problems of literature is recreation of the destructed connection of times, which is managed only by the “gigabyte(s)” of memory.

In 2019, in Tbilisi, was published the unique book by its format and content – Almanac *14 Gigabytes*. Author-compiler of the book is Tea Kalandia; Head Consultant – Nino Kalandia; Editor – Professor Nana Gaprindashvili. The book was presented in Tbilisi, in NATO Center in fall of 2019.

Significance of the publication is also determined by the fact that the almanac is bilingual – Georgian-English – which makes reflection-receptions of the tragic stories of war to multinational audience of readers (Translator - Trevor George Cartledge and Sofio Totibadze. Uniqueness of the book is reasoned by the concept precisely defined by the Editor and Compiler – 14 narrators tell the story of the Abkhazian war (in reality – the Abkhazian episode of the Russian-Georgian war – “the chronicles of undeclared death”); their personal tragic stories. Separate, personal stories of the *14 Gigabytes* create certain puzzle, monumental painting, which reflects the hardest sentiments of the youth deprived of childhood and homes; those who remember the blurry past and try to recall it through sublimized feelings, at the hope and help from the “gigabytes” of memory.

The book has the lapidary foreword by the compiler and concept author Tea Kalandia. In the one-page prologue, which is read as self-sufficient miniature, the author tells about the hardest impression from August 14, 1992 (day of the start of war in Abkhazia). The date divides Tea’s life (just like of every resident of Abkhazia, despite their nationality) into two – before the war (Paradise) and after the war (perennial hell of a homeless). By the original concept of the compiler and editor, authors of the almanac revive the sedimented past in the gigabytes of memory and transform it not into text or painting (which, by itself, is essential), but also into certain manifest, illustration and lustration of the horrible “laws”, episodes of war. For those who have not seen, suffered from the horrors of war, the book is perceived as a warning, confirmation, reflection, of how the process and results of greatest human crime influence spirits of each human, furthermore of an adolescent.

Editor and Compiler selected fourteen refugee youth as authors of the almanac. Texts by one of them, due to certain reasons, was not included in the final edition of the almanac, although, based on absolutely justified and original decision by the Editor, the fourteenth “gigabyte” was left blank in the publication, with the title “You” – i.e. every reader can put their own story, personal memory in the blank passage of the book-puzzle.

Each of the “children of war” are now accomplished youth – poet, painter, student... One gigabyte is added to the dark-colored puzzle by – Papuna Papaskiri (*House, I do not Remember*), Nino Kalandia (*Aba, Ula*), Anuna Bukia (*Check-In to Home*), Giorgi Esebua (*Home without Me*), Tea Topuria (*Without Reason*), Paata Shamugia (*The Savior*), Winda Folio (Temur Ezugbaia) (*Winda Folio’s Map of Sokhumi*), Kakha Kintsurashvili (*ISuccessor*), Zura Jishkariani (*08.2032*), Lado Pochkhua (*Memory and Landscape, My Satellites in the Sky*), Toma Papaskiri (*Tomorrow*).

Memories tell us better than any historic textbook or journalistic report that war never ends – it goes on eternally and remains in memory forever, as an inerasable, heavy memory; certain stigma which you can try to ignore, but will never forget... neither “manuscripts burn”, nor the “gigabytes” do.

Painter Papuna Papaskiri is represented with the rubric *House that I do not Remember*. Under the rubric “headline” there are five untitled paintings and type of foreword-resume. The expressive paradigm flashes in the memories of a little boy going from Zugdidi to home in Sokhumi on an electric train – “the well”. “Looking down the well” is an excellent paradigm for looking back at the past, understanding it.

The happy mood of the laconic-lapidary foreword – “In just two hours I will be home” – turned into long, grave years of being a refugee; also, into paintings, which reflect the contours of the forcefully left hometown. Dominant color in the palette is blue; the color of Sokhumi – of the sea, of the sky... Blue is also the dominant color in Naira Gelashvili’s poem *Song about the City of Sokhumi*:

“I remember the white city at the Black Sea coast... and the dark blue of the Black Sea shines” (Gelashvili, 2006: 218). Overtones of blue are purple, black; at some points – orange. Silhouette of the palm tree is black (it is noteworthy that in the other passage reflecting Russia-Georgia war – story of Samegrelo “operation” – Zviad Kvaratskhelia paints the burnt-black palm tree as the paradigm image of war N.K., N.M.) Perception of the paradigm may be artificial, but the palm tree is the plant leaves of which the believers put to the feet of Jesus Christ when he entered Jerusalem... Palm trees burnt in Sokhumi and Zugdidi too during the war; people have forgotten the Lord...

Orange, seen as overtone on the paintings does not remind us of the colors of Abkhazia – oranges and mandarins; it is perceived more as the reflection of the fire and flames of war on the cobalt color ground of Papuna Papaskiri’s paintings.

“Small part of the sea can be seen from the bedroom. My bed is on the window side” (14 Gigabytes, 2019: 12) – there is hope in the lapidary passage of the text, just like in the cobalt colors of the paintings – sea could be seen from any point in Sokhumi. Every single gigabyte of the refugee memory keeps (“buries”) the color and scent of the sea and the city and does not only keep it – but also broadcasts it (it is noteworthy that due to the high polygraph quality of the publication the paintings are perceived as complete reproductions; unforgettable fragments of the excellent author’s album).

Next rubric of the Almanac is *Aba, Ula (in Mengrelian: Let’s Go! – in this specific case it is not a joyful call, but it is with tragic connotation – with the meaning of running away.)* Author of the passage is Nino Kalandia. Like Papuna Papaskiri’s paintings, the tiny figures similar to Japanese netsuke have author’s foreword. If the paradigm of understanding the past for Papaskiri is “looking down the well”, for Nino Kalandia “memory is trembling like a wounded bat” (the dark connotation of “the bat” thought about during the pandemic epoch, makes us think about the analogy – war is also a pandemic; spread of the epidemic of recklessness to widest spaces.)

Little girl, dreaming about becoming a ballerina, paints a dancer with olive-color eyes (painting is also there; dated – January 30, 1989. Four years and almost eight months remaining until the start of war.) Contours of mother and father flash in the foreword – mother’s beautiful garden of cactuses and “feet” of the tiny dancer, as Nino is still too little and can only draw the pointes... Gigabytes of memory scratch the soul like cactus thorns. There are figures similar to netsuke on other pages of the almanac. Compositions are different; just like impressions. Installations can be interpreted in as many different ways, as there are perceiver-viewers. One of the interpretations is the orange childhood that has transformed into mud-color; childhood, which has not ended, but has been cut short. War starts and the childhood stops (it is symptomatic that the ballerina of 1989 also wears an orange color dress). However, just like Papuna Papaskiri’s cobalt color is cut through by silver color, we also want to see the orange color in Nino Kalandia’s mud color not as the reflection of the fire of war, but as of the orange (cult plant of Abkhazia)...

In the passage *Check-in Home* is represented the miniature and installation with the same title - I Swam Enguri. Enguri is the river that separates the Georgian land occupied by Russian Empire from the rest of Georgia – Abkhazia, which can be temporarily taken over by the enemy geographically, but can never be erased from the gigabytes of memory – furthermore, from the memory of the child who was exiled from paradise to hell, but they “did not take care” of erasing the memory that has followed as a contraband... Those who have lived in Sokhumi (or any other seaside city of a subtropical zone), will recall myriads of memories after seeing the items-fragments represented in the installation – they will remember their “Ithaca”, “the sweet-spicy smoke”...

“How do I tell you what I am looking for and what I have found?” – the rhetorical question is asked by Anuna Bukia, who categorically states (although she has been restricted to swim Enguri since 1993): “I Swam Enguri!” and this categoricity is not capriciousness of a child still living in the childhood that has been taken away, but it is the position of the local, of the owner, who can never be exiled from homeland by anyone, as the homeland is given by the Lord and not by an occupant, even so cruel and reckless as the present occupant of Georgia.

The poetic-prosaic narrative (*From the Letter, The Flight*) by Giorgi Esebua is another passage, gigabyte of from the *14 Gigabytes*. Poem *From the Letter* is a conceptual text, in which the young man disputes with the “local” living in the house that was burned (before his birth) and asks a rhetorical question: “Don’t you sneak out to the open sea from an open window at night? Can you breathe freely?!” We would like to emphasize the common angle of the vision of the authors; common paradigm – the window to the sea. Dominant color in Giorgi Esebua’s work is also blue (Maybe, it will reflect in your and my sister’s mirror, maybe, writing down poems in diaries, with my mom’s blue earring sparkling as tears?!”) (14 Gigabytes, 2019: 56) – Here also we see the image of mother and with the dominancy of blue. Specific mother, in the poem, is perceived as a paradigm image of whole Abkhazia.

Gigabytes of memory recreates the destructed connection of times and the one who understands the imagined (Giorgi was born in 1997, after the occupation of Abkhazia) past, travels to the imagined future; he imagines return to the hometown he has never been to (which, in fact is the first vision). If Anuna Bukia “will swim Enguri”, Giorgi Esebua must fly to his homeland (which was made native to him by stories told by his late grandfather). The stream of consciousness puts together the fragments of time and the unanswered, heaviest question arises from the fabric of the text: “Is there really, somewhere very far, the mysterious city, which no one is able to return to?!” ... “very far” is only 400 kilometers from Tbilisi...

Tea Topuria, one of the distinguished “voices” of the modern Georgian prosaic narrative, tells about the scent of childhood – she hosts us in her memory, in her own “museum of innocence”. The miniature titled *Without Reason*, offers the unforgettable, heavy reflection – the smell of the old drawer: “inanimate things can also say farewell in their own way” (14 Gigabytes, 2019: 70).

According to the concept by the distinguished voice of modern Georgian poetic narrative Paata Shamugia – “To make up something, means to foretell the past... I am unable to foretell exact dates” (14 Gigabytes, 2019: 76) – the fact that impossibility of “foretelling exact dates” is emphasized, makes it clear that the crimes of war are “not dated”, continuous, endless, inerasable – gravest recidivism of the tragedy reappear in each epoch, reflexed into traumatic, tragic memory. When speaking about war, each of the “Gigabytians” chooses amazing tact and laconic narrative. Or maybe they do not even choose it and the tragism of the topic reasons this specific style – lapidary and in fact free from any metaphors?!

Winda Folio (Temur Ezugbaia) creates his own version of the map of Sokhumi. We think about the Map of Yoknapatawpha from Faulkner’s novels or the scheme of the labyrinth shown in Umberto Eco’s *The Name of the Rose*; however, if the chronotypes of the texts by the world known modernist and post-modernist is imaginary, Winda Folio’s is recalled: “I don’t remember much about Sokhumi, just the “candy” tree, which grew at the territory of the “pitomnik” (monkey nursery), which was restricted for entrance – “If you go there, monkeys will eat you” (14 Gigabytes, 2019: 92) (*After September 27, 1993, the day of fall of Sokhumi, the monkeys from the nursery scattered in the abandoned and destroyed city*).

Next “Gigabytian”, actor Kakha Kintsurashvili is also a successor – of both the city and the traumatic memory of war (his memory is titled – *(Me)mkvidre - (I)Successor*. The title is in fact untranslatable, as due to the semantic, the word includes the first-person pronoun (Me – narrator) and noun-verb (mkvidri - local, resident), which has the conceptual meaning (Georgian is a local of Abkhazia and not “resettled there later by Stalin and Beria”, the absurd claimed by some); and the sum of these “memkvidre” (successor) – is a connotation marked with the concept of responsibility. Like Winda Folio or Paata Shamugia (and other Gigabytians), Kakha Kintsurashvili also goes deep into childhood memories and asks the rhetorical question: “Is childhood really just several memories?!” Here also (as if agreed initially), the manner of narration is the same – lapidary, maximally laconic; it is as reading Japanese poetry: “When I was born, grandpa planted a palm tree in the yard. It is now 33 (14 Gigabytes, 2019: 95) – At the age of Christ, the actor does not “act” when recalling childhood – he tells without mask about the sacred; what has been taken away from him and is just “buried” in the memory.

Zura Jishkariani’s fragmental narrative (*08.2032*) takes us for a journey to August 2032. Text is a fantasy – “In several hours Georgian-Abkhazian Confederation Astronauts will leave the earth and join other sons of our planet in reconstruction of the Moon bases” (14 Gigabytes, 2019, 104). Fantasy is also a type of contour of State arrangement and tells about the completely non-fiction routine of not very far future – “reconstruction of Moon bases”. How vulnerable our tiny blue planet appears/will be seen from the cosmic spaces and how absurd are the local wars inspired by empires in that tiny “home”, the results of which are equal to destruction of the universe for the “locals”...

Based on the concept of the main book of Georgians – *The Knight in the Tiger’s Skin* – The Lord “has given to us, humankind, the home with its countless colors”, but the universe of a refugee always lacks the main from the “countless” – the color of homeland – for the refugees from Abkhazia it is cobalt color (or any nuance or overtone of blue, as we have emphasized several times). During war, even the sacred color causes nightmares – “The corpse, blue as a sky, in the neighboring apartment house. If it was not for the lowered esthetic perception due to hunger and stress, we would have kept it in a museum, as the definition of blue...” (14 Gigabytes, 2019: 111).

Tone and overtones permanently change in the text; nightmare is replaced by the light, despair is replaced by hope... In one of the passages, in Zura Jishkariani’s micro-model of the universe, in the new cosmogenic system, “nobody remembers war, apartment houses covered with grass... everything is decriminalized, everyone is happy. This is what happens in Abkhazia, which they even call “the



California of Eurasia” (14 Gigabytes, 2019: 104). In accordance with the canonic of post-modernism or altermodern, the writer presents this phrase not as his own, but “New York Times” quotation.

In response to the pathos phrase written on billboards and banners: “Remember Abkhazia!”, the writer, with a paradox, creates the horribly true facture of the fiction-publicist text – with the gravest finale: “And after, many years later, the time will come when you realize that in order for the war to end, in order for the subtropical scent to win and not the smell of steel, coming from the recently shot Kalashnikov, it is necessary... to forget your deceased, your wounded and your destroyed apartment houses... When the time will come and we stand in front of each other at the boundary of dawn, they will come with their deceased and we will come with ours... It is time let the deceased go. At dawn, we will repeat it as a mantra: I forget my deceased, so that I can love you alive – love you as myself; as my deceased (*the notional focus comes on this syntagma – “my deceased” – N.K., N.M.*), as my sister and brother.” (14 Gigabytes, 2019: 112).

As it was expected, Lado Pochkhua’s painting (*Gagra*) is also dominated by cobalt color. Painter’s vision that he had one month before the start of war, in July 1992: “I saw how enormous purple cloud covered the city; like someone reached up and switched off a shining lamp... black color covered everything. Black clouds slowly swam over the smoky city... I must paint this, I thought...” (14 Gigabytes, 2019: 142). The vision from meditation will become reality in one month (like in Rezo Inanishvili’s miniature – *Confluence of Bzipi*) – beautiful resort area turns into “dark, horrible city” – with horrible fate.

The last gigabyte of the almanac is Papuna Papaskiri’s parabola – *Shoe in the Rain*. After one-week of wandering around, the lost shoe, eventually finds its home... the parabola is transparent...

Besik Kharanauli, the Master of modern Georgian poetry said – “These stories are so true, so inspiring, that they are more than literature” (14 Gigabytes, 2019: 166). Levan Bregadze, one of the distinguished persons in modern Georgian literary criticism also believes that “non-fiction” is the future of literature (Bregadze, 2013). Final phrase of non-fiction-Gigabytes is also true, non-pathos: “Representation of the stories of Abkhazia has started and will by all means continue” (14 Gigabytes, 2019:167), just as of Tskhinvali Region stories, in the literary reception of which can clearly be seen the passages reflecting collective trauma.

Georgian-Ossetian conflict is the reflection of the establishment of Soviet legal heritage in Georgia. Autonomous County of South Ossetia was created with the limits of Georgia, against the interests of Georgian people, on April 20, 1992. Georgian-Ossetian relations tensed starting from the second half of 1980s. In “South Ossetia” (Tskhinvali Region), the conflict appears and deepens against the background of political, economic, criminal and ethnic-national opposition.

In early 1990s, Russian Federation used the grounds prepared back during the Soviet regime and started provoking ethnic conflicts in the autonomies created by the Soviet Government in Georgia, along with the formation of local separatist “elite”. As result, in January 1991, we witnessed appearance of the armed conflict. As result of war, in Tskhinvali Region – at the territories of South Ossetia and surrounding areas were burned and completely destroyed up to fifty Georgian villages. Georgian central government lost control over those lands. Up to 130 thousand, mainly ethnically Georgians were exiled from their homes. 26 thousand of them still remain internally displaced. (<http://www.parliament.ge>). The epochal crisis and political and social background radically changed the cultural environment in the region, and loaded the literary palette with new colors and problematic. Fortunately, in the environment separated into two camps, although, hardly, but it was still managed to reflect Georgian-Ossetian topic in fiction texts. (Mindiashvili, 2018:3) In 2018, under editorship of Mzia Khetaguri, poet from Tskhinvali, was published the poetic almanac *Halleluiah*. Goal of the almanac is clearly stated in the foreword: “The given book serves the only purpose – to express the pain caused by separation of the homeland and despite the bitter reality to take step towards reconciliation, through Christian mutual forgiveness.” (Khetaguri, 2018:3) The almanac represents thirty-seven authors, united under refugee stigma and the pain, trauma caused by losing homeland, changed consciousness, which marks each of the texts like an unhealed wound. Sorrow, mystic, different attitude towards fate, nostalgic mood, nihilism prevail in the texts by the poets who recreate the connection cut by politicians by using the creative threads. From many significant works, for discussion we selected poetic creations by those authors who thematically respond to the topics of Tskhinvali, refugees, broken bridges between Ossetians and Georgians and who share their attitude towards the given problem through poetry. Mzia Khetaguri’s, Shota Darbuashvili’s, Tsitsino Babutside’s, Naira Bepieva’s, Tamar Metreveli’s, Irine Gochashvili’s, Lia Chigladze’s and others’ poetic narrative is full of feeling of greatest pain, sorrow and nostalgia.

Title of the Almanac was selected from the title of Mzia Khetaguri’s poem – *Halleluiah*. The poem is conceptual: “Entrance to Sokhum-Tskhinvali for Georgians is Prohibited! Halleluiah! Our

brotherhood is prohibited there! – Halleluiah, Halleluiah!” (Khetaguri, 2018:7) The clear political mood of the poem is apparent, along with the attitude of the authors towards the “same-religion, brotherly nation”, which she represents with the correctly found, original word-definition “BarbaRussian”: “We look at the border marked with cannons! BarbaRussian is a miracle!” (Khetaguri, 2018:7) Unforgettable are the construction-paradigms: “Heart planted as thorns”; “Flowerless Miracle”; “Judah’s End”. The last line – “Maybe this is the end to hostility? – The end, the end... Halleluiah! – seems to create the feeling of hands reached out to each other and open hearts, carefully, with love and prayers. Mzia Khetaguri’s many other poems reflect the permanent pain caused by separation of the homeland (The Boundary, Childhood – Mourner for Me, Tskhinvaliless Land, Farewell, If we do not get Samachablo back, Has Sokhumi Fallen?! Has Tskhinvali Fallen?!...) Each of the poet’s texts are the nostalgia for the topos/ local, certain confession; together with the poet we travel the streets of the taken away city: “Will cry for me with Tskhinvali Streets/ Today, my childhood wounded by barbed wire!” (Khetaguri,2018:8) The lines are absolutely free of pathos; the words by the poet are true and revealing like the tone of Biblical prophet: “We missed the way to each other, /Let us say no to the road silvered with bullets!/ Has Sokhumi Fallen?! Has Tskhinvali Fallen?! But we all fall even before that!” (Khetaguri, 2018:15)

The hardship of being a refugee, harrowing feeling caused by the loss of homeland, is reflected in the works by another poet, musician and journalist. *Refugee Children, Snowing in Tskhinvali, Until the Return, With the Voice of Ilia* – these are Shota Darbuashvili’s poems, dedicated to Tskhinvali and being a refugee. We believe especially important the poetic text *With the Voice of Ilia*, which clearly shows the conceptual signs of post-modernism: “Is there anyone happier than a Tskhinvalian? They have locked him up in a hotel for ten years, made him crazy, can anyone be happier than those raised in a hotel?!” (Darbuashvili 2018:40) – Intertextualism, double coding, fragmentality, parody modus of narration, irony – these are the techniques used by the author to represent the severity of the epochal crisis, processes underway in refugee’s spiritual world, by unique mixing of the tragic and grotesque.

*Snowing like in Tskhinvali, Following the Trail of Poem, Do you have a Mother?, Song of a Refugee* – are poems by Tsitsino Babutsidze, poet and writer from Achabeti. Her poetic style is characterized with simplicity. Author of the works less loaded with metaphors and epithets, manages with astonishing effort to show to readers in full the emotions of a person who has become refugee in his own country; to make readers feel compassion, to take them by the hand and show the trails of refugee life. Unfortunately, for the time being, the only way to return to Samachablo is through a poem: “I near the road to Tskhinvali by the trail of poem, /I need no boundary or permission,/ through the trail of poem, I have reached the burned down paradise...” (Babutsidze, 2018:61).

Especially interesting is Tsitsino Babutsidze’s poetic creation – *Do you have a Mother?* The author tells us about Kurta – village burned down during the war. There is only one living person left in the village; Georgian mother who cannot leave the grave of her late child. By using the correctly found plot outline, the author creates the greatest emotional field. Culmination of the poem is the “visit” of a drunk Russian soldier to the village. The poet has not lost the hope for the almightiness of kindness and love or tries with all her heart to keep this belief alive: “There was a photo of a young man on the war! /The little woman put her back against the photo/... It is my child, go on, kill me! ... /machinegun froze in soldier’s hands; he put the gun down,/ tears came to his eyes, the ice melted in his heart.../she found the words that found the way to enemy’s heart and made the death with machinegun in hands cry!” (Babutsidze, 2018:67).

Remarkable and inspiring are sad lyrics by woman poet Tamar Metreveli (from Nikozi village) on conflict-destroyed Georgian-Ossetian relations and the enormous pain suffered by both sides equally. The poet remembers the ruins of house, which nettle flourishes in now; she believes that scent of incense is still strong in churches; that hatred can never bring harvest of kindness. “We will return, as that is what the hearts of the brave men want, /in black Chokhas, heads bowing down, they walk in grief. /We will return to Samachablo – the little lagoon,/ as our hearts strive towards peace and prayer.” (Metreveli, 2018:125).

Concepts of collective trauma are clearly seen in the poems by all thirty-seven authors of the Almanac *Halleluiah* (illustrated material expresses the main pathos of the Almanac). Every literary work is nourished by with remorse, kindness, love and thirst for reconciliation, with hope for a better future. Patriotism of the creators apparently expresses the organicity of basic features of the nation – wisdom, kindness, firmness and mercifulness. It is clear that creators of the almanac *Halleluiah* believe deepening of such literary reflections that may create basis for future changing to stage of relations, as the way of saving the deadlocked relations. We believe, raising Georgian-Ossetian topic(s) in fiction texts serves the same goal.

**Conclusions.** It must be emphasized that despite the unsolved conflict ongoing for decades, existing “broken bridges” between Georgia, Abkhaz and Ossetian communities, none of the works by the authors analyzed by us express hostility and aggression not only towards the “conflict sides”, but also towards Russia – the main provoking force of the conflicts. The almanacs analyzed by us are united under the intensity of feelings, refugee stigma of people who have suffered from horrors of war, reflected in the conceptual passage in the text of Gigabyte member Zura Jishkariani (presenting extensive quote): “You are an indivisible part of a catastrophe; one of its thousands of images and you will never be able to change it. While you live, for your own self and others you will always remain as reminder about a catastrophe that has taken place – this is the main mission of refugees, even their main curse. That is why refugees are not liked – they are the living reminder of catastrophe, as of a nightmare... real blood flows into the digital calm... States do not like refugees, as they are the unsolved “errors”, systemic problem, which has suddenly turned into human image and form; they do not have soul, they are just state problems and spams; while spam must be by all means erased before it overloads e-mail and damage the installation code which includes your cultural program” (14 Gigabytes, 2019: 106).

*14 Gigabytes and Halleluiah* are exquisite and refined reflection-reception of the spiritual emotions of people marginalized by the world as refugees; literary works, as result of efforts of the authors of which the unbearable spiritual pain(s) are transformed into fiction texts, paintings, installations. Non-refugee readers will probably finish reading the almanacs with the feeling that refugee is not “spam” that “needs to be erased by all means”; to the contrary – the sublimized pain must be shared by all, so that nowhere, never again will the most heinous crime committed against humanity - war - be repeated. The presented discourse allows us to confirm the research hypothesis: *Collapse of the Soviet Union and Russia-inspired conflicts forced the population of Abkhazia and Tskhinvali Region to go through the horrors of war, which radically changed their consciousness. People in refuge have to cope with and handle both the refugee stigma and consciousness formed as result of collective trauma, which is in detail reflected in the Almanacs – 14 Gigabytes and Halleluiah.*

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# ТРАНСФОРМАЦІЯ ТРАДИЦІЙНОГО ТАНЦЮ ЗАХІДНОГО ПОДІЛЛЯ В КОНТЕКСТІ РЕГІОНАЛЬНОГО ФЕСТИВАЛЬНОГО РУХУ

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DOI: [https://doi.org/10.31435/rsglobal\\_ijitss/30122021/7696](https://doi.org/10.31435/rsglobal_ijitss/30122021/7696)

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## ARTICLE INFO

**Received** 04 September 2021  
**Accepted** 09 November 2021  
**Published** 30 December 2021

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## KEYWORDS

transformation of traditional dance, festival movement, Western Podillia.

## ABSTRACT

The article covers the issue of transformation of traditional dance in the context of festival movement in the particular region and Ukraine as a whole. The research article analyses the functioning of art folklore festivals on the territory of Western Podillia.

The study investigates the organization of art festivals of the region in historical and chronological perspective and presents the key tasks for their holding.

The article partially covers the activities of some dance and folk-ritual groups of Western Podillia, which are active participants and popularisers of folk art, in particular of local traditional dances.

The study reveals the issues related to the functioning and development of traditional dance in terms of folklorism, which is implemented during the «Ternopil talismans», regional festival of folk crafts, folklore and choreography, which hosts the «Ternopil Polka», festival of authentic dance (Ternopil); «Red guild-rose», folk dance festival (Ternopil); «Bells of Lemko region», All-Ukrainian festival of Lemko culture (Bychova tract of Monastyrskyi district); «Embroidery blossoms in Borshchiv region», annual All-Ukrainian Folklore and Art Festival (Borshchiv) and other local festivals. The article highlights the importance of organizing and holding regional local holidays and folklore and art festivals in the context of the revival of the national and cultural identity of Western Podillia as an integral part of Ukraine.

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**Citation:** Liudmyla Shchur, Bohdan Vodiany, Valentyna Vodiana. (2021) Transformation of Western Podillia Traditional Dance in the Context of Regional Festival Movement. *International Journal of Innovative Technologies in Social Science*. 4(32). doi: 10.31435/rsglobal\_ijitss/30122021/7696

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**Постановка проблеми.** Сучасний культурний простір України помітно збагатився різноманітними мистецькими фестивалями та конкурсами, зокрема, музичними, хореографічними та багатожанровими. Особливе місце у таких проєктах належить дитячим,

юнацьким та молодіжним колективам, які є їх активними та постійними учасниками, та в яких прослідковується різний рівень виконавства (від аматорського до професійного), що часто зумовлено не завжди грамотним формулюванням як самих вимог до участі у конкурсі, так і до критеріїв його оцінювання.

Однак, «платні» конкурси, які заповнили теперішню мистецьку площину, часто організуються як громадськими спільнотами, так і окремими менеджерами, які мають можливість проведення дійства такого масштабу, в реаліях сьогодення все частіше набувають статус дистанційних.

Звісно, у таких умовах значно знижується як кількісний показник самої участі у таких конкурсах, починаючи від сольних виконавців, малих форм до цілих колективів, так і рівень їх виконавської майстерності.

Натомість, недостатньо уваги приділяється організації, проведенні та розвитку регіональних фольклорно-мистецьких фестивалів, головною ідеєю яких є збереження та розвиток надбань народної творчості, звичаїв та обрядів, що століттями передавались із покоління до покоління.

Актуальність цього питання на часі, і доволі гостро піднімається як поціновувачами традиційної культури, майстрами народної творчості, керівниками фольклорно-обрядових та окремих танцювальних колективів, працівниками районних і сільських будинків культури, так і сучасними науковцями, зокрема, у таких галузях як педагогіка та мистецтвознавство.

**Аналіз літератури та останніх досліджень.** Наукові дослідження музикознавців, культурологів, соціологів (Г. Борейко [1], Д. Зубенка [4], С. Зуєва [5], М. Шведа [11]) та ін. свідчать, що «в сучасному світі фестивальний рух набуває дедалі ширшої популярності, кількість різноманітних за напрямками фестивалів непинно зростає. Це пов'язано із загальносвітовою тенденцією до візуалізації й видовищності культури в усіх її проявах. Особливо важливим є те, що в рамках проведення фольклорних фестивалів створюються умови для якісної репрезентації різних жанрів народного мистецтва, зокрема танцювально-інструментальної традиції, яка потребує особливої уваги науковців і практиків з огляду на її поступове затухання у складних реаліях сьогодення» [12, с. 96].

Однак, питання трансформації традиційного танцю Західного Поділля та його місце у фестивальному русі означеного регіону досі ґрунтовно не вивчено.

Звідси, **метою статті** є дослідити роль традиційного танцю Західного Поділля та його трансформацію у сучасному функціонуванні мистецьких фольклорних фестивалів.

**Виклад основного матеріалу.** Мистецький фестивальний рух у Західному Поділлі посідає одне із важливих місць в культурному житті регіону, основною метою якого є репрезентація для широкого кола громадськості найрізноманітніших видів та жанрів народної творчості.

Адже, у сучасному світі помітно «зростає потреба свідомого вирізнення своєї ідентичності, пошуку й окреслення власного місця у світі, відтворення локальних народних традицій, що несуть у собі вікопомний духовний потенціал. Українці регіону і надалі досить сильно пов'язані з місцем свого походження та проживання, тому не тільки культивують власні родинні традиції, але й беруть активну участь у різноманітних осередкових, локальних ініціативах, що мають безпосередній зв'язок з культурою терену» [3, с. 242].

На початку ХХІ ст. у Західному Поділлі спостерігається активність населення у «вивченні глибинних шарів культури та її регіональних традицій <...> Зумовлено це природною прив'язаністю місцевих жителів до національних традицій, ландшафтними особливостями краю, релігійністю населення, яке стихійно зберігало її навіть за атеїстичного пресингу в умовах радянського режиму» [6, с. 1]. Цей період характеризується також виникненням, а в окремих місцевостях відродженням традиційних народних гулянь, фестин, забав, які розвивали нові форми функціонування фольклорних жанрів у сучасному містечковому і сільському культурному просторі.

Задля розвитку аматорського хореографічного мистецтва, виявлення нових талановитих хореографів, яскравих танцювальних колективів та окремих виконавців, залучення учнівської та студентської молоді до хореографічного мистецтва ще з 1965 р. в м. Тернополі стало традиційним проведення обласного фестивалю-конкурсу хореографічних колективів, який з 1987 р. перейменовано на «Тернопільська танцювальна весна», що проводиться у двох

номінаціях: «Народна хореографія» і «Сучасна хореографія». Наявність двох номінацій дає можливість продемонструвати роботу колективів різних хореографічних напрямів.

Аналізуючи програми виступів на фестивалі-конкурсі за 2016–2019-і рр., нами виявлено ряд колективів, які у своєму репертуарі представляють твори, побудовані на місцевому танцювальному матеріалі. Серед таких колективів можна назвати: народний аматорський ансамбль танцю «Червона калина» Тернопільського міського палацу культури «Березіль» ім. Л. Курбаса (керівник – Ігор Козловський); народний аматорський ансамбль танцю «Чайка» Чортківського районного будинку культури ім. К. Рубчакової (керівник – Тетяна Жук); народний аматорський ансамбль танцю «Намисто» Борщівського районного будинку культури (керівник – Ірина Дуда); народний аматорський ансамбль танцю «Пролісок» Тернопільського районного будинку культури (керівник – Неля Шпачук); танцювальна група народного аматорського ансамблю пісні і танцю «Збручани» Борщівського районного будинку культури (керівник – Галина Орловська); ансамбль народного танцю «Галичанка» (керівники – Євдокія Загазей та Любов Волинець); зразковий аматорський ансамбль танцю «Водограй» Бережанського районного будинку культури (керівник – Ірина Бурчак); ансамбль танцю «Оберіг» Борщівської школи мистецтв (керівник – Ірина Піхлер); зразковий аматорський ансамбль танцю «Галицькі візерунки» Чортківського районного будинку культури ім. К. Рубчакової (керівник – Ольга Дембіцька); зразковий аматорський ансамбль танцю «Візерунок» сільського клубу с. Баворів Тернопільського району (керівник – Наталія Гевко); ансамбль танцю «Калиновий цвіт» Острівської музичної школи Тернопільського району (керівник – Ліна Горбунова; ансамбль танцю «Любисток» м. Бучач (керівник – Наталія Пашко) та ін. [8; 10].

Представлені у цьому фестивалі-конкурсі народно-сценічні композиції вирізняються своєрідною самобутністю завдяки автентичному хореографічному тексту (простий крок, приставний крок, притупи, крок польки, крок з притупом і т. д.), танцювальній атрибутиці, яка найточніше розкриває сюжет самого танцю та сценічному костюму, який виготовлений на основі традиційного одягу.

Для прикладу, у номінації «Народна хореографія» демонструвалися такі танці, як: «Плескач», «Весільний танець», «Козачок», «У неділю ранесенько...», «Каперуш», «Тернопільська полька» та ін.

У 1977 р. у Тернополі започатковане обласне свято народних ремесел, фольклору та хореографії. Тоді, з ініціативи місцевих народних майстрів вперше у міському парку ім. Т. Г. Шевченка, відбулась репрезентація для тернополян та гостей міста різноманітних виробів народних ремесел та майстер-класи з виготовлення виробів декоративно-ужиткового та образотворчого мистецтва.

Згодом, у 1980 р., до них приєдналися аматорські фольклорно-етнографічні колективи, у репертуарі яких є обрядові дійства і танці, створені на фольклорному місцевому матеріалі. З того часу цей мистецький захід одержав назву «Свято народних ремесел і фольклору».

Впродовж кількох років у рамках цього свята проводиться обласний конкурс виконавців фольклору, народних обрядів та звичаїв на здобуття премії імені Володимира Гнатюка, метою якого є збереження місцевих традицій, звичаїв, обрядів та їх пропаганда серед населення регіону, виявлення мало відомих колективів чи окремих виконавців, які є носіями традицій народного мистецтва, а також активне залучення дітей та молоді до пісенного, музичного, танцювального та словесного західноподільського фольклору [10].

У 2009 р. відомий уже культурно-мистецький захід отримав нову назву: обласне свято народних ремесел, фольклору та хореографії «Тернопільські обереги». В рамках тогорічного свята вперше відбувся фестиваль автентичного танцю «Полька-Тернополька», покликаний відроджувати, популяризувати традиційний танець в контексті народної хореографічної культури означеного регіону, залучати дітей та молодь до його вивчення.

Засновниками та організаторами фестивалю є управління культури Тернопільської обласної державної адміністрації та Тернопільський обласний методичний центр народної творчості.

До участі у фестивалі запрошуються хореографічні та фольклорні колективи, у репертуарі яких є місцеві традиційні танці, народні танці, хореографічні та вокально-хореографічні композиції, ігри, побудовані на західноподільському фольклорному матеріалі. У програмі фестивалю передбачені майстер-класи з вивчення місцевих традиційних танців просто неба, народні гуляння та забави [9].

Фестиваль народного танцю «Червона калина» засновано у м. Тернополі у 1998 р. з ініціативи керівника народного аматорського ансамблю танцю «Червона калина» Анатолія Поліщука. Його метою є збереження, розвиток та популяризація аматорського хореографічного мистецтва Тернопільщини, створення атмосфери творчого спілкування, обмін знаннями та досвідом між танцювальними колективами та їх керівниками, активне залучення учнівської та студентської молоді до народного хореографічного мистецтва. Це свято народної хореографії збирало, у свій час, не лише колективи нашої області та України, а й інших країн, для прикладу: Англії, Болгарії, Німеччини та ін. У програму фестивалю входять: парад танцювальних колективів центральною частиною м. Тернополя; представлення кожного колективу та показові виступи на сцені; майстер-класи різних танців для всіх бажаючих; відзначення учасників фестивалю грамотами, подяками та подарунками.

Всеукраїнський фестиваль хореографічного мистецтва «Папороті цвіт» заснований у 2014 р. і проходить у с. Скоморохи Буцацького р-ну Тернопільської обл., де організатором та куратором фестивалю є керівник зразкового ансамблю класичного танцю «Перлина» Світлана Рудак (м. Тернопіль). До участі у фестивалі запрошуються дитячі аматорські танцювальні ансамблі та студентські хореографічні колективи вищих навчальних закладів як м. Тернополя, так і області, що презентують хореографічне мистецтво у напрямках народної, сучасної, класичної та бальної хореографії.

У контексті збереження традиційного західноподільського танцю цінним контентом цих фестивалів були хореографічні постановки, що створені на основі фольклорного матеріалу, зібраного самими ж керівниками танцювальних колективів у польових експедиціях у різні роки. Це свідчить про те, що основу народно-сценічного танцю складає хореографічний текст традиційного танцю, який виступає його первинною формою. Адже саме у назві традиційного танцю вже закладений його ж зміст, що передається за допомогою лексики, засобів виразності, створюючи при цьому особливий колорит та вказує на регіональні стилістичні ознаки.

Цікавим та концептуальним у напрямі відродження етнічних традицій є фестиваль лемківської культури «Дзвони Лемківщини» заснований у 1991 р., який щорічно проводиться в урочищі Бичова, на Монастирищині. З 1998 р. фестивалю надано статус Всеукраїнського [9].

Ключовими завданнями у проведенні цього фестивалю є збереження та популяризації лемківської культури, мови, обрядів, традицій, звичаїв, декоративно-ужиткового та образотворчого мистецтв, налагодження та розширення зв'язків між аматорськими колективами, окремими виконавцями лемківської пісенної, музичної, танцювальної, словесної творчості, майстрами народних ремесел, сприяння їм у розкритті та вдосконаленні своїх творчих здібностей, популяризації кращих зразків культурних надбань даного етносу.

Обласний фольклорно-обрядовий фестиваль «Купальські вогні» проходить у с. Губин Буцацького р-ну. Його метою є збереження і розвиток місцевої народно-обрядової культури, відкриття нових імен учасників народної творчості, розширення зв'язків між учасниками аматорських художніх колективів, відновлення місцевих традицій, звичаїв та обрядів, привернення уваги населення, особливо молоді, до народної культури, фольклору, етнографії, їх участі та роботі в аматорських фольклорно-обрядових колективах.

Учасниками фестивалю є окремі виконавці різних жанрів мистецтва, дуети, тріо, квартети, хорові, фольклорно-обрядові та вокально-інструментальні колективи, ансамблі народної музики, тріоїсти музики, ансамблі народного танцю, а також майстри народної творчості.

Фольклорно-мистецький фестиваль «В Борщівському краї цвітуть вишиванки» засновано у 2007 р. у м. Борщеві Тернопільської обл., який традиційно щороку проходить у вересні. З 2013 р. фестивалю надано статус Всеукраїнського.

Метою та основними завданнями фестивалю є: збереження, відновлення та виявлення оригінальних зразків фольклорно-етнографічної спадщини Борщівщини, залучення широкого кола населення до народної культури, української мови, фольклору, звичаїв, традицій та обрядів краю; популяризація, збереження і відтворення національної вишиванки та костюма, зокрема чорної борщівської бавняної вишитої сорочки; сприяння розвитку творчої діяльності аматорських танцювальних, фольклорно-обрядових колективів та окремих виконавців; виявлення самобутніх автентичних та сучасних фольклорних гуртів, майстрів народних ремесел; утвердження українських народних традицій у побуті українського народу; залучення різних вікових груп населення до народної культури, фольклору, декоративно-ужиткового

мистецтва; розширення тісних контактів та налагодження зв'язків між майстрами національної вишивки і традиційного одягу, громадськими організаціями та мистецькими колективами регіону та України [Інформант – Марія Храпчинська].

Засновниками фестивалю є Борщівська районна державна адміністрація, відділ культури Борщівської районної державної адміністрації, Борщівський районний будинок культури. Фестиваль проводиться за підтримки Міністерства культури України.

Щорічно у програмі фестивалю передбачені так звані «Котильонові забави» – майстер-класи з вивчення стародавніх танців Борщівщини, що заслуговують особливої уваги.

Активними учасниками «Котильонових забав», що репрезентують місцеві традиційні танці є народні аматорські фольклорно-обрядові колективи Борщівського р-ну, а саме: народний аматорський фольклорно-обрядовий ансамбль с. Кудринці «Кудричани» (керівник – Наталія Ткач), народний аматорський фольклорно-обрядовий ансамбль с. Мушкатівка «Калина» (керівник – Ореста Бульдяк), народний аматорський фольклорно-обрядовий ансамбль «Дністриани» (керівник – Ольга Кривецька) та дитячий фольклорно-етнографічний ансамбль «Дзюмбалик» (керівник – Марія Петрик) с. Дністрове, фольклорно-етнографічний ансамбль с. Кривче (керівник – Марія Гуска), дитячий фольклорний вокально-хореографічний ансамбль с. Гермаківки (керівник – Ольга Куцик) [7].

Під їх керівництвом усі охочі мають змогу долучитися до вивчення таких місцевих традиційних танців, як: «Коломийка», «Полька-трясулька», «Відбивна полька», «Падеспанець», «Канада», «Верховина», «Краков'як», «Ойра», «Дамський кошук», «Перебивна полька», «Швець», «Чабан», «Голубка», «Фінська полька», «Каперуш», «Пара за паров», «Вальс з притопом», «Аркан» та ін., які супроводжуються місцевими музичними інструментальними гуртами у складі традиційних інструментів (скрипка, цимбали, бас та бубон).

У програмі фестивалю також передбачені виставки автентичної вишивки, які представлені місцевими майстрами із сіл Борщівського р-ну у тематичних композиціях «Духовні барви мого села» та «Кожну хату українця святий образ береже»; виступи ансамблів народної музики або трієстих музик із сіл Вигода, Цигани, Іване-Пусте, Худиківці, Панівці, Залісся, Стрільківці, Більче-Золоте, Кривче.

З 2009 р. в с. Мушкатівка Борщівського р-ну з ініціативи працівників освіти і культури, при підтримці сільської ради та місцевого духовенства щорічно проводиться районний фестиваль гаївок «Благослови, мати, весну закликати». Дійство відбувається на сільському стадіоні, де активними учасниками є місцеві діти, молодь та старші, а також народні аматорські фольклорно-обрядові колективи із сіл Мушкатівка, Кудринці, Дністрове, фольклорні ансамблі із сіл Вовківці, Вільховець, Гермаківка, Іванків, Ланівці, Слобідка-Мушкатівська. За традицією, на завершення свята усі учасники та колективи фестивалю виконують спільну гаївкову композицію.

Таким чином, різнобарвність та мистецьке відтворення народних традицій у контексті фестивального руху приваблює широкі маси населення до участі у таких обрядодіях, що сприяє ефективності роботи танцювальних колективів з питань репрезентації кращих зразків хореографічної культури регіону.

**Висновки.** Отже, на підставі здійсненого дослідження констатуємо, що на теренах Західного Поділля спостерігається активний розвиток мистецьких фестивальних заходів, основним завданням яких є збереження та популяризація надбань народної творчості, втілення засобами хореографії художніх образів, відображення фольклорного розмаїття місцевих обрядів та звичаїв.

Простежено, що трансформація традиційного танцю поступово відбувалась в таких умовах: соціально-політичні виклики; активний розвиток художньої самодіяльності, де основний вектор роботи спрямований на народно-сценічну хореографію; заміна традиційних інструментальних капел на сучасні гурти, де переважали такі музичні інструменти, як баян, саксофон, кларнет, замість традиційних музичних інструментів – скрипка, цимбали, басоля.

Розкрито питання, що пов'язані з функціонуванням та розвитком традиційного танцю в умовах фольклоризму, який реалізується під час проведення обласного свята народних ремесел, фольклору та хореографії «Тернопільські обереги», в рамках якого проходить фестиваль автентичного танцю «Полька Тернопільська» (м. Тернопіль); фестивалю народного танцю «Червона калина» (м. Тернопіль); Всеукраїнського фестивалю лемківської культури «Дзвони Лемківщини» (урочище Бичова Монастириського району); Всеукраїнського фольклорно-



мистецького фестивалю «В Борщівському краї цвітуть вишиванки» (м. Борщів) та інших місцевих фестивалів.

Відзначено важливість організації та проведення обласних місцевих свят і фольклорно-мистецьких фестивалів в контексті відродження національно-культурної ідентичності Західного Поділля, як невід'ємної частини України.

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# LANGUAGE AND STYLE PROBLEMS OF TRANSLATION OF JORGE GORDON BYRON'S "EASTERN POEMS" INTO AZERBAIJANI LANGUAGE

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DOI: [https://doi.org/10.31435/rsglobal\\_ijitss/30122021/7697](https://doi.org/10.31435/rsglobal_ijitss/30122021/7697)

## ARTICLE INFO

Received 04 October 2021

Accepted 22 November 2021

Published 30 December 2021

## KEYWORDS

J.G. Byron, translator, phrase, artistic figure, phraseological unit, characteristic, poetic language, thinking.

## ABSTRACT

On the one hand, the image of the translated examples of "Oriental Poems" gives a full picture of the talent of J.G. Byron, on the other hand, it clarifies the talent and ability of the translator in the field of translation, the use of language, its poetic layer, richness of phrases. The expressiveness created by artistic figures, phraseological combinations, as well as fixed word patterns, shows a perfect fullness at the level of speech etiquette within the text. Phraseological units come to the fore as a component of imagery and a means of providing it throughout the text.

**Citation:** Minaya Mammadova. (2021) Language and Style Problems of Translation of Jorge Gordon Byron's "Eastern Poems" Into Azerbaijani Language. *International Journal of Innovative Technologies in Social Science*. 4(32). doi: 10.31435/rsglobal\_ijitss/30122021/7697

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**Introduction.** Jorge Gordon Byron, one of the luminaries of world literature, said, "The study of the language and stylistic features of the translation of Eastern poems into Azerbaijani is especially relevant at all levels. It is important to convey the syntactic figures in the translation, and in the translator's possibilities it is important to pay attention to what indicators. As it is known, in the artistic environment, phraseological units are ready-made poem templates, poetic language component, the most successful provider of art within the text, ready-made poem and so on. interpret in meanings. In general, the specificity of the art of poetry is determined by its sensory and intellectual thinking. Phraseological units, phraseological word combinations, phraseologically stable expressions and phrases clarify the richness of language and the artist's ability to use it as an invaluable provider of artistic flow in the text of the poem. By attaching itself to the richness of a kind of vernacular, it is also loaded with a serious imagination as a carrier of the soul. As it is known, the best works of art reveal the inner essence of the vernacular, the level of possibility and aesthetics.

Poetry is an indicator of the freshness and freshness of the language. All the possibilities and indicators of the vernacular as a whole manifest themselves more clearly and vividly in the literary text. The connection between the tone of voice and the inner harmony serves to create a miracle of language in phraseological units, in general, in syntactic figures. Explains the incredible richness in the content (internal semantics) of phrases that are inexhaustible and bound to the idea of the infinity of its boundaries. Colorful artistic and aesthetic layers, stylistic findings draw attention to their mobility within the text. Fixed word combinations also acquire stylistic meanings by creating a figurative idiomatic environment at all levels.

**Stylistic features of the translation of JG Byron's "Oriental Poems" into Azerbaijani.** The outstanding representative of English literature J.G. Byron's work and the stylistic features of the translation of his works into the Azerbaijani language reflect the colorful qualities of phraseological language materials. It should be added that "at all times, phraseological combinations have been

valued by literary critics as a means of figurativeness, high expressiveness, rather than an ordinary lexical unit. It should also be emphasized that folk phraseology has a leading position in this regard" [123, 158]. In world literature, "beloved poet", "Byronism", "contradictory-individualism", "rebellious spirit" and so on. The work of J.G. Byron, mentioned under the names, has risen to this inaccessibility in the common language and thought. The rich language of his works has become inaccessible by connecting them to the vernacular and by focusing on the cultural ideas of the ethnos as a whole. "Gavur", "Siege of Corinth", "Prisoner of Chilion", "Mazepa", "Cain", "Bride of Abydos" and others. His works are a clear indication of this, and are perfectly connected in the translation and in the original. It is interesting that in the translation into Azerbaijani, all artists are committed to revealing the essence of the name "favorite poet" by showing loyalty to it.

In the translation of J.G. Byron's poetry, phraseological units are characterized by a serious imagination as the most typical example of folk wisdom in all contexts. Adds warmth and additional tone to the poetic feelings of the artist within the text. Throughout the work, the poet reveals his creative potential, his ability to use the richness of oral folk literature with high skill, the unique freshness of his artistic example. It should be added that the ability of phraseological combinations in the text environment is directly related to the capabilities of the poet and his ability to benefit from the richness. Here, the artistic level of the word, its aesthetic function, the breadth of the expressed idea give an idea of the success of the work as a component of the integrity of the text. *"Successful use of the phraseological unit makes it clear that the poetic thinking of literary figures draws its strength from natural sources, the figurative thinking of the people, and phraseological combinations benefit from this powerful foundation and play a stimulating role in the emergence of brilliant imagery"* [55, 376-377]. In general, phraseological units come to the fore as a component of imagery and a means of providing it throughout the text. Rather, figurativeness is in the nature of phraseological combinations.

Free expressions that gain expression in the poet's separate works ("there is also a shadow to open and empty" [p.13], "Who's in that green dress ahead?" [p.23], "He is known by his yellow hat, he is" [p.30] etc., is based entirely on the creation of content with a phonopoetic, morphopoetic layer, the delivery of its poetic nuances, aesthetic power. Free and stable associations such as "Gavur", "The Siege of Corinth", "Prisoner of Chile", "Mazepa", etc., play an important role in the delivery of art in terms of translation of works. The expressiveness created by artistic figures, phraseological combinations, as well as fixed word patterns, shows a perfect fullness at the level of speech etiquette within the text. The intensity of processing of this group of words (phraseological combinations) provides additional food in translation. Therefore, phrases as components of art are rooted in meaning in all contexts with their charm, poetic imagination and sincerity in the artistic flow.

"Oriental poems" are characterized by the poetic possibilities of the word and its functional character in the text. A literary word is a phenomenon of speech that seems to be able to reflect such a polished, wonderful and colorful content that its essence can be revealed only in the shades of meaning that it reflects within the text. As is well known, the poetic function of a word differs from its usual function, because in the poetic sphere the artistic pattern acquires a new content by being loaded with the linguistic components of poetics itself. *"Words and expressions, which are the product of poetic thinking, can become the material of ordinary (informative) thinking ... Phraseologisms were also created due to the poetic capabilities of language, but now they are among the normative units of language. The poetic function of the word is reminiscent of the poetic function of sound (sound of music), color. There is a whole field of art in words, which we call the art of words or literature"* [51, 26-27]. In general, in art, the poetic function of the word and the poetic function of sound and color appear in order to exhibit the same purpose.

Translations by B. Vahabzade, A. Aslanov, I. Rahimov, N. Ganjali, A. Rza from J.G. Bayron, one of the prominent representatives of world literature, appear at the level of standing alone with the original within the boundaries of the poetic word. For example, "live, kiss the owner" [p.28], "he speaks like ... I never cry" [p.40], "I have never sighed or cried in my life" [p.47], "he has seen, the dog of absence finger" [p.14], "where are the unprinted rams" [p.16], "Hasan will not listen here" [p.21], "maybe he was bent ... his eyes were full" [p.50] and so on., in verses, the load of thought adds extra food to the text by tuning in to the figurative expression. In the translated texts, it clarifies the dynamic picture of what comes from the translation itself and the essence of the people.

**Phrases as a folk level of poetic cognition.** Phrases are linguistic facts that reveal the people's level of poetic cognition. The language components that underlie the ability to feel and speak as a

people were invaluable in terms of reflecting national color. For the work of J.G. Byron, they are of great importance in terms of creative quality, individual style. For example, “he would not fight; full of heart, full of eyes” [p.154], “no one believed this white lie” [p.155], “our heads do not open because of love” [p.157, p.167], “my teeth cut my gut in anger” [p.167], “darkness persisted, darkness stood on my face” [p.171], “maybe I thought it was black” [p.175], “steel will, I had endurance” [p.151], “he enslaved his pain to his will” [p.151], “this is the work of a hard day, hard work” [p.151], “we catch fire, we look at matter” [p.168], “We longed for a stranger, a lonely shore” [p.169], “he was so mad, a tired horse, I said it would explode at this hour” [p.171], “there is a man, his soul gathers in the dirt” [p.172] “to his dream, give it to him” [p.173] and so on. In the richness of poetic figures, the success of literary translation in the original and in the example of translation emerges. On the one hand, the image of the translations of "Oriental Poems" gives a full picture of the talent of C.Q. Byron, on the other hand, it clarifies the talent and ability of the translator in the field of translation, the use of language, its poetic layer, richness of phrases.

The artistic principle of the traditional style is in a variety of words; in fixed and free word combinations, repetitions, artistic question, speech, epithet, exaggeration, metonymy, metaphor, synecdoche, inversion, sound associations, it is integrated as a thought code in the historical development diachrony of syntagmatic structure. Phraseological combinations were invaluable in characterizing the stylistic and aesthetic function of the language of poetry, in tuning into new content (or shades of content) within the context, and in displaying an environment of impact and delivery of thought. Phrases within the text highlight the grandeur of the spoken language. It is distinguished by its special function in terms of creating wide opportunities for the expression of artistic thought. Therefore, phrases are analyzed as ready-made literary language material. As it is known, “*if a writer (poet) sees the tendency of artistic and aesthetic development of the period and is able to rise to that level, perceives and follows the literary process, and at the same time manages to break and collect the guiding light of this tendency and process in his personal creative lens is an artist. It is the ability to connect the individual with the general that they really earn only through mastery*” [50, 242]. The analysis of the translation of some examples from the works of A. Aslanov, B. Vahabzade, I. Rahimov, N. Ganjali, A. Rza into the Azerbaijani language from the works of J.G. Byron, one of the great figures of world literature, forms a magnificent image in the example of art.

The imagination created by phraseological words, expressions and phrases in all examples of translation, as an example of a kind of artistic talent, becomes an important factor in ensuring poeticity, as well as adding extra food to the text. Because among the ready poetic figures, the phrases connected with the rich linguistic intellect of the people, as an example, have a special function in the expression of expressiveness, emotionality, artistic and aesthetic integrity. Stable and free word combinations, as one of the most perfect sources of poetry, create a wide range of artistic patterns with colorful stylistic shades. The semantic memory of the word contributes to a kind of textual phenomenon, the success of the genre content. Proceeding from the tendencies of artistic and aesthetic development of the period, J.G. Byron formed an inaccessible creative peak with "Oriental Poems", the idea of the perfection of artistic thought. Realized by its rich language and facts of thought, this greatness was the basis for the establishment of connections in both the East and the West.

The imagination created by the translation and the original, the mobility and perception of mythological and historical memory, the creative erudition and the ability to study ethnic culture as a whole revealed the talent of J.G. Byron. For example, “I had enough patience until I died” [p.173], “my heart was troubled by doubt” [p.174], “my eyes were suddenly annoyed” [p.175], “the lips of a Cossack beauty ran away” [p.175], “I must not cut a word, I must not listen” [p.175], “my dream has come to my throne tonight” [p.154], etc., as a whole, ensure the success of phraseological combinations in obtaining the text. All this clarifies the frequency of development of phraseological combinations and the semantic function of the imagination expressed in the text, its connection with broad and deep semantics.

He equates man and animal.  
This brew under the old oak. [23, 152]  
A light filters through our eyes  
Dinner was a rare meal.  
Zuleykhan's tender eyes are this brew  
He touched the flowers in the pot. [23, 64]

Or:

Selim locked his lips. [23, 57]

Consider another example:

It remained in his heart.

A rebellion shining in his eyes

Parsley scared this time,

Capture to win Selim's heart. [23, 57]

These patterns, polished with colorful poetic figures, are connected with the point of development of the phrases and the poetic nature of the text, with a perfect imagination, with the linguistic originality of the artist's talent. The fact that Zuleykhan's gentle eyes touch the flowers in the pot, Selim's lips are locked, the rebellion shines in his eyes, his heart is captured, etc., clarifies the grandeur of the texture of the language in the text of such poetic figures.

**Conclusions.** In the emotional function of language, the content covered by phraseological combinations comes to the fore with important qualitative indicators to convey the artist's individuality, the author's subjective world, his views. The unique talent of J.G. Byron was taken as a goal in the translation of "Oriental Poems" into the Azerbaijani language and was rooted in the artist's expression as a whole. The mystery created by the creative genius, feelings and emotions in the literary text is listed as an element of perfection in the general flow of episodes and events. Phrases come to the fore with an emotional nature in terms of sensitivity to the environment, the object and event described, and the essence of the subject presented. All this is due to the desire to convey the wishes of the artist, his thoughts, to express the author at the level of translation.

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# PSYCHOLOGICAL FACTORS OF EMOTIONAL INSTABILITY IN ADOLESCENTS

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**DOI:** [https://doi.org/10.31435/rsglobal\\_ijitss/30122021/7705](https://doi.org/10.31435/rsglobal_ijitss/30122021/7705)

## ARTICLE INFO

**Received** 08 October 2021

**Accepted** 06 December 2021

**Published** 30 December 2021

## KEYWORDS

Adolescence, affective sphere, emotions, emotional instability, emotional stability, emotional dysregulation.

## ABSTRACT

The article presents an overview of the problem of the affective sphere of adolescents on both theoretical and empirical levels. Its relevance and, at the same time, the prospect for further research is justified. It was revealed that the emotional life of persons of pubertal period is differently disclosed in the scientific heritage of foreign scientists, but insufficiently covered in the domestic. Correlations between the emotional experiences of adolescents and their relationships with parents, peers; gender identity; eating disorders, etc., were established. Against the background of emphasizing the influence of various external psychological factors in the life of an adolescent, the topic of the intrapersonal, psychological potential of persons of this age remains open.

Taking into account the topicality of the problem of emotional instability of teenagers, we aimed to find out in detail, from an empirical point of view, the internal psychological reasons of this phenomenon. For this purpose, the ascertaining experiment was carried out which involved 300 pupils of 6-7 and 8-9 forms of the general secondary educational institutions of the Ternopil region (Berezhanska Secondary School № 1 and Berezhanska Secondary School № 2). Respondents were offered specific, according to the formulated scientific problem, a package of psychodiagnostic techniques, directed to the research of features of the level of manifestation as well as categories of hypothetical factors of emotional stability of adolescents.

The next stage of the study involved processing the data by factor analysis using the capabilities of Microsoft Excel and SPSS 21 software. As a result, 10 psychological factors that cause emotional instability in adolescents were identified. Among them: imbalance of self-esteem and personal abilities, personal insecurity compensated by self-control, low resistance to stress, impulsiveness against insecurity, dissonance in the assessment of one's own self, motivational polarity, emotional uncertainty, public insecurity, uncertainty in own abilities, confident behavior.

The prospect of our study is the development and practical implementation of social psychological training as a means of correcting dysregulation of the affective sphere of personality and the development of their emotional stability.

**Citation:** Gurak Halyna, Dolynska Lyubov. (2021) Psychological Factors of Emotional Instability in Adolescents. *International Journal of Innovative Technologies in Social Science*. 4(32). doi: 10.31435/rsglobal\_ijitss/30122021/7705

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**Introduction.** A component of the psychological architectonics of personality is the affective domain, of which emotions are a part. Their etymology, interpretation and possibilities of control are questions actively discussed both by psychology theorists and practitioners. The problem of the emotional

experiences of the personality acquires particular urgency during puberty. Low stress-resistance, determined by sharp physiological metamorphoses, and also identity retouched under the influence of a reference group on a background of aspiration to self-expression - are obvious characteristics of this age.

It is safe to say that puberty is associated with the crisis that the individual experiences at this age stage. Indeed, the changes that occur are striking and cardinal, and most importantly, they manifest themselves both at the physiological level and in the psychological architectonics of the personality, affecting at the same time the affective sphere. The social situation of development provokes ambivalent feelings: the desire to communicate with peers, the search for new authorities and patterns of behavior as a manifestation of adulthood on the one hand, and infantilism and an internal unwillingness to sever emotional ties, emancipating oneself from adults on the other. This becomes a determinant of intrapersonal and interpersonal conflicts that can lead to an uncontrollable flow of emotions and experiences.

In spite of the fact that the leading type of activity during puberty is intimate personal communication with peers, we have revealed data that the emotional well-being of the teenager directly proportionally depends on the family microclimate, support or, on the contrary, criticism from significant people - parents. The style of upbringing and communication, the relationships between adults - all of these factors directly correlate with the child's general emotional background and his or her ability to adequately control the level of intensity of emotional reactions. The above are substantiated results of the scientific legacy of the team of authors: Mendo-Lázaro, León-Del-Barco, Polo-Del-Río, Yuste-Tosina, and López-Ramos (2019). A related study is Cheung, Chan, and Chung (2020), whose findings suggest a direct relationship between parental emotional dysregulation and adolescent internalizing problems.

Physiological metamorphosis, namely the emergence of secondary sex characteristics, prompts a new perception of not only one's body, but also an awareness of one's own gender identity. Sexual identification and emotional stability are closely related. This conclusion is prompted by the results of a study conducted among adolescent boys. Respondents who felt they lacked masculinity showed greater difficulties in emotion regulation and greater attraction to hypermasculinity (Roche et al., 2021). That is, in this case, the emotional instability was a manifestation of psychological tension due to an imbalance in gender identity.

Obviously, not a child, but not yet an adult, it is difficult for an adolescent to cope with internal contradictions and new demands imposed on the society. Therefore, conflicts and uncontrollable emotional outbursts become frequent. Given this fact, the problem of the emotional during puberty deserves special attention. In particular, the psychological factors determining the emotional instability of teenagers need detailed study.

The founder of the Research Institute for Problems of Development of Psychological and Emotional Stability in Children and Adults, Benard, n.d., distinguishes such external, social, factors in the development of the phenomenon in question:

1) Family (care and support of parents; expectations related to a sense of faith, a certain order and discipline in the family; encouragement of child participation in family life; respect for child autonomy; support for independence, etc.).

2) School or curricular (care and support from peers and friends; expectations of teachers; participation and involvement of adolescents in school life);

3) Social (care and support of society; availability of resources necessary for healthy development: health care, housing, education, recreation; cultural traditions; opportunity to participate in social life (in traditional societies the roles of all its members are distributed, which positively affects the development of emotional resilience)) (Benard, n.d., 1991).

From the perspective of the problem under study, the "Big 5" theory, a joint effort of researchers from the U.S. and Great Britain, also deserves attention. It considers emotional resilience to be one of the basic constructs of personality, noting that locus of control, neuroticism, openness to experience, ability to compromise, self-regulation, etc. are its determinants (Gramzow et al, 2004).

It should be noted that the affective sphere in general and its individual issues in the age aspect have been analyzed and researched in various ways, but the psychological factors of emotional instability in adolescents have only been covered fragmentarily in scientific achievements (Benard, n.d., 1991; Gramzow et al.). Thus, a four-dimensional analysis of emotions in the planes of emotional frequency, intensity, instability, and clarity has been described by Bailen, Green, and Thompson (2019); the correlation between the pursuit of hypermasculinity and emotion regulation has been established by Roche et al (2021); the phenomenon of emotional socialization in the father-adolescent-

friends triad was investigated by Miller-Slough and Dunsmore (2020); the impact of negative emotions on adolescents' prosocial and aggressive behaviors was addressed by Mesurado, Vidal, and Mestre (2018); low emotion regulation capacity as a determinant of adolescent eating disorders was described in Brown, Hochman, and Micali (2020).

For theoretical substantiation of the problem of the affective sphere of adolescents, we used freely available scientific research results published in journals and placed in repositories of educational institutions, on the websites of research teams and individual researchers. For convenience, we used the capabilities of search engines and scientific resources (Google Scholar, Elsevier, Researchgate), as well as specialized scientific information databases: MDPI (Molecular Diversity Preservation International), EBSCO, ScienceDirect.

Considering the above analysis of scientific sources, the description and systematization of psychological factors of emotional instability in adolescents is a relevant and promising area of psychological research. In the available works we notice that the emphasis is made on external factors: physiological changes and socio-psychological bases of emotional instability of teenagers (influence of parents, relatives, communication with peers, reformatting self-perception of own "I" and body image) that, certainly, is important for understanding of the raised problem. Considering that the internal determinants of adolescents' emotional instability have not been sufficiently investigated, their identification and analysis makes our study unique and relevant. According to this, the purpose of the research work is to empirically investigate and identify psychological factors of personal emotional instability during her experience of puberty.

**Materials and methods.** The empirical part of research of internal psychological factors of personal emotional instability of teenagers is based on the ascertaining experiment, carried out among pupils of 6-7 and 8-9 classes of establishments of the general secondary education of the Ternopol region (Berezhanska comprehensive school №1 and Berezhanska comprehensive school №2). Since the study provides for the study of peculiarities of a certain age stage, the sample was constructed on the basis of age features of the respondents. In total it consisted of 300 students who were offered a package of psychodiagnostic techniques to determine the levels of emotional stability of the personality and indicators of potential psychological factors of development of emotional stability of the personality, relevant to the positive emotional development of the teenager during his experience of the crisis period.

The materials of the research were the available scientific developments in the field of research of features of the emotional sphere of teenagers.

At the stage of data collection - a package of psychodiagnostic methods specific to the specified problem; at the stage of processing of the results obtained methods of parametric statistics and factor analysis.

In particular, when implementing the ascertaining experiment, we used the following techniques:

- G. Eysenck's "Emotional Stability/Instability Scale," proposed by E. P. Ilin (Ilin, 2001, p. 551-553);
- "Individual-typological questionnaire" by L. M. Sobchik (Sobchik, 2005, p. 64-72);
- "Self-esteem and Attitude Scale" by T. Dembo and S. Ya. Rubinstein, modified by A. M. Prikhozhan (Prikhozhan, 1988, p. 110-128);
- "Assessment of Emotional Intelligence" by N. Hall (Fetiskin et al., 2002, p. 41-42);
- A. Furman's "Personal Adaptability Questionnaire for Schoolchildren" (Furman, 2000, p. 49-61);
- A. V. Zvierkov and E. V. Eidman's methodology of research of volitional self-regulation. (Lemak, & Petryshch, (Eds.), 2012, p. 63-67);
- "Forecast" (assessment of the level of neuro-psychological firmness according to V. Bodrov) (Lemak & Petryshch, (Eds.), 2012, p. 12-16);
- Diagnostic technique of communicative and organizational aptitudes (COA-2) (Fetiskin et al., 2002, p. 184-186).

The purpose of the ascertaining experiment was to study the features of manifestation and factors of emotional stability of younger and older teenagers. Accordingly, the architectonics of the practical part of the research consisted of:

1. Study and compare features of the level of manifestation of indicators of emotional stability of younger (students in grades 6-7) and older (students in grades 8-9) adolescents.



2. Study and comparison of features of manifestation of hypothetical psychological factors of development of emotional stability in the group of younger adolescents, students of 6th-7th grades of general educational institutions.

3. Study and comparison of features of manifestation of hypothetical psychological factors in the development of emotional stability in the group of older adolescents, students in grades 8-9 of general educational institutions.

4. Analysis of correlations between features of manifestation of emotional resilience and potential factors in the groups of younger (students of 6th-7th grades) and older (students of 8th-9th grades).

5. Allocation of groups of factors for the development of emotional resilience of adolescents.

The data obtained as a result of the ascertaining experiment were analyzed using Microsoft Excel and parametric statistical methods provided in the statistical software package SPSS 21. To establish the main groups of factors for the development of emotional resilience, factor analysis using the principal components method with subsequent Varimax rotation was used, limiting the factor weight of the factor's components to not less than 0.4. The choice of factor analysis as a method of data processing is due to the fact that group data matrices allow the identification of a smaller number of factors compared to individual ones, since only those bases of categorization that are invariant with respect to the entire sample of subjects can become factors.

**Results.** As a result of our factor analysis, we identified groups of factors in each of the proposed elements that determine the factors of emotional instability in adolescents.

It was found that the emotional instability of adolescents is determined by 10 factors, described below (Table 1).

Thus, the first factor includes the following variables: overestimated self-esteem (-0.625), adequate average self-esteem (0.434), overestimated pretensions (-0.628), and realistic high pretensions (0.406), forming 29.2% of the total variance. The primary factor reflects the ambivalence of the individual in the assessment of his/her own self and personal life aspirations. The content of this factor was interpreted as an imbalance of self-esteem and personal abilities.

The second factor (35,3% of the total variance) has the following variables: average level of emotional stability (0,480), inflated level of self-esteem (-0,466), high volitional self-regulation (0,485), low volitional self-regulation (-0,432,4), self-control It indicates the contradiction in self-esteem of personality and the desire to control their own emotions studied. In our opinion, this is due to the difficulties of the studied difficulties of the crisis age period. The child's inadequate self-esteem provokes psychological defense mechanisms, which manifest themselves in the desire to control themselves and their emotions in an emotionally stressful situation. To characterize this factor, we defined the concept of "personal insecurity" compensated by self-control.

The third factor (40,8% of variance) is largely determined by two variables: an average level of stress resistance (-0,731) and a low level of stress resistance (-0,645). The third factor reflects the peculiarities of stress-resistant potentials of adolescents with a tendency to worsen. We define its content as "low stress resilience".

The fourth factor (45,9% of the total variance) of emotional instability includes the following variables: spontaneity (0,419), adequate high self-esteem (-0,405), undervalued self-esteem (0,483), realistic average level of pretensions (0,446) and undervalued (0,469). The indicated factor reflects the manifestation of liberated self-assertion, pronounced adolescent impulsiveness on the background of ambivalence of self-esteem and personal aspirations of the adolescent. As a characteristic of the fourth factor, we offer the statement "impulsiveness on the background of insecurity".

The fifth factor (50.8% of the total variance) of adolescents' emotional instability contains the following variables: elevated self-esteem (-0.414), adequate high self-esteem (0.660), adequate average self-esteem (-0.471). It reflects the contradiction in the self-esteem of the studied and designated by us as a dissonance of self-esteem.

The sixth factor (55.6% of the total variance) is filled with the following variables: introversion (-0.467) and overestimation (-0.414). The tandem of these variables reflects adolescents' contradiction in striving for openness, activity, and action and simultaneous intrapersonal conflict between what the adolescent strives for and what he or she believes is possible. We define the sixth factor as "motivational polarity".

The seventh factor (60.3% of the total variance) has the following content: an average level of emotional toughness (-0.500), a low level of emotional toughness (0.422), an underestimated level of self-esteem (0.443) and is characterized by us as "emotional uncertainty".

The eighth factor (65% of the total variance) of emotional instability accumulates the following variables: the difference between the level of self-esteem and the level of pretensions (0.417), communication abilities (0.487), organizational abilities (0.450). We characterize this factor as “tendency to public insecurity”.

The ninth factor (69% of the total variance) of emotional instability includes one variable: realistic average level of pretensions (-0.482). It illustrates the unrealistic aspirations of an adolescent, often caused by adolescent maximalism and simultaneous insecurity, so we interpret the meaning of the ninth factor as “insecurity in one's own abilities”.

The last, tenth factor of emotional instability (73% of the total variance), included the following variables: aggressiveness (0.388) and an underestimated level of pretensions (-0.416). The tenth factor indicates adolescents' tendency to excessive and impulsive expression of negative emotions, hostility in combination with hyperbole of their own abilities, which often leads to frustration. We interpret its content as “aggressively confident behavior”.

Table 1. Factor loads for the study group (>,400)

Factor	Scale name	Factor loads
Factor 1 “Imbalance of self-esteem and personal capabilities”	Overrated level of self-esteem	-,625
	Adequate average level of self-esteem	,434
	Exaggerated self-esteem	-,628
	Realistic high level of pretensions	,406
Factor 2 “Personal Insecurity Compensated by Self-Control”	Average level of emotional stability	,480
	Exaggerated level of self-esteem	-,466
	High volitional self-regulation	,485
	Low willful self-regulation	-,432
	Self-control	,430
Factor 3 “Low stress tolerance”	Average level of stress resistance	-,731
	Low level of stress tolerance	-,645
Factor 4 “Impulsiveness on the background of uncertainty”	Spontaneity	,419
	Adequate high level of self-esteem	-,405
	Underestimated level of self-esteem	,483
	Realistic average level of pretensions	,446
	Underestimated level of pretensions	,469
Factor 5 “Dissonance of self-esteem”	Overrated level of self-esteem	-,414
	Adequate high level of self-esteem	,660
	Adequate medium level of self-esteem	-,471
Factor 6 “Motivational Polarity”	Introversion	-,467
	Exaggerated level of pretensions	-,414
Factor 7 “Emotional uncertainty”	Average level of emotional resilience	-,500
	Low level of emotional toughness	,422
	Lowered level of self-esteem	,443
Factor 8 “Propensity for public uncertainty”	Difference between the level of self-esteem and the level of pretensions	,417
	Communicative skills	,487
	Organizational abilities	,450
Factor 9 “Lack of self-confidence”	Realistic average level of pretensions	-,482
Factor 10 “Aggressively Confident”	Aggressive	,388
	Underestimated level of pretensions	-,416

Source: Results of the ascertaining experiment

Thus, factor analysis has established 10 psychological factors that cause emotional instability in adolescents, including imbalance of self-esteem and personal abilities, compensated by self-control personal insecurity, low resistance to stress, impulsiveness against the background of uncertainty, dissonance in the assessment of their own self, motivational polarity, emotional uncertainty, public insecurity, lack of confidence in their own abilities, aggressive-confident behavior.

**Discussion.** The dynamism and cardinality of what happens during puberty actualizes the problem of studying the affective sphere of personality at this age stage. Our study partially filled a gap in our understanding of the nature of emotional instability in adolescents, in particular, the nature of the origin of its internal determinants. The sample that included 300 respondents was representative, and the data obtained as a result of the fact-finding experiment were reliable. A limitation of the study was the failure to take into account the gender identity of those involved in the study.

Another limitation of obtaining reliable data in studying the emotional sphere of adolescents is the subjectively immanent nature of emotional life and conformism, typical for this age. Thus, the intensity of experience of this or that emotion in each individual may vary and depend on previous experiences. By the way, one of the properties of emotions is their dynamism and variability compared to, say, mood, temperament, or character. Therefore, passing the same psychodiagnostic technique, depending on the overall emotional background at the time of the study, may yield different results in the end. Because most techniques involve collecting information regarding personal experiences, respondents may consciously or unconsciously provide false data that they believe will meet the researcher's expectations or make them appear better, more successful, etc.

The review of the available literature, concerning the problem of the factors of emotional instability, though showed the global character of the study of the problem, turned out to be limited in the perspective of the ethno-national and socio-cultural one. It is obvious that, say, the Asian style of upbringing differs from the European, and this, in turn, affects the experience of the individual, forming certain patterns of behavior in general and emotional in particular. Yes, in the minds of boys there is a stereotype: "Men don't cry", in the minds of girls – "Cry, it'll do you good". Such conative paradigms put a person before the need to meet certain social expectations in their emotional reactions: to hide or, on the contrary, to brightly demonstrate their emotional state. And this, in turn, affects the validity of the research data, however, creates a platform for a more in-depth study of the topic of emotional stability of adolescents.

Preparing for the experimental part of the study, we came to the conclusion that the psychodiagnostic toolkit needs to be updated, taking into account the immanent nature of the emotional life of modern adolescents. However, despite this limitation, we were able to achieve our goals: to identify and describe psychological factors in the emotional instability of adolescents.

The empirical part of the conducted research, first, actualizes the problem of studying the affective sphere of adolescents, contributes to the systematization of exactly internal factors of emotional instability of adolescents' personality, and second, will be useful for familiarization by practical psychologists and teachers working with schoolchildren of adolescent age.

**Conclusions.** Available research (Mesurado et al, 2018; Bailen et al, 2019; Brown et al, 2020; Miller-Slough, & Dunsmore, 2020; Roche et al, 2021) updates and confirms the promise of affective research. These researchers attempt to conduct studies differentiating respondents by gender, although in our opinion, there is a clear lack of disclosure of gender differences in the expression and dysregulation of emotions. We can assume that the determinants in this case are social and cultural traditions of the environment. At the same time, the presence of debatable issues and contradictory moments opens the field for new in-depth research in the direction of psychological and direct emotional stability of personalities of all ages.

A review of sources demonstrates fragmentary study and isolated attempts to systematize the factors of personal emotional instability (Benard, n.d., 1991; Gramzow et al, 2004) with an emphasis on external determinants.

We believe that emotional stability is a polyvector definition that should include not only the very important, external: family, social, cross-cultural, gender, psychophysiological features of adolescents' life functioning considered by the above authors, but also a multifaceted internal component in itself such aspects of personality formation of the modern teenager as self-esteem, self-control, motivation, self-confidence, independence, adaptability, emotional intelligence, etc. This thesis finds direct confirmation in the results of the research conducted and described in the article.

For a long time, scientists considered the pubertal period primarily through the prism of the age crisis, without delving into the individual structural components of the mental life of adolescents. To fill the gap in understanding exactly the psychological factors of the emotional instability of teenagers, we conducted a fact-finding experiment where the prerogative was to study the personality of an adolescent, his inner world, formed not only under the influence of family, society, various off-line and online communications, but also endowed with a variety of individual, intrapsychological, personal-subjective features and qualities.

The specific for this experiment package of methods directed on research of emotional stability/instability of the personality, self-esteem, emotional intelligence, nervous-psychological firmness, etc., allowed us to study not only the features of the level of emotional stability of teenagers, but also categories of hypothetical factors. The data processed by factor analysis allowed us to identify 10 psychological factors that determine the emotional instability of adolescents: imbalance of self-esteem and personal abilities, compensated by self-control personal insecurity, low resistance to stress, impulsiveness against insecurity, dissonance in assessment polarity, emotional uncertainty, public insecurity, insecurity in own strength, aggressively confident behavior.

The significance of the obtained results lies in the fact that targeted influence on the identified factors of adolescents' emotional instability will allow to develop emotional stability of this age group through engaging a person-centered approach in psychological work with adolescents. Empirically investigated factors of adolescents' emotional instability open the prospect of further studies in this direction, which consists in the development and practical implementation of the socio-psychological training, aimed at developing the emotional stability of persons of this age group.

**Declaration of interest statement.** The authors declare no conflict of interest.

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# ВЫХОД ХОРВАТИИ ИЗ СОСТАВА СФРЮ И СЕРБОХОРВАТСКАЯ ВОЙНА

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DOI: [https://doi.org/10.31435/rsglobal\\_ijitss/30122021/7706](https://doi.org/10.31435/rsglobal_ijitss/30122021/7706)

## ARTICLE INFO

**Received** 10 October 2021

**Accepted** 08 December 2021

**Published** 30 December 2021

## KEYWORDS

SFRY, Croatia, JNA, Serbian Krajina, Vence Plan, Carrington Plan, Yugoslav conflicts, international recognition.

## ABSTRACT

This article is devoted to Croatia's secession from the Socialist Federal Republic of Yugoslavia (SFRY) and the consequences of such actions. It describes the period from 1990 to January 1992.

In the early 1990s, Croats began to advocate for the creation of their independent national republic. These aspirations were not supported by the Croatian Serbs, who constituted a significant percentage of the population of Croatia. Croatian Serbs were not ready to lose their links with Serbia and other Serb communities of the SFRY and to become a national minority within the Croatian state. The divergence of views on the future of Croatia led to a rapid increase in tensions between the two ethnic groups, which ultimately led to an open armed confrontation between the citizens of the same subject of the SFRY. The presence on the territory of Croatia of the Yugoslav People's Army (JNA) worsened the situation, as JNA actively participated in the conflict on the side of the Croatian Serbs. The conflict's parties could not independently come to a peaceful settlement. The Croats and Serbs agreed only to a temporary ceasefire and the UN peacekeeping contingent into the conflict zone. The parties made such steps only under pressure from the international community, which singled out these two conditions as necessary for international recognition of Croatia and the lifting of economic sanctions over the Federal Republic of Yugoslavia (FRY), from which Croatian Serbs were dependent.

**Citation:** Yuliya Dzemyanovich. (2021) Croatia's secession from the SFRY and the Serbo-Croatian War. *International Journal of Innovative Technologies in Social Science*. 4(32). doi: 10.31435/rsglobal\_ijitss/30122021/7706

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**Введение.** Хорватия являлась одной из самых развитых в экономическом плане республик Югославии. По мимо этого, республика обладала глубокими историческими, культурными и экономическими связями со странами Западной Европы. Поэтому, как только СФРЮ захлестнули экономические, политические и структурные проблемы, Хорватия посчитала, что для нее самым выгодным шагом будет выход из состава федерации.

На выборах 1990 г. партия Хорватское демократическое содружество (ХДС), стремящаяся создать хорватское национальное государство, одержала уверенную победу. ХДС удалось заполучить 2/3 мест во всех трех палатах парламента – Сабора. Главой исполнительной власти стал лидер ХДС – Франьо Туджман. Это позволило партии принимать любые решения в отношении будущего Хорватии [1, с. 261-262].

Казалось, что подобный расклад благоприятствовал безболезненному для Хорватии отделению, однако стремление хорватов создать свое независимое государство вылилось в тяжелый военный конфликт.

**Материалы и методы.** Для написания статьи были использованы общенаучные (анализ, синтез, индукция, дедукция), специально-исторические методы (историко-генетический, историко-сравнительный, историко-описательный), а также методы теории международных отношений (наблюдение и сравнение).

В статье рассмотрены работы Павлюкова Г.В. [1], Гуськовой Е.Ю. [2], Мартыновой М.Ю. [3], Глушко В.С. [4], Пономаревой Е.Г. [5], Пилько Н.С. [6], Романенко С.А. [7], Рудневой И.В. [8], Radan, P. [9], Bing A. [10], Marko-Stöckl E. [11], Nazor A. [12], Lobell P., Mauceri [13], Jović D. [14], Markušić D. [15], MacDonald D.B. [16], Sterio M. [17], Rich R. [18], Smith M. E. [19], Lukic R. [20], Touval S. [21], Hill S.M. [22], Libal M. [23], Vranić I. [24].

Были анализированы документы: Брионское соглашение [25], План С.Венса [26].

**Результаты исследования.** После выборов 1990 г. лидирующее место во внутренней политике Хорватии заняла ХДС. Партия отстаивала национальные интересы хорватской этнической группы, однако, Хорватия не являлась гомогенным образованием: в ней присутствовали крупные общины других этносов. Наиболее крупной этнической группой являлись сербы, составлявшие более 12% от всех жителей республики и относительно компактно проживавшие на 32% территории Хорватии [2, с.127; 3 с.166]. Ситуация осложнялась тем, что зоны проживания хорватских сербов граничили с Сербией и Боснией и Герцеговиной, где сербская община были либо доминирующей (Сербия), или одной из доминирующих (Босния и Герцеговина). Кроме этого, в составе Югославии сербы были самой многочисленной этнической группой, поэтому хорватских сербов не устраивало нахождение в хорватском национальном государстве, где они бы являлись национальным меньшинством, а не государствообразующим народом [2, с. 143].

Однако, партия ХДС была строго направлена на создание хорватского национального государства и никаких компромиссов в этом вопросе не допускала.

Конфликт усилился в связи с разработкой новой конституции Хорватии, в процессе которой мнение сербской общины не учитывалось [2, с. 137; 9, с. 10].

Это запустило ряд событий:

- 27 июня 1990 г. появилось первое сербское объединение. В него вошли общины Книн, Бенковац, Обровац, Донн-Лапац, Грачан и Титова-Кореница [2, с. 137-139];

- 28 июня 1990 г. хорватские власти опубликовали проект новой Конституции, в котором сербский язык лишился статуса государственного, также ликвидировалась необходимость квалифицированного большинства при голосовании в хорватском парламенте по межнациональным и межэтническим вопросам [9, с. 12];

- 25 июля 1990 г. хорватские сербы создали свои собственные органы власти для предполагаемой сербской автономии: Сербский Сабор (парламент) и Сербское вече (исполнительный орган) [2, с. 141];

- 19 августа 1990 г. сербы провели референдум о создании сербской автономии, на котором большинство участников поддержало это решение [2, с. 142];

- 21 декабря 1990 г. сербские политические силы заявили о создании Сербской автономной области Краина [2, с. 142];

- 22 декабря хорватские власти опубликовали новую Конституцию Хорватии, в соответствии с которой сербы стали национальным меньшинством [2, с. 143; 3, с. 167; 10, с. 336-337; 11; 12, с. 12].

Это решение хорватов привело к тому, что хорватские сербы стали ориентироваться на Сербию, хотя ранее в сербских общинах главенствовало мнение, что хорватские и сербские общины Хорватии должны договориться о своем будущем без участия сторонних сил. Однако, принятие новой Конституции привело к тому, что хорватские сербы решили, что их безопасность и права могут быть гарантированы либо в составе Сербии, либо в составе Югославии и никак иначе [11].

Несмотря на продолжение роста напряженности в отношениях между общинами власти Хорватии продолжили активную работу по выходу из состава СФРЮ.

19 мая 1991 г. они провели референдум, на котором 91% участников проголосовал за выход из состава Югославии. Такая высокая цифра получилась за счет того, что сербское население Хорватии референдум бойкотировало, однако это не помешало международному сообществу признать референдум легитимным [1, с. 263].

В то же время, США и Европейские сообщества (ЕС) стояли на невозможности одностороннего выхода Словении и Хорватии из состава СФРЮ и на запрете использовании для этих целей силовых методов [13, с. 84; 14, с. 275].

Такая позиция международного сообщества говорила о том, что процесс международного признания Словении и Хорватии не подразумевался как быстрый, что не устраивало ни Словению,

ни Хорватию. Однако, эта позиция не была монолитной. В тех же ЕС одна часть государств-участников (Австрия, Германия) была заинтересована в признании Словении и Хорватии, в то время как другая (Франция и Великобритания) - выступала против [4, с. 70; 5, с. 135].

Отсутствие единой позиции между участниками ЕС позволило властям Словении предпринять более активные и решительные действия по достижению собственной независимости: эта республика пошла на провокацию военного конфликта с Югославией, взяв под контроль внешние границы Словении, абсолютное большинство которых совпадало с внешними границами СФРЮ и граничило с ЕС. Данный шаг позволил привлечь международное внимание и вывести отделение Словении из внутренней югославской проблематики в международную. [6, с. 217; 7, с. 134; 14, с. 275; 15, с. 27; 27, с. 458].

Правительство Хорватии внимательно следило за Словенией. Во-первых, у местных властей этих двух республик совпадали цели. Во-вторых, Хорватия была единственным субъектом СФРЮ, который имел прямые границы со Словенией. В результате, как только Словения объявила о своей независимости, Хорватия повторила этот шаг. Помимо Декларации о независимости, Хорватия также приняла Декларацию о правах сербов и других национальных меньшинств [3, с. 167-169].

Эти шаги были осуществлены для того, чтобы Хорватия оказалась в едином информационном поле со Словенией, чтобы гарантировать себе безопасность, и чтобы снизить негативный фон от этнического противостояния хорватских сербов и хорватов и создать имидж республики, которая стремится разрешить свои национальные проблемы.

Вопрос безопасности являлся чрезвычайно важным, поскольку Хорватия была единственной республикой Югославии с прямой сухопутной границей со Словенией, то проход ЮНА для ее ввода в Словению и вывода из Словении мог быть осуществлен исключительно через Хорватию. Это ставило Хорватию в весьма сложное положение, так как в ЮНА традиционно преобладала сербская этническая группа. Соответственно, существовали реальные опасения в том, что ЮНА вмешается в сербскохорватский конфликт на стороне хорватских сербов под эгидой защиты последних [16, с. 201; 17, с. 41].

В целом ожидания властей Хорватии оправдались: Хорватии удалось войти в международную повестку вместе со Словенией. Об этом свидетельствует упоминание Хорватии в Брионском соглашении, направленном на мирное урегулирование войны в Словении. В то же время, Брионское соглашение не решало основную проблему. Оно лишь накладывало на Декларации независимости Хорватии и Словении трехмесячный мораторий до 7 октября 1991 г. и предусматривало вывод войск ЮНА из Словении и размещение их в Хорватии [13, с. 85; 15, с. 27; 18, с. 39; 19, с. 12-13; 25].

Появление ЮНА в Хорватии значительно меняло расстановку сил в республике и накаляло отношения между общинами еще больше, несмотря на временный мораторий на независимость [20, с. 265]. Обострение обстановки вылилось в августе 1991 г. в полноценные боевые действия, которые охватили зоны смешанного проживания общин, то есть около 40 % территории современной Хорватии [3, с. 171].

Для урегулирования ситуации 7 сентября 1991 г. Генеральный секретарь НАТО лорд Каррингтон созвал мирную конференцию по Югославии [3, с. 171; 20, с. 265].

Конференция по Югославии достаточно быстро пришла к мнению, что урегулирование конфликта в Хорватии невозможно без выработки общего решения для всей СФРЮ. Попыткой создать такое решение стал план Каррингтона, который предусматривал:

- независимость и суверенность республик СФРЮ при изъявлении на это желания самими субъектами Югославии;
- гарантии и защита прав этнических меньшинств, групп и территорий со специальными статусами;
- гарантии и защита прав человека;
- возможность признания югославских республик исключительно в их границах, действующих в СФРЮ, если между республиками не оговорено иное [21, с. 73-74].

План Каррингтона был высоко оценен международным сообществом, однако он не содержал конкретных условий и механизмов и представлял собой принципы решения проблемы, а не решение проблемы.

К тому же сербское население СФРЮ стремилось сохранить Югославию. Проводником этой идеи была Сербия, в которой прошел референдум, на котором население высказалось за

желание остаться в Югославии вместе со всеми югославскими республиками, которые также этого пожелают. Такой республикой оказалась Черногория, совместно с Сербией эти две республики создали Союзную республику Югославию (СРЮ). Помимо этого, о желании остаться в Югославии заявляли сербские общины Хорватии и Боснии и Герцеговине.

Таким образом, военные действия в Хорватии продолжились [22, с. 124].

В попытках остановить кровопролитие 8 ноября 1991 г. международное сообщество ввело нефтяное эмбарго, направленное против всех республик Югославии, однако позже ставшее распространяться только на Сербию с Черногорией [5, с. 124]. Однако, это также не оставило кровопролитие.

Невозможность контроля за ситуацией привела к тому, что к концу 1991 г. ЕС, выступавшие в качестве главного медиатора в военных конфликтах в Словении и Хорватии, заговорили о необходимости начала миротворческой операции ООН в Хорватии [3, с. 171].

Однако, для ввода миротворческого контингента в зону конфликта было необходимо стабилизировать ситуацию и получить согласие сторон конфликта на размещение миротворцев. Проблему подготовки зоны конфликта к вводу миротворцев был призван решить опубликованный 11 декабря 1991 г. план госсекретаря США Сайруса Венса, игравшего роль представителя Генерального секретаря ООН. План включал в себя следующие действия:

- прекращение огня;
- вывод войск ЮНА из Хорватии;
- ввод миротворческого контингента ООН;
- обсуждение границ и статуса будущих государств среди всех заинтересованных сторон;
- специальный статус Республики Сербская Краина на переходный период [3, с. 172; 23, с. 88-90; 26; 24, с. 30].

План Венса дополнял план Каррингтона. Соответственно, условия плана Каррингтона также оставались обязательными для сторон конфликта.

Среди всех условий для Хорватии самым сложным было условие защиты и гарантии прав национальных меньшинств. Однако, чтобы попасть под критерии, по которым рассматривалось возможное международное признание, хорватское правительство принимает ряд законопроектов, предусматривающих предоставление местного самоуправления после окончания войны сербскому населению, проживающему в республике [3, с. 168-169, 171].

Цель таких решений было не урегулировать отношения общин, а выйти на международное признание, поскольку даже такие уступки не могли компенсировать сербам их ранее утраченный статус и не восстанавливали доверие между хорватами и хорватскими сербами. В результате хорватские сербы 19 декабря 1991 г. заявляют о создании своей собственной республики (Республика Сербская Краина), в которую вошли Книнская Краина, Славонская Краина и Подунайская Краина [8, с. 225].

Хорватские власти временно смирились с текущей ситуацией и 2 января 1992 г. заключили перемирие с Союзной Республикой Югославией (СРЮ), которая, в свою очередь, стремилась ослабить международные санкции, наложенные на нее. Также стороны согласились на план С. Венса и на ввод миротворческого контингента. Сербская Краина полностью полагалась на СРЮ, поэтому тоже была вынуждена принять план Венса и перемирие.

Для Хорватии данный шаг оказался оправданным, поскольку 15 января 1992 г. Европейские сообщества признали Хорватию независимым государством, несмотря на явно нерешенный конфликт [3, с. 172; 28, с.29; 29, с. 501].

**Выводы.** В начале 1990-х годов Югославия переживала ряд кризисов, на фоне которых Хорватия решила выйти из состава федерации и создать свое национальное государство, однако около 12% населения Хорватии составляли сербы, которые были против подобного решения. Это привело к конфликту интересов между хорватской и сербской общинами, что возродило историческое противостояние между ними. Первоначально, данная борьба не была критичной, однако позже с углублением шагов Хорватии по созданию хорватского национального государства переросла в полноценную войну. Европейские сообщества старались урегулировать конфликт, однако это им не удалось. Все чего они смогли добиться – это установления режима прекращения огня и ввода миротворческой миссии ООН. Однако, договоренности о прекращении огня и вводе миротворческого контингента ООН были достигнуты, потому что Хорватии было указано, что без этого ее международное признание невозможно, а СРЮ обещали снятие некоторых санкций.



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# EDUCATION LEVEL OF WOMEN AND MANIFESTATIONS OF BIRTH RATE DECLINE: THE RELEVANT CHALLENGES IN ARMENIA

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DOI: [https://doi.org/10.31435/rsglobal\\_ijitss/30122021/7707](https://doi.org/10.31435/rsglobal_ijitss/30122021/7707)

## ARTICLE INFO

Received 06 October 2021

Accepted 09 December 2021

Published 30 December 2021

## KEYWORDS

education level, work, women, birth rate, fertility rate, employment.

## ABSTRACT

This article is dedicated to the study of the interrelation between the education level of women and the birth rate. One of the essential lessons in the demographic history of the world countries is that the high birth rate recorded during the last century was temporary; it is already evident that the world birth rate has halved and tends to decline further. The level of education and employment of women are among the factors that underlie the decrease in the birth rate. Numerous studies prove that this relation is reversed. Like some other countries in the world, there is narrow reproduction in Armenia, which is mainly caused by changes in the education level, employment, mindset of women and their role in the family.

**Citation:** Meri Badalyan, Lusine Karapetyan. (2021) Education Level of Women and Manifestations of Birth Rate Decline: the Relevant Challenges in Armenia. *International Journal of Innovative Technologies in Social Science*. 4(32). doi: 10.31435/rsglobal\_ijitss/30122021/7707

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**Introduction.** Globally, the key demographic issues are among the most pressing challenges of the late 20th century and early 21st century. According to Claire Harasty, Martin Ostermeier (2020) the data for the year 2020, 72% of developed countries are aged, and 79% of developing countries are considered aging (p.6). As to the ILO's projections, this trend will continue in the future. Another reason for the aging of the population is the declining birth rate.

In recent years, Armenia has been classified among fast aging countries, mainly caused by the declining birth rate and the growth rate of emigration.

The published national and international demographic statistics, as well as numerous scientific researches on the mentioned issue, have shown that the birth rate is affected by the intellect, education level, social status, age at marriage, and a number of other factors. From those factors, this study is focused on the level of education and employment of women, since it directly affects a person's mental abilities, social status, age at first marriage, as well as the desire and willingness to have children.

Currently, the birth rate in Armenia has almost halved as compared to the 1990s, and the average age for marriage and motherhood has increased as well. Due to national and cultural specifics of Armenia, the role of education is especially emphasized here, including the right of women to get education. It should be noted that in Armenia, women possessing the first and second degrees of higher education outnumber men<sup>1</sup>.

<sup>1</sup>According to the RA Statistical Committee of the respective years of the Demographic Handbook of Armenia; <https://www.armstat.am/en/?nid=82rding>

The purpose of this article is to study and analyze the impact of women's educational and employment levels on birth rates, as well as to identify their manifestations and challenges in Armenia.

**Literature review.** Max Roser's (It was last revised in November 2019, pp. 1-31) study found the following: In a number of countries, rapid population growth is a temporary phenomenon, as it ends when the average number of births per woman, i.e. the fertility rate, drops. In the present-day society, the problem of declining birth rate is largely acute and, according to forecasts, it will still be dropping further, covering larger areas. Population projections show that the number of births per year will remain around 140 million in the coming decades. Then, it is expected to decline slowly during the second half of the century. The world average fertility rate was 5 children per woman by the end of the 1960s, which has halved since the 1960s. As to the of the projections UNO, by 2100 the global fertility rate per woman will decrease (currently 2.5) to 1.9. Thus, the fertility rate tends to drop<sup>1</sup>.

Шапа, А. О., Ольвинская Ю. О. (2016, p. 94-102) in their research have highlighted that J. Bryant discussed in detail the most prevalent theories of demographic transitions. In particular, the author emphasized different aspects of the impact that the education level produces on the birth rate and substantiated the opinion that the birth rate is dropping along with the increasing significance of education since it affects the value system and socio-cultural values, which in turn influences the decision regarding the desired number of children in a family. In case of women, the interrelation between education and professional experience is of a dual character: despite equal rights to get education and achieve career growth, women's opportunities in the labor market are limited. It should be noted that this theory is gradually losing its significance as the average age of marriage in the world has increased and the birth rate has dropped.

In their scientific article, Архангельский В. Н., Зинькина Ю. В., Шульгин С. Г. (2019, p. 21-39) analyzed the level of female fertility in Russia, depending on the level of education; moreover, they classified women into two groups according to the education level: higher and incomplete higher, as well as secondary vocational education and lower. In the above-mentioned research, the authors made forecasts by three scenarios. By the year 2050 (probable scenario) the fertility rate for women with higher education will be 1.5, and that for women with secondary vocational education and lower - 1.8.

According to Шапа, А. О., Ольвинская Ю. О. (2016, p. 94-102) in India, the analysts came up with the following formula: "10% increase in women's education level leads to 0.5% decrease in total fertility. Thus, the Reproductive Health Report of India estimates that educated women in all South Asian countries marry 2-5 years later on the average.

According to a paper Elina Pradhan (2015, <https://blogs.worldbank.org/health/female-education-and-childbearing-closer-look-data>) published by the World Bank, there are positive signs of declining birth rates in Sub-Saharan Africa. Statistics show that the higher a woman's level of education, the more likely she is to have fewer children. To put it otherwise, the negative correlation is more clearly observed between different levels of women's education and the total rate of fertility.

The mechanisms for the impact of education level on fertility have been established and described in detail in UNO's reports. Girls with a higher level of education are less likely to have unplanned pregnancies, since educated women start a family at an older age. There is a 10% drop in the birth rate for each additional year of education<sup>2</sup>.

The results of surveys conducted in the late 20<sup>th</sup> and early 21<sup>st</sup> centuries show that women in the world with higher education had 30% fewer children on average than women with lower levels of education.

Thus, the higher the level of education, the lower the birth rate is. This ratio is absolute and axiomatic for any country in the world.

**Materials and Methods.** The research on the education level of women, the challenges of declining birth rates, and their manifestations in Armenia was accompanied by a comparative analysis of international and local professional literature. Considering the purpose of this article, the methods of comparative studies, general scientific analysis, grouping, and generalization were mainly applied. The source of information was the statistical data of ARMSTAT, ILO, UNO, World Bank, and other

<sup>1</sup> <https://ourworldindata.org/future-population-growth#the-wc-iiasa-projections><https://ourworldindata.org/future-population-growth#citation>

<sup>2</sup> <https://www.un.org/sustainabledevelopment/blog/2017/07/education-critical-in-preventing-adolescent-pregnancy-underscores-un-agency/>

organizations and their relevant databases, official publications, and specialized scientific researches conducted in the sector.

**Results and discussion.** As it is known, sustainable development of society requires a dynamic rise in the number of highly qualified specialists, including scientists - people who are able to make discoveries and develop new knowledge in various fields. One of the national and cultural features of the society in Armenia is the overestimation of the role of education in the majority of Armenian families. Here, the right of both girls and boys to get higher education is equally emphasized. Although the mother's role in Armenian families is specific - devotion to the family and children, taking care of them and upbringing is very important, still, the role of the Armenian woman in the society has grown and is growing continuously, increasing the number of women holding high positions in the private and public sectors. Consequently, the interrelation between education, birth rate and employment is more apparent.

During the past decade, the share of women employed in the legislative, executive and judicial systems has increased considerably. In 2020, the share of women in the National Assembly was 23%, while in 2010 it had been only 9%. In 2020, the share of women Ministers dropped from 17% in 2015 to 8% in 2020, but, in contrast to that, the share of women Deputy Ministers increased from 6% to 23%. In 2020, as compared to 2015, the indices in the staff of the RA Ministries changed in favor of women, their share reaching 52%. In 2020, the percentage of women judges was 28%, while in 2010 it had been 21% (Table 1).

Table 1. The ratio of women to men employed in the RA legislative, executive and judicial system, 2010-2020, (%)<sup>1</sup>

	Members of the National Assembly		Ministers		Deputy Ministers		Staffs of RA Ministries		Judges	
	W	M	W	M	W	M	W	M	W	M
2020	23	77	8	92	23	77	52	48	28	72
2015	11	89	17	83	6	94	48	52	25	75
2010	9	91	10	90	10	90	35	65	21	79

Women often have less professional experience because of their household duties or job interruptions caused by childbirth, which often makes them less competitive than men. However, amid increasing competition, the number of educated and highly qualified employees of both sexes is growing.

As we know, the reproductive age of women is 15-49, i.e. the entire fertility period is 34 years. If we consider that higher education is completed at the average age of 22-24, it appears that the fertility period of those women already decreases by 7 to 9 years, compared to those getting no education at all. Besides, as we have already mentioned, women with higher levels of education get married later, possess more information, and have bigger family planning opportunities.

The dropping birth rate contributes to the understanding of the profound changes taking place in many countries around the world that account for the declining role of the family in terms of family size and structure. The size and structure of families are also influenced by cultural and social factors, such as late marriages, the number of people remaining single, and the rising divorce rate. These factors reflect the significant changes in values and lifestyles occurring in almost every country in the world.

According Hosni Zoabi (2017) disputes over women's career advancement is to the detriment of the family have turned more relevant since in many developed countries the number of women with higher education exceeds the share of men with higher education. Besides, it has become common for women to hold top positions - a fact that is also encouraged by the state policy of countries.

The correlation between women's employment and fertility has been analyzed by many authors, but there is still no clear definition of either the direction of this such correlation or its mechanisms, which is caused by the complexity of the impact produced by different factors. Women's employment is associated with reproductive views in two main areas. First, a woman earns income at work, which might affect her desire to run the household and have a certain number of children. Second, the fact that a woman works means that she has to combine her job and family, spending her time and vigor on both.

<sup>1</sup> The table was made by authors according to the RA Statistical Committee of the respective years of Women and Men in Armenia, Statistical Handbook.

Numerous studies have shown that the drop in the birth rate is a result of economic progress and the increased access of women to education.

Analyzing the level of employment of women in Armenia by age groups, it becomes obvious that the level of employment of women in the 15-19 age group in 2019, as compared to 2009, increased by 3.6 percentage points and reached 8.5%. The increase in the employment rate of women in this age group is due to the change in the perception of working that the current generation has. If 10 years ago many people of that age only studied, today the youth is striving to be more independent and is ready to combine education and work.

The employment rate for the 20-24 age group increased by 6.6 percentage points during the period under review, and by 3.2 percentage points as compared to last year. In 2019, the employment rate for women in the 25-29 and 30-34 age groups was 55.9% and 59.2%, respectively. And in 2019, as compared to 2009, the share of employed women in the 35-39, 40-44, as well as 45-49 age groups dropped by 3.9, 6.5, and 3.9 percentage points, respectively (Figure 1). This might be caused by the fact that, on the one hand, the average age of marriage and motherhood in Armenia has increased, and on the other hand, it might be the result of the drop in the population because of emigration or problems with getting employment in the labor market for women of the mentioned age groups (employers mainly prefer hiring people aged under 35).

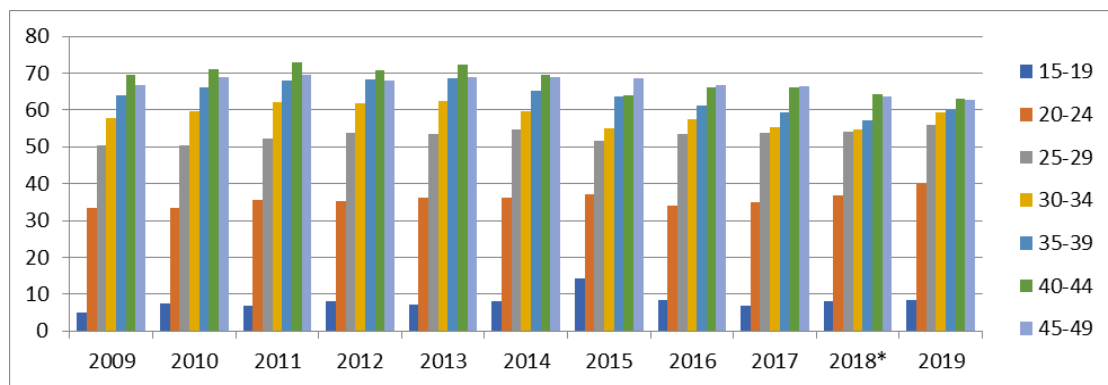


Fig. 1. Employment level by age groups, 2009-2019 (%)<sup>1</sup>

Like in many other countries of the world, the number of children born per woman of the reproductive age has decreased in Armenia as well. While in the 1990s there was a rise in the rate of reproduction in the Republic of Armenia, since 2000 it has dropped in both rural and urban settlements. The fertility rate in 2019 was 1.6 (Figure 2).

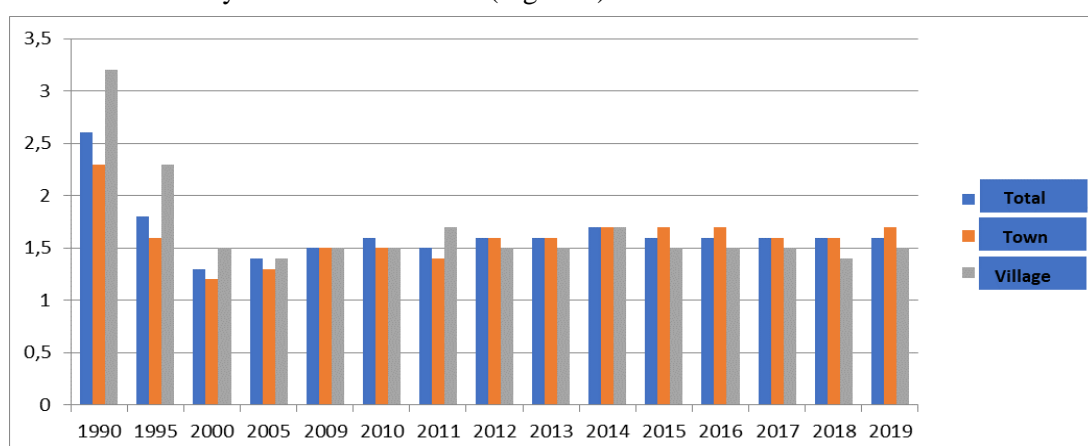


Fig. 2. Fertility rate in Armenia, 1990-2019<sup>2</sup>

The number of women enrolled and studying at higher education institutions also decreased by around 40% during the period under review (Figure 3).

<sup>1</sup> The figure was made by authors according to the database of the Statistical Committee of the RA.

<sup>2</sup> The figure was made by authors according to the database of the Statistical Committee of the RA.

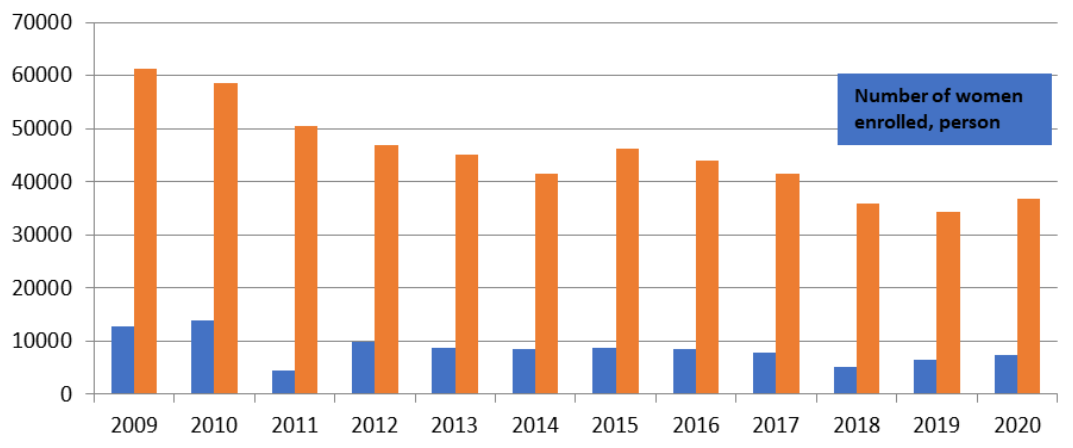


Fig. 3. Number of women enrolled and studying in higher education institutions, 2009-2019<sup>1</sup>

In 1990-2019, the worst period in Armenia in terms of the total birth rate was the year 2000 - 10.6 permille, i.e. the above-mentioned index decreased almost twice as compared to 1990. Then, there was a slight upward trend, but in 2019, as compared to 2015, there was again a drop by 1.7 ppm (Figure 4).

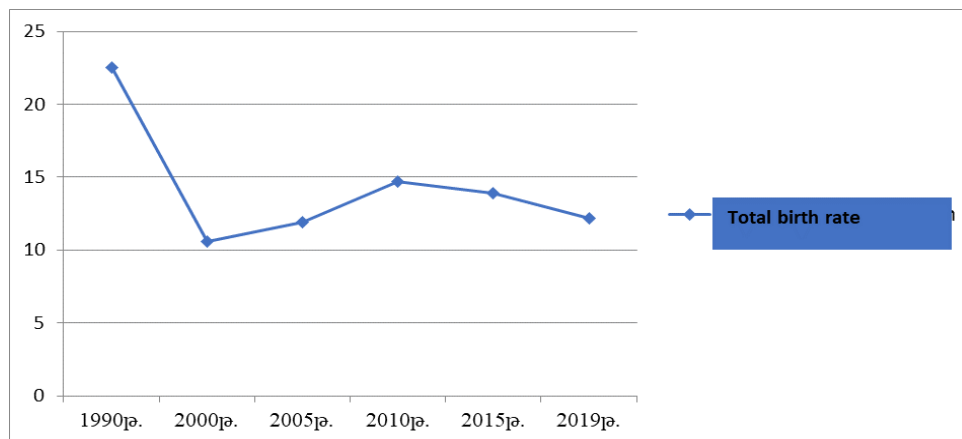


Fig. 4.

As we have already mentioned, during the past decade the average age of marriage and the average age of motherhood in Armenia increased – by 2.3 years in 2019 as compared to 2009 (Figure 5).

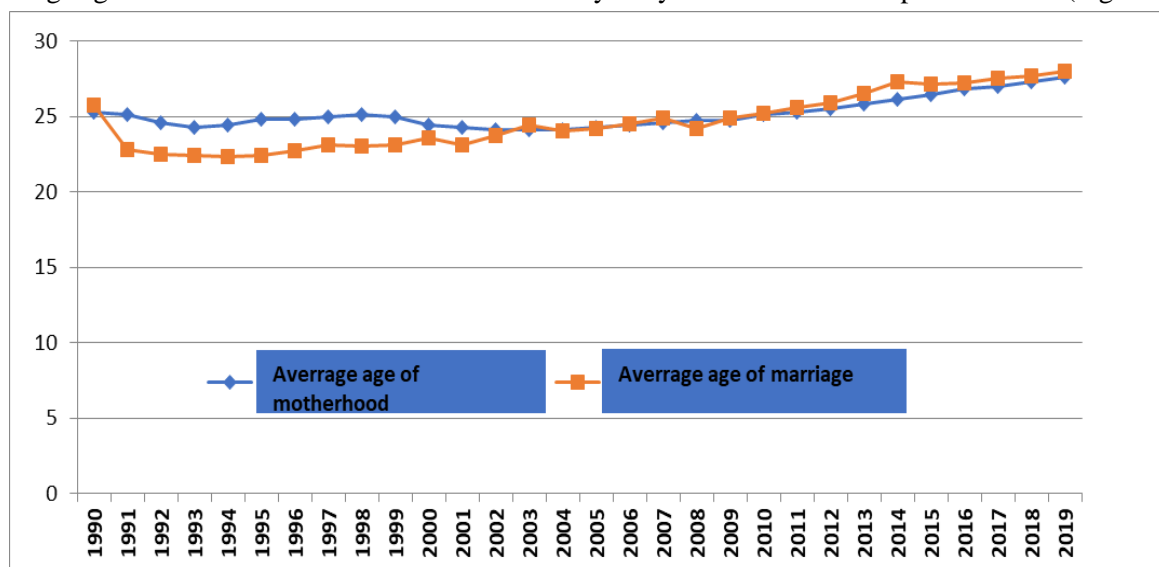


Fig. 5. The average age of marriage and giving birth in Armenia, 1990-2019<sup>1</sup>

<sup>1</sup> The figure was made by authors according to the database of the Statistical Committee of the RA.

Thus, we can conclude that the birth rate in Armenia has changed, which is explained both by the levels of education and employment, as well as the change in mentality and the role of the family.

**Conclusions.** Studies have shown that by the end of the 1960s the global average fertility rate was 5 children per woman, which has dropped twice since the 1960s. As to the UNO's projections, by 2100 the global fertility rate per woman will be 1.9.

The study of the professional literature revealed that the birth rate is dropping along with the increasing significance of education since it affects the value system and socio-cultural values, which in turn influences the decision regarding the desired number of children in a family. Thus, we can assume that the higher the level of education, the lower the birth rate is. This ratio was observed in the studies of all countries. In 2019, as compared to 1990, the total birth rate in Armenia has halved. There is currently a narrowed reproduction in the country - the total birth rate is 1.6.

Although the mother's role in Armenian families is specific - devotion to the family and children, taking care of them and upbringing is very important, still, the role of the woman in the society has grown significantly and is growing continuously, gradually raising the number of women employed in the legislative, executive and judicial systems. Although the share of women has increased over the recent years, still it can be stated that on the average number of women holding senior positions is three times less than the number of men.

Besides, as we have already mentioned, women with higher levels of education get married later, possess more information and have bigger family planning opportunities. In Armenia, the average age of marriage and motherhood has increased by 2.3 years and the level of education of women is higher than that of men.

The dropping birth rate contributes to the understanding of the profound changes taking place in many countries around the world that account for the declining role of the family in terms of family size and structure. The size and structure of families are also influenced by cultural and social factors.

Disputes over women's career advancement being to the detriment of the family have turned more relevant since in many developed countries the number of women with higher education exceeds the share of men with higher education.

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<sup>1</sup> The figure was made by authors according to the database of the Statistical Committee of the RA.

# ДО ПИТАННЯ ІНФОРМАЦІЙНОЇ ВЗАЄМОДІЇ ВИПРОБУВАЛЬНОЇ ЛАБОРАТОРІЇ КОЛІСНИХ ТРАНСПОРТНИХ ЗАСОБІВ: ДІЛОВОДНИЙ АСПЕКТ

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DOI: [https://doi.org/10.31435/rsglobal\\_ijitss/30122021/7708](https://doi.org/10.31435/rsglobal_ijitss/30122021/7708)

## ARTICLE INFO

Received 16 October 2021  
Accepted 13 December 2021  
Published 30 December 2021

## KEYWORDS

information interaction,  
electronic document,  
automated information system,  
information resource,  
information infrastructure.

## ABSTRACT

The documentary aspect of information interaction of the laboratory for testing of wheeled vehicles is analyzed. The main components of information interaction are identified, which are information infrastructure, information resources and information security. The automated information system used in the activities of the laboratory for testing wheeled vehicles, as well as the main types of documents created and used by the laboratory are described. The subjects of information interaction of the laboratory with which information is exchanged, including documents, have been identified. The documentation of the management system of the training-research-production motor transport laboratory has been systematized. The main traditional and electronic information resources used in the activities of the training-research-production motor transport laboratory are determined. Measures to ensure the protection of information are described, which consist in the use of a qualified electronic signature for identification in an automated information system, as well as for the signing of electronic documents.

**Citation:** Laba Oksana, Zakhara Ihor. (2021) On the Issue of Information Interaction in the Testing Laboratory of Wheeled Vehicles: Records Management Aspect. *International Journal of Innovative Technologies in Social Science*. 4(32). doi: 10.31435/rsglobal\_ijitss/30122021/7708

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**Вступ.** Розвиток і становлення сучасного інформаційного суспільства зумовлює активне проникнення інформаційних технологій, заміни паперового діловодства електронним, в усіх сферах суспільного життя. Невпинне зростання обсягів інформації вимагає використання інформаційних автоматизованих систем для її опрацювання й ефективного використання. З іншого боку, стихійне впровадження інформаційних автоматизованих систем в діяльності організацій часто ускладнює процес інформаційної взаємодії навіть в межах однієї галузі. Особливо актуальною є проблема інформаційної взаємодії для установ, що здійснюють випробування колісних транспортних засобів, адже від якості проведених випробувань, належного рівня інформаційного забезпечення випробувань, підготовки та компетентності персоналу випробувальної лабораторії залежить безпека руху на автошляхах України, що й зумовлює актуальність дослідження.

Інформаційна взаємодія випробувальних лабораторій нечасто стає об'єктом наукових досліджень. Так, проблеми використання інформаційно-комунікаційних технологій для формування інформаційного простору організацій досліджували О. Височанська [1], О. Дубас [5]. Вимоги до якості виробничих процесів випробувальних лабораторій аналізувала О. Рудзінська [14]. В той же час, діловодний аспект інформаційної взаємодії випробувальних



лабораторій не був об'єктом дослідження у жодному з опрацьованих нами наукових джерел, що ще раз підтверджує актуальність дослідження.

**Результати дослідження.** Інформаційна взаємодія визначена єдиним нормативно-правовим документом в Україні, а саме «Положенням про функціонування фондових бірж» [9] як «обмін інформацією між фондовими біржами, яка ними узгоджена за складом, формою та структурою даних, періодичністю формування та передачі». В той же час, зміст та суть інформаційної взаємодії урегульовує низка нормативно-правових актів залежно від галузі й особливостей такої взаємодії, це зокрема «Порядок інформаційної взаємодії між Державним земельним кадастром, іншими кадастрами та інформаційними системами» [11], «Порядок електронної інформаційної взаємодії між Єдиним державним реєстром юридичних осіб, фізичних осіб – підприємців та громадських формувань та Єдиною державною інформаційною системою у сфері запобігання та протидії легалізації (відмиванню) доходів, одержаних злочинним шляхом, фінансуванню тероризму та фінансуванню розповсюдження зброї масового знищення» [10], «Про інформаційну взаємодію між Державним реєстром речових прав на нерухоме майно, Єдиним державним реєстром юридичних осіб, фізичних осіб - підприємців та громадських формувань і Єдиним державним реєстром судових рішень» [12], Розпорядження Кабінету Міністрів України «Про схвалення Концепції створення та функціонування інформаційної системи електронної взаємодії державних електронних інформаційних ресурсів» [13] тощо. Так, Порядком інформаційної взаємодії між Державним земельним кадастром, іншими кадастрами та інформаційними системами [11] визначено, що вона ґрунтується на інформаційному обміні з вказанням переліку відомостей та їхньої структури, що передаються між кадастрами та інформаційними системами.

В аналітичному дослідженні Г. Парфьонові щодо інформаційної взаємодії органів місцевого самоврядування м. Херсона та громади інформаційна взаємодія визначена як «процес обміну відомостями (інформацією), що приводить до зміни знання хоча б одного з одержувачів цих відомостей» [7, с. 28.].

Попри відсутність єдиного підходу до визначення означеного поняття в законодавчих, нормативно-правових документах та науковій рецепції, зрозумілою є основна особливість інформаційної взаємодії – це впорядкований, а не довільний обмін інформацією, який здійснюється за відповідною формою і структурою та за чітко встановленим регламентом.

Аналіз наукової рецепції інформаційної взаємодії та дотичних понять [8, с. 143-144.] дає підстави виокремити основні її складові (рис. 1):

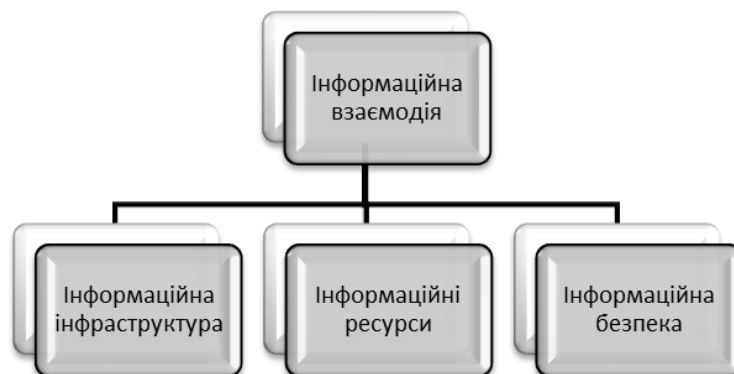


Рис. 1. Складові інформаційної взаємодії

Поняття інформаційної інфраструктури визначається як сукупність програмно-технічних засобів, інформаційних комунікацій, інших механізмів управління інформаційними ресурсами, напрацьованих суспільною практикою, організаційних систем збереження і використання наявних обсягів інформації, а також інститутів продукування нової інформації в інтересах суспільного розвитку, засобів нормативного забезпечення інформаційної діяльності, захисту вітчизняних інформаційних ресурсів від усіх видів загроз та негативних впливів [3, с. 64-65.]. Як бачимо, ефективна інформаційна взаємодія організації та її конкурентоздатність на інформаційному ринку можливі лише за умови наявності розвиненої інформаційної інфраструктури, яка буде здійснювати продукування та обслуговування інформаційних ресурсів, в тому числі електронних, а також забезпечувати інформаційну безпеку.

Формування інформаційної взаємодії досліджено на прикладі навчально-науково-виробничої автотранспортної лабораторії Івано-Франківського національного технічного університету нафти і газу (далі – ННВАЛ ІФНТУНГ), основними функціями якої є проведення випробувань колісних транспортних засобів (далі – КТЗ), перевірка технічного стану КТЗ, а також встановлення відповідності технічного стану КТЗ вимогам резолюції Європейської Конференції Міністрів транспорту (далі – ЄКМТ).

Інформаційна взаємодія ННВАЛ визначатиметься її інформаційною інфраструктурою, а також інформаційними ресурсами, що використовуються в її діяльності та заходами, що гарантують інформаційну безпеку ННВАЛ. Зауважимо, що інформаційна інфраструктура ННВАЛ визначається суб'єктами обміну інформацією у процесі здійснення діяльності ННВАЛ. Інформаційну взаємодію ННВАЛ у найбільш загальному вигляді можна поділити на внутрішню та зовнішню. Внутрішня інформаційна взаємодія регулюється Положенням про ННВАЛ, відповідно до якого визначено взаємодію з іншими структурними підрозділами ІФНТУНГ.

ННВАЛ взаємодіє, а відповідно здійснює передавання чи приймання інформації, з такими структурними підрозділами ІФНТУНГ (рис. 2):

- юрисконсульт – щодо візування проектів наказів та договорів, внесення змін до чинних положень чи посадових інструкцій;
- бухгалтерія – щодо візування проектів наказів, укладення договорів з зовнішніми організаціями на закупку товарів чи отримання послуг, а також щодо фінансових питань;
- канцелярія – щодо реєстрування документів;
- адміністрація університету – щодо візування та підписання проектів документів, а також щодо внесення пропозицій та висловлення прохань у формі службового подання завідувача ННВАЛ;
- відділ інформаційних технологій щодо функціонування «АРМ «Суб'єкт ОТК», доступу до мережі Інтернет тощо;
- відділ матеріально-технічного забезпечення – щодо забезпечення приладами, інструментами й обладнанням, їхнього обліку тощо;
- служба охорони праці.



Рис. 2. Суб'єкти внутрішньої інформаційної взаємодії ННВАЛ

Зауважимо, що до внутрішньої інформаційної взаємодії ННВАЛ можна віднести і взаємодію працівників ННВАЛ між собою щодо проведення випробувань КТЗ, адже забезпечення ефективного процесу випробувань можливе лише за умови правильно налагоджених комунікативних процесів між виконавцями випробувань, відповідальним за ведення документації, керівником з якості тощо.

До суб'єктів зовнішньої інформаційної взаємодії ННВАЛ належать Національне агентство з акредитації України (далі – НААУ) та Міністерство інфраструктури України щодо питань ліцензування та акредитування діяльності з випробувань КТЗ в ННВАЛ, територіальний сервісний центр Міністерства внутрішніх справ (далі – ТСЦ МВС) щодо передавання інформації про стан КТЗ, що проходять обов'язковий технічний контроль, а також ліцензовані та акредитовані

випробувальні лабораторії, що діють на території Івано-Франківської області і входять в інфраструктуру випробувальних лабораторій КТЗ, органи калібрування обладнання та замовники.

Інформаційна взаємодія з випробувальними лабораторіями області полягає у проведенні міжлабораторних випробувань. Зауважимо, що проведення міжлабораторних порівнянь результатів випробувань є не обов'язковим для випробувань КТЗ, відповідно до вимог НААУ [6]. В той же час, участь випробувальної лабораторії у міжлабораторних випробуваннях свідчить про якість проведення випробувань конкретною лабораторією й дозволяє виконувати політику НААУ щодо участі органів з оцінки відповідності у перевірках кваліфікації, а також підвищити рівень довіри клієнта до діяльності означеної лабораторії. На разі цей вид діяльності не здійснюється, оскільки ННВАЛ ще не отримала атестат про акредитацію на проведення випробувань КТЗ, однак, договірна діяльність щодо міжлабораторних порівнянь результатів випробувань повинна здійснюватися до початку та під час діяльності випробувальної лабораторії.

Інформаційна взаємодія з іншими випробувальними лабораторіями включає ще один аспект – підвищення кваліфікації персоналу ННВАЛ. Загалом, до персоналу випробувальних лабораторій, що проводять випробування, встановлені та чітко регламентовані вимоги, адже компетентність та неупередженість персоналу забезпечує справність транспортних засобів, що рухаються дорогами України, здійснюють перевезення пасажирів та вантажів тощо. Зауважимо, що процедура підвищення кваліфікації ННВАЛ реалізується з використанням таких видів документів, як посадові інструкції, накази з особового складу, особові справи, графіки підвищення кваліфікації, договори з іншими випробувальними лабораторіями про співробітництво щодо підвищення кваліфікації персоналу.

Ще одним важливим аспектом інформаційної взаємодії ННВАЛ є співпраця з органами, що здійснюють калібрування обладнання. Обладнання, що використовується для вимірювання у процесі випробувань КТЗ, повинно забезпечувати точність та невизначеність вимірювання, необхідні для забезпечення достовірності результату. Вимірювальне обладнання повинно бути відкаліброване, якщо:

- точність вимірювання або невизначеність вимірювання впливає на достовірність отриманих результатів,
- калібрування обладнання необхідне для встановлення метрологічної простежуваності отриманих результатів [4, пп. 6.4.5-6.4.6].

Для забезпечення якості випробувань КТЗ, що проводитимуться ННВАЛ, є необхідним дотримання обидвох вимог. Саме тому калібрування обладнання є необхідною умовою діяльності випробувальної лабораторії. Додамо, що ННВАЛ співпрацює виключно з калібрувальними лабораторіями – підписантами угоди ІЛАС, що формує підґрунтя не лише для національного, а й міжнародного визнання компетентності лабораторій. Зауважимо, що інформаційна взаємодія між ННВАЛ та калібрувальними органами супроводжується передаванням такої інформації та оформленням наступних документів:

- анкета постачальника послуг з калібрування;
- графік калібрування обладнання;
- журнал ремонту обладнання;
- реєстраційна картка обладнання;
- сертифікат про проведення калібрування обладнання;
- технічний паспорт обладнання.

Ще однією складовою інформаційної взаємодії ННВАЛ є засоби такої взаємодії. Основними засобами інформаційної взаємодії є документи як джерела інформації, а також інформаційні автоматизовані системи, які слугують для передавання інформації, в тому числі й документної, в електронному вигляді.

Комплекс документації щодо проведення випробувань колісних транспортних засобів визначається переліком документів системи управління випробувальної лабораторії ННВАЛ. Загалом, весь комплекс документації системи управління випробувальною лабораторією ННВАЛ складається з:

- організаційно-розпорядчої документації щодо діяльності ННВАЛ, зокрема атестат про акредитацію, сфера діяльності ННВАЛ, паспорт ННВАЛ, положення про ННВАЛ, настанова системи управління ННВАЛ тощо;

– кадрової документації, що має на меті неупереджену й кваліфіковану діяльність персоналу ННВАЛ;

– документації щодо обладнання, яка включає в себе технічні паспорти обладнання, документацію щодо його калібрування, документацію щодо експлуатації й ремонту обладнання;

– документації щодо проведення випробувань, зокрема щодо методів проведення випробувань КТЗ, а також розрахунків невизначеності (допустимої похибки) результатів вимірювань;

– документації щодо управління даними та інформацією в ННВАЛ, які регулюють вимоги до документаційного забезпечення процесу випробувань КТЗ та оформлення звітів про результати випробувань у вигляді протоколів випробувань та протоколів перевірки технічного стану КТЗ;

– документації щодо забезпечення якості випробувань, зокрема управління роботою зі скаргами, невідповідною роботою та коригувальними діями щодо них, проведення внутрішніх аудитів та засідань керівництва.

В роботі ННВАЛ щодо випробувань КТЗ впроваджена інформаційна автоматизована система «АРМ «Суб'єкт ОТК», яка здійснює передавання інформації до загальнодержавної бази даних про результати обов'язкового технічного контролю транспортних засобів [2]. Крім того, впровадження «АРМ «Суб'єкт ОТК» забезпечує автоматизацію ділових процесів щодо обов'язкового технічного контролю колісних транспортних засобів, спрощує й прискорює виконання багаторазових однотипних рутинних операцій.

«АРМ «Суб'єкт ОТК» з'єднане з автоматизованими робочими місцями інженера-випробувальника, відповідального за документацію, керівника з якості та відповідального за обладнання. АРМ інженера-випробувальника обладнане інформаційно-вимірювальною технікою, підключеною до комп'ютера-стенда, в якому фіксуються первинні дані випробувань КТЗ.

Інформація вимірювальних пристроїв відображається на стенді комп'ютера і передається до АРМ відповідального за документацію, де здійснюється оформлення звітів (вторинних документів) з результатів випробувань КТЗ.

Другою складовою інформаційної взаємодії ННВАЛ є інформаційні ресурси. Усі інформаційні ресурси ННВАЛ можна поділити на традиційні (паперові) та електронні (рисунки 3). Означені інформаційні ресурси забезпечують комплексне й повноцінне інформаційне забезпечення процесу випробувань колісних транспортних засобів.

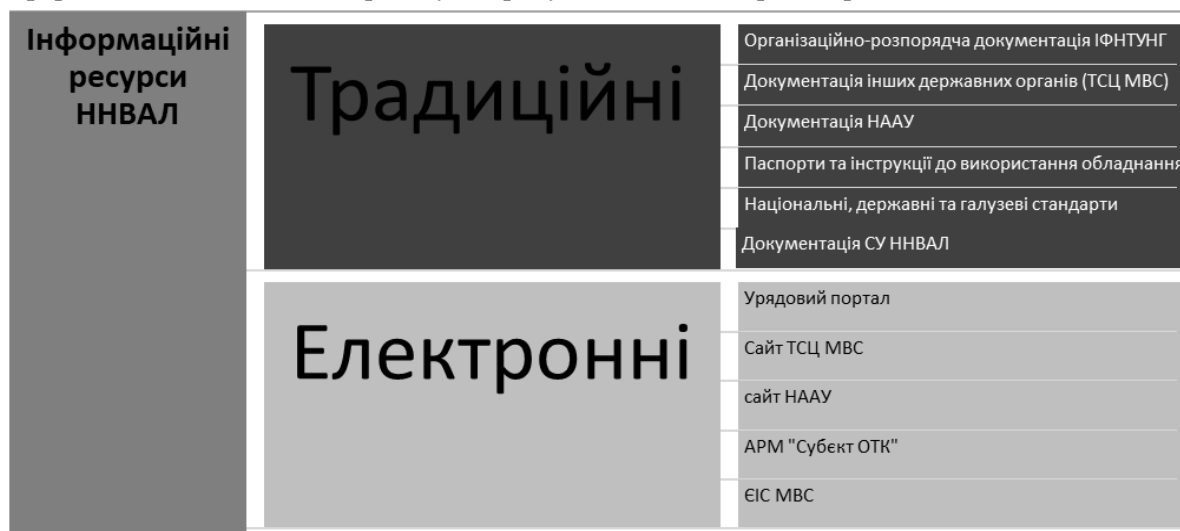


Рис. 3. Інформаційні ресурси ННВАЛ

Третьою складовою інформаційної взаємодії ННВАЛ є інформаційна безпека, яка забезпечується дотриманням низки вимог щодо захисту інформації, яка передається відкритими каналами зв'язку між Єдиною інформаційною системою МВС та робочими місцями зовнішніх користувачів Національної автоматизованої інформаційної системи через ІАС «АРМ «Суб'єкт ОТК» [2]. Основними такими вимогами є використання апаратно-програмного засобу криптографічного захисту інформації, який має чинний позитивний експертний висновок Адміністрації Держспецзв'язку у сфері криптографічного захисту інформації, а саме USB-

пристрій «Електронний ключ «Алмаз-1К». Для електронної ідентифікації в «АРМ «Суб'єкт ОТК» та підписання електронних даних й електронних документів використовується кваліфікований електронний підпис, що зберігається на захищеному носіїв інформації «Електронний ключ «Алмаз-1К». Крім того, безпеку гарантує також використання програмного комплексу «ІТ Захист з'єднань-2. Клієнт», який забезпечує передавання інформації лише через перевірені безпечні канали у межах захищених з'єднань.

**Висновки.** Як бачимо, використання комплексу складових інформаційної взаємодії ННВАЛ дає можливість забезпечити ефективну діяльність установи у контексті проведення випробувань колісних транспортних засобів та гарантувати виконання вимог законодавчих, нормативно-правових та нормативних документів щодо діяльності випробувальних лабораторій. У ході аналізу інформаційної взаємодії ННВАЛ щодо випробувань колісних транспортних засобів було з'ясовано, що інформаційне забезпечення ННВАЛ є комплексним та повним, забезпечує належну якість проведення випробувань. Охарактеризована методика аналізу може слугувати підґрунтям для проведення регулярного інформаційного аудиту випробувальних лабораторій колісних транспортних засобів з метою виявлення стану їхнього інформаційного забезпечення та ефективності їхньої інформаційної взаємодії.

Перспективою у дослідженнях може стати використання інформаційно-комунікаційних та вебтехнологій у розробці алгоритму інформаційного аудиту стану інформаційної взаємодії випробувальної лабораторії колісних транспортних засобів, а також використання комплексного підходу до створення та використання електронних документів, зокрема облікових, у системі управління щодо випробувань колісних транспортних засобів.

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## ARMENIAN ASHUGH ART OF THE 18th CENTURY

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DOI: [https://doi.org/10.31435/rsglobal\\_ijitss/30122021/7732](https://doi.org/10.31435/rsglobal_ijitss/30122021/7732)

### ARTICLE INFO

Received 20 October 2021

Accepted 13 December 2021

Published 30 December 2021

### KEYWORDS

Tiflis, New Julfa, Sayat-Nova, ashugh, traditional music, Song, Armenian compositions multiethnic.

### ABSTRACT

Ashugh art is a pan-Eastern tradition that stems from the cultural origins of the peoples of the Middle East and the Caucasus. The stages of formation and development of Armenian troubadour art are still of great interest today. It should be noted that even today new facts and materials are discovered that need to be observed and studied. In the XVIII century we should already talk about the activities of the Armenian troubadour centers. In this article we have touched upon the important features of the centers established by the Armenian ashughs in Tiflis and New Julfa.

**Citation:** Asatryan A. H., Harutyunyan H. H., Khachatryan D. K. (2021) Armenian Ashugh Art of the 18th Century. *International Journal of Innovative Technologies in Social Science*. 4(32). doi: 10.31435/rsglobal\_ijitss/30122021/7732

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*The research was carried out financially provided by the ESCS of the Ministry of Education and Science of the Republic of Armenia with the support of 21T-6E197 scientific topic.*

Troubadour-ashugh art is a powerful layer in the Armenian musical-theatrical culture, the roots of which go back to the depths of millennia. The artistic function of the troubadour, according to the classical perception, is to be a poet, a musician, a composer, a comprehensive artist who blends the elements of literature, music, dance and theater.

Armenia is a country with a high troubadour culture. Located at the crossroads of East-West, Armenian specialized music has included, on the one hand, the monodic emotional melody of the East, and, on the other hand, a number of other elements of the melodic structure of the melody.

The troubadour songs were the most popular and popular in the music-making art of the Oriental tradition, which originated in the artisanal areas of the urban population. The gems of Armenian troubadour art were sung and passed down orally from generation to generation.

The art of troubadour contains several elements: lyric poetry, music, authorial performance, accompaniment, so it is complex in its kind. In order to become an ashugh, one had to pass professional training with a "master ashugh", compose melodies, poems according to the ashugh grammatical rules, memorize the ashugh classical patterns, improve special typical melodies, participate in ashugh competitions, enter the parliament, be a poet, reciter, musician composer, instrumentalist, have high mastery of performance, baptized in the patron saint church of ashughs in St. Karapet monastery of Mush.

The poetry of folk singers-poets originated in the 16th century. Having been orally before, he was closely related to folklore. Armenian troubadours appeared in the middle of the 16th century, but troubadour poetry became widespread and known in the Armenian reality only in the next century. Due to

historical and political circumstances, troubadour poetry originated not in Armenia itself, but in the Armenian colonies of New Julfa, Tiflis, Astrakhan, K. In Constantinople etc. In the 17th-18th centuries, the ashughs of New Julfa (Ezaz, Ghra Arzuni, Bader oghli Ghazar, Amir oghli, Gul Harutyun Salmastatsi, etc.) founded the Iranian-Armenian ashugh school, the first in the history of Armenian culture.

The socio-political and cultural awakening that began in the Armenian reality in the first quarter of the 17th century contributed to the development of fiction. Thanks to the newly created printing press (1512), the rich medieval Armenian written heritage was revived. In the 17th and 18th centuries, the predominant literary genre was lyric poetry [1].

It is difficult to judge how our poets sang and performed. There are separate references to the 19th century, but from the 16th to the 17th centuries, when the art of troubadour had already begun to take shape, troubadours within the syncretic genre showed their acting talent during troubadour competitions. And this was especially evident in the performance of troubadour romances throughout the East, where the troubadour had such mimicry, gestures, and mastered such a theatrical system that even an audience that did not know the language admired and applauded. There are many references to how these romances were told, interrupted at the most dramatic moment, so that the next day the people would come with great interest and listen to the continuation. Such a theatrical performance by one person has been going on for days. The meaning of the mimosa's pantomime may have been more important in the time of the cowboy art, but some elements were nevertheless transferred to the art of asceticism.

In the 17th-18th centuries, the Armenian ashugh, poetry reached an unprecedented height thanks to Sayat-Nova. With the power of powerful talent, stressed personality, agitated love songs and high humanitarian ideas, Sayat-Nova came out of the ashugh, beyond the borders of rhetoric, to stand next to the greatest medieval poets. Together with Naghash Hovnatan he concluded the medieval Armenian lyric poetry.

The Armenian presence in Tbilissi (Georgia) has a rich past. The Armenian element has been an active, constructive and creative part of the city of Tbilissi for centuries. It is no coincidence that today the local Armenians are proud. They emphasize that they are a state-building nation in Georgia.

Armenian nomadic ashughs composed their songs in the colloquial language of the people, often in Turkish, Persian, Georgian, etc. The most famous ashughs created in several languages are Sayat-Nova, Shamchi Melko, Hartun Oghli and Mahtes Siruni. Love songs are predominant in troubadour poetry. The ashughs responded to the historical and political events that worried the people. In satirical poetry, satirical songs occupy a certain place, which include rich biographical materials and have cognitive value.

“Sayat-Nova was an 18th century Georgian/Armenian poet, musician and sometime royal court diplomat. He entertained courtiers for a while before falling out of favour and then lived the life of the wandering ashugh. Later in his life he became an apostolic priest in Armenia which was, at that time, a deeply religious country.

Records suggest that he was born Harutyun Sayatyan in June 1712, in the Georgian city of Tbilisi, which was also the birthplace of his mother Sara. His father was called Karapet and may have had Syrian or Turkish roots though this is not certain. He adopted the nickname Sayat-Nova and grew up writing and speaking the language of his mother and was soon exhibiting great skills as a writer, singer and musician. He learned to play a variety of stringed instruments such as the Persian kamancheh, the Georgian chonghur and the Turkish tambur. He was also a talented writer of music and eventually wrote songs and poems in a number of different languages including Armenian.

His abilities were recognised by the ruler of Georgia, Erekle II, and he entertained courtiers daily. He was also granted diplomatic status and it is believed that his skills in that line were utilised during the formation of an alliance between the countries of Shirvan, Armenia and Georgia against the threat posed by the much larger Persian Empire. Sayat-Nova was, though, more artist than politician and he let his heart rule his head when forging an alliance of his own. He fell in love with the sister of King Erekle and was summarily banished from court” [8].

Tiflis was a multicultural center in Transcaucasia, where different nations worked in different languages, but these are not certificates of the ideas of internationalism and friendship attributed to Sayat-Nova. In general, in the Middle Ages, especially in the field of troubadour art, the criterion of mastery was the possession of traditional, canonical knowledge, the excitement of the audience consisting of different ethnic elements, their communication with art. This was a music-creating and traditional environment, which was close to Sayat-Nova, he created in the languages of those peoples,



made their art understandable to them. "The troubadour does not close in the monastery, writes hymns and hymns. If there is no audience, there is no troubadour music, so the main way to perform was the troubadour competition. The ashughs had to go out to the square or the square, compete, let the people or the elite had to appreciate their art. Personal thoughts and reflections were, of course, typical of troubadour art, but it was a broad public art with its own ritual and knowledge, which was familiar to the people, satisfying their artistic taste. It was also a syncretic art, if our philologists say that he is a genius poet, but a gifted musician, I do not agree with that, because the word ashugh implies a syncretic work, equally poetic, instrumentalist, singer, musician, suddenly one of those components. The absence of someone would not have brought to the troubadour the fame and respect that Sayat-Nova received as a musician-sudden, a poet, an esthetician. This is the title and nature of the troubadour" [6].

Absolutely right Xi Yang: Focusing on these neglected issues will enable a richer understanding of Sayat-Nova's place in the history of the ashugh/aşık/aşıq tradition as well as his relation to the elevated poetic traditions in South Caucasia, the Armenian aşıf's contribution within the broader matrix of the early modern Turkic aşık/aşıq tradition, and the evolution of a distinct aşıf tradition in the Armenian language. At the same time, exploring his posthumous adoption as a cultural icon will provide insight into the history of scholarship and of mass culture both in South Caucasia and for Armenians worldwide [7]. "That Sayat'-Nova is rarely contextualized in a bardic matrix also has further implications. In many monographs, he is treated more as a well-educated, elite poet, whose works are written in an elevated literary language for an elite readership, rather than as an aşıf composing in an idiom closer to the spoken language for oral performance to a wider audience. This has inevitably led to numerous comparisons and parallels drawn between Sayat-Nova and famous poets, from East to West, often based on superficial external similarities in images or tropes rather than an in-depth analysis of the given authors and their ambience. Similarly, Dowsett's comparisons of Sayat'-Nova with Provençal troubadours of the thirteenth to fourteenth centuries do not take into consideration the major differences in period, situation, and conventions between these two traditions. Even fewer comparisons have been made between Sayat'-Nova and comparable Turkic aşık/aşıqs of the sixteenth to eighteenth centuries, or internal comparison of Sayat'-Nova's different styles in different languages (Armenian, Azeri, Georgian)" [7, p. 4].

A large number of Armenians oppressed and deported by Turkey's wars between Persia and Persia, appearing in Persia in the early 17th century, not only managed to preserve their identity, but in a short period of time became one of the vital pulses of the country's economy and culture. In this context, the troubadour art of New Julfa was formed, becoming the first school of Armenian troubadour literature.

Each of the ashughs of New Julfa has the opportunity to express his personality. Gul Egaz, Bagher Oghli, Amir Oghli, Gul Hovhannes, Keshish Oghli Jughayetsi and Hartun Oghli stand out with love poems, each of which has its own handwriting, as each speaks about his personal emotions and feelings." In the love works of the troubadours of New Julfa, the image and function of the troubadour is gradually outlined, which not only fully corresponds to the classical perception of the term "troubadour", that is, "loving singer", but also gives the opportunity to see the same troubadour as an author. at the same time a hero of his own performance. Later, the troubadour became a self-sufficient artist with his role in society, his contribution to poetry. The New Julfa troubadour school became a copycat and importer of the Armenian's poetry and troubadour deposits into the Armenian reality, nevertheless, they served as a basis on which the troubadours created original images, gave the molds an individual tone, spiced with Armenian folk psychology and thinking. This is how the New Julfa troubadour school is valued in the development of Armenian troubadour literature. According to the regularity of the troubadour literature, the theme of love and love poems are key in the works of the troubadours of New Julfa. The woman, drawn through Arela's colorful descriptions and love illustrations, comes to life over time, gaining character and voice, eventually becoming an active actor" [6].

As Sose B. Poghosyan rightly remarked, as troubadours' literature assumes, the literary conception of love here is quite crucial. Ashughs' characters and functions come to confirm the real perception of 'Ashugh' term, which is amorous singer. The latter is determined as a multilateral artist, who is both the author and the performer of his songs. Woman is worshiped as the object of love. The act of loving was in itself ennobling and refining one, the means to the fullest expression of which were potentially fine and elevated in human nature. Woman gradually gets revived and by gaining voice and character, becomes the part in that love game. 90 A special notice has been paid to the

“Ashugh” word etymology. Its manifestations and functional meaning in different in nations’ languages that had examined Ashughs’ heritage [6].

**Conclusions.** Armenian ashugh’s centers were formed as a result of historically justified public demands. And in Tiflis and New Julfa, these centers were represented by the activities of famous ashughs. They were gifted poetic musicians who spoke several languages, knew acceptable melodies and instrumental instruments. The art of these troubadours is considered classical due to the harmonious unity and originality of many important components.

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## SAYAT NOVA AND THE ARMENIAN ASHUGH ART

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DOI: [https://doi.org/10.31435/rsglobal\\_ijitss/30122021/7733](https://doi.org/10.31435/rsglobal_ijitss/30122021/7733)

### ARTICLE INFO

**Received** 30 October 2021

**Accepted** 14 December 2021

**Published** 30 December 2021

### KEYWORDS

Sayat-Nova, poetry, troubadour (ashugh), traditional music, Song, Armenian compositions multiethnic.

### ABSTRACT

The article is dedicated to the problems of the creative heritage of the famous Armenian troubadour Sayat Nova. The poetic legacy of this great singer of man, love, beauty and justice is one of the most striking revelations of the Armenian (and not only Armenian) creative genius. Thanks to its universal human character, nationality, social richness and unique poetic art, the word Sayat-Nova still sounds today with the same force, in tune with the most intimate feelings of the human soul. The popularity of Sayat-Nova's poetry, in particular among the peoples of the Caucasus, is absolutely exceptional. Sayat-Nova is an outstanding musician-inventor and there is a regular need to reflect on new developments in the study of his song heritage.

**Citation:** Harutyunyan H. H., Asatryan A. H., Khachatryan D. K. (2021) Sayat Nova and the Armenian Ashugh Art. *International Journal of Innovative Technologies in Social Science*. 4(32). doi: 10.31435/rsglobal\_ijitss/30122021/7733

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**Introduction.** Sayat-Nova has a great service in the field of late medieval Armenian literature and careful culture. He is the culmination of the Armenian troubadour lyric poetry, an artist generously endowed with nature, who revived the cowboy art, which had changed due to the division and decline of the Armenian political independent life, put it in a new direction, revolutionizing the 16th century. The snow and the content of the ashugh poem that has come to an end.

In the Caucasus, Sayat-Nova contrasted the Turkish-language games of nomadic singers and musicians in the Middle East, which were widespread in the Middle East, and partly past and stateless, with songs in Armenian and deeply expressing human feelings. the game and personal lyric poetry.

He is the first poet in the Armenian reality who has played a great role in the careful rapprochement of the peoples of the Caucasus with his multilingual work. From the XVIII century. From the second half, he was influenced by many Georgian, Azerbaijan and Armenian poets and troubadours. Sayat-Nova. It has a firm place in the history of Georgian lyric poetry.

History shows that Sayat-Nova was a hugely influential poet and musician throughout Armenia. Even though he spent most of his life in a society steeped in religious fervour he wrote in a romantic style, never afraid to express his true feelings about love and life. He never allowed religion to influence his work in any way with most of his poems and compositions being very much of a secular nature.

At least 220 songs are known to have come from his pen but it is very likely that he wrote many more. They were mostly written in the traditional Armenian style, in a variety of languages including Persian, Georgian and Armenian.

Sayat-Nova was killed in September 1795 at the Haghpat monastery by soldiers who were part of the invading armies of the Shah of Iran. He was 82 years old and his body was interred at the Cathedral of Saint George in Tbilisi.

The poetic legacy of this great singer of man, love, beauty and justice is one of the most striking revelations of the Armenian (and not only Armenian) creative genius. Thanks to its universal human character, nationality, social richness and unique poetic art, the word Sayat-Nova still sounds today with the same force, in tune with the most intimate feelings of the human soul. The popularity of Sayat-Nova's poetry, in particular among the peoples of the Caucasus, is absolutely exceptional. Many lines and passages of his songs, created in Armenian, Georgian and Azerbaijani languages, which are truly amazing clots of folk wisdom, have long turned into winged words. This phenomenon is perhaps the highest recognition and appreciation of the poet's artistic merits ...

Relying on the achievements of national artistic thinking, in particular on the achievements of Armenian medieval poetry, as well as folklore (not only Armenian, but also Georgian and Azerbaijani), successfully continuing the traditions of medieval lyric poetry, at the same time creatively assimilating and developing on the national soil the most valuable elements of the Eastern Ashug poetry as a whole, outstanding masters of Armenian poetic art, and first of all Sayat-Nova, liberated Armenian poetry from alien bonds that were tightening it and directed it along the path of national development. It seems that, first of all, it is in this that one should see the great creative merit of Sayat-Nova in the development of all Armenian poetry ...

The original and rich poetic heritage of Sayat-Nova is the most vivid expression of the distinctive features of Armenian (and not only Armenian) poetry of the 18th century, which is characterized by tendencies aimed at reviving the humanistic ideas of centuries-old national literature, further strengthening the process of democratization of literature, deepening its social beginning, critical attitude to the surrounding reality and the feudal foundations of life, improvement of traditional and search for new art forms, attention to oral folk art, thematic and genre diversity, expansion of literary ties with other peoples. Armenian poetry of this period is notable for its complexity and emotional richness, a national outlook and a variety of expressive means, a passionate call to enjoy the miracle of real life and nature, skill in revealing the subtle nuances of a complex inner world of a person. The poetry of the 18th century not only used all the achievements of medieval Armenian poetry, but also determined the further continuity of the traditions of national poetry, at the same time preparing the ground for its development at a new historical stage. The poetry of the 18th century owes this primarily to the work of such poets as Bagdasar Dpir, Petros Kapantsi, Shamchi Melko, Hovhannes Karnetsi, Ovnatan Nagash and especially Sayat-Nova ...

The democratic essence of Sayat-Nova's poetry is determined by his understanding of the place of art in life, which was based on his social thinking, love of the people and humanistic outlook. In one of his poems, the poet calls himself a "servant of the people," expressing his thoughts, aspirations and hopes, "healing" his emotional wounds, and sees his only and high calling in faithful and selfless service to the common people ...

The contemplative spirit is deeply alien to Sayat-Nova's poetry. His deep, complex poetic reflections were born of living and contradictory reality, which is why his lyrics, and especially philosophical reflections, are distinguished by an active attitude to life, carry deep and original generalizations. His poetic word is characterized by true passion, great public sound ... The social tragedy of the poet, called to become the defender of the commoner and justice, is due to the conflict between his humanistic ideals and feudal reality. Particularly deep pain is inflicted on the poet by social injustices and inequality of people in the world created by God ...

Tragically experiencing the hard lot of the common people and man, the poet dreams of retiring, "flying away like a nightingale," as he says, from this soulless world. However, this desire is not an escape from life, as it might seem at first glance, but a kind of protest against the misanthropic essence of the feudal world. It is extremely remarkable that, presenting the reality of his day in such gloomy tones and exposing the essence of social and social evil, the poet does not become a misanthrope or pessimist, does not lose faith in the future and in man ...

"Sayat-Nova's Armeno-Azeri songs reveal him to be apious Armenian Christian, quite proud of this identity, but nonetheless one who takes

Islamic doctrines seriously. It is striking that his religious views do not prevent him from composing songs and paraenesis in Muslim religious traditions, betraying his powerful empathy. His broadmindedness benefitted his legacy under the mid-20th century Soviet rhetoric of "Friendship of Peoples", but has suffered outside the Armenian sphere during periods of nationalist fervor whose scale of values is the antithesis of the bardic tradition in according the highest premium to one's

ethnonationalist identity. Still, his multilingualism and religious broad-mindedness, plus his sincerity in love, and his opposition to injustice, all prepare the ground for him to be the symbol of genuine interethnic harmony in the region" [7, p. 286].

In the poetic heritage of Sayat-Nova, songs belonging to the philosophical and edifying genre occupy a special place (just like the edifying and moralizing motives in other songs). Although there are relatively few of them, they nevertheless give a new color, a new character to his work, illuminate his poetic world from a new and interesting side, make it possible to correctly understand the secrets of Sayat-Nova's worldview and his deep poetic meditations. Indeed, the scope of Sayat-Nova's edifying poems appealing to reason are quite wide. Here the poet reflects on the most diverse phenomena of life and the universe - eternal and transitory, man and the world, life and death, soul and body, good and evil, love and hate, virtue and sinfulness, truthfulness and falsity, reason, teaching, enlightenment and ignorance and etc...

"As the most accomplished early modern Armenian aşugh, Sayat-Nova surpasses other bards in the diversity of genres he practices, the superiority in the rhymes and vocal harmony he develops, the opulence, magnificence and originality of his rhetoric, and the vigor and ardor of his love, as concluded by senior scholars" [7, p. 285].

Most of his songs are composed with certain melodies (there are song duplicates in the words or additional repetitions of the words related to the private horse of the melody). Continuing the tradition that started from Naghash Hovnatan, Sayat-Nova endowed many of his songs with his own special ways. He used the traditional ashugh methods, in which case he attached a note suggesting the weather to the verse. Both melodies have reached us practically through oral transmission. 27 melodies of Armenian songs were collected and written by M. Aghayan u. Sh. Talyan (ed. E., 1946 u. 1963), there are similar methods or variants among the people.

"The basis of Sayat-Nova's melodies is the Armenian monodic music (folk-gusana-troubadour song, medieval poems, urban folk-instrumental instrument), the intonations of that music the sounds revealed by them with their essential features are the main factor in the creation of his melodies. The musical art of the Sayat-Nova troubadour also incorporated some elements and features from the everyday music of Tbilisi (Georgia), which at that time united various national traditions that were part of Middle Eastern music" [8].

All these elements, both in the ashugh's own melodies and in the traditional ones used, have been "edited", merged and reproduced in a single style, which is characterized as Sayat-Nov style, according to the author's creative thinking. The currently popular styles of Sayat-Nova's songs are, for the most part, the product of outstanding mastery.

Commonly troubadour, they use both song and song tricks, bringing a noticeable inner diversity to the finished forms unfolding on similar principles. Sometimes melodies flow in complex combinations of different sounds, with variations of the same melodic structure forming large structures. Interesting are the melodic melodies using elements of other medieval poems and cowboy instrumental music, especially dynamic rhythmic samples, different (two-part-three-part) interpretation of the same rhythm in the melodies with dance composition, accentuation of the poem size, rhythmic accent.

All the songs are emotional, as befits a real troubadour song. Especially in song samples, the expression of the word reaches a deeper expression. The songs that have reached us are small, but they include all the rhythmic intonation and vocal types of Armenian troubadour song. Within the common style, each song has its own unique page. Thus, the Sayat-Nova troubadour stands incomparably higher than the troubadours who sang only traditional melodies and their differences.

Sayat-Nova was also a famous musician, he had a good voice, he accompanied the singing first with saz, then with tambourine-chongur, and finally with his favorite kamancha master. He not only decorated competitions with his art, but also gained wide popularity at that time. Sayat-Nova's art played a great role in the development of Transcaucasian troubadour, and also had a noticeable influence on his compositional work.

History shows that Sayat-Nova was a hugely influential poet and musician throughout Armenia. Even though he spent most of his life in a society steeped in religious fervour he wrote in a romantic style, never afraid to express his true feelings about love and life. He never allowed religion to influence his work in any way with most of his poems and compositions being very much of a secular nature.

**Conclusions.** Sayat-Nova has a great service in the field of late medieval Armenian literature and careful culture. He is the culmination of the Armenian troubadour lyric poetry, an artist generously endowed with nature, who revived the cowboy art, which had changed due to the division and decline of the Armenian political independent life, put it in a new direction, revolutionizing the 16th century. The snow and the content of the ashugh poem that has come to an end. In the Caucasus, Sayat-Nova contrasted the Turkish-language games of nomadic singers and musicians in the Middle East, which were widespread in the Middle East, and partly past and stateless, with songs in Armenian and deeply expressing human feelings. the game and personal lyric poetry.

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# THE ROLE OF ARTISTIC DESCRIPTION IN THE EXPRESSION OF CONTENT

(based on the stories of Seyid Hussein)

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DOI: [https://doi.org/10.31435/rsglobal\\_ijitss/30122021/7734](https://doi.org/10.31435/rsglobal_ijitss/30122021/7734)

## ARTICLE INFO

**Received** 28 October 2021

**Accepted** 16 December 2021

**Published** 30 December 2021

## KEYWORDS

story, description, imagination, content, expression.

## ABSTRACT

The artistic description, with its quality, gives the text a new poetic character and provides an interpretation of the content in the aesthetic structure. The description not only increased the artistic and aesthetic quality of literary works, but also enriched them in terms of language and style. Like many writers who took advantage of the descriptive potential of the Azerbaijani language, which is characteristic of the early twentieth century, Seyid Hussein also created successful poetic figures. Based on his creative style, he formed a unique style of description, and in this regard, managed to create authentic works at the level of figurative literary and artistic language. In Seyid Hussein's stories, the description is multifaceted and has become an expression form of different attitudes, feelings and thoughts. Using description methods, the writer not only narrates the subject, does not draw the external and internal qualities of the images, does not give a poetic picture of place and time. He delivers to the reader the psychological moods of characters, their effects on their situations and actions, feelings and thoughts to the reader in a poetic language. Artistic description played the role of illuminating the dark worlds of the characters in the stories.

**Citation:** Tahmina Valiyeva. (2021) The Role of Artistic Description in the Expression of Content (based on the stories of Seyid Hussein). *International Journal of Innovative Technologies in Social Science*. 4(32). doi: 10.31435/rsglobal\_ijitss/30122021/7734

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**Introduction.** Content is the most important component of the realization of a writer's idea at the stage of a literary text. Thanks to the figurative expression of the content, life events acquire an artistic and poetic temperament, acquire a certain literary structure and become an example of art. Figurative expression is an important factor that increases the impact and effectiveness of the literary work. The role of artistic depiction is enormous in the metaphorical expression of idea. The text acquires artistic meaning with the capability of the language in which it is written and the writer's ability to feel the language and express it in words. In this sense, there is a harmony between description and language, and this provides a figurative expression of the content. Therefore, the language in which the work is written must have an artistic and aesthetic character, and must be able to express thoughts and emotions. The lexical richness and the multifaceted possibilities of description of the Azerbaijani language allow the perfect harmony of the art of speech with the language and the production of literary works. Seyid Huseyn's work, distinguished by its unique style of expression and description in twentieth-century Azerbaijani literature, has valuable literary material.

**Main part.** Seyid Hussein's stories are rich in terms of artistic imagination and poetic expression. The writer creatively utilized the opportunities of artistic and aesthetic expression of Azerbaijani. It was Seyid Hussein's authentic style of expression that gave him originality. The writer's tendency to actual issues of the period is given in the context of the content. From this point of view, it is important that the content has an artistic and aesthetic structure. The way of the expression in the

literary-artistic nature is related to the level of the author's use of the figurative possibilities of the language. Prominent literary critic Tahsin Mutallimov considers the role of the author's experience and observation in the description to be an important factor and mentioned: "The observation and experience of each writer is a key factor in imagining the events and characters, it nourishes his artistic imagination and fantasy" (Mutallimov, Tahsin: 1988, 263). Figurative expression is one of the crucial factors that increase the impact and effectiveness of the literary work. On this basis, Sayyid Hussein utilized the artistic methods to achieve a figurative expression of the content.

In the story "Gilan gizi", Seyid Hussein uses artistic methods to express his concern about the fate of a 13-year-old girl who was forcibly married to an old man. The author tried to create a connection between Goncha's fate and the place where they set off, and described Safidrud's anger as a sign of revolt against the girl's future tragedy: The analogy of "an angry lion" in the sentence "That day, Safidrud was roaring like an angry lion" has a subtextual meaning and warm up the readers for the story, in addition to being a description of place. In another example, the wording of "as a neutral spectator" is an expression of the restraint of a girl who is worried about her fate in the face of a disaster on the road and her ignorance of what will happen. "However, she did not lose his composure, sat quietly and watched us as a neutral spectator, without any trace of excitement on his face."

The protagonist's conversation with this youngest girl in the caravan, which raises various questions, causes hesitation and interest in her, begins with Goncha's words "I know you". With that, the interlocutor is overwhelmed with questions such as "How would she know me!"; "What could she say to me?" An unsigned letter from a young child raises his anxiety. The astonishment of the protagonist in front of the letter he received from Goncha, or rather the surprise of a 13-year-old girl who came to him for help, is expressed by the epithet "a tragic adventure" and artistic questions: "What a tragic adventure could a girl at such a young age dream of dying?". The innocence of a schoolgirl is described by the metaphor of being "as pure and sincere as an angel" and the epithet "unopened rose." The author expresses Goncha's concern on the epithet "black fears" when she didn't receive anything on the "help letter" sent while in Lahijan. As it is told the story of what happened to Goncha, the changing mood is expressed in the form of the transformation of the voice "as pleasant as music" into "bitter crackles" - with epithets: "At first, the voice, which was as pleasant as music, lost its charm, and reminds first bitter crackles." Goncha's speech is also an expression of emotional turmoil and heartbeat: "It is thought that words and sentences were flowing like a river, it was thought to be calm or turbulent depending on the position." The words flowing out of the mouth is compared to the flow of river, sometimes in a calm manner, and sometimes in a cascade, and an analogy is created. "Don't sell my heart, my dignity, for money as a commodity! Don't rent like a shop! The metaphors of the sentences "sell as a commodity" and "rent as a shop" are very successful and in addition to being an artistic expression of the character's pleas, it strengthened the artistic and aesthetic complexity of the story. S. Huseyn likened a prisoner and Goncha who was deceived and brought to Nizamuddovla's house and kept in a closed room. "To accept one of two options; either to live here, in a closed room, as a prisoner for the rest of my life, or to agree to spend only one night with him. "

Goncha realizes the nightmare is real, only with the arrival of Nizamuddovla: "Someone came in like a nightmare and closed the door." It is no coincidence that the writer likens the fact that school girls are Nizamuddin "wives" to a nightmare. The metaphor "the hand as heavy as iron" in the sentence "the hand as heavy as iron clung to my shoulder at that moment" is described as a force attacking Goncha's spirit, morality, and honor. Thinking that she will be saved by suffering one night, Goncha suffers for a lifetime. "As the sun getting rise, my heart grew stronger. The epithet "despised house" and "terrible dungeon" in the sentence "I will get rid of this despised house, this terrible dungeon" describe the image and spirit of this dark room.

The writer likens the protagonist's failure to keep his promise that "if a catastrophe had occurred, I would not have spared any sacrifice to save you" to the bravery of a "fake wrestler," and expresses his helplessness in with artistic depiction: "It was as if cold water had been poured on me. My limbs were paralyzed". The hero, seeing that the situation in that girls like Goncha found themselves, and the fate they lived, had no "light of hope," condemned this story to be forgotten as a memory of the past, a "hazy shadow of the past". The epithets in the sentence are an artistic expression of this mood: "... All the pages of my life in Iran were forgotten in the hazy shadows of the past".

The writer expresses in artistic terms that Goncha faced this fate due to the degenerate mentality of the East, and that all is a manifestation of the old life: "As he turned the pages of his life, all the negative



aspects of Iran's imaginary Eastern life, its rotten medieval culture, and the ugliness of the tyrannical rule, were revealed to me as a movie tragedy." Seyid Hussein used the diversity of the word palette to ensure the richness of the aesthetic content of the story, and created a parallel in the descriptions of the environment and time in the mood of the characters and the flows of events. There is a correspondence between the course of events and the descriptions of environment in the story. There is a subtext between the description of nature in the sentence and Goncha's hopeless gaze, which could not reach its final salvation. "As the sun closed its longing eyes on the universe, reminiscent of the last look of a girl with tuberculosis, I was looking for supplies for the trip". The landscape in the sentence is a mockery of nature to this "false hero" who is ready to help those who have suffered because of the "unwritten rules" of society: "I thought the trees on the shore were laughing and making fun of me," she said.

Seyid Hussein's story "Gilan gizi" is one of his most successful stories in terms of artistic and aesthetic expression and description. He described the fate of Goncha and girls like Goncha with the writer's metonymy "Gilan gizi". The story also symbolizes the typical human and situation of the time. The description of the ignorance inherent in Sayyid Hussein's storytelling in the form of going into a slumber is given here in the example of "the whole city": "The whole city was asleep". The author also symbolized unequivocal acceptance of the situation at that time by everyone: "Everyone was on side of the Nizamuddovlas (the rulers) and found the girl guilty just because of the gender".

In the story "A Sad Memory", the hero, who tells the story of Khadija, whom he knew from an early age and followed in her life, expresses in artistic terms that a common destiny has created a bond between them: "Khadija was a complete confidant and companion to me. In the sentence; "If there was anything that attracted the attention, it was her extraordinarily thick chestnut-colored hair." thick chestnut-colored hair was depictant of her appearance. But the author uses epithets such as "illiterate girl", "very kind" and "generous" to describe her personality and character portrait in following example: "Khadija was an illiterate girl. Sometimes she would insist on a word she said, forcing everyone to reckon with herself. Nevertheless, she was a generous, and very kind girl."

The story is told in the first person, and when he met Khadija years later, he could not recognize her. She is married to a rich man, she dresses and look well. Sayyid Hussein showed that the narrator was trapped in the clutches of thoughts is expressed by the means of description in the following sentences: "My brain was middle of many dreams"; "So I woke up". Professor Tehran Alişanoğlu, researching the author's works on women from a topical and problematic point of view, wrote that Seyit Hüseyin followed the emancipation process of the Azerbaijani woman at all levels: "There is no such moment of the internal change of Azerbaijani womanhood in the 1920s that Seyit Hüseyin should have missed it." (Alishanoglu, Tehran: 2006, p.108).

The confrontation between the two lives, which is characteristic of Seyid Hussein's storytelling, from different perspectives, continues in "The Minister of Internal Affairs". In this story, the issue of old and new life and order is compared in the village in terms of different political systems. In the work, the root of the tribalism in the Abu-Hasanlis and the Haji Jahangirlis, the hegemony of the tribe that behave toady to the local police, and the disasters that resulted from all this are presented as a short overview of the old life and order. With these happenings, Shukur, a teacher assigned to the village, opens his eyes to reality and sees the futility of the government he had high hopes for. The writer gives old life and order in the example of Balakishi: "His hard and miserable life had completely changed his face. He looked at Shukur with a wrinkled face." Here the epithets "hard life" and "miserable life" represent the old life, and the expression "wrinkled face" is interpreted as a reflection of what a person has experienced. The story which is written under the influence of Soviet ideology refers to the "old life" period of national government. The desire to propagate communist ideology by denying the old order and exaggerating its futility is even more evident in this story.

In the literary work, the author created epithets by giving the qualities of those destroyed as a result of tribalism between the Abu-Hasanlis and the Haji Jahangirlis with their qualities: "Many haystacks were burned, *productive cows, buffaloes, and fast horses* were killed, *beautiful girls and brides* were abducted, and blood was shed." The writer also uses epithets to describe Shukur's public goals and his position in the newly formed state and government: "Shukur himself came to the conclusion that the newly formed national government and the *young country* need more *intellectuals* than anything else." The epithet "young country" in the example represents the independent state - the Azerbaijan Democratic Republic, founded in 1918, and the term "intellectuals" refers to different areas of ideological activity pursuing an enlightened policy that ensures the development of the country and the citizens.

Seyid Hussein's story "His Son" is also the subject of a clash of political ideas. The work confronts the parties, even the two brothers in the family, while the April and October revolutions of 1917 lead to a complete change in the previous life and order in Azerbaijan. This is the main motive of the story. Although Mirza Qadir's brother, who worked in the printing house, was kind at first, their relationship deteriorated when Nasir wanted to start his own life. The ideological discrepancy between Nasir and Mirza Qadir also manifests itself over time. In this communist-inspired story of Sayyid Hussein, the proponents of innovation, the representatives of the government who bring light from the darkness to the "oppressed" people, are Marxist-Leninist. From this point of view, Mirza Qadir is described as a representative of the old, Nasir - the new - communism. In the story, the writer shows the October Revolution as a symbol, a reason that overthrew the old order: "The October Revolution collapsed Mirza Qadir's quiet life and his brother's respect and sincerity for him." Mirza Qadir points out that the situation in Baku will change in the aftermath of revolutions: "He did not see the future of Baku well". The word "Baku" is symbolized here and means change at the national level. At a time when the Russian revolutions engulfed Baku and Azerbaijan, Mirza Qadir was forced to leave the country. Years later, Mirza Qadir, who had the opportunity to write a letter to his son, could not communicate with him, and there was a misunderstanding between them due to the alphabet. Sayyid Hussein skillfully gave this polarization, the alienation of father and son from each other by the changed living conditions in the form of an alphabet: "You wrote in the old alphabet, but I can read only with the new alphabet." If Mirza Qadir represents the old life and ideology within the old and new relations, his son is the new one. The definition of the "old alphabet" in the example refers to the environment in which Mirza Qadir read and grew up, while the "new alphabet" refers to the period and environment of his son.

In the story "Agaverdi", Seyid Hussein creates the image of ordinary people who suffered because of their ignorance in the example of Agaverdi. Writer expresses Agaverdi's inner anxiety outwardly through artistic means. In the sentence "His eyes were sunken, his face was very thin, and the hair on his head and face was noticeably whiter," he created a metaphor and described the eyes of a person who had lost weight as if eyes had fallen into a hole. The author gave the connection between person's physical appearance and mood in the sentence "This man turned out to have had crises and painful moments in the last two weeks", with the help of epithets like "crisis situations", "painful moments". The writer uses metaphors and similes to describe the inner state of the protagonist. Here he metaphorically describes Agaverdi's drowning in a whirlpool of thoughts and the fact that every time he thinks of this event, he has no choice but to grieve and regret it. By comparing the spiritual burden that Agaverdi could not bear with the physical burden, he creates an analogy, and he is likened to a man groaning under a heavy load: "It was as if he was suffering under a heavy load."

The digits of the number he sold with his own hands do not come out of his mind or in front of his eyes. The verb that is mostly utilized with humans - "leave" is used with digits to create a metaphor: "Only digits do not leave me alone." Hussein also describes the psychological state of despair through metaphors: In this example, the author creates an analogy by comparing the digits of the lottery numbers with people that are participating in parade. The figures he sees in the newspaper pass in front of his eyes like people in the official parade. In Seyid Hussein's story "Goodness and the Month of Blessing", pilgrims and akhunds, who set up a market for themselves every Ramadan, deceive Bakhtiyar with the game of "goodness" and "blessing". They assure him that the cost of this month will return superfluously. For this reason, S. Hussein exaggerates this kind of blessing and goodness of the month of Ramadan. "Akhund said that fasting is a month of blessings and goodness, and that all the gates of heaven will be open, and that this month is a great blessing," a metaphor was created in the form of "all the gates of heaven are open." Unable to benefit from the "blessings" and "goodness" of the month of fasting, Bakhtiyar's income from this purchase becomes "black news". He described the mood of Bakhtiyar and Hokuma, who lost a yellow cow and a black ram at the end of the month, with metaphors and analogy: "Hokuma's slow weeping at the thought of the cow pierced his heart like a dagger and hurt his conscience." The metaphor of "piercing like a dagger" was created; "Pain of conscience" is metaphorized as a pang of conscience. The descriptions in the sentence "In the large yard, the akhund was having fun with a thin, clean summer robe and a black ram with horns" are not only a description of the place, but also of the outcome of the akhund's debt. In the story, the image of nature is drawn with artistic words - epithets: "He listened to the interview of his former master Haji Karim and the village mullah Akhund Mirza Ali, who had a sweet conversation under of the sun."

A separate analysis of the stories in terms of artistic description also shows that Seyid Hussein remained faithful to the real tradition of painting and depicted the material of life in vivid detail. The modernity of the writer, his sensitivity to the existing problems of his time was the main factor in determining his writing criteria. Regardless of the direction in which Seyid Hussein works, his commitment to modernity is evident in every of his writings. Prominent researcher Aydin Huseynzadeh notes this in his research: "The writer recommended not only all his pen friends and even his contemporaries to write about modern life, to take the subject and people" from our present".

**Results.** The artistic description provides a figurative interpretation of the conveyed context. Namely, through the methods of description, the writer's idea takes an expressive form in the structure of the literary-artistic text, and the power of the literary word is conveyed to the reader in the most effective form. Seyid Hussein expressed his tendency to the most topical issues of his time in the stories he wrote with his unique style of description. In his works, the writer described the real face of the subject of life with the most realistic and full plates and gave them a special naturalness and vitality. For this reason, the stories of Sayyid Hussein are a very valuable source in terms of real depiction.

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# THE CURRENT SITUATION AND FUTURE TRENDS OF SOCIAL MEDIA IN MONGOLIA

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DOI: [https://doi.org/10.31435/rsglobal\\_ijitss/30122021/7735](https://doi.org/10.31435/rsglobal_ijitss/30122021/7735)

## ARTICLE INFO

Received 25 October 2021

Accepted 18 December 2021

Published 30 December 2021

## KEYWORDS

Social Media, Digital evaluation, digital use, digital relations, internet use.

## ABSTRACT

It might be determined that "Evaluation of Social Media" is the process of world globalization and development of civilization, which is entirely changing principles of the relationship between individual and society, updating into the innovative stage of exploration, procession, and use of information, and completely changing the typical ideas of traditional behavior of people's living and socializing, and creating extraordinary new impacts. Otherwise, the evaluation of media is a vital impact on the development of social relations for civilization.

The roles of social rose a year to year and the growth of 2000 - 2021 reached 64 percent (Table1) the scope and impacts of which are increasing a lot. If people can properly use Social Media and obtain good skills on adequate use in the current society, "Social Media" enables a lot of unpredictable active good opportunities of participating in active social life to express own opinions and activity freely despite space and time, expand business activities, improve education, and find like-minded people and combine efforts.

The main standard of development of world countries is the relationship between individual and society, the use of Information Technology and Social Media. Without humans, there is no information vs. without information, there is no society. Currently, Social Media tools are the key bridge for social existence, development, and relations.

**Citation:** Oyuntsetseg Densmaa, Gerelchimeg Kaliinaa, Tuul Sembeejav. (2021) The Current Situation and Future Trends of Social Media in Mongolia. *International Journal of Innovative Technologies in Social Science*. 4(32). doi: 10.31435/rsglobal\_ijitss/30122021/7735

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**Research Process.** Under the Digital Media transition, there is a large number of rapid changes and revolutions in social relation tools along with time. Digital evaluation means any country shall collaborate closely with Cloud, smartphones, social network systems, and massive data that are the advanced technology of business strategy of development, policy planning, and operation<sup>1</sup>.

In the 20th century, Social Media communication is one of the best creations invented by civilization makes an innovative environment and space exist and smoothly remove the traditional idea of time and space spent in the identification process and relationship of individual and society, and create a new world.

In the 1960s, the internet was initially created for military purposes is nowadays connected at the home of millions of people, and usage of everyone with computers, tablets, and smartphones.

The growing number of worldwide internet users show that in 1995, 1 percent of it was out of the total world population of 5,744,212,979, in 2015, 43 percent out of 7,379,797,139 accessed the internets and used social networks in their daily life, in 2018, 61 percent, as of data in December 2021,

<sup>1</sup> HR Survey Report of ICT, ICT /201804011

62+ percent out of 7, 87+ billion of the world population or 4, 88+ billion were active internet users, 92.6 percent of which is accessing the internet via their mobile applications<sup>1</sup>.

Today 7,874,965,825 people work and live worldwide by managing their social relations and daily life activities via face to face and Social Media. Their Social Media communications increased rapidly a year, month, day, time, minute, and second and created a massive database. For instance: As of data of December 2021, the number of internet users increased by more than one million new users a day at the average and by 13 users a second<sup>2</sup>. Index of the Global Digital Media users by the past 5 years of 2017 – 2021, ratio intensively risen a year to year, and the growth of 2000 - 2021 reached to 63 percent. (Table 1)

Table 1. Index of Global Social Media Usage and Ratio (2017-2021)

№	Year, index	The world population and ratio	The entire world internet users	The entire world of digital users	The entire world mobile users	
1	2017	billion	7,593.858.925	3,774	2,789	4,917
		ratio %	53	48	37	66
2	2018	billion	7,631.091.040	4,021	3,196	5,135
		ratio %	55	53	42	68
3	2019	billion	7,713.468.100	4,338	3,487	5,114
		ratio %	56	57	45	67
4	2020	billion	7,794.798.739	4,548	3,806	5,195
		ratio %	56	59	49	67
5	2021	billion	7,874.965.825+	4,889+	4,557+	5,297+
		ratio %	56.6+	62+	57.6+	67.1+

(Source: We Are Social Agent-Global Internet Usage Report<sup>3</sup>, the UNESCO – Future World Population Trend 2017-2021<sup>4</sup>, and The World Internet Statistics<sup>5</sup>)

The world digital-media usage index shows that as the world population rises a year to year, their social usage increases dramatically, meanwhile, the main tools for managing their life, business, and social communications are surely cellphones and internet tools. This growth will be intensively higher as seen in the above figure further.

People's approaches to accessing interface change as well. The usage of voice control tools increased growth in 2018. Nowadays 4 of every 10 internet users use voice command or voice search every month.

Facebook has been leading media either at public awareness usage or SMS. Both Facebook and Instagram are top at public awareness network packages; however, YouTube is one of the public awareness networks and video platforms and Instagram has more than 900 million users.

Time for spending on Digital Media varies in countries. For example, Japanese Internet users spend 36 minutes daily on average, the Philippines spend most of their time on Digital Media tools, which means 4h 12 minutes a day at annual average, or daily 6 percent.

On the other hand, 73 percent of the internet users read information online and 60 percent access others' blogs, and 32 percent open their blogs. Internet is not only a tool for collecting information but also a platform for sharing ideas and views. Digital communication is entering deeply into our life a day to day!!!

Digital usage provides a lot of opportunities to people's life and activates their public attendance and positively intensifies developments.

When accessing digital, it was considered initially to be important to provide equipment and expand networking possibilities. However, now it presents that is an essential time for people to gain skills in using new technologies and processing information, to use advanced technologies in their daily life, and continuously study digital technologies.

<sup>1</sup> Finances Online, Teacher Sebastian Lambert, provided by (International Telecommunications – ITU).

<sup>2</sup> Statistic Report of ICT Development-2020 (Measuring Digital Development: ITU Facts and figures 2020)

<sup>3</sup> Digital in 2017 Global Overview from We Are Social Singapore, Digital in 2018 Global Overview from We Are Social Singapore, Digital in 2019 Global Overview from We Are Social Singapore, Digital in 2020 Global Overview from We Are Social Singapore, Digital in 2021 Global Overview from We Are Social Singapore.

<sup>4</sup> UN (World Population Prospects 2021)

<sup>5</sup> Internet World Stats

As of December 2021, it represents that worldwide approximately 4.88+ people were active Digital Media users.<sup>1</sup> In the CIT report<sup>2</sup>, which involves 53.6 percent of the entire world population. The podcast usage is globally intensively getting up VPN<sup>3</sup>. As the latest survey of GWI<sup>4</sup>, more than one of the world's internet users aged 16-64 listen to a podcast weekly. Therefore, it reached up to approximately one of every three persons in countries that have a similar number of population, including Mexico, Brazil, and Indonesia.

An ordinary internet user around the world listens to podcast daily for nearly one hour on average, which can be represented that its increased ratio for the past three months is more than 3½.

We observed the compression of the number of population by the world regions, internet usage, population statistics, internet usage rate, and growth for estimates and indexes of 2021<sup>5</sup> - at the figure. (Table 2)

Table 2. World Internet Usage and Population Statistics (1<sup>st</sup> quarter of 2021)

World Region	Population (2021)	% of the World Population	Internet Users March 31, 2021	Access rate (% pop.)	Growth of 2000-2021	Internet Exploration %
Asia	4,327,333.821	54.9 %	2,762,187.516	63.8 %	2,316.5	53.4 %
Europe	835,817.920	10.6 %	736,995.638	88.2 %	601,3	14.3 %
Africa	1,373,486.514	17.4 %	594,008.009	43.2 %	13,058	11.5 %
Latin America /Carib/	659,743.522	8.4 %	498,437.116	75.6 %	2,658.5	9.6 %
North America	370,322.393	4.7 %	347,916.627	93.9 %	221,9	6.7 %
Middle East	265,587.661	3.4 %	198,850.130	74.9 %	5,953.6	3.9 %
Ocean countries /Australia/	43,473.756	0.6 %	30,385.571	69.9 %	298,7	0.6 %
Worldwide	7,875,765.587	100.0 %	5,168,780.607	65.6 %	1,331.9	100.0 %

Today 62+ percent of 7,874,965,825+ people living in the world are using Digital Media and entering social relations and working. Unfortunately, it is unbelievable to imagine that the remaining more than 30 percent live without internet and Digital Media. The main reason for it is the personal various impacts of independence, economics, politics, laws, and regulations of the country, people's traditional custom, religion, life habits, and education. For instance,

- Some countries, including Vietnam, China, Belarus, Turkmenistan close certain websites, that are listed in the countries with limited internet access.

- China leads the number of internet users, but undertakes certain requirements for usage of internet users, and its government implements more than 60% of laws, regulations, and rules on internet usage regulatory.

- in the late 90s, internet usage was launched in Cuba, even if it stopped due to different impacts, including lack of financing and restrictions from the Government.

- The Government of Iran annoys the users and uses a method for reducing the speed to limit communication. As of today, half of the entire population connects to the internet.

- However, there is internet usage in North Korea, is limited. The internet access right refers to minority groups.

- Saudi Arabia has closed some websites and accessing Wikipedia and google translate is limited.

- Siria arrests people who entered various website for political reason and prohibited it. Internet connection was closed 10 times in late November 2011 and 2013 and 2014.

<sup>1</sup> Data Reported, 2021

<sup>2</sup> ICT – Information and Communication Technology

<sup>3</sup> Virtual private network

<sup>4</sup> Global Web Index (GWI is an audience targeting company founded by Tom Smith in 2009 that provides audience insight to publishers, media agencies and marketers around the world. GWI profiles consumers across 46 countries with a panel of 18m connected consumers, making it available through a subscription-based platform.), Wikipedia.

<sup>5</sup> NOTES: (1) Internet Usage and World Population Statistics estimates are for March 31, 2021. (2) CLICK on each world region name for detailed regional usage information. (3) Demographic (Population) numbers are based on data from the United Nations Population Division. (4) Internet usage information comes from data published by Nielsen Online, by the International Telecommunications Union, by GfK, by local ICT Regulators and other reliable sources. (5) For definitions, navigation help and disclaimers, please refer to the Website Surfing Guide. (6) The information from this website may be cited, giving the due credit and placing a link back to [www.internetworldstats.com](http://www.internetworldstats.com). Copyright © 2021, Miniwatts Marketing Group. All rights reserved worldwide.

- The press and media system of Turkmenistan is under state control. The country connected the internet initially in 1997, communication market is small.
- Uzbekistan connected the internet first in late 1995, but the growth is slow. Only 9 million people out of the total 32 million population of the country access the internet.
- The Government of Vietnam always puts restrict control on internet usage, especially directly closing the websites that criticize the government. - in Myanmar, after the strike on military domination, the internet is restricted nationwide. Public awareness networks, including Facebook, Twitter, and Instagram were temporarily closed (CNBC, 2021).
- The country with the highest internet usage in 2017 was United Arab Emirates (as the internet usage compared to the total population of the country) or 99 percent of the population, the country with the lowest internet usage was North Korea) or 0.1 percent of the population, the country with the highest internet usage in 2021 was Europe, Faroe Islands or 99.2 percent of the population, the country with the lowest usage was Africa, Eritrea or 1.9 percent of the population.
- The varied internet speed is obvious that the first five countries with the fastest speed of internet in the world have more than 125 times of speed than five countries that have the lowest speed of internet.

As of January 2021, the world average speed for downloading local broadband integration connections was 96.98 Mbps, but the world average upload speed.28 Mbps (Speed test, 2021). In 2019, Taipei outraced Singapore and became the one that has the fastest internet speed in the world by 85.02 Mbps. Otherwise, Yemen was considered as the one with the lowest speed in the world with 0.38 Mbps.

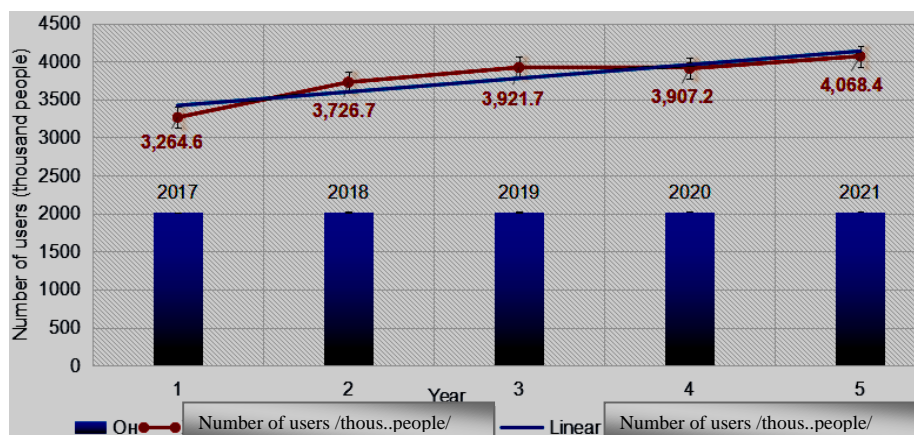
As content, someone in Taipei can download 5 G-byte of the movie in only 8 minutes, but someone spends 30 minutes doing it in Yemen.

The ICT in Mongolia, established in 1921, passed 100 years of history. Mongolia needs to develop infrastructure of information communication technology, improve the innovation-based industry, eliminate uneven information delivery, provide an appropriate legal framework, and form a general statistic database on qualified and skilled personnel of the departments, and prepare human resources that can meet the modern new development and objectives to be equal to the world rapid development. As of 2017, Mongolia was ranked the 91st out of the global 176 countries in the Information communication technology development and the 61st in digital competence ability, and 103rd in social safety individually.<sup>1</sup>

Table 3. Regular Internet Users (in Mongolia). (NSO Database, December 10, 2021)

Statistics(Year)	2017	2018	2019	2020	2021
Number of users (thousands of people)	3.264.6	3.726.7	3.921.7	3.907.2	4.068.4

Since 2013, the number of internet users has been steadily increasing. Since 2017, the number of internet active users has increased by more than 750.000 users, or with the growth of 20-30 percent, it is likely to go up further.



Graph1. Regular internet users (in Mongolia)

In addition, while implementing the “Digital Mongolia” program, the number of households of Mongolia rose and the number of households with computers increased too. In that time, there was a

<sup>1</sup> HR survey report of the ICT industry, №XXMTT/201804011

history of the variety of projects to delivery of well-priced equipment implemented, including “Computer per Household”.

As the policies of ICT are developed nationwide in Mongolia, there is almost no difference in regions and local areas. However, access and speed of information must be noted hereto.

It is represented that the internet is a more commonly used tool along with the impact of the ICT development, and using the internet to access information increases a lot nowadays, Mongolian Press Association Report. Even-though, radio and television are the key tools for information access in local areas due to territorial location and traditional live-hood in Mongolia, as compared to other traditional tools, the internet and digital usage has increased rapidly in city and settlement areas.

**Research result and future trends:** Development of ICT is currently developing intensively around the world now and is also a vital factor in the confirmation of society, economics, human development, and the freedom of countries. Since 2000, the global countries have proposed an objective to provide the intellect-based informative society by using IT that is the main tool to provide economic growth and intensify social development.

The safety sector worldwide focuses more is including the next phase of IT as NFTs, met-verse, art factual intellect, and cyber safety is focused more worldwide.

Mongolia is required to develop the main force of social development at the leading ICT sectors, including advanced technology evaluation development (5G technology), Internet of things, big data, AI, /fully automotive vehicle without driver/, and block chain technological development.

If Mongolia analyzes the demography and society, there is a high index of digital users who are average income earners, employed, educated, young, and Z generations.

The Government of Mongolia has announced the ICT as one of the leading development industries of the country and proposed a motto to be “Digital Nation”. As the first step of it, the ICT introduced the “E-Mongolia” project in the framework for making e-government services a year ago. During this period, we digitalized 574 services of 57 government organizations and united them with the “E-Mongolia” system.

As of today, 6 million (with the duplicated number) government services were provided to individuals through the “E-Mongolia” system, which saved MNT 64.5 billion.

Mongolia has implemented e-documentation of national ID cards and driver licenses in the framework for the E-documentation of individuals.

Since 2021, the Ministry of Information and Communication, National digital development has been established, the final discussion on the draft laws on E-government, such as the Law on Information Security, the Law on Transparency of public media, the Law on the protection of Private personal information, the Law on digital signature has been made, and initiatives of the possible situation and new legal framework to be a Digital Nationality have been ongoing successfully.

On December 16, 2021, the general meeting of the Parliament held a final discussion on the draft law on Cyber Security. The innovative legal framework, structure, and organizational chart were provided in Mongolia to protect its cyber safety and to take re-action in the case of any risk or attach. The structure on ensuring cyber safety stated in the draft law on Cyber Security (from May 01, 2021) figured out as follows. (Figure1)

While globally focusing on developing knowledge-based production and digital services, there is a shortage of IT specialists not only in Mongolia but also in many other countries. It is the key aspect in Mongolia to prepare skilled specialists to introduce the achievement of the ICT and make it as basic and preliminary guidance for development establish an information society.

Therefore, it is the statement to increase the number of recruits at universities in IT and Communication twice, improve the training quality, improve the impacts on preparing skilled specialists, Increase the number and rate of higher academic decrees of specialists on ICT, introduce global education standards on ICT, form a structure on testing levels, and undertake a detailed study on HR on this major.

The next top issue is the gap between the urban and rural gap. Due to low-developed infrastructure, it is a challenge to provide technological development in local areas. Especially most of the locals are nomadic livelihood, which makes worse the situation. Although various options had been offered, including tax preparation on equipment, price discount, and promotion on national production, in the result of the survey, the offered one is the internet connection installed on the mobile and mobile device. As summarized based on the above mentioned, the number of households



with or without PC is much different, however, most ones connect the internet via GPRS, 4G, 3G, LTD, mentioned in the report of the ICT.

Since feedback and communication are insufficient of E-governance program and plan in Mongolia, it is a weak point working closely with traditional media out of using advanced technology priority. Hence, if the GoM aims to increase individual social attendance, it must focus on using many channels of media, provide the public with equal opportunities to participate in social life, and develop a legal framework (Figure 1).

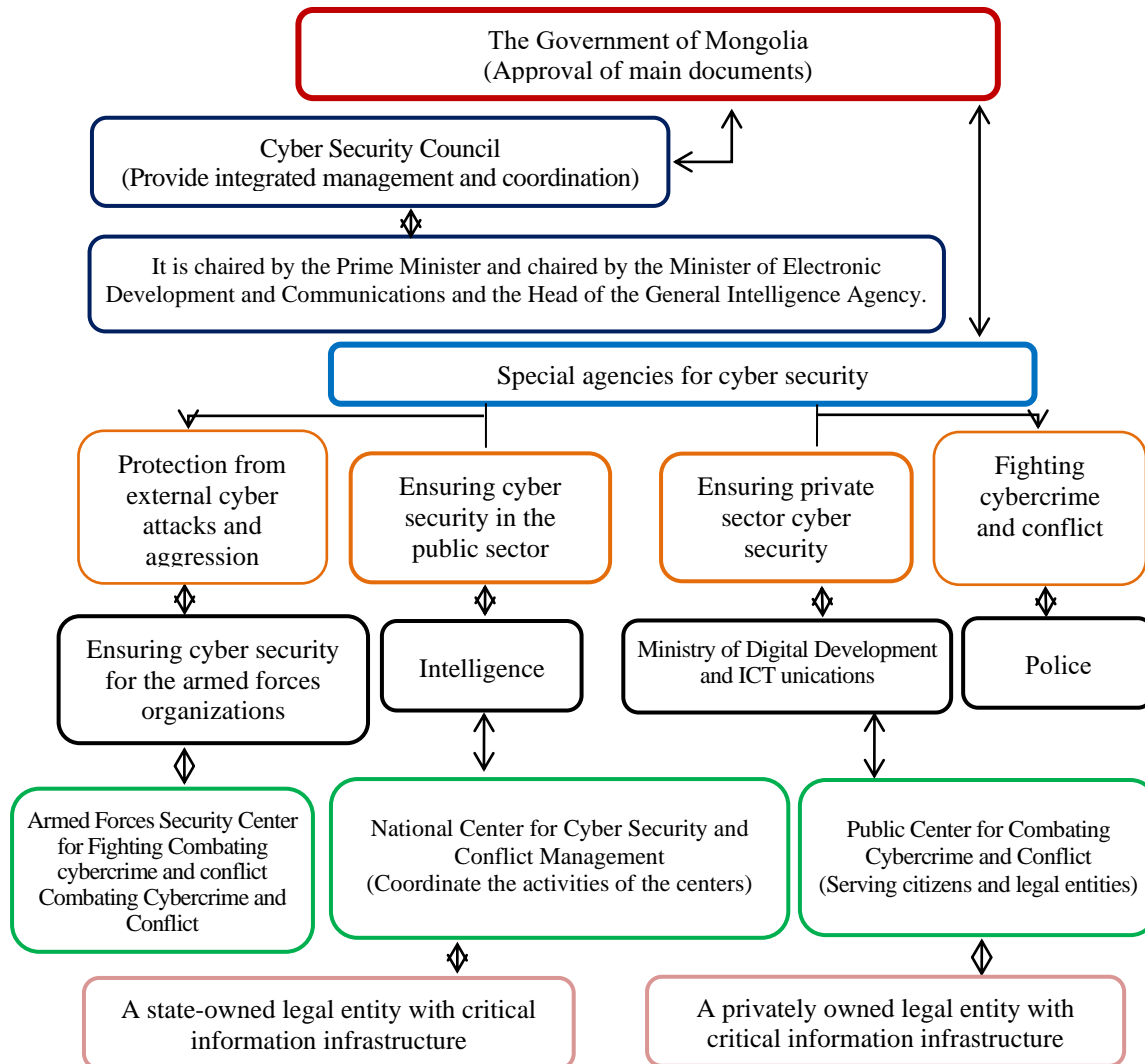


Fig. 1. Structure on Providing Cyber Security of Mongolia

New devices and new platforms of digital transition have broadened the scope of contents that are available for the world internet users to deliver and use. With the improved delivery, details, and comprehension of online translation devices at the simplest level, people can use the contents written in other foreign languages.

The same as it, the reputation of international TV shows, such as Squid Game, Money Heist, Lupin has gone up. It means that Cultural Boundary is getting not clear.

As Netflix has announced to raise the investment in further content local, (TikTok) is delivered much to the global viewers. I hope that the blurring action will be speeded up by 2022.

The world's online search function has become more dividend.

The consumption of voice search, especially among smartphone users of low and middle-income countries is increasing. Using the photo identification device is getting more essential in many countries, in particular the participants in the market of Latin America and South-East Asia.

In addition, almost 3/4 of the internet users aged between accessing the Digital Media to study the upcoming products to buy and their social searching is becoming one of the best opportunities in 2021.

**Conclusions.** Some historians and researchers view that the Mongolians have established the basic foundation of Digital Media networks. In the ancient 13th century, Information was delivered between Urtuu (relay station), which can be considered as the initial form of IT network. Consequently, the efforts on effective information sharing contributed by the Mongolians are no less. In modern, based on it, it is reasonable to aim at effective use of IT and development of the country positively.

However, there is significant progress on developing the policy and plan of ICT, the need and interest of the users are lower than it. In particular, it seems the number of internet users rose, but the regional difference is still on. The sudden dramatic development provides people with extra opportunities, whereas, deficiency to some, which deepens the numerical division of the population. Moreover, connecting to the internet became easier and more open, now it is time to consider effective usage.

It is necessary to adhere the adequate laws and regulations, improve information awareness of the users, and form knowledge, habits, and attitude against any attacks to reduce all risks and obstacles arising in connection with the users' information safety, such as contents and relationship faced on Digital Media.

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# THE INVESTIGATION OF THE GRAMMATICAL AND LEXICAL POLYSEMY IN THE COMPARATIVE LANGUAGES

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DOI: [https://doi.org/10.31435/rsglobal\\_ijitss/30122021/7736](https://doi.org/10.31435/rsglobal_ijitss/30122021/7736)

## ARTICLE INFO

**Received** 30 October 2021

**Accepted** 18 December 2021

**Published** 30 December 2021

## KEYWORDS

Social Media, Digital evaluation, digital use, digital relations, internet use.

## ABSTRACT

The issue of investigation of polysemy is one of the actual problems in the linguistics. Words are realized in relation to each other (nouns in certain areas, or verbs with adjectives, nouns), and can serve to express a certain meaning. Therefore, to study the semantic nature of words, we can rely on contextual analysis, follow it as a fact of language and speech, and as a result, we can see that words have different meanings in language. Models in terms of having common-integral properties (semantic-grammatical) of the set of words in the dictionary, which creates a linguistic picture of the objective world, are grouped in certain areas in the form of subsystems, and these areas are separated from each other by different colored "borders" on the dictionary map on the basis of paradigmatic features. The set of words in each field can fall into a certain "normal" syntagmatic processing environment, which is regulated by different linguistic features. For words in the "foreign" field, any word exceeds the normal parameter of the set that enters. Its field When it falls into the normal working environment, syntactic and logical environment, the language unit acquires a new property, polysemy or poetism emerges. In the world of "reality", the world of "language" does not coincide with each other, there is no correspondence between them, so in linguistic semantic analysis the "linguistic landscape of the world" is studied.

**Citation:** Mammadova Shalala Adishirin. (2021) The Investigation of the Grammatical and Lexical Polysemy in the Comparative Languages. *International Journal of Innovative Technologies in Social Science*. 4(32). doi: 10.31435/rsglobal\_ijitss/30122021/7736

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**Introduction.** In learning and tracking polysemy is of great importance as noted in the linguistic literature, it is as if the "language net" is drawn over the world of reality, and a linguistic picture of the objective world, or a peculiar reflection of reality in language, emerges.

This reflection is materialized not in individual words, but in different texts arising from the regular connection of words. The processes of thinking that take place on the basis of objects and events of both the individual verb and the objective world find their materiality in the majority of texts. And for linguistic semantics, the "meaning text" approach is of particular interest.

**Scope of Study.** The Scope of study explores the interrogation of polysemy Without denying the phono-morphological, in a sense, semantic denotative independence of the verb, it must be said that the semantic informative (communicative) reality of any word (mono or polysemantic) is only a text, a sentence opens up within the expression, gains certainty, and for semantic analysis the semantic aspect arising from the internal relations of the various signs between the different types of meanings comes to the fore. Therefore, going beyond the "meaning-text" chain in semantic descriptions turns linguistic analysis into encyclopedic descriptions. The polyfunctionality that demonstrates the richness of the language's expressive possibilities, the configurative nature of the word, and its intransigence can be eliminated only in artificial languages.

**Research Methodology.** For the successful realization of the goal of the investigation of the polysemy, a number of methods and linguistic analysis mean including structural semantic and methods of contextual analyses have been used.

**The investigation of the Grammatical and Lexical Polysemy in the Comparative languages.**

The problem of ambiguity in language is very complex and is directly related to the problem of homonymy. Indeed, a phonetic and orthographic complex expresses several objects, qualities and signs, various processes, express different signs and aspects of processes.

The meaning of the verb is a very complex and broad concept. If we look at verbs with different meanings, we see that their meanings have an unusually complex system. Bite - 1. bite 2. eat, light snack 3. go on a trip with someone. Clearly, language units, including verbs, can be studied in various aspects, even as an abstract phenomenon, isolated from the general system of language. However, no matter how important this research is as an evolution of general theory, it will be deprived of its fields of application because it does not rely on the reality of language, the real activity of verbs in language. It is no coincidence that in linguistics, when speaking of language and speech, two forms of speech are mentioned: 1. Productive speech; 2. Receptive speech. The speaker's speech is called productive speech, that is, the idea is clear, the form that expresses it, the material shell is unknown. Indeed, any individual knows the idea he wants to convey in the form of internal speech with all its precision and breadth; The extent to which he conveys an idea known to him to the listener will depend, firstly, on the speaker's ability to choose the most appropriate one from the many forms (combinations) available, and secondly, on the listener's level of perception of that idea. The listener's speech is called receptive speech. In this form of speech, on the contrary, the form of thought (word, sentence, grammatical forms) is known, the content is unknown. Therefore, the term meaning is a broad concept and, in our opinion, is a fact of language. Verbs therefore express themselves as expressions of a specific object when they are associated with another group of words in a particular speech setting. Different semantic words (noun, adjective, verb) act together as a fact of speech, they are united according to a single law of the general system, and in the course of these combinations they help each other to become a unit of communication.

The fact that words with different semantics in a language are sometimes used in "abnormal" contextual conditions and that different languages serve to express foreign relations is related to the general nature of the thought process.

Semantic innovations in different contexts seem to demonstrate thought-language adequacy at one point:

The bulging of any of the words has a communicative function it emerges under certain speech conditions, and this revelation is perceived each time as a fact of new content.

In fact, the polysemantic nature of this process-word, as mentioned above, occurs as a result of the multi-component nature of the concept.

This or that word realizes its semantic-communicative reality in connection with a certain group of lexical units, the fact that he found it in a special syntactic environment, in our opinion, gave rise to such an idea, which is not true.

In addition, the development of a word, especially a polysemantic word, in a certain syntactic environment, its connection with different lexical and grammatical units, determines its communicative value, enters the word from the syntactic sphere to the dynamic sphere and transforms it into an element of a new mechanism.

As for the activity and development of the word in different contexts, they always appear as an individual, unique feature of the word.

Whether the general possible meanings of a word or its meaning in a specific context becomes a fact of communication depends on its function at the functional level and in this sense it is difficult to speak of the semantic value of the word separately.

However, this specific feature does not overshadow the reality and materiality of the word as a fact of language and speech.

Arnold I.V. said that the invariability of these stages at all stages of the emergence and development of language (epic threshold) to live the conclusions of the past, makes the dialectic of creating new (ethical limits) possible, eliminates the need for a radical change of language in the change of generations.

In its development, language is constantly enriched with new concepts and new words. It should be noted that new concepts in language are not always expressed in new words. In some cases, new concepts are internal semantic potentials that exist in the language, it is realized at the expense of internal resources, and thus there is a transfer of meaning or polysemy. Polysemy, or semantics, is semantically universal and is common to many languages. Polysemy is a very complex and controversial problem that has attracted the attention of researchers in Azerbaijani linguistics, Turkology, Russian and German studies some features of this problem have been described. In this regard, it should be noted that the comparative study of polysemy based on the material of languages belonging to several different systems it will help to show more clearly the essence of this category, its development, and the factors that create it.

At the same time, according to D.A. Cruise, this type of research will show the universality of human thought, the similarity of semantic universals and human experience.

Language, which is a means of expression of thought, is a social phenomenon. This is also related to other social events. However, language is not like other social events in all respects. It has its own characteristics. The main characteristic of language is that it has not been the product of a few years or a certain period, but of centuries It is gradually formed and enriched through the process of development.

Also, without making any distinction between the members of the society he has served since the creation of the language it is an equal means of communication for all members.

Therefore, the language has a social character. Language is organically connected with the history of the people, because language is formed only within society. It is the people who create the language. That is why the fate of language depends on the fate of the people who created it. After creating their own language for communication, each nation preserves and develops it throughout history.

Changes that occur historically after the original meaning of a word are called changes in its meaning.

Changing the meaning of each word does not happen by itself. This is, first of all, the socio-political structure of this or that society, the worldview of the society and so on. It is a process going on in connection with. Therefore, the meaning of the word is often changed. The frequency of polysemy in different languages depends on various factors. In what language is the process of word acquisition and complex word formation widely used the language tends to fill in the gaps in the vocabulary by adding new meanings to existing terms. The phenomenon of polysemy occurs in general words rather than special words.

Semantic changes are divided into two groups:

1) extra-linguistic and 2) linguistic reasons.

Extra-linguistic reasons are changes in the speech society, the economy and changes in social composition, ideas, scientific concepts, lifestyles, and changes in other spheres of human activity are envisaged. Linguistic reasons are related to changes in the language system. The most noticeable form of these effects are ellipses in a two-word expression, one word is omitted and the meaning is transferred to the other. In Old English, the verb to starve meant "to die" and was used interchangeably with the word hunger (ME. *sterven* of hunger). In the 16th century, the verb changed to starvation. In other words, a word is singular as a unit of speech and ambiguous as a unit of language.

In speech, the word moves away from additional shades, but is understood in a basic sense. The word does not refer to the thing in the main sense due to several features, is reinforced and understood according to a sign.

He expresses only one version of himself in his speech. Of course, it does not preclude the breadth and complexity of contextual meaning for a word to be unambiguous in speech.

On the contrary, it creates conditions for its clarification and differentiation. The tendency of a word to be monotonous in the exchange of ideas and in the process of speech is reminiscent of its first appearance.

The choice of words according to their meaning and different shades of meaning depends on the degree to which the meanings of those words correspond to the object or event.

Words in a language are not the same in quantity or degree of meaning. Thus, some words have one meaning and some words have several meanings. Based on this, the phenomenon of uniqueness arises in the lexical-semantic system of language. Some words do not fully reflect an object or event, but only in one sense. The fact that words express only one meaning is called monosemy (mono - single; sema - sign). Indeed, a phonetic and spelling complex expresses several

objects, qualities and signs, various processes, expresses different signs and aspects. For example, the rear (human and animal limbs, backs, limbs, backs and the back of the front line during the war, space, help, patron, support, protector); class // audienc (classroom and a certain group of people); buy (take, raise // buy and hold rank, title, rank, seize, conquer), etc. So it has the ability to act as the name of many different things and events. The use of the word in several senses does not cause any misunderstanding during communication. Because the meaning of the word is always clarified and clarified through the text, the context. It is the text that reveals that the word has different meaning in speech, the word always appears in one of its meanings. The text defines and clarifies the meaning of the decisive role of the text in the emergence of this or that meaning of the word was highly appreciated by M. Bromberg over time: "The meaning of a word is always determined by the text. Despite the fact that the word has different meanings, it is the text that specifies its "special" meaning. The concept of ambiguity implies that a word has a complex semantic system, in addition to its primary meaning, it also has several secondary meanings. In this regard, it should be noted that while a group of scholars call secondary meanings figurative meanings.

Sh.A. Mammadova, M. Adilov, S. Jafarov others, considering the fact that each of these meanings has the ability to have a separate figurative meaning, evaluate them as secondary meanings (K.A. Allendorf, S. Jafarov). This diversity of opinion is explained by the complexity of the semantics of the ambiguous word. It is known that the figurative meaning of a word is formed on the basis of its original meaning, i.e. nominative meaning, and thus acts as the core of other meanings in the language. The existence of a figurative meaning is impossible without a nominative meaning. Figurative meaning always derives from the main meaning and depends on it. For example, the basic meaning of the word ambiguous goal in the Azerbaijani language is clear, even without the text. As a result of the similarity, the word arm can also act as the name of another object. For example, the sleeve of a shirt, the sleeve of a tree, and so on. These meanings derive from the nominative meaning of the word arm and form the semantic structure of that word. Other examples: The verb to carry has one primary meaning and several secondary meanings:

Carrying something from one place to another, carrying it (carrying a suitcase).

1) To direct someone's movement, to show the way: to help him walk with himself (to take children to the theatre).

2) Take it with you (the bad one was washed away).

3) Stealing, kidnapping (the jackal took the chicken).

4) Figuratively: to win, to win, to win (to play a game).

Figuratively: to destroy, wipe clean, remove (remove stain).

5) Figuratively: to destroy, to annihilate, to ruin, to spoil, to destroy (carried the hail of fruit).

6) To cause to be spent, to be processed, to take away (this work took five days).

7) Figuratively: tearing, eating, cutting, rubbing, spoiling (took the bottom of the stone razor).

8) Implement, implement (work).

9) To manage, to lead, to lead, to lead (to hold a meeting).

10) Figuratively. Anesthesia, intoxication (drowsiness, numbness, took the patient medication).

Polysemy, by its very nature, is the product of generalization in language. Polysemy manifests itself in many languages and acts as a semantic (static) universality. However, it should be noted that in some languages, such as the languages of the Australian aborigines, which are considered agglutinative, ambiguity is expressed more weakly and simply than in Azerbaijani, English and Russian. For example, in the Aranda language, which has a vocabulary of 10,000 words, the generalization is very weak, so there are many words denoting concrete things, but words denoting abstract concepts are almost non-existent. For example, while there are many animal names in this language, there is no word for a common animal. Thus, in these languages, of course, ambiguity is poorly developed. Let's look at the semantic development of the words "buy" and "clear" used in modern Azerbaijani.

**Conclusions.** The results giants from the discussed issues in the separately-taken branches of the study can be generalized as follows:

There are also different views on lexical and grammatical polysemy in Russian and English literature.

1. The views expressed in some of these sources coincide with those of our linguists, while others are completely different. Rayevskaya N.M. accordingly, words that are different in meaning but similar in grammatical meaning can be called homoform.

2. The existence of homoforms in different languages is due to the analytical and synthetic features of their structure, and their study is grammatically interesting. Rayevskaya N.M, English Lexicology. Kiev, 1979, p. 2020. 1. Bound (to bound) – jump, run with jumping movements – (jump).

Bound – past and past participle of to bind – to fasten together and put a cover on the pages of a (book) - (bind, bind).

2. Grind - past and past participle of to grind - crush to powder.

O.O. Jespersen included this group of verbs in the group of simple lexical-grammatical homonyms. As we have seen, the same formal words have been assigned to different groups by different linguists. This situation has arisen because they use different criteria in the classification of homonyms.

Arbekova T.I. noted different examples of homoforms. According to him, rose is homoform in the sentences "a red rose" and "the sun rose". These words refer to different parts of speech. In sentence 1, rose is a noun, and in sentence 2, it is a past tense form of the verb "to rise." Some Azerbaijani linguists have described homoforms in this way. 1. Tide (noun) - regular rise and fall in the level of the sea (swelling, retreat)

Tied - past and past participle of to tie - fasten or bind with string.

2. His burns will take a long time to heal.

Paper burns easily. In the first sentence, "burn" is a noun and has taken the -s suffix denoting quantity. In the second sentence, it is used as a verb and takes the suffix -s, which means the third person singular. In addition, Arbekova TI included in the list of homoforms homonyms, which are corrected by the transition of parts of speech to each other - by conversion. For example:

Hope (noun) - desire and expectation that something good will happen (hope)

You are every reason, every hope, every dream I have ever had.

Hope (verb) - desire an expect

That's what I hope to give to you forever.

3. Homonyms formed from polysemous words. Homonyms formed from ambiguous words are a gradual process. Derivatives of ambiguous words differ from words of lexical and grammatical meaning. In polysemous words, different meanings are directly related to the main meaning, but sometimes there is a big difference between the newly formed meaning and the main meaning, and homonymous words are formed. Polysemous words are fragmented due to archaic, falling, and other reasons. In the dictionaries of V.K. Müller, Hornby and V.D. Arakin, the word "spring" is approached from a different perspective. Thus, Müller and Hornby have two different meanings of this word: 1. A season of the year; 2.a) The act of springing, a leap b) a place where a stream of water comes up out of the earth, while Arakin took the three mentioned meanings separately. (Antrushina G.B, Afanaseva O.V., Morozova N.N., English Lexicology, M, 2001, p. 34). Homonyms formed as a result of derived words. Derived words form a certain part of the vocabulary of the language. Some of these words together with national words form homonymous lines. These homonymous lines consist of either a whole - a mixture of words, or a mixture of national words. For example:

Boil -1) verb. To boil water, making it bubble and steam. Derived from the French words *boilir*, *builir*.

1) noun. (Native) An unpleasant and painful swelling on the skin.

Curtain -1) noun- differentiation of sounds on stringed musical instruments (Persian)

Curtain -2) noun-cover (Persian)

Curtain -3) noun - act, action in the work (Persian)

Squash -1) Noun. An eatable fruit of the gourd family which is served as a vegetable. It was first used in 1643.

2) Noun. A ball game played by two players with racquets - 19th century English.

3) Noun. A type of drink made with fruit juice and water - 19th century English.

4) Verb. Compress, crush, squeeze tight - from the word *esquasser* of French origin.

I.V. Arnold noted that a word passes from one part of speech to another either through certain grammatical features or without any grammatical index. Which part of speech a word without a formal index belongs to is determined by its lexical and grammatical meanings and syntactic functions.

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# THE USE OF "URBAN" AND "RURAL" INTERRELATION IN AMERICAN MEDIA DISCOURSE IN METONYMS

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DOI: [https://doi.org/10.31435/rsglobal\\_ijitss/30122021/7737](https://doi.org/10.31435/rsglobal_ijitss/30122021/7737)

## ARTICLE INFO

**Received** 02 November 2021  
**Accepted** 20 December 2021  
**Published** 30 December 2021

## KEYWORDS

cognitive phenomenon,  
metonymy, cognitive models,  
American media discourse.

## ABSTRACT

This article is devoted to the study of the metonymic expressions “urban” and “rural” in the American media discourse. In this article, we tried to study metonymy within the framework of the modern scientific paradigm of cognitive linguistics. It is known that in cognitive linguistics there are three approaches to metonymy, which consider metonymy as a conceptual phenomenon, a fundamental method of understanding reality and one of the mechanisms of cognitive modeling: 1) the theory of prototypes and idealized cognitive models; 2) the theory of frame semantics; 3) the theory of conceptual semantics. In studying metonymy on the basis of these theories, the views of linguists such as J. Lakoff, M. Johnson, Z. Kövecses, Y.V. Paducheva were referred to. The article cites and explores newspaper examples to illustrate the metonyms “urban” and “rural” in American media discourse.

**Citation:** Bekirova Aynura Nizami. (2021) The Use of "Urban" and "Rural" Interrelation in American Media Discourse in Metonyms. *International Journal of Innovative Technologies in Social Science*. 4(32). doi: 10.31435/rsglobal\_ijitss/30122021/7737

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**Introduction.** As one of the main linguistic phenomena, metonymy has been thoroughly studied in almost all fields of linguistics. Metonymy is defined as a means of creating artistic speech in stylistics (Aristotle, I.V. Arnold, M.P. Brands, I.R. Galperin, etc.), as the method of semantic derivation in semasiology (V.V. Vinogradov, E.L. Ginzburg, D.N. Shmelev, Y.V. Paducheva, etc.), as a means of secondary nomination in onomasiology (VGQak, VNTelia, etc.), as the use of one concept instead of another with adaptation based on associative relationships from the point of view of psychological approach (G. Paul, M.M. Pokrovsky, etc.), as copying a name according to the logical connections between objects that actually exist from the point of view of logical approach (V.G. Gak, A.A. Potebnya, etc.) [7, p. 33].

What is metonymy? Metonymy is the Greek word for "metōnymía", which means "renaming".

The first approach to metonymy in cognitive semantics was developed in 1980 by J. Lakoff and M. Johnson. Metonymy is a cognitive phenomenon that has a different basis from metaphor. Thus, if in metaphor two concepts belonging to different fields replace each other, in metonymy two concepts belonging to the same field are replaced.

Metonymy is one of the means of storing a certain knowledge in the mind under another name through associative selection of information.

The study of metonymy by many linguists has led to the study of its cognitive properties, which are considered relevant today.

With the development of cognitive linguistics, the process of distinguishing language metonyms from cognitive metonyms, which act as a mechanism for the interpretation of metonymy and the semantic mechanism of development of word meaning, acts as a mechanism for conceptualization of reality. Lakoff and Johnson note in this regard:

“Metonymy is not only a poetic or rhetorical tool, it does not refer only to language, it is also a tool that allows us to focus on certain aspects of what is defined. [2, p. 62].

G. Radden and Z. Koveches give the following definition of metonymy:

“Metonymy is such a cognitive process in which one concept is mentally replaced by another within the same domain or idealized cognitive model”. [10, p. 37].

The cognitive and pragmatic functions of metonymy are as follows:

1. Cognitive operation of results, which allows to model the components of meaning;
2. The principle of actualizing or profiling a concept within a conceptual field and replacing it with another concept that is the whole conceptual field or part of it;
3. Creation of prototype effects;
4. Semantic narrowing [9, p. 24].

In other words, from the point of view of cognition, metonymy is interpreted as another complex mental mechanism to represent knowledge. The essence of this mechanism is that any field of content serves to represent the whole concept in a single semantic way. At the same time, transformation takes place within a conceptual field. In other words, metonymic transformations are mental operations within a certain framework.

There are three approaches to metonymy in cognitive linguistics, which consider metonymy to be a conceptual phenomenon, a fundamental method of understanding real reality, and one of the mechanisms of cognitive modeling:

- 1) Prototypes and idealized cognitive models (Z. Kovechses, J. Lakoff, G. Radden);
- 2) Frame semantics (A. Blank, P. Koch);
- 3) Conceptual semantics (M. Conson, C. Lakoff, Y.V. Paducheva) [7, p. 33].

One of the supporters of the first approach is the American linguist-cognitologist J. Lakoff. From his point of view, “we organize our knowledge through certain structures - idealized cognitive models” [3, p. 99]. ICM (idealized cognitive model) is a whole gestalt with a complex structure. Four universal models of cognitive apparatus are involved in the formation of ICM:

- 1) Propositional models that isolate elements from a situation, reflect their properties, and define the relationships between them;
- 2) Schematic models of images, i.e. trajectories, shapes, containers, and other special schematic descriptions of images;
- 3) Metaphorical models, which are models of the transition from the propositional or schematic models of descriptions of one field to the corresponding structure of another field;
- 4) Metonymic models covering one or more models [3, p. 31-32].

According to Lakoff, metonymic models have the following features:

- There is a concept for a specific purpose, understood in a certain context - "target" A;
  - There is a conceptual structure, including concepts A and B. B is part of or closely related to A in a particular conceptual structure. Accordingly, B is used instead of A within the same conceptual field.
  - B is easier to understand and remember than A, and can be used directly in a given context.
- Thus, a metonymic model is a conceptual model of the relationship between A and B. [3, p. 120].

When a conventional metonymic model is part of a conceptual system, "B" can be used metonymically instead of "A". Lakoff explores metonymic models on the example of the "mother-house-wife" category-stereotype. According to him, the stereotype "mother-house-wife" is a subcategory of "mother" category. “Each time a subcategory is developed instead of a category, it becomes a potential source of prototypical effects,” - writes Lakoff [3, p. 120].

The development of ICM as a cognitive representation of the reality was studied by Z. Kovechses, G. Radden and was reflected in other research works.

The basic concept of the second approach to metonymy (frame semantics) is the frame. A frame collects stereotypical information or subframes grouped into slots or subframes. The framework is a linguo-cognitive concept and has a linguistic connection (M. Minsky, T. van Deyck, etc.). Framework theory finds its use in describing the meaning of a word. It is believed that in lexical semantics it is sometimes more economical to describe the meaning of words through related frameworks and scenarios, and that some new truths have emerged that are not found in traditional usage [1, p. 239]. Fillmore argues that the approach to meaning is more encyclopedic, especially from the point of view of the semantics of frames, because it stems from the truth. In addition, frame semantics deals with the study of the causes of metonymy [8, p. 68].

The approach to metonymy from the point of view of conceptual semantics can be found in the works of Y.V. Paducheva. Linguist presents metonymy as a cognitive process (change in focus) and result (conceptual metonymy, metonymic concept). Metonymy is accepted in the context of the concept of "denotative situation", which he understands as part of the reality to be conceptualized.

Y.V. Paducheva notes that the same denotative situation can be expressed in different concepts in language. In addition, "the share of differences between different conceptualizations of a situation falls on two parameters - the assessment and the focus" [5, p. 156]. Claiming that the main mechanism of the process of metonymy is a change in the focus of attention, Y.V. Paducheva builds a cognitive theory of metonymy and writes the following:

"The proposed model of metonymy is based on the concept of metonymy as a change in focus, and in this sense can be called cognition" [6, p. 239].

Referring to L. Talmi, Y.V. Paducheva sees the basis of metonymic changes in the selectivity of human perception. In the process of conceptualizing any part of reality, some aspects of reality are highlighted and actualized, while others remain obscure and fade into the background. [5, p. 157]. However, in the conceptualization of reality, these "backward, dark" parties exist in context as implicit. The dark aspects "part - whole", "parameter - value", "cause - result" are associated with actualized aspects, or the concept of metonymy is remembered here [5, p. 157].

As with all language media discourses, many metonyms are used in American media discourses. These metonyms can be found in examples of publications published in both urban and rural areas. Given that the urban and rural environment, the level of education and culture of the people living there, are different, the metonyms used in the American media discourse are also different in terms of their functional purpose.

As we know, the main political, economic and cultural life of the country takes place in an urban environment. That is why the metonyms used in newspapers and magazines published in the city are expressions used directly in the political, economic and cultural life of the country. Let's look at these metonyms on the basis of some examples from the American media discourse.

<i>Word or expression</i>	<i>Original / literal use</i>	<i>Metonymic use</i>
<i>The White House</i>	<i>Official residence of the President of the United States</i>	<i>Executive Office of the President of the United States of America (President of the United States and the staff)</i>
<i>Washington</i>	<i>The capital of the United States</i>	<i>United States federal government or established career politicians</i>
<i>Wall Street</i>	<i>Manhattan, a street in New York City</i>	<i>American financial markets or "big business"</i>
<i>Hollywood</i>	<i>a district of Los Angeles, California</i>	<i>American film industry</i>
<i>bar</i>	<i>The bar separates the judges and lawyers in the courtroom from ordinary people</i>	<i>All lawyers licensed to practice law in a particular court or jurisdiction</i>
<i>tongue</i>	<i>Tongue, mouth muscle</i>	<i>A language or dialect</i>
<i>sweat</i>	<i>Sweat (sweating)</i>	<i>Hard (physical) work</i>

Let's consider some of the metonyms used in city newspapers in the United States.

Mitt Romney uses metonymic expressions in his speech.

"Washington is badly broken. I think we recognize that. Washington has not dealt with the problems that we have in this nation". Here "Washington" is not the capital of the United States, it is used in the meaning of "Federal Government of the United States".

Mike Allen's article in the Washington Post, October 26, 2008, contains the following sentences:

"Congress spends too much money", or Congress has sent us to war". "Things are trending back for McCain. His numbers are rising and Obama's are dropping on a daily basis".

Here "Congress" does not mean building, and "federal government", "numbers" mean "rating collected by the presidential candidate" [11].

In an article published in the Guardian on April 25, 2011 by Jonathan Sweet "the Pentagon" used in "Stretched close to the limit by combat in Afghanistan and determined not to get into a ground war in Libya, the Pentagon is stepping up the pressure to maintain a huge US troop presence in today's largely peaceful Iraq" does not mean a "military base" in the United States, it means "Officials leading the US military" [12].

Declan Walsh and Even Makaskil in an article published in the May 3, 2011 issue of the "Guardian":

"One of the most recent events, the death of Osama Bin Laden, has received a lot of media attention. In the article we can read, that America accuses Pakistan of hiding Bin Laden, and Pakistan denies".

Here "America" and "Pakistan" are not country names, they are used in the meaning of "government officials of these countries" [13].

Andreu Clark's article in the Guardian of April 17, 2011, entitled "BP creates another fine mess as it bars Deepwater protesters," contained a number of metonymic expressions on political and economic issues. If we pay attention to the title of the article, we will see that the term "BP" means "its leaders" and not "British Petroleum Company".

"When the oil company refused to let five US activists into its annual meeting, it rubbed salt in the wounds of the Gulf of Mexico disaster. In this sentence "it rubbed salt in the wounds of the Gulf of Mexico disaster" is used as a linguistic metonymy. Here – the literal meaning of "to rub salt in the wounds" is "to pour salt into the wound", but is used in the meaning "to worsen the situation". The expression "The Gulf of Mexico disaster" is not used in the literal meaning of "Disaster in the Gulf of Mexico", but in a metonymic meaning, i.e. "Economic problems in the Gulf of Mexico" [14].

Robin Dixon wrote in an article published in the "Washington Post" on April 16, 2021:

Moscow is weighing how to respond to Washington's sanctions and planned expulsions of Russian diplomats in a tit-for-tat fashion, the Kremlin spokesman said Friday, but noted that President Vladimir Putin has not decided what course to take.

Here through Moscow and Washington the author did not mean the capitals of Russia and the United States, but the officials of those states. In the same article, we witness another metonymy [15].

Washington also banned U.S. financial institutions from buying Russian bonds from Russia's central bank, Finance Ministry or national wealth fund. The move could deter investment in the bonds and increase Russian borrowing costs. Here Washington is used as the presidential administration, not the US capital [15].

Commenting on the relations between the United States and Russia, the journalist later used the following metonymic expressions:

"Russia studies 'reciprocity' action against U.S. After latest sanctions The United States said Thursday it would expel 10 Russian diplomats and place sanctions on 32 individuals and companies accused on interfering in the 2020 presidential elections" [15].

Russia and The United States are metonyms used by the author in this part of the article. Russia and The United States do not mean Russia and the United States, but the government officials of those countries.

The Washington Post's Cara Anna later wrote in an article commenting on US foreign policy: "The U.S. says it is imposing visa restrictions on "those believed to be responsible for, or complicit in undermining the democratic process in Uganda including the election in January and the campaign period". Here the U.S. does not mean the state, but the president administration.

It is known since the main occupation in most villages is agriculture, the metonyms used in this topic in the newspapers published in those places prevail. Let's consider some examples from "The Land" newspaper.

"Orange played host to NSW Farmers executive council meeting". Here the "orange" is not the name of the fruit, it means "company executives" [16].

Let's look through another sentence from "The Land".

"Wool industry wants the truth told to customers". Here "the industry itself" is not considered, but "its managers".

From the article titled "Can wool prices hold the Merino," of "The Land" newspaper, not "wool prices", but "benefit from it" is considered, and the word "hold" does not mean "to keep", but "to provide".

Mark Griggs writes in the article published in "The Land" newspaper: "Merino flocks may have started something big in the New England by joining the expanding commercial maiden Merino ewe competition fixtures in NSW". It is known that Merino is a type of sheep, mainly bred in Wales. Here the word is used both in the sense of sheep (Merino flocks) and as a metonymy in the sense of those who keep these sheep (Merino flocks may have started something big ....). In the expression Maiden Merino ewe, Merino is developed in its original nominative sense by performing the assignment function [16].

In another article published in "The Land", let's consider the following sentence: "Toyota getting more serious about hydrogen cars in Australia. Toyota has launched the second-generation hydrogen-powered Mirai sedan in an extended demonstration program that will see 20 of the cars leased by pioneering organizations and businesses" [16]. Here this is not a Toyota car brand, but a company that produces this car.

It should be noted that in "Metonymy: Developing a cognitive linguistic view" of G. Radden and Z. Koveches many examples of the development of metonyms in English are given. Many of these examples can be found in both urban and rural media courses. For example:

- 1) The kettle is boiling.
- 2) The buses are on strike.
- 3) I am parked over there.
- 4) Let's go to the theatre.

In the first sentence "kettle is not boiling", it is water that is actually boiling. In the second sentence it is not the "buses" that are on strike, but "bus drivers". In the third sentence it is not "me" who is parked, but "my car". In the fourth sentence, not "play" but the "theater building" is considered.

Examining the metonymic expression of the "urban" and "rural" interrelation in the American media discourse, we came to the conclusion that the use of metonyms not only in the American media discourse, but also in other media discourses attracts a wide readership, as well as it serves to the principle of saving, in other words "to express more ideas using less words".

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## TEXT AS A PRAGMATIC ASPECT

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DOI: [https://doi.org/10.31435/rsglobal\\_ijitss/30122021/7738](https://doi.org/10.31435/rsglobal_ijitss/30122021/7738)

### ARTICLE INFO

**Received** 05 November 2021  
**Accepted** 21 December 2021  
**Published** 30 December 2021

### KEYWORDS

descriptive approach, text structure, pragmatic settings, functional styles, cohesion.

### ABSTRACT

The structural analysis, as one of the types of descriptive approach, has traditionally been used to study the linguistic units in hierarchy. This analysis has made great contribution to all levels, including the level of syntax because syntax is by nature hierarchic. In sentence we cannot say or write two things at the same time. The sentences have to be presented one after the other, in linear order. Therefore the problem is how to signal hierarchies through linear presentation. One of such attempts has been made by the representatives of Prague School of Linguistics (Mathesius, 1967). The `Praguean` influence has been widespread and long-lasting. Its main emphasis lay on the analysis of language as a system of functionally related units. The notion `unit` reminds in some way the Saussurean influence. In particular, it led to the distinction between the phonetic and the phonological analysis of sounds, the analysis of the phoneme into distinctive features as well as of the theme-rheme or communicative structure of sentence.

**Citation:** Bashirova Gulnar Rasim. (2021) Text as a Pragmatic Aspect. *International Journal of Innovative Technologies in Social Science*. 4(32). doi: 10.31435/rsglobal\_ijitss/30122021/7738

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**Introduction.** In fact more common approach to defining text is communicative or functional. W. Dressler and R. de Beaugrande identifies “the seven standards of textuality: cohesion; coherence; intentionality; acceptability; informativity; situationality; intertextuality” (Dressler and de Beaugrande, 1980:20). Later R. de Beaugrande emphasizes the role of a text in the process of communication (de Beaugrande, 1981:9): Language occurrences may have the surface format of single words or sentences, but they occur as texts: meaningful configurations of language intended to communicate. G. Kolshanski also considers text from this angle (Kolshanski, 1981:89)

At present, we have to acknowledge that a text is functioning as the fragment of speech fulfilling cognitive, informative, psychological and social dimensions of interaction with certain structural criterion. As we have already mentioned, the 70s and 80s of the last century were very productive in terms of intensive explorations in the linguistic study of text but limited by analyzing only the connections between relatively a few sentences or semantically linked other fragments within text. Cohesion, which is regarded as a mean of structural unity of text is manifested thanks to a number of factors. In fact, each level of the structure of language makes contribution to the cohesion in text. And it is necessary to identify two common sets of connections. One of them is the connection of linear sequence between the components of text and the second one is the connection of multiple referential crossing between the components of text, i.e. the existence of implicit or explicit repetitions within the structure of text. We have to note that those connections in text seem to be manifested very closely and `mutually knitted` and ultimately intended to demand each other. On the other hand, their uses are related with the different levels of text.

It should also be taken into consideration that M.A.K. Halliday identifies the textual component of the grammar of English as consisting of the features associated with two groups of resources: the structural and the cohesive. The first is subdivided into the two areas - information structure and theme-rheme structure. The second is subdivided into four areas - reference, ellipsis and substitution, conjunction and lexical cohesion (Halliday and Hasan, 1976).

**Research methods.** A characteristic of cohesive reference is that, on second and subsequent mention, instead of being named, the person or thing referred to may be indicated by means of a pronoun, demonstrative (this, these, etc.) or a comparative. The repetition of nominal may also have a cohesive function, but there is a special characteristic that is produced by the use of unnamed reference. When receivers come across a pronoun or a determiner, they have to mentally identify the linked nominal in order to make sense of the text. This has a very strong cohesive force. The term reference, as used by M.A.K. Halliday and R. Hasan, is an extension of the term as used in philosophy and some types of semantics to mean an act of referring to entities outside the discourse. Reference in this sense is not necessarily textually cohesive. These ideas have been developed recently within Systemic Functional Grammar identifying three main types of cohesive reference: personal reference, demonstrative reference and comparative reference (Halliday, Matthiesen, 2004). Personal reference depends on the use of personal pronouns (masculine, feminine and neuter). Possessives are also personal references, which are commonly referential. Demonstrative reference is dependent on the use of determiners (this, these, that and those) and adverbs (here, now, then, there). In case of comparative reference we use adjectives (same, other, identical, better, more) or their adverbial correspondences (identically, similarly, less, etc.) to forge links with previously mentioned entities.

Meanwhile, cohesion itself is not sufficient for comprehension of a text by the sender because although the organization of text via numerous and closely interrelated links between its components is quite simple, its inference and interpretation cause challenges. The connexity within a text is not only based on the links between words and sentences. There is a factor which allows to the receiver to put distinction between the meaningless but formally connected stretch of language and a meaningful text. This factor is coherence which N. Enkvist defines something existing not in language but in society. The problem is that in order to understand a text better it is necessary to explore the references beyond text. As a result a new approach gained momentum according to which alongside cohesion coherence is also mandatory for the study of text (Enkvist, 1989, etc.). N. Enkvist explains connexity using the following formula (Enkvist, 1989:375):

Connexity=cohesion+coherence.

Further development in text linguistics focused on understanding that human interaction is based on communication through a text and even one phrase or sentence can function as a text. So, the study of text has become mainstream trend in modern linguistics considering its importance to model a communicative process. And, the rules of text organization depend on the communicative nature of a text rather than certain strict rules, i.e. a text is not the static but the communicative unit with changing boundaries subject to the relevant communicative intention.

**Scientific novelty of the research.** The sense of a text is defined by how communicators understand and interpret it. Thus the focus is on the issues related to what information is marked in text considering the communicator's linguistic and cognitive knowledge as well as the situation where communication takes place. N. Enkvist writes (Enkvist, 1989: 376):

Whatever chunk of verbal expression satisfies certain functional criteria, for instance by occurring as a string which a suitably selected receiver intuitively feels to constitute a communicative unit of some specific and definable type in an authentic communicative situation, qualifies as a text.

Such definition places the burden on a receiver's intuitions to put distinction between text and non-text. We would like to refer to R. Wodak, who recalls the remarks made by L. Wittgenstein (Wodak, 2009:39): "...meanings are formed in use". Excluding rare cases of deliberate meaningless in certain text types meaning becomes critical for the main function of text, i.e. to communicate. As background to the difficulties of defining the meaning of text there is an intuitive knowledge which the linguists share with the speech community. Any receiver is able to answer the question whether a piece of speech is text or not. N. Enkvist writes (Enkvist, 1989:375): "...text is whatever people feel." It happens on the basis of intuition, which also enables communicators to decide on the grammatical acceptability of sentence.

According to N. Enkvist, there are four different approaches to defining text from the most general to the most specific (Enkvist, 1989:370): "1) A text is a sequence of meaningful symbols.

2) A text is a meaningful sequence of symbols.

3) A text is a sequence of meaningful symbols in a natural language.

4) A text is a meaningful sequence of symbols in a natural language".

The fourth definition is the most central to our discussion and therefore the one worth discussing at length. We will focus our attention on the word meaningful. It seems obvious to require meaning of a text: a text must mean in order to function and its form must enable a receiver to derive

meaning from it. But to have meaning a text must work in a certain authentic situation. A familiarity with the situational context, either in its original form in connection with the speech act or in a sufficiently complete and accurate reconstruction, may be needed before we understand what a text is all about. N. Enkvist also focused on the link between a text and the surrounding world (Enkvist, 1989: 371): ...to have meaning, a text must work in a certain authentic situation.

Developing the definition of text given by M.A.K. Halliday and R. Hasan (Halliday and Hasan, 1976) Th. Bloor and M. Bloor pay special attention to those who actually use texts (real people) and actual circumstances (Th. Bloor and M. Bloor, 2004: 5): A text is any stretch of language, regardless of length, that is spoken or written for the purposes of communication by real people in actual circumstances.

**Theoretical significance of the research.** When we consider the linguistic units from the communicative angle, some high evaluation criteria are used as the pragmatic factor dominates over other factors. It is due to the simple fact that language as a whole and all its elements fulfill an important social task to ensure communication among the members of social groups by exchange of actual information via the conventional signs. The communicative analysis of the linguistic units gives priority to only one criterion, i.e. the communicative efficiency. It is also the case for a text despite the fact that a text has never been considered (except few early researches) as the linguistic unit. Any manifestation of the linguistic code can be and must be approached from the angle of the communicative efficiency. Thus, the study of text mainly based on three major factors: structural (formal), semantic (meaning) and communicative (functional). In fact, the focus on these issues has gradually shifted the sphere of the linguistic interests from text to discourse.

**Practical significance of the research.** It should also be taken into consideration that linguistics has a long and contradictory tradition of the interpretation of text and discourse. For certain period of time the term “discourse” was used in the English speaking linguistics (Halliday and Hasan, 1976, Warner, 1980, etc.), whereas the term “text” was preferred in the German and Russian speaking linguistic traditions (Dressler, 1968, Galperin, 1980, etc.). This period was characterized by the intense use of both terms in order to identify the unit of grammar beyond sentence. The provisions of its identification as discourse and text were also given in the relevant researches among which two are most important: text or discourse should be formally and semantically connected whole. The semantic connectedness is necessary for the use of text in the process of human interaction, i.e. to realize certain pragmatic intention in text. On the other hand, text can exist in isolation from the outside world. The ancient written monuments are good example for that. But, of course, it is the rare case. Text should contain pragmatic effect and be socially motivated. Such an approach has become leading since the 80's of the last century and introduced a new stage in the relationship between text and discourse. In this regard the classical definition of discourse given by N. Enkvist is quite symptomatic (Enkvist, 1989:372): ...discourse means text + context, where context contain a situational component. Thus, we can come to such simplistic conclusion that there is no discourse without text and context. In this regard, we are interested in the approaches to text and discourse within the linguistic, sociolinguistic and psycholinguistic researches. These issues have been under focus for the recent two decades.

The above – mentioned issue of the terminological differences between text and discourse caused the emergence of another quite serious problem which requires an explicit answer to the following question: what is the difference between text linguistics and discourse analysis? Originally, it is believed that discourse analysis aimed at the explorations of two major issues: 1) how text acquires meaning; 2) what makes text connected and interpretable? Discourse analysis mainly focuses on intertextuality. At the same time, text linguists also indicate its relevance for the studies of text. Text is viewed mostly as the formal construction used for messaging, while discourse is regarded on the level of mental processes and mainly explained by the extra-linguistic factors. Hence, discourse is the diversified actualization of a formal construction, i.e. a connected speech. But if we compare it with the similar definitions of text, such understanding of discourse does not shed a light on how to differ it from a text. N. Enkvist explains the difference between text and discourse as follows (Enkvist, 1989, 371-372): Those who are fond of this distinction usually define it in terms of whether we look at a text as divorced from its situational context, or as discourse and part of a situation, to cite a classic example, as long as No Smoking sign is on the desk of a linguist, who studies its linguistic structure as such and apart from its original situational context, it remains a text. But once it is hung on the wall, or is studied as a specimen of a text recovered from a wall in a specific kind of room and with a specific situation-bound function, it becomes a piece of discourse.

Therefore discourse analysis as a field of intertextual study represents a special interest to the sociologists, psychologists and other researchers in human and social sciences. Despite the obvious



difficulties to put a clear difference between text and discourse (it sometimes causes the synthesis of text linguistics and grammar of text with discourse analysis), the above factor helps to understand the difference. Text is a final product or final result, whereas discourse is a process of text building. As we see a text can be studied as the real product of certain activity, while discourse is more complex. If we want to study it we have to reveal the idea and the intention of the sender, that is to say it is necessary to define presuppositions hidden behind the explicit linguistic form. Therefore, discourse analysis is mostly dealing with the extra-linguistic factors. A Kibrik writes (Kibrik, 1997: 30): Discourse is the notion larger than text. Discourse is both the process of language activity and its result, but the result is also a text.

We would like to reiterate the above-mentioned definition of discourse given by N. Enkvist (Enkvist, 1989) that it is the synthesis of text with context existing in social life. T. van Dijk gives a new approach to context (Dijk, 1998:23): As to the context, on the other hand, this is said to include the participants and their roles, goals settings and shared knowledge.

Developing this idea R. Wodak indicates four layers of context in Discourse-Historical Approach within Critical Discourse Analysis (Wodak, 2009: 38):

- the intertextual and interdiscursive relationships between utterances, texts, genres and discourses;
- the extra-linguistic social /socio-logical variables;
- the history and archaeology of texts and organizations; and the institutional frames of the specific context of a situation.

And she concludes (Wodak, 2009:39): In this way, we are able to explore how discourses, genres and texts change due to socio-political contexts.

As we see from the above-mentioned remarks, text, context and discourse are closely interrelated with genres, which define pragmatic and cognitive perspectives in discourse.

**Analyses.** Discourse can be verbalized in the various genres such as literary, political, media, academic, etc. According to N. Fairclough genre or type may be characterized as “socially ratified way of using language in connection with a particular type of social activity” (Fairclough, 1995:27). There are two important factors, which are relevant for all discourse types. First, they all seem constructed to arouse and hold the interest of the receiver; and second, almost all types are strongly ideologically marked (Dijk, 1998). In this regard we would like to remind four basic characteristics for any type of discourse:

- it is fixed in text;
- it has a cognitive foundation;
- it is ideologically marked;
- it is culturally motivated.

But there are of course some differences as well. According to topic texts are divided into three broad categories: a) literary; b) institutional (media, political, etc.); c) academic or scientific. In contrary to the most media or political discourses literary and academic discourses (books, research papers) do not take place in real time, i.e. the prerequisites differ. Second, despite the obvious pragmatic intentions, as the major characteristics for all types of discourse, say, political or legal discourse tends to be more convincing, influencing and even manipulating rather than literary or academic discourse.

As communication takes place not only in the real life but also in the fictional world it is necessary to mark distinction between the texts of these two types of contexts. According to this criterion although some genres of the newspaper are fictional, many of them reflect real life events. The fundamental differences between the texts in real and in fictional discourse are conditioned by their contextual features. The fictional text does not address the receiver directly but only through the sender. The newspaper text aims to inform, to manipulate and to convince the receiver explicitly or implicitly. We can continue such juxtaposition of different texts. But ultimate goal is the realization of intention of both communicators resulted in the success of communication. This trend in text linguistics has brought to more distinctive approaches to the texts of different types.

The characteristic features of the real-life communication are the cooperative principles of the maxims of quality, quantity, relevance and manner (Grice, 1976). Meanwhile these maxims are not prerogatives for the literary discourse and they are frequently violated to create emotionality, ambiguity, vagueness and polysemy for various pragmatic and stylistic effects.

The main issues requiring special attention in the fictional or literary discourse are the internal world of the sender (writer or poet), his\her psychological mood while creating certain literary work, the sender's desire to be expressive or not (for instance, the difference between S. Maugham and E. Hemingway is quite relevant for this argument). In the literary text, linguistic structures, statements, arguments, promises, orders, apologies, influencing the receiver, encouraging or even urging to act do

not address him/her directly. All these messages are filtered via the consciousness of the sender, via the textual images as well as the receiver's receptive powers. I. Galperin (Galperin, 1981) is quite right indicating that aesthetic, cognitive and actual information functions successfully integrated in literary text. He believes that the aesthetic-cognitive function of literature exceeds the function of factual information which is characteristic of real-life discourse. But it is also case for other types of discourse, for example written genres of political or media texts. On the other hand, literary, academic (research articles, monographs, lectures addressed on big audience) and newspaper discourses (analytical articles, comments) tend to be chaotic and virtual. Probably, it might be accounted for the senders' desire to invite the potential receiver to think. In contrary, political, legal and some academic discourses (regular lectures) lack such chaoticness and virtuality.

**Discussion.** Thus, the real world discourse is basically dialogic, whereas the literary discourse-polylogic.

If we look at the literary and media discourses, there are also obvious differences in the function of the literary texts which deliver story-telling or narrative and in the function of the media texts which deliver message. M. Talbot indicates at the genre hybridization in media discourse (Talbot, 2007). Traditionally it covers press, radio, television, etc. (Bertrand, 1995, etc.) and nowadays we can add also social networks.

The core of the informative function of language exists in media texts (Wodak, Busch, 2004), i.e. the facts of topic, extra-linguistic reality, including reported ideas or theories. Meanwhile few media texts are purely informative: most include expressive and vocative functions with an emphasis on one of the three. Many of these texts encourage an imaginary audience to spell out a variety of weak implicative along these lines persuading the audience. Nowadays vocative texts are more often addressed to a readership than a reader. The first factor in all vocative texts is the relationship between the writer and the readership, which is realized in various types of socially or individually determined grammatical relations or forms of address.

The second factor is that these texts must be written in a language that is immediately comprehensible to the receiver. However, strictly, vocative or informative texts do not contain the expressive function-it exists in these texts only unconsciously or implicitly. Most informative texts will either have a vocative thread running through them or vocative function concerns only certain parts of these texts related to recommendation, opinion or value-judgment. Any text can hardly be entirely informative, i.e. its certain part must imply subjectivity. Expressive texts usually carry message, the degree of its vocative component varies and is a matter of argument depending partly, at least, on its proportion of universal and cultural components. So, the epithets-expressive, informative and vocative are used only to show the emphasis of text.

Given the above-mentioned factors newspaper discourse represents a special interest among the types of discourse, which is considered as one of the richest functional styles.

The term newspaper implies that the related text is expected to reflect the events happened in the recent past as well as to comment and to analyze those events. Newspapers, therefore, contain news about certain events, but presentations of this news may vary. Despite the fact that with the development of online newspapers this rule is changing, the newspaper texts of both types have the similar characteristics: some news is presented in the form of information and some is presented in the form of a story-telling or narrative.

As the British newspapers are in the centre of our research there is an important division among those newspapers to be highlighted in this work. Traditionally they are divided into the broadsheet newspapers: the Guardian, the Times, etc., the middle-range tabloids: the Daily Mail, etc. and the tabloids: the Sun, The Mirror, etc. (Tunstall, 1996). The main differences between two kinds concern the structure of their texts as well as the proportion of news stories and advertising in these kinds: broadsheets contain more news reporting, whereas tabloids contain more advertising. But the recent trends show that all kinds of the newspapers tend to include more advertising due to the obvious market reasons. Newspapers in Britain operate within a free market system. If they are not successful commercially they will fail. Competition is seen to operate to ensure a high-quality product. If the newspaper is of a poor quality, then people will not buy it. Therefore, newspapers do not only contain news, they also contain comment, advertising, entertainment. Advertising is a vital source of revenue for all newspapers. Newspapers that attract a lot of advertising can sell their product at a lower price and afford a whole range of devices to make their product attractive to the potential audience.

In fact these differences condition the relevant genres in newspaper: news, comment and analysis, advertising, entertainment. In addition news, analytical articles, comments, entertainments

pragmatically and stylistically vary. For example, news is traditionally neutral and contains main message to be delivered to the audience without considerable emphasizing. In the contrary the authors of the analytical articles have more freedom in terms of the distribution of information, which enables them to be flexible in the use of various linguistic devices for emphasizing. On the other hand, the reader of newspapers is not entirely the receiver of new information on recent events. He or she is the receiver of selected information on recent events, and this information may usually be presented with clear ideological marking that makes it very difficult for the reader to make judgment independently on what his/her actual view-point of these events is. Another important issue in presenting of news is that newspapers present facts in a way that is designed to arouse the reader's interest and curiosity. It is also possible to present facts in a way that will influence the reader's view of them.

Thus, the newspaper text has strong pragmatic potential with the goal of creating a specific environment over the event it covers. We have also to take into account that stories about individuals – whether they are celebrities or not– dominate the news, rather than stories about events. In this regard it is interesting to look how a sender of the news text use and even manipulate with that particular feature of this genre involving specific pragmatic strategy and relevant linguistic devices.

The basic characteristics for media discourse is the fact that argumentation prevails in this type. Any argumentation relies on the cause – effect or cause – result connections manifested through various linguistic devices or simply implied in discourse. A number of researchers (Halliday, Hasan, 1976, Abdullayev, 1983, Warner, 1984, Enkvist, 1989, etc) investigated the grammatical and lexical devices which signal cause – effect connections used, first of all, to serve for certain pragmatic goals of the sender. Such discourse markers of argumentation explicate logical reasoning for any argument and represent a sequential structure. But alongside these explicit devices a logical reasoning can be presented implicitly as well.

During the manifestation of argumentation these explicit and implicit relations construct certain information and cognitive structures in discourse. For example, it is obvious that metaphoric expressions do not explicitly support argumentation as strong as certain grammatical and lexical devices resulted in pragmatic perspectives, but the oppositions they construct give impetus to the receiver for relevant associations and eventually for strong cognitive operations.

There are two aspects of discourse analysis. One focuses on the structure of discourse while the other one explores discourse as the main factor to deal with the functions of morphological and syntactical units and devices. For example, articles, conjunctions, adverbs, word order can be explained by discourse strategies. But mainly the researches cover both aspects.

A number of factors might have an impact on the combination of social and communicative situations called discourse. But, of course, the main factors here are the type of discourse and the capacity of the sender for options. It is the problem of “choice” which was well studied in linguistics. A. Kuznetsov (Kuznetsov, 1991:30) writes: Any person who starts verbal communication is facing a choice in terms of function, style, pragmatics, social dimension as well as of territory.

We can identify at least three levels of language on which a sender makes choices: 1) the vocabulary choices that a sender makes; 2) the choice regarding the aspects of syntax; 3) the way these levels of language can operate in texts. The lexical and syntactic patterns as well as their function on the level of text are crucial in the structuring of information in discourse.

**Conclusions.** The theme is used in linguistics as part of an analysis of the communicative structure of sentence. It refers, not to the subject-matter of a sentence, but to the way sender identifies the relative importance of his/her subject matter, and is defined as the first major constituent of a clause. The elements which convey the new or important piece of information (the communicative nucleus) is the rheme. The elements that belong neither to theme nor rheme in a clause are transitional. In general, the thematic elements are communicatively less dynamic; therefore carry a smaller amount of communicative dynamism than the rhematic elements. The rheme in English is often signaled by the indefinite article, particles, time adverbs, determiners, the words like one or some. The theme is signaled by the definite article, personal and demonstrative pronouns a determiner. Another important signal of rheme in English is word order. As word order is relatively fixed, for example, in English, it can stylistically distinguish rheme, thus imposing pragmatic communicative dynamism. In fact, every language has various grammatical devices for certain communicative strategies. Thus, the theme and the rheme can be marked in a sentence by particles, definite and indefinite articles, personal and demonstrative pronouns, time adverbs and word order. The use of all these grammatical elements and phenomena is motivated by the pragmatic intentions of a sender.

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# ***INTERNATIONAL JOURNAL OF INNOVATIVE TECHNOLOGIES IN SOCIAL SCIENCE***

DOI: [https://doi.org/10.31435/rsglobal\\_ijtss](https://doi.org/10.31435/rsglobal_ijtss)

4(32), December 2021

SCIENTIFIC EDITION

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Passed for printing 25.12.2021. Appearance 30.12.2021.  
Typeface Times New Roman.  
Circulation 300 copies.  
RS Global Sp. z O.O., Warsaw, Poland, 2021  
Numer KRS: 0000672864  
REGON: 367026200  
NIP: 5213776394  
<https://rsglobal.pl/>