

Summarizing everything we can say that phraseological units interpret reality. Analysis of phraseological units with zoonimic components as parts of different thematic groups proves that phraseology of every language has something individual that is characterized by world perception of the people speaking a certain language. The majority of species of animals used in the Russian and English phraseological units coincide, but at the same time each nation has its own system of symbols and expresses its own attitude to the same animal. Differences in symbols can be explained by differences in ways of life, history, geographical location and so on. Phraseological stratum of any language is prone to various changes. This feature gives productive material which can show the ways of languages' development and their contacts in the past.

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FEATURES OF LINGUISTIC CULTUREMES IN MEDICAL DISCOURSE OF EDWARDIAN ERA (IN TERMS OF BBC TV SPIN-OFF MINISERIES 'CASUALTY 1900S')

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The article presents linguistic-cognitive discursive model of Edwardian era. The analysis of discursive aspects of the British worldview recreated in the famous BBC 'Casualty 1900s' TV-Series was done. The specificity of discursive aspects of the British worldview in the era of King Edward VII was considered. A high frequency of linguistic culturemes that represent the realities of life and relationships in public society, consisting of hospital staff and patients was identified.

Key words: Linguistic cultureme, Television format, public society, linguistic-cognitive analysis, Edwardian era, Casualty 1900s.

The many-valued “discourse” term, which appeared in the western linguistics in the 60s of 20th century by Emile Benveniste, is firmly entrenched in use, and in a list of the basic concepts of the humanities, such as semantics, sociolinguistics, discourse psychology and others. In theory of E. Benveniste discourse is opposed to objective narrative (*recit*), therefore the concept of discourse has been extended to all kinds of speech that is pragmatically conditioned and varies in its aims. Russian linguistic science, that researches discourse and its features is, according to NF Alefirenko, “distinguished by linguistic-centric approach to the discourse understanding” [Alefirenko 2009: 240].

The discourse is generally understood as a coherent text, the process of linguistic activity. However, “in a special socio-humanitarian sense it is due to social organization of speech, as well as certain principles, according to which reality is classified and is represented (submitted) in certain periods of time” [Diskurs [http](http://)].

The term “discourse” has many meanings, linguistic, and other one is related to humanities. So, TM Nikolaeva distinguishes several meanings of the “discourse” term: first of all, it is a coherent text, then this may be its oral-spoken form, the dialogue, the group of statements related to each other within the meaning of it, or speech composition as a given – written or oral [see more: Nikolaeva 1978: 467]. Consequently, the “discourse” concept becomes a communicative situation caused by extralinguistic factors. At the core of this situation may be even a text. NF Alefirenko identifies as the most important concepts related to the discourse, concepts such as “speech”, “dialogue”, “style” and “language”. In his opinion “the cognitive component of speech are cognitive mechanisms of its generation, the world's knowledge, opinions, values that are important for understanding and perception. In this case, the focus of research is diology of speech-thinking, because the subject of speech, regardless of the presence or absence of real or imagined (potential) recipient projects his message to it, selecting the necessary locative and performative means” [Alefirenko 2009: 238].

At present, researching of the discourse in television series is very actual. The speech of characters presented in the form of dialogues and monologues is the linguistic sources of information here. As a source of extra-linguistic information, the visual images (characters appearance and images of their environment) act in the first place. Moreover, the source of information in the film may be a non-verbal communication – laughing, crying, shouting, pauses, intonation, etc.

Among the many films and television series, which aired by Russian and foreign TV channels, we as a research prerogatives identified thematic group with the medical aspect as the main plot canvas that remodel a particular historical period. Such masterpieces of cinematograph seem to be very interesting to study the medical discourse in a particular historical era.

“The medical discourse is a complex phenomenon, it may be lectures to the students, formal and informal communication with the patient and his relatives, a record in medical charts, record-keeping, registration of medical and other certificates” [Barsukova 2007: 21].

It is obvious that “medical discourse participants are doctors and patients, while there is an extensive specialization of medical staff in both the horizontal (doctors specialty), and vertical (doctors – nurses – hospital attendants) lines” [Beilinson 2001].

According to our consideration this article is interesting to study one of the TV spin-off miniseries showing the development of medicine in the Edwardian era (1900-1910), i.e. British historical TV-series 'Casualty 1900s' (about the London hospital in London's East end). These miniseries were broadcast by BBC from 2006 to 2009, gives the following description of the role of the hospital in the British society of the beginning of 20th century: “100 years ago, the London hospital was the most advanced hospital in Britain. For a long time it remained the last hope for the slum dwellers. The smooth functioning of staff was achieved by a strict discipline” [Londonski Gospital [http](http://)].

The speech of hospital staff is an ample material for study and research of medical discourse, as well as linguistic and extralinguistic factors that determine the specificity of this discourse.

The material of our study is based on conversations between doctors and patients, doctors and nurses, etc.

In the methodological basis of our study was introduced the concept of “Television format”, and “extradiscursive background”. The concept of Television format we understand as a research construct that is a complex of information verbalized in the film, which forms an integral cognitive television resource voiced, or in the form of subtitles. In our opinion, while researching the Television format in TV-series and feature films, linguistic features, and its extralinguistic specifics should be considered. Extradiscursive background of Television format is a set of extralinguistic factors accompanying explicate Television resource information needed to understand the general subject of the canvas of film material and forming in conjunction with speech acts the cognitive-discursive unity of Television format.

Investigation of medical discourse in Television format of historical TV-miniseries “Casualty 1900s” we carried with the help of Linguistic-cognitive analysis. Linguistic-cognitive analysis involves the use of a conceptual approach that attracts the description of concepts that reflect fragments of objective reality and their linguistic representation [see more: Fateeva [http](#)].

We have found that the speech of the hospital staff and patients present a wealth of linguistic culturemes that are typical for medical discourse and for Edwardian era in general.

According to VV Vorobiov “linguistic cultureme as complex interlevel unit is a dialectical unity of linguistic and extralinguistic (or conceptual object) content. This unit is “deeper” in nature than the word” [Vorobiev 2006].

In the studied discourse among the numerous culturemes that represent the realities of life in the beginning of XX century, we have been identified the ‘(operating) theatre’ linguistic cultureme, which is a high frequency. We defined that often it is a subject to reduction and is used as just ‘theatre’, probably due to the fact that this ward is similar to an amphitheater, there is room for the audience – students and medical staff, arranged in the form of a crescent. “Operating theatres had a raised table or chair of some sort at the center for performing operations, and were surrounded by several rows of seats (operating theatres could be cramped or spacious) so students and other spectators could observe the case in progress. The surgeons wore street clothes with an apron to protect them from blood stains, and they operated bare-handed with unsterilized instruments and supplies” [Operating theatre [http](#)], also the surgeon commented his actions during the surgery.

Here is an example of reducing the ‘operation theatre’ linguistic cultureme to just ‘theatre’:

EXAMPLE 1

Dr. Fenwick: *Color?*

Dr. Lawes: *Er.. red...*

Dr. Fenwick: *Red? What does it mean? <...> This is scarlet. <...> Give him up to theatre!* [Casualty 1900s [http](#)]

The *theatre* linguistic cultureme is also used in combination with chronemes. According to EA Ogneva, the chroneme is understood as a “linguistic unit, verbalized temporal marker in the narrative text outlines, representing the time as a component of non-verbal communication code” [Ogneva 2013: 822-823]. We have identified the following types of chronemes:

1. mononuclear chronemes (*'just'*);
2. The multinuclear chronemes consisting of two (*'right now'*) and more lexemes (*'in ten minutes'*).

Let us illustrate the above in the following examples:

EXAMPLE 2

Sister Russel: *Everything is in order, this one **just** came up from the theatre.* [Casualty 1900s http] – *'just'* mononuclear chroneme in conjunction with *theatre* linguistic cultureme.

EXAMPLE 3

Dr. Culpin: *Give him up to the **theatre, right now!*** [Casualty 1900s http] – *'right now'* multinuclear chroneme in conjunction with *'theatre'* linguistic cultureme.

EXAMPLE 4

Dr. Dean: ***Theatre** in ten minutes.* [Casualty 1900s http] – *'in ten minutes'* multinuclear chroneme in conjunction with *theatre* linguistic cultureme.

Thus, we have studied the discourse of Television format in “Casualty 1900s” the British TV spin-off miniseries, and researched the medical discourse of Edwardian era. In our study we have found:

- 1) a high level of linguistic culturemes, representing the realities of life in the Edwardian public society;
- 2) the *'(operating) theatre'* linguistic cultureme has the highest frequency;
- 3) the *'(operating) theatre'* linguistic cultureme is subject to reduction to just *theatre*, due to the similarity of this ward to amphitheater;
- 4) This linguistic cultureme is used with mononuclear and multinuclear chronemes.

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TEXT MESSAGE AS A NEW PHENOMENON OF CONTEMPORARY SPEECH

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The given article presents the problem of text messaging as a widely used mean of communication among young people. It is shown that can be incorporated into the culture of the language.

Key words: Text message, language, communication, reduction, emoticons.

XXI century is a century of progress. Everything is changing – clothes (fashion), the mode of life, its rhythm, and even the language. Learning foreign languages has become popular. A lot of borrowings, especially from the English language, have penetrated into our language.

Text messaging has changed how young people use their mobile phones to communicate and co-ordinate their lives. Text messaging has provided a fun and more convenient way for the youth to communicate with one another [1]. They even use text messaging to plan telephone calls. But while text messaging is on the increase, less is known about why young people have adopted it. Why has text messaging become such an important part of their lives and how it has become second nature to them?

It is believed that understanding why and how the youngsters use text messaging to communicate will help predict what technology will be required by the adults of tomorrow. Where is technology leading a person? We will discover why a large percentage of text messages are sent from young peoples' own homes when landline telephones are available often at no cost to them [2].

The word “SMS” (esemes) has already become a literary language. In English SMS means “Short Message Service”. What attracts young people in this kind of communication? Students widely use SMS-messages for several reasons: this method of communication saves time and money; SMS-message can be delivered at the right time for a destination.

Youngsters have grown accustomed to the mobile phone interface and have adapted it to their needs, using slang and as there is a character limit they have to