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Argumentative attractor as the dominant unit of the model of political discourse (based on the US President D. Trump's inaugural speech and the Theresa May's first speech as Prime Minister of Great Britain)

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Аргументативный аттрактор как доминантная единица модели политического дискурса (на материале инаугурационной речи президента США Д. Трампа и первой речи Терезы Мэй в качестве премьер-министра Великобритании)

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Abstract. The article deals with political discourse as an actual object of interdisciplinary research and a significant phenomenon of modern political and social life. The argumentative attractor is presented as the dominant unit of the model of political discourse. Argumentative attractors and communicative impulses of the US President D. Trump's inaugural speech and the Theresa May's first speech as Prime Minister of Great Britain are revealed.

Keywords: political discourse, argumentative attractor, communicative impulse, the US President D. Trump's inaugural speech, the Theresa May's first speech as Prime Minister of Great Britain.

Аннотация. В статье рассматривается политический дискурс как актуальный объект междисциплинарных исследований и значимое явление современной политической и социальной жизни. Аргументативный аттрактор представлен в качестве доминантной единицы модели политического дискурса. Выявлены аргументативные аттракторы и коммуникативные импульсы инаугурационной речи президента США Д. Трампа и первой речи Терезы Мэй в качестве премьер-министра Великобритании.

Ключевые слова: политический дискурс, аргументативный аттрактор, коммуникативный импульс, инаугурационная речь президента США Дональда Трампа, первая речь Терезы Мэй в качестве премьер-министра Великобритании.

Our scientific interest is focused on a political discourse, which is a relevant object of cross-disciplinary researches and the significant phenomenon of modern political and social life. Linguists, political scientists, psychologists make attempts to establish and describe the means of influence on the mass consciousness: tactics and strategy of speech influence (V.V. Krasnykh, E.I. Sheygal, O.S. Issers), manipulative markers (V.V. Bogdanov, I.S. Chervatyuk, J. Goldberg), some principles of political influence and many other things.

One of the goals of modern discourse is a comprehensive interpretation of the country's political leader's discourse. The state leader's speech represents a special type of political discourse and reflects not only linguistic realization of a particular person's language identity, but also the basic principles of the people's mentality, reveals its relation to history and a modern political situation.

Features of the use of political discourse are reflected in numerous studies. There are various definitions of the concept of "political discourse" at the moment. V.A. Maslova believes that political discourse "is a special kind of discourse and has as its goal the conquest and retention of power" [4, p. 44]. A.N. Baranov and E.G. Kazakevich define political discourse as "the totality of all speech acts used in political discussions, as well as the rules of public policy, consecrated by tradition and proven experience" [2, p.6]. T. van Dijk argues that "political discourse is not a genre, it is a whole class of genres united by the social sphere, in this case, politics" [10, p.134]. E.V. Pereverzev and E.A. Kozhemyakin understand political discourse "as an institutionally organized and thematically focused sequence of statements produced in a certain historical and social framework, the reception of which is capable of maintaining and changing relations of domination and subordination in society" [6, p.76]. E.I. Sheygal indicates that the political discourse exists in two dimensions: real and virtual. In the real dimension the political discourse is considered as "text in a specific situation of political communication," and its virtual dimension includes "verbal and non-verbal signs, oriented towards serving the sphere of political communication, a thesaurus of precedent utterances as well as models of typical speech actions and idea of typical genres of communication in this area" [7, p.9].

Modern political technologies, mass media and the Internet contribute to the fact that political discourse is manifested in society quite often, therefore, it can be argued that it defines the linguistic picture of the world and linguistic consciousness of modern society. Political discourse "has a direct impact on the creation of a certain picture of the world in society and through the use of certain vocabulary and rhetoric affects the consciousness and behavior of people" [1, p.5].

Studying political discourse, it is possible to understand how “cultural values are modeled in different language groups, how social order is promoted, what elements of the language picture of the world remain beyond the conscious speech strategies of speakers, how the conceptual picture of the world inherent in every language groups is formed” [7, p.26].

Exploring the political discourse, we consider the argumentative attractor as the dominant unit of its model. “An argumentative attractor is a research construct whose architectonics is aimed at direct or indirect focusing the addressee’s attention on communicative symbols represented by the addressee as dominants in a communicative situation” [5].

The object of our research is the inaugural speech of the 45th President of the United States of America Donald Trump (the speech has been posted on the resource millercenter.org [8]) and the first speech of Theresa May as the Prime Minister of Great Britain (the speech has been posted on the resource independent.co.uk [9]). Within the framework of this article it is possible to identify and analyze argumentative attractors in these first official speeches of modern political leaders of two leading English-speaking states.

Our study of the architectonics of these speeches revealed a high frequency of nominees of traditional, historically determined argumentative attractors of the political discourse “unity”, “patriotism”, “justice”.

The results of our research show that D. Trump’s inaugural speech consists of 1433 words. The most frequent lexemes in this speech are “we”, “our”, “will”. The quantitative analysis shows that the pronoun “we” meets 47 times, the pronoun “our” – 48, the verb “will” meets 40 times, which indicates the realization of the historically caused argumentative attractor of the political discourse “unity of the nation”.

In this speech we analyze the argumentative attractor "power-to-the people" which is realized through the opposition of several communicative impulses.

1. “establishment and people” (the nominees-representatives are “*Washington – the (American) people*”, “*a small group in our nation’s Capital – the people*”, “*establishment – the citizens of our country*”).

We are transferring power from Washington, D.C. and giving it back to you, the American People [8].

For too long, a small group in our nation’s Capital has reaped the rewards of government while the people have borne the cost [8].

Washington flourished – but the people did not share in its wealth [8].

The establishment protected itself, but not the citizens of our country [8].

2. “their and not your” (the nominees-representatives are “*their – not your*”)

Their victories have not been your victories; their triumphs have not been your triumphs [8].

And finally, the culmination of this argumentative attractor: “January 20th 2017, will be remembered as the day the people became the rulers of this nation again.” [8]

It was found that the nominees of the communicative impulses of the argumentative “power-to-people” attractor have the following frequency: “*people*” – 9, “*country*” – 9, “*nation*” – 6, “*their*” – 11, “*your*” – 11, “*establishment*” (“*government*”, “*Washington*”, “*a small group*”) – 7.

We can note that the concept “people” is one of the basic concepts of political discourse. An appeal to the people in opposition to its establishment gives the attractiveness of Trump's discourse.

“In the structure of D. Drump’s political discourse the argumentative attractor “power to people” was studied, the analysis of communicative impulses of which has showed that focusing on the significance of the people, Trump positions himself as concerned about the fate of the people and a patriotic person. In addition, these communicative impulses serve to form a negative attitude towards the political course of the past and a positive attitude towards the course of the present and the future” [3].

As the results of our research show, Theresa May’s first speech as prime minister consists of only 632 words and lasts just over 4 minutes. Our quantitative analysis has showed that the most frequent words in this speech are: “*you/you’re*” meets 31 times, “*we*” is used 22 times, “*will*” – 15 times, “*but*” – 14 times, “*if*” – 12 times, “*I*” – 11 times.

The arrangement of these nominees in the speech is interesting. Conditionally all the speech can be divided into 7 thematic parts:

1) “continuity” – this part is characterized by communicative impulses “*I – David (great, modern Prime Minister)*” [9];

2) “unity of the country” – communicative impulses “*we (4 times) – all of our citizens – every one of us*” [9];

3) “injustice / inequality” – communicative impulses “*burning injustice*”, conditional type clauses “*if you’re ... – you will ...*” (with negative connotation), the opposition – “*you have/ you can ... – but ...*” [9];

4) “understanding of the difficult situation “I am one of you” – “*I know – you’re*” (3 times) [9];

5) “promises” – this part is characterized by a communicative impulse “*When we ..., we’ll ... not..., but you.*” [9];

6) “unity of the people” – communicative impulses “*We are ... – we will ... – together*” [9];

7) “justice/equality” – a communicative impulse “*Britain is a country for every one of us*” [9].

The analysis of Theresa May's debut on a post of the prime minister of Great Britain allows to characterize her as a language personality who can reasonably and unequivocally encourage the audience to take actions that are necessary for further qualitative changes in the life of Great Britain in a difficult historical period.

Thus, our study suggests that modern politicians need an effective model of a political performance by means of which they can not only consider dynamics of social development, but also effectively combine pragmatic features of language means within a single speech. Studying of a head of state's political discourse allows to predict further actions and intentions of the politician and to establish the most effective ways of impact on audience.

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The role of landscape units within the nominative field of a dual concept "LOVE AND LONELINESS" (based on F.S. Fitzgerald's "The Great Gatsby")

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Abstract. The article deals with the dual concept "LOVE AND LONELINESS", and with the role of landscape units within the structure of the dual concept. The author proposes a new notion of "a segment" in a dual concept. The specific distribution of landscape units between the segments of the dual concept "love and loneliness" is revealed.

Keywords: text, concept sphere of a text, dual concept, landscape units, segment.

The art text concept sphere consists of several components: common cultural ethnocultural and author's concepts. An art text concept sphere is considered as "a set of art concepts being a part of individual author concepts which the range of representation is determined by a text plot contour" [Ogneva 2013: 617]. It is possible, within a detailed analysis of a text concept sphere, to single out several separate concepts. For this work we chose a novel of an American classic Francis Scott Fitzgerald "The Great Gatsby". After a detailed analysis of the concept sphere of the novel we have identified a dual concept "LOVE AND LONELINESS". As an art concept we understand "a component of a concept sphere of an art text including those mental signs and phenomena that are preserved by the historical memory of the people and are cognitively and pragmatic vital for the plot development according to the author's idea and which create cognitive aura of the text" [Ogneva 2009].

It should be noted that due to the specificity of the concept under consideration, namely its duality, we believe it is possible to distinguish it into two "poles", namely, "love" and "loneliness". The most precise name for such "poles" we consider to be a notion of "segment" since it reflects the essence of the phenomenon most accurately.

The structure of the dual concept of "LOVE AND LONELINESS" as well as the structure of many other concepts includes different components: sensems, takems, proksems, chronemas. Components may distribute differently within the dual concept and its

segments. In the novel we have chosen the author makes wide use of units describing nature for disclosing the dual concept. The description of the environment always plays an important role in a novel for any heroes always exist in a certain space or environment. It emphasizes, reflects or emphasizes the inner world and the mental state of the characters. Francis Fitzgerald has a special attitude to his descriptions. After cognitive-hermeneutic analysis, having correctly interpreted the description of the surrounding space, we can get additional or missing information about the characters of the heroes. Earlier studies of a literary text have showed that the landscapes within the concept sphere of a literary text can be divided into three groups:

- a) landscape of the earth's surface (forest, mountain, etc.);
- b) water landscape (sea, oceanic, etc.);
- c) airspace landscape (night sky landscape, etc.)

[Ogneva 2009].

The study of landscape units within the structure of a literary text has been done by such scientists as E. S. Igumnova [Igumnova 2009], V. N. Levina [Levina 2009], N.V. Shesterkina [Shesterkina 2014], and others, however, we shall try to determine the place of these landscape units within the structure of the dual concept.

Undoubtedly in the novel “The Great Gatsby” there are descriptions of all three types of landscapes but it is interesting to consider the landscapes of the earth's surface. Most often these descriptions are found when telling about Jay Gatsby’s house. The author describes the house and the surrounding area.

“In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars” [Fitzgerald 1925]. In this example two types of landscape: the landscape of the earth's surface (garden description) and the sky landscape – are closely set into the general context of the description.

Our earlier studies allowed us to reveal in the novel a significant number of landscape descriptions within the dual concept of “LOVE AND LONLINESS”.

Let’s take the most prominent of them:

“Gatsby’s house was still empty when I left - the grass on his lawn had grown as long as mine.” [Fitzgerald 1925].

The author has chosen the method of describing the mental state of the character through the description of his environment his home in particular. The dwelling of a person is the thing he creates himself, bestowing into it his character, habits and inner world. Gatsby's dwelling is rich enormously rich, perfectly planned and always perfectly cleaned but it is always empty. The only exception is the evening when Gatsby receives guests. The

rest of the time the house is still and calm. So the owner himself, hiding behind noisy parties, hides his loneliness. Throughout the novel there is no description of the house where it could look friendly or cozy. It is always huge, beautiful, expensive.

In all the of landscape descriptions concerning Gatsby's house there is a description of the lawn in front of the house. The lawn appears at almost every mention of the house. In some episodes Fitzgerald even personifies it:

"The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sun-dials and brick walks and burning gardens - finally when it reached the house drifting up the side in bright vines as though from the momentum of its run." [Fitzgerald 1925].

Она становится синонимом успеха для её владельца, в одном из эпизодов он сам о ней говорит:

It is some kind of a measure of the host's neatness. Once Gatsby even tells about it himself:

"I want to get the grass cut," he said.

We both looked at the grass - there was a sharp line where my ragged lawn ended and the darker, well-kept expanse of his began" [Fitzgerald 1925]. It was before Daisy's arrival. Gatsby underlined that Nick's lawn should look appropriate before Daisy's visit just like his own.

Let's take some more examples:

"A wafer of a moon was shining over Gatsby's house, making the night fine as before, and surviving the laughter and the sound of his still glowing garden. A sudden emptiness seemed to flow now from the windows and the great doors, endowing with complete isolation the figure of the host, who stood on the porch, his hand up in a formal gesture of farewell" [Fitzgerald 1925].

It is one of the most vivid examples of inner world reflection through the description of the surrounding world in the novel. Here we can see Gatsby himself gently woven into the description. Placing such a description at the beginning of the story the author immediately gives the reader a hint that Gatsby is a lonely person in fact.

"But there wasn't a sound. Only wind in the trees, which blew the wires and made the lights go off and on again as if the house had winked into the darkness» [Fitzgerald 1925]. This is the scene in which Gatsby was waiting for Nick late in the evening. He did not expect guests, was not preparing for a party either he simply was waiting for the one person to talk with him. With all this light he was dispersing the sadness in his soul, was cheering himself trying to isolate himself from the feeling of loneliness.

Having considered the above examples, we can conclude that landscape units play an important role in the formation of the dual concept of “love and loneliness”. In addition, the majority of nominees find themselves in the “loneliness” segment.

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Substantiation in the translations "The adventures of Tom Sawyer" by M. Twain into the Russian language.

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Прием конкретизации в переводах произведения М.Твена «Приключения Тома Сойера» на русский язык

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Abstract. The article considers the method of concretization in two translations from English into Russian of M. Twain's "The adventures of Tom Sawyer". During the analysis of translations made by K. I. Chukovsky and L. N. Daruzes, it was concluded that the concretization technique is the most frequent in both translations.

Keywords: replacement, concretization, humor.

Аннотация. В статье рассматривается прием конкретизации в двух переводах с английского языка на русский произведения М.Твена «Приключения Тома Сойера». В ходе анализа переводов, выполненных К.И.Чуковским и Л.Н.Дарузес, были сделан вывод, что прием конкретизации является наиболее частотным в обоих переводах.

Ключевые слова: прием, замена, конкретизация, юмор, смысловая конкретизация.

Прием смысловой конкретизации заключается в том, что переводчик выбирает для перевода в оригинале слово с более конкретным значением в переводящем языке. В любом языке есть слова с более общим или с более конкретным значением, выражающие родовые или видовые понятия (слово «собака» называет больший класс объектов, чем слово «бульдог»). В то же время соотношение таких слов в разных языках и их употребительность часто не совпадают, что вызывает необходимость в преобразованиях при переводе.

- 1) замена главного предложения придаточным и наоборот;
- 2) замена подчинения сочинением и наоборот;
- 3) замена союзного типа связи бессоюзным и наоборот.
- 4) лексическая замена, т.е. замена отдельных лексических ИЯ лексическими единицами ПЯ. Среди лексических замен преобладают: конкретизация и генерализация [1, с. 8].

Применение приема конкретизации оказывается целесообразным в случае, если в языке перевода лексем с общим значением в оригинале могут соответствовать несколько лексем с более частным значением. Обратимся к материалу.

Таблица 1. Применение приема конкретизации

	Чуковский	Дарузес
The switch hovered in the air – the peril was desperate.	Розга взметнулась в воздухе – опасность была неминуемая.	Розга засвистела в воздухе, – казалось, беды не миновать.

В англо-русском словаре В.К.Мюллера глагол *hover* имеет значение: 1) парить (о птице), 2) нависать (об облаках) (2, с. 380) и существительное *peril* переводчик Чуковский решил сохранить его исконное значение, а Дарузес решила конкретизировать и перевести как беда, так как именно это слово передает весь комизм и одновременно серьезность всей ситуации. И как всегда и в этом случае Тому Сойеру удалось сбежать и от тети и от наказания.

Приведем еще один пример.

Таблица 2. Применение приема конкретизации

	Чуковский	Дарузес
And now at this moment, when hope was dead, Tom Sawyer came forward with nine yellow tickets, nine red tickets, and ten blue ones, and demanded a Bible. This was a thunderbolt out of a clear sky.	И вот в ту минуту, когда его надежда угасла, выступает вперед Том Сойер и предъявляет целую кучу билетов: девять желтых, девять красных и десять синих, и требует себе в награду библию! Это был удар грома среди ясного неба.	И в ту самую минуту, когда всякая надежда покинула его, вперед выступил Том Сойер с девятью желтыми билетиками, девятью красными и десятью синими и потребовал себе Библию. Это был гром среди ясного неба. Мистер Уолтерс никак не ожидал, что Том может потребовать Библию, – по крайней мере, в течение ближайших десяти лет.

В представленном выше примере также описывается один из самых смешных эпизодов рассматриваемого произведения. Том Сойер ненавидел зубрежку, но всей душой хотел прославиться. Поэтому, со свойственной ему находчивостью, он придумал хитрый план. Имея на руках кучу ценных для мальчишек вещей, полученных при покраске забора, Том Сойер начал выменивать их на билетики разных цветов, чтобы получить библию. Оба переводчика использовали прием конкретизации.

Проанализируем еще один пример.

Таблица 3. Применение приема конкретизации

	Чуковский	Дарузес
The boy mused awhile over the substantial change which had taken place in his worldly circumstances, and then wended toward headquarters to report.	Некоторое время Том не двигался с места; он размышлял над той существенной переменной, какая произошла в его жизни, а потом направил свои стопы в главный штаб – рапортовать об окончании работы.	Том раздумывал еще некоторое время над той существенной переменной, какая произошла в его обстоятельствах, а потом отправился с донесением в главный штаб.

В данном примере описывается один из самых смешных моментов, в частности, когда главный герой Том Сойер красит забор по поручению тети Полли. Задание было дано, чтобы наказать Тома Сойера за шалости и обман. В рассматриваемых примерах переводчик Дарузес предпочитает дословный перевод, в то время как переводчик Чуковский отдает предпочтение приему, рассматриваемому в данном параграфе, то есть конкретизации. Глагол *wend* означает *идти* и маркировано как относящиеся к регистру устной речи. Чуковский же решил конкретизировать и уточнить для читателя, чтобы еще раз подчеркнуть, что Том – это озорной мальчуган и фантазер, способный на любые шалости для привлечения внимания к себе.

Таблица 4. Применение приема конкретизации

	Чуковский	Дарузес
When she found the entire fence white-washed, and not only whitewashed but elaborately coated and recoated, and even a streak added to the ground, her astonishment was almost unspeakable.	Когда же она убедилась, что весь забор выбелен, и не только выбелен, но и покрыт несколькими густыми слоями известки, и даже по земле вдоль забора проведена белая полоса, ее изумлению не было границ.	Когда же она увидела, что выбелен весь забор и не только выбелен, но и покрыт известкой в два и даже три слоя и вдобавок на земле проведена белая полоса, то ее удивление перешло всякие границы.

Представленный выше пример является продолжением темы с забором, когда тетя Полли, не поверив словам Тома, отправляется проинспектировать его работу. После чего была шокирована и удивлена размерами проделанной работой. Размеры удивления переводчики Чуковский и Дарузес решили передать при помощи приема конкретизации.

Таблица 5. Применение приема конкретизации

	Чуковский	Дарузес
Tom's younger brother (or rather half-brother) Sid was already through with his part of the work (picking up chips), for	Младший брат Тома, Сид (не родной брат, а сводный), к этому времени уже сделал все, что ему было приказано	Младший (или, скорее, сводный) брат Тома, Сид, уже сделал все, что ему полагалось (он подбирал и

he was a quiet boy, and had no adventurous, trouble- some ways.	(собрал и отнес все щепки), потому что это был послушный тихоня: не проказничал и не доставлял неприятностей старшим.	носил щепки): это был послушный мальчик, не склонный к шалостям и проказам.
-----------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------

Описывая Тома, Марк Твен вводит в повествование еще одного героя, сводного брата Сиды. Переводчик К.И. Чуковский предпочел использовать слово *тихоня*, наиболее подходящее в данном контексте. Именно это слово передает всю сущность характера Сиды, с одной стороны, и отрицательное отношение и неприязнь Тома к Сиде, с другой стороны.

Таблица 6. Применение приема конкретизации

	Чуковский	Дарузес
He searched Aunt Polly's face, but it told him nothing.	Он пытливо посмотрел в лицо тете Полли, но оно ничего не сказало ему.	Он недоверчиво посмотрел в лицо тете Полли, но ничего особенного не увидел.

Каждый раз, совершив какой-нибудь проступок, Том внимательно изучает лицо тети, чтобы угадать ее реакцию. Известно, что дети являются великими психологами. И Том не исключение из этого правила. Оба переводчика предпочли перевести глагол *search* на русский язык, при помощи глагола *посмотреть*. Отличие в переводе заключается в использовании переводчиками разных наречий: *пытливо* (К.И.Чуковский) и *недоверчиво* (Дарузес), хотя наречие *fiercely* имеет следующие значения свирепо и люто.

В заключение, отметим, что текстам обоих переводов свойственна эмоциональность и экспрессивность, которая достигается благодаря использованию приема конкретизации. Приём конкретизации помогает переводчикам воздействовать на читателя таким образом, чтобы авторская позиция была передана точно и адекватно.

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Linguocultural and economic components in the modern model of discourse

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Abstract. The article analyzes the views of researchers on the process of perception of the discursive interaction of linguocultural and professional markers of institutional discourse, which turned out to be the focus of research interest due to the active development of discourse theory. Characteristic features of the term "discursive marker" are distinguished and described. Particular attention is paid to the actual economic markers of economic discourse, which include both the terminological vocabulary of various functional and thematic subgroups, and the formal grammatical "indicators" of scientific and professional speech. In relation to economic discourse, markers are considered as a significant element that influences the very space of discourse, which organizes and guides the communication process, as well as ensures its success.

Key words: discourse, linguocultural, discursive marker, economic discourse, marker.

Discourse linguistics is a relatively young and rapidly developing branch of language science. The very concept of discourse significantly expands the understanding of the object of linguistics. In this case, the discourse is interpreted not just as a concept "competing" with the concept of the text, but as a "complex communicative and cognitive phenomenon" [Alefirenko, 2013: 14].

It is known that "activation of linguistic researches in the most various aspects touched, including, and questions of studying of a traditional problem of language and speech with application of rather new category of discourse in linguistic science" [Semenenko, 2012: 101].

The scientific and theoretical foundations of discursive theory were formed within the framework of the French and Anglo-American scientific school, and in Russian linguistics among the developers of the theory of discourse there are scientists dealing with this issue in connection with the need to develop the theory of text taking into account the factor of language dichotomy (Y. N. Karaulov, V. V. Petrov, L. M. Makarov, I. S. Shevchenko); as well as researchers developing the theory of discourse from the perspective of modern linguocognitive and cognitive-pragmatic approach (N. F. Alefirenko, V. I. Karasik, E. A. Ogneva, A. P. Sedykh, E. I. Sheigal, A. P. Chudinov, etc.).

New models of communication, characterizing the modern focus, cause the science of language steady interest in the factors of interaction between verbal and nonverbal in the

space of discourse. The processes of adequate perception of discursive interaction of linguocultural and professional markers of institutional discourse are in the focus of research interest both because of the active development of the theory of discourse, and in connection with the actual complication of its space.

As noted by a number of modern researchers, discursive markers are not just randomly selected elements of discourse, but a kind of reflection of linguistic and cultural traditions of the language. At the same time, the term "discursive marker" is not generally accepted. Along with it uses the terms "connective discourse", "discourse operators", "discourse particle", "pragmatic markers", etc. [Smirnova, 2015: 181].

In modern German the term "discourse marker" has already received fairly wide circulation. Especially intensively "markers of discourse" are considered the last two decades, at the same time, one of the main problems is the problem of determining the quantitative composition and functional-thematic groups of markers. This problem is caused, first of all, by the fact that "there is no generally accepted view of what this class is, on what grounds it should be allocated, as well as what its specificity in relation to other classes is," [Egorova, 2009: 18]. At the same time, the researchers note that the main paradox in determining the list of markers is that even with a significant coincidence of the criteria for them "at the entrance", the lists of markers of discourse "at the exit" can vary significantly. Thus, when comparing six different descriptions of discourse markers in the English language, M. Helt distinguishes about 20 units, of which 5 are common (well, oh, you know, I mean) [Egorova, 2009: 18]. Such difficulties are caused, first of all, by the conflict between the formal and the semantic and functional criteria.

A slightly different approach, which assumes the dominance of the factor of semantics in the selection of the markers of institutional discourse, is due to the modern linguistic and cultural paradigm of knowledge, in which the linguistic personality as the Creator of discourse is significant. Since the person's awareness of belonging to a certain ethnic, professional, social group performs the function of protecting the individual "I" of the personality [Solnyshkin, Shigapov, Gabdrakhmanov, 2015: 150], the correlation and synergy of those components of discourse that reflect its linguistic, cultural and professional identity are most significant for it. At the same time, the concept of identity is based on its interpretation as "the result of the process of socialization, during which the individual develops a number of pragmalinguistic competencies. The latter include, in particular, knowledge and adherence to the values fixed in precedent texts and phenomena, fixed by the society of strategic actions (including verbal) in a number of (not in full) typical situations, the ability to create and reproduce texts of certain (characteristic for this society)

genres, including precedent for this society [Solnyshkina, Shigapova, Gabdrakhmanov, 2015: 150-151]. Accordingly, the basic linguistic and cultural markers of institutional discourse are those linguistic units that can implement the functions of the actual test of culture, that is, mainly precedent units of language.

The economic discourse markers are based on the fact that "participants in the economic discourse are the legal and natural persons: the state, journalists, scientists, researchers, teachers etc." [Avtoshina, Kovalskaya, 2014: 44]. Accordingly, this group of markers will include both terminological vocabulary of various functional-thematic subgroups, and formal-grammatical "indicators" of scientific and professional speech.

Thus, in relation to economic discourse markers are considered as an important element that affects the very space of discourse, organizing and guiding the process of communication, as well as ensuring its success. Discursive markers "are used to Express the subjective attitude of the speaker to the reported. These units are both organizers of the structure of discourse and linguocultural operators – representatives of the ethno-mental sphere" [Smirnova, 2015: 183]. The interaction of discursive markers acting as representatives of ethno-cultural and professionally significant concepts can be considered as a process of synergy, which determines the functioning of discourse as an open nonlinear system.

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