

Artículo de investigación

Discursive-Pragmatic Modeling of the Language Image

Дискурсивно-прагматическое моделирование языкового образа

Modelado discursivo-pragmático de la imagen del lenguaje

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Abstract

The paper considers the problems of language modeling of the image of the world, allowing to recreate the basic concepts, topics of reality they represent. A special place is occupied among them by the modeling of the subjective image of a charismatic personality, which in one way or another personifies the life-sense of his era (Peter I, mother Theresa, Iron Lady, Theresa May, etc.). The focus is on the spiritual, physical and ideological modi of the created language image, its suggestive interaction and the development of society. The peculiarity of the linguistic image is that the person is synergistically recreated, he is not outside of the subjective attitude of the author of the text, whether it is mass media or artistic and historical texts. Though subjective, the linguistic image is created through the speech interpretation of realities. The linguistic image embodies the real world with the help of semantic dynamics of words, representing ideologemes, culturemes and concepts as cognitive-discursive constructs of a socially significant event.

Key Words: linguistic image, linguistic personality, cognitive-communicative event, ideologeme, cultureme, concept.

Аннотация

В статье рассматриваются проблемы языкового моделирования образа мира, позволяющие воссоздать основные понятия, темы реальности, которые они представляют. Особое место среди них занимает моделирование субъективного образа харизматической личности, которая так или иначе олицетворяет жизненный смысл его эпохи (Петр I, мать Тереза, Железная леди, Тереза Мэй и др.). Основное внимание уделяется духовным, физическим и идеологическим способам создаваемого языкового образа, его внушающему взаимодействию и развитию общества. Особенность языкового образа заключается в том, что человек синергетически воссоздан, он не находится вне субъективного отношения автора текста, будь то средства массовой информации или художественно-исторические тексты. Лингвистический образ, хотя и субъективный, создается посредством речевой интерпретации реалий. Лингвистический образ воплощает реальный мир с помощью семантической динамики слов, представляя идеологемы, культурымы и понятия как когнитивно-дискурсивные конструкции социально значимого события.

Ключевые слова: лингвистический образ, языковая личность, когнитивно-коммуникативное событие, идеологема, культура, концепт.

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Resumen

El artículo considera los problemas del modelado del lenguaje de la imagen del mundo, permitiendo recrear los conceptos básicos, temas de la realidad que representan. Un lugar especial está ocupado entre ellos por el modelado de la imagen subjetiva de una personalidad carismática, que de una u otra manera personifica el sentido de la vida de su época (Pedro I, madre Teresa, Hierro Dama, Teresa Mayo, etc.). La atención se centra en el modo espiritual, físico e ideológico de la imagen del lenguaje creado, su interacción sugerente y el desarrollo de la sociedad. La peculiaridad de la imagen lingüística es que la persona se recrea de forma sinérgica, no está fuera de la actitud subjetiva del autor del texto, ya sea en los medios de comunicación o en los textos artísticos e históricos. Aunque subjetiva, la imagen lingüística se crea a través de la interpretación del habla de las realidades. La imagen lingüística encarna el mundo real con la ayuda de dinámicas semánticas de palabras, representando ideologías, cultuemas y conceptos como construcciones cognitivas-discursivas de un evento socialmente significativo.

Palabras clave: Imagen lingüística, personalidad lingüística, evento cognitivo-comunicativo, ideologeme, cultueme, concepto.

Introduction

The problem of modeling a language image arises in connection with the active development of an adequate methodology for reconstruction of different speech genres of the world picture in the texts. At the same time, those fragments of the sphere of concepts that are personified by human charismatic images representing a certain epoch at a certain time (such as Peter I in retrospect or the personalities of modern reality, whose names are repeated in the media incessantly (the Iron Lady – Margaret Thatcher or Theresa May)) are modeled, which raises the emphasized problem itself to a number of top-priority ones. The modeling of a language image in the text of any speech genre (literary, mass-media, etc.) is mainly based on the postulates of two paradigms generated by modern linguistics – cognitive linguistic poetics and discourse episteme. By reference to their significance for mapping the reality, we make the attempts to apply new linguistic paradigms to the traditional object of the science of language: text, explication of cultuemes and ideologemes the frame embedded in its sphere of concepts. Both of the latter concepts are closely related to the realities of the corresponding historical period, although they should not be identified. V. G. Gak, who developed the theory of language transformations, created at his time the theoretical platform for adequate interpretation of the correlation of such close categories (Gak, 1998). All three categories are basic for discursive-pragmatic modeling of a language image.

Methodology

Methodological Framework of the Study is the principle of anthropocentrism, since the

personality (historically real or its literary image) is at the epicenter of the picture of the world that the text recreates.

In modern science, a new methodology for the complex analysis of a literary text has been developed in the context of the historical paradigm. Under the influence of the new critiques – psychoanalysis, archetypology, reader's response, feminism and deconstructivism – "history, like literature, is represented by text, discourse, which manifests an infinite number of meanings and senses". The theoretical basis is built on the ideas of leading foreign (J. Lakof, M. Johnson, C. Fillmore, R. Langaker, R. Jekendoff, etc.) and domestic (E. S. Kubryakova, Y. D. Apresyan, Y. S. Stepanov, N.D. Arutyunova, etc.) linguists.

The author's use of hypothetical-deductive and inductive methods, as well as intralingual matching techniques, cognitive interpretation of the metaphor-ideologeme, cognitive mapping, analysis of the cognitive complexity of texts (Suedfeld & Tetlock, 1977), which are determined by synergetic complexity, are necessary as constructive research techniques to penetrate into implicit complexity of the world.

The dominant techniques of a complex world outlook "are holism, self-organization, emergent properties, ability to adapt" (Zwin, 2006). The author's thought should be relevant to the complexity of the communicative event: include multi-vector senses in contextual holism (integrity), nonlinearity and spontaneity, which is especially important for identifying the content side of mass media texts and the discourse analysis of the fiction and historical text.

For an understanding of a specific historical epoch, historical discourse includes primary historical sources and works of fiction. The information contained in the primary sources is interpreted in the secondary ones, and a multitude of interpretations creates a special mental space, in which the author's views and message are key. The hypothesis of the study is the assumption that the relationship between language and the real world is expressed by a language personality. The word, of course, does not reflect realities, represents the corresponding vision, which is formed in his consciousness of the communicants by the images of the surrounding world. The imaging of the reality is carried out in concepts (ideologemes and culturemes) that are idiosyncratically expressed by discourses of different speech genres (fiction and historical and mass media).

Ideologemic and Culturemic Image

According to V.G. Gak, realities are culture-bound items (objects, functions, customs, behavioral characteristics of a particular person); cultureme, as defined by V.V. Vorobiyov, is a complex inter-level unit that integrates the linguistic and speech representations of the concept (Vorobiyov, 2008); its content plane is an amalgam of linguistic meaning and cultural meaning; its plane of expression is a synergy of the verbal sign and meaning. In this modification, such a complex unit in the science of language turns into a linguocultureme. Such a formal and informative unity of the linguocultureme makes it possible to relate it to certain fragments of the subjectively perceived real picture of the world, its significant realities – the objects or situations. Ideologeme is an ideological construct, which is a system or a consistent set of views and concepts that make up the consciousness of the personality that is chosen as the prototype of the discursive-pragmatic modeling (Alefirenko & Nurtazina, 2018) of a particular image of the world. A special image of the world was embodied, for example, by Mother Theresa – the universal favorite as the founder of the women's monastic congregation "Order of Mercy", which is in charge of the care of the poor and the sick. She gained not only religious adoration (the Catholic Church ranked her blessed) but civil recognition.

She was awarded the Nobel Peace Prize, and in 1997 she received the highest US award – the Congressional Gold Medal. With her wealth of historical experience and way of life, she, having become an ideologeme, represented a certain social community, reflecting and evaluating reality in a special way. Unlike scientific

epistemes, ideologeme is not only a knowledge holder but also an expression of specific relation to objects of being. Moreover, ideologeme (in our case, the proper name – Mother Theresa) does not express a personal attitude toward the reality — its attitude is determined by the public interests of that fragment of society, whose interests it expresses. This is evidenced by the introduction of the ideologeme into the progressive consciousness of all mankind: suffice it to say that the monastic congregation founded by Mother Theresa has 400 branches in 111 countries of the world and 700 houses of mercy in 120 countries. They have been founded in the regions of natural disasters and the areas of poverty.

From our point of view, the discursive-pragmatic modeling of the linguistic image of concrete personalities, who are at the forefront of the history of a society, requires several implicit phenomena to be understood:

- a) the correlation of cognitive structures with linguistic ones, as well as the correlation of linguistic and everyday world images;
- b) the functional significance of language in the implementation of the processes of perception and understanding of the reality, in the implementation of its conceptualization and categorization;
- c) personality's frame of mind, which served as the prototype of the linguistic image, personifying "his / her" era.

An attempt is being made to apply new linguistic paradigms to the traditional object of the science of language: an archaic literary text, explication of its linguistic-culturological and idiosyncrastic potential laid down primarily in the obsolete lexicon (archaic and historical vocabulary). The theoretical research platform is based on the cognitive-linguistic development of concepts of luminaries of linguistics rich in inexhaustible linguopoetic ideas, who were the pioneers of the national linguistic poetics, shedding light on the discursive-cognitive understanding of the literary text in general, and the historical novel in particular (B. A. Larin. A. A. Potebnya, V.V. Vinogradov). This kind of fruitful research combining linguistic classics and modern paradigmatic innovations have already formed a distinctive feature of the Belgorod linguistic poetic school (Alefirenko & Nurtazina, 2018; Alefirenko, 2013; Kosharnaya, 2014). Via this convergence of scientific epistemes, a new technique for the integrated study of the author's linguistic personality is developed in the cognitive-discursive aspect,

especially when it comes to the historically significant linguistic personality (a popular politician or an author – the creator of fiction and historical work). This is explained by the fact that in modern linguistics the interest is focused not just on the doer of the speech act, but on the linguistic personality – the bearer of national consciousness, mentality who has his own attitude to the surrounding reality, a complex and extraordinary inner world. Therefore, the study of his retrospective discourse opens the veil on the hidden patterns of the formation of discursive consciousness as an organic part of value-semantic perception and creative interpretation of historical events, which became the basis of the communicative-cognitive event that projected the intentional field of the corresponding context of language individual.

Proper name as the name of a concept becomes a “limiting text message”, in a compressed form, containing information about a significant phenomenon ...” (Kolshansky, 2013). The presence of value-semantic background in the content of the proper name Peter I makes it possible to consider it with respect to cognitive-pragmatic aspect. The connotative historical background of this onym is defined by its rich associative field. The commonly known name Peter I, as well as the presence of a rich encyclopedic platform in it, makes it possible to present filigree set connotations due to the conceptual sphere of the analyzed literary text.

Historical discourse reflects rather a set image (or a mental model) of a historical event than the position of a historiographer. A.N. Tolstoy used a substantial, multifaceted historical material when writing the novel. He investigated the diplomatic correspondence, decrees, monuments of literature. Thus, the fragment describing the march of Peter and his friends in Moscow by representing a real historical fact is saturated with a vivid, emotional, subjective verbal images, thanks to which the historical image of the world turns into a fiction. Compare: “Растянувшись по всей улице, медленно ехали телеги на свиньях – по шести штук; сани на коровах, обмазанных дегтем, обвалянных перьями; низенькие одноколки на козлах, на собаках. <...> Щелкали кнуты, свиньи визжали, собаки лаяли, наряженные люди мяукали, блеяли, красномордые, все пьяные. <...> Впереди лошадей шел Петр в бомбардирском кафтане. Выпятив челюсть, ворочая круглыми глазами на людей, бил в барабан. Боялись ему и кланяться, а ну как не велено. Юродивый, увидя его с барабаном, завопил опять: «Навуходоносор!» <...> Срамоты

такой от сотворения Москвы не было”. (Having strung out across the street, pig wagons were dragging - six; cow sleighs smeared with tar, rolled in feathers; low goats and dogs sulkies <...> Snapping whips, squealing pigs, barking dogs, meowing bleating dolled people, red-faced, all drunk. <...> Up ahead the horses was Peter in a bombardier’s caftan. Jutting out his jaw, rolling his rounded eyes at people, he was beating the drum. They were afraid of bowing before him, if not ordered. A God’s fool saw him with a drum and screamed again: “Nebuchadnezzar!” <...> There has been no such a stinking shame since the creation of Moscow).

The emotional component of the fragment is created through the use of a vernacular and stylistically low lexeme of срамота (a stinking shame) – dishonorable action, disgrace’. Indeed, the action of the emperor and his comrades is impartial, moreover, so much so that it is impossible to recall such a thing “от сотворения Москвы” (“since the creation of Moscow”).

The analyzed lexeme becomes a predicative concept (we mean by ‘predicative concept’ the semantic kernel of the predicate group included in the metaphorical cohesion (connectedness) of the predicate with dependent and explicative objects of thought) around which the communicative event takes place (in terms of historical discourse, it is an individual fragment of the verbal and cogitative act that has thematic cohesiveness, semantic completeness and general semantic architectonics).

As the narrative analysis shows, it was important for A.N. Tolstoy to show formative years in personalities’ lives in history. The novel reveals the dependence of the individual on the historical challenges of the time, emphasizes the relationship between the need for transformation and the creative epochal thinking of the tsar. Alongside this, it was extremely important for the writer to show the historical role of the people.

When creating the image of the tsar, A.N. Tolstoy solved the problem of literary embodiment of a great creative personality. Admiring the personal qualities of Peter, the writer reveals the scale of his activity, the creative principle of this personality. For Peter, the old Russia with its stagnation is embodied in the autocratic, despotic, power-hungry sister, with whom Peter will have to fight. To understand such socially significant metamorphoses in the text of the novel, several discursive events are essential. This is the scene

in Arkhangelsk when Peter visits a foreign merchant ship: “Уж до того жалки показались домодельные карбасы, когда проплывали мимо высоких бортов кораблей... Стыдно! Все это почувствовали: и помрачневшие бояре, и любезные иноземцы на берегу, и капитаны, и выстроившиеся на шканцах матерые, обветренные океаном моряки...” (Homemade karbasses passing high shipboards seemed really so pathetic ... It's a shame! It embarrassed everyone: morose boyars, and affable foreigners on the shore, and captains, and experienced, sea-weathered sailors who lined up on the quarter-deck ...).

The lexeme жалкий (miserable) – “unhappy, one who arouses compassion, excites pity, who is pitiable. It was not only the karbasses – the Siberian freighters that were miserable, but the state in which the whole country was, of which Peter I felt sicken and ashamed.

The author of the fiction and historical narrative describes in detail those significant metamorphoses in Peter's mind after his trip abroad. There was a lot of extraordinary and wonderful things for the Russian eyes. Peter remembered a sleepy, impoverished and clumsy Russia. The thoughts about Russia eating away Peter's soul are rendered via Russian colloquial evocative vocabulary. Peter did not know then “какими силами растолкать людей, протрять им глаза... Черт привел родиться царем в такой стране!” (what forces could thrust past people, rub their eyes ... The devil brought him to be born as tsar in such a country!). All these thoughts make him getting angry with them and looking on foreigners with envy. The first impulse was to hang one after another, to whip one after another: “Но кого, кого? Враг невидим, не охватим, враг - повсюду, враг - в нем самом...” (But whom, whom? The enemy is invisible, we will not reach, the enemy is everywhere, the enemy is in him ...).

Via the image of Peter, A.N. Tolstoy offers illuminating insight into the historical process that have been conceived and implemented by the will of a creative person. By means of a bright cognitive metaphor A. Tolstoy depicts the stagnant, steeped in poverty, ossified pre-Peter Russia, over which centenary twilight, poverty, servility, misery (“столетние сумерки, нищета, холопство, бездолье”) hang. The highlighted metaphors are fixed in the dictionary by V.I. Dahl: нищета – ‘крайняя бедность, убожество, скудность, нужда’, холопство ‘рабство’, бездолье ‘несчастье’ (poverty – wretched poverty, squalor, scarcity, need’,

servility slavery, **miser**, unhappiness). It is these cognitive metaphors that make up the real sphere of concepts of the pre-Peter epoch.

By transforming the historical discourse into the text of the novel “Peter the First”, the writer sought to show the main thing in the image of the Tsar's personality: his all-consuming idea of strengthening Russian statehood, since he sincerely believed that it was the only true way of reviving the national culture and nation. Thus, the proper name Петр I (Peter I) in A.N. Tolstoy's fiction and historical discourse verbalizes a cultural concept that serves as an epicenter of the literary narrative around which all communicatively significant events unfold.

The Image of Communicative-Cognitive Event

Particular importance in our study is attached to the concept “communicative-cognitive event”. The key word here is the autosemantic word “event” – not a phenomenon, fact, event or episode, but a certain personality construct – an idea or a mental configuration of the scenario of percept. The definition “communicative-cognitive” means that the personality construct is a hypothetically created construction that reflects an understanding of the observed phenomena in order to coordinate its actions with others.

Although the discourse is primarily a verbal and cogitative model of text generation, it contains, in addition to text, various extralinguistic products that generate its semantic content. Those are, according to T. Van Dijk work's (Van Dijk, 1980), a communicative event, the participants of this event and the circumstances accompanying it: personal experience associated with it, impressions of it, understanding, considerations and value attitudes. From the point of view of the neuro-linguistic interpretation of discourse that we suggest (Alefirenko, 2014), mental configuration of the percept is represented in it by special multisemiotic means (Vorobiyov, 2008). They are characterized by a heterogeneous organization: they include, besides the text, a certain set of concepts, on different layers of which iconic images, word-images, symbols, value and attitudinal meanings are fixed by their ethno-linguistic consciousness (Alefirenko & Nurtazina, 2018).

So, multisemiotic system of discourse is formed by: a) text as “the highest order sign” (T. M. Dridze), in which the direction and state of consciousness of a person, his personal logical

evaluations and emotional reactions in relation to an item (a subject) and peculiarities of his vision of a communication partner are ingrained; b) its sphere of concepts as a system of verbalized and verbally undefined knowledge of a person about the world around him, formed from his own experience and that of previous generations; c) iconic images that possess, according to Pierce, a number of properties inherent in the reflected object, a real object or an imaginary one; d) image words – a kind of “billboards”, when a word is associated with the image corresponding to this communicative event (for example, the image of a person being languid with the heat and the word ‘drink’); e) symbols, conventional signs, which have a deeper social and normative (spiritual) dimension in comparison with the iconic ones; f) cognitive metaphors filling the discourse with value-semantic content and the generated text -with the necessary illocutionary force.

In this connection, of particular interest is the aspect of the global problem of man-language relationship, which V. von Humboldt called “the spirit of the people” – a set of spiritual, including their (people’s) intellectual and emotive values, original thinking and feeling. Therefore, it is no accident that it is precisely “the spirit of the people” that determines the originality of the cultural-semantic space not only of this or that nation, but also the idiostylistic dominants of the artist’s words. For a historical work, this approach allows revealing the sources that form ethnic unity, and then forms the final stage – the sphere of concepts of the language of a given people, the essence of which lies in self-knowledge of the national spirit and the perception of language as a comprehensive manifestation of creative (not only imaginative, but also formative) power “spirit of the people”. Discourse analysis of the text of a historical work translates philosophical reasoning about genetic link of language and the people into a discursive plane, if by discourse we mean not a speech, as the researchers of the text often do, but a cognitive category. The forming discursive consciousness, according to V. von Humboldt, is the first necessary level from which nations get the possibility of an autochthonous verbal and artistic development. The very transformation of ethnic community into nation occurs with emerging the original (distinctive) discursive consciousness, under the influence of which the phenomenon of the nation as a human community, proceeding in the formation of verbal and fiction architectonics in an original way, is directly formatted. As our previously published observations and generalizations of

existing discourse studies of the text (R. Barth, M. Foucault, E. Husserl) argue, the originality of the discursive consciousness is creative in several directions: a). if to paraphrase V.

Humboldt, an inspiring stimulus to form a linguistic world image of future generations; b) a cognitive basis for the historical formation of literary sphere of concepts. Our introduction of the term “historical formation of literary sphere of concepts” is supported by the treatment of the sphere of concepts which Academician D. S. Likhachev deeply introduced into Russian linguistic poetics. According to his definition, “the sphere of concepts is a combination of the concepts of a nation, it is formed by all the potencies of the concepts of native speakers” (12, p. 280-287). Literary conceptual sphere is based, in our opinion, on the phenomenon of discursive consciousness, which allows the sphere of concepts to be perceived not just as “a set of concepts of nation”, but as a frame architectonics of the historically conditioned configuration of literary concepts, which turns the relatively static structure of the language conceptual sphere into a dynamically organized and architecturally structured unit of historical concepts and everyday concepts, organized into a frame discourse necessary for this literary text (semantic source and functions of its development and configuration in the process of transforming a communicative event into literary text of a historical speech genre). Without using the concept of discursive consciousness, O. V. Revzina concisely writes about the frame architectonics of concepts that serve as the cognitive substrate of discourse (she calls it “the discursive universe”), in which the author resides (Revzina, 1999).

In the light of cognitive linguistic poetics, frame architectonics of historically significant text serves as a special “house of Being”. Such a vivid and catchy cognitive metaphor for discursive linguistic poetics contains a rather deep meaning. According to M. Heidegger, “being” exists only in speech, and not in everyday speech, but in literary, poetic, mass-media speech. This scientific metaphor (“house of Being”, the dwelling of the language) leads to understanding of the role of discourse in the formation of a linguistic image (Mendonça & Andrade, 2018; Metsämuuronen, 2018).

Consequently, the subjective perception of a communicative event is the main object of study of literary or mass media historical discourse as a process of figurative and verbal thinking of a language personality.

Without a discursive analysis that includes the principle of cognitivism, which is important for understanding the discursive mechanism of emerging value-semantic aspect of literary or mass-media text, it is difficult to imagine the implementation of the theoretical ideas about the embodiment of author's world image in the practical linguistic poetics.

The way of expressing the individual author's intention in mass-media or literary text, the way of representing the language image is idiostyle. Idiostyle participates in creating literary picture of the world, which is a reflection of reality in the form of spiritual values important for the linguistic culture of a given historical time experienced by the author and expressed in the author's text. The emergence and development of cognitive linguistics makes it possible to consider the image-ideology of a communicator and its role in the cultural heritage of the people.

The lexical component of the text is a means of expressing a thesaurus that represents an image of not only historical but also modern linguistic personality, and therefore, it is in the vocabulary that the world outlook of a modern political figure is reflected. Thus, the image of "the Iron Lady" has long been entrenched in the minds of the modern British. Originally, this nomination was merited by the 71st Prime Minister of Great Britain, Margaret Thatcher, for her determined and unbending character, and because, despite the dissatisfaction of the politicians and people around her, she always stayed her course: Margaret Thatcher was an icon for what politics should be about – courage, spirit and the determination to change things for the better (CNN)... She refused to be bowed by terrorism and stood against it in all its forms. ... Although many on the British Isles left oppose what Thatcher did and what she stood for, there is a quiet, begrudging perhaps, but unmistakable admiration of her strong and unswerving leadership (CNN). The experience of the communicative event and the emotional tension are conveyed by the metaphor Margaret Thatcher was an icon, in which Margaret Thatcher is a model of politics, as well as other indirect connotative implications: quiet, begrudging perhaps, unmistakable admiration, strong and unswerving leadership, expressed by opposite evaluative epithets quiet, begrudging in relation to her political course, but unmistakable strong, unswerving in relation to her reputation and leadership.

Now in the 21st century Britain extremely needs a strong leader to finally resolve the issues concerning Brexit, immigration, borders,

domestic and foreign economies. It would seem that Theresa May's election as the 76th Prime Minister of the Great Britain is the solution to all problems. Theresa May immediately known publicly as a new "Iron Lady". When she entered Number 10 amid the chaotic fallout from the EU referendum in the summer of 2016, May portrayed herself as a steely, competent, pragmatic leader who would unite a bitterly divided country, put Brussels in its place, and steer the UK into a bright future as an independent trading nation (Buzzfeed). Having become prime minister, Theresa May positioned herself as a "strong, competent and pragmatic" leader who could unite the country, put Brussels in place, and lead Britain into a bright future as an independent trading nation. However, the metaphorical nomination "The Iron Lady" proved to be "a pile of rusting metal Brexit". So, the Guardian publishes an article: Theresa May: the new Iron Lady or a heap of rusting Brexit metal. The unresolved question concerning Brexit, the lack of a trade agreement with the EU, the split in parliament contributes to the formation of a new image of Theresa May as a politician through various means of language, mostly ironic, and sometimes even sarcastic metaphors a heap of rusting Brexit metal, a piece of near obsolete computer junk, the Amstrad Maybot, an obstacle to resolving Brexit. This is supported syntactically by rhetorical questions: When is a delay not a delay? (the Guardian); antitheses like: she used to be this, now she is this: A leader who once appeared to be so commanding that the Tory-supporting Daily Mail proclaimed her a new Margaret Thatcher has instead been accused by her own MPs of selling out the millions who voted Leave (Buzzfeed); negative sentences: She is not the iron lady (Southfront.org). Morphological means of expression also intensify the situation. The use of comparative and superlative degrees of comparison shows dissatisfaction with Theresa May's political actions. One of the experienced "back-bencher" during a debate in the House of Commons accused Theresa May of the most shameful surrender since the defense of Singapore in 1942: ...the most shameful surrender by a British leader since Singapore in 1942 (Buzzfeed). The Financial Times characterizes Theresa May as the least suitable leader who can cope with the tasks set by voters: rarely can a leader have looked less suited to the task before them. This is a consensus view of the British prime minister (FT).

Conclusion

So, to create an image of a retrospective or modern leader of a country by means of language, convincing means of suggestion are needed. As the analysis shows, such suggestive dominants are mental attitudes that (1) form an individual author's conceptual sphere that integrates ethno-cultural and personal meanings (Likhachev, 1996), and (2) in this function, they are part of such categories that are often used in linguistic poetics as "idiostyle", "idiolect", "mentality" and "sphere of concepts". All they intersect at the point of "understanding and reflecting the elements of material and spiritual culture of the people (objects and phenomena of objective reality, substantial and dynamic aspects of human activity, artifacts) in the national language" (Alefirenko, 2013).

Mass media discourse is not just only an important narrative, it creates a "chronicle" of modern life, just as a literary and historical narrative embodying communicatively significant events in language images. The narrative structure of mass media text, as well as the structure of literary text, is divided, according to T. Todorov, into history and narrative discourse (Todorov, 2013; Bahremand, 2015). Both speech genres comprehend three levels of description (according to Bart): the level of "functions", the level of "actions" and the level of "narration" (Barthes, 1966). In a word, both textual-discursive types of linguoculture unite the narrative – the concept of linguistic postmodernism, based on the synergy of procedurality as a way of being, according to R. Barth, of a "communicating" text that creates the image of a particular historical phenomenon.

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