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The concept of "ugliness" in Russian linguistic culture: methods of objectification

The article discusses the ways of objectifying the concept of "ugliness" in Russian linguistic culture. The fundamental principles of considering concepts in modern linguistics are highlighted, which are based on the principle of anthropocentrism. The main components of the linguocultural concept "ugliness" are identified through historical, etymological, word–formation analysis. The authors of the article used the method of component analysis, the method of semantic-cognitive analysis, the method of linguoculturological analysis, which facilitated to identify the conceptual features of the concept of "ugliness". The lexemes "ugly" (for male) and «ugly» (for female) are considered as representatives in the contexts of word usage. As a result of the study, the authors concluded that in the Russian language picture, lexemes with the root ugly-, for example, adjectives ugly, ugly and nouns ugly, ugly, ugliness, act as representatives of the concept "ugliness". When considering the use of the word "ugly", the following conceptual features were identified. When identifying the conceptual features of the noun "ugly", we identified the following. Separately, a group of word usage of the lexeme "ugly" was singled out when describing males. It was revealed that these variants of word usage were characteristic of the works of the late 19th and early 20th centuries.

Keywords: concept, ugliness, ugly, cultural linguistics, anthropocentrism.

Introduction

At present, in various areas of linguistics, there is an active application of the principle of anthropocentrism as a manifestation of the human factor in language, a deepening of interest in developing the problem of studying the linguistic picture of the world and the national identity of the linguistic reflection of reality. Language is one of the elements of culture as a product of human social activity and, at the same time, one of the forms of culture created by man.

The study of concepts is in demand since studies based on the principle of anthropocentrism reconstruct fragments of the linguistic picture of the world reveal the value system of native speakers.

In modern linguistics, different scientific schools study the Russian concept sphere: a general conceptual approach (Arutyunova 2003; Zaliznyak 2012: et al.), a semantic-cognitive model for studying the concept (Popova, Sternin 2007: et al), linguoculturological approach (Vorkachev, Kolesov, Zinovieva, Vasilyeva, 2014 et al.).

Linguistic and cultural concepts form a picture of the world of native speakers and provide a basis for mutual understanding between representatives of a certain linguistic culture through "clumps of meaning" in which the spirit of the people is embodied. Being the basic elements of the language, concepts provide mutual understanding between representatives of a certain linguistic culture.

Features of culture are reflected not only in the lexical composition of the language but also in units of a more complex structure: Keywords of culture, culture constants, concepts, conceptualized areas. These concepts constitute the categorical apparatus of linguoculturology. In this study, the concept of "ugliness" and the ways of its objectification in Russian linguoculture are considered.

Research methods: Analysis of theoretical sources, the method of component analysis, the method of semantic-cognitive analysis, the method of linguoculturological analysis, the method of comparative analysis, as well as the descriptive method, which includes observation, description, generalization.

The material of the study is the dictionary definitions of the key lexeme of the concept "ugliness", contained in the fundamental etymological and explanatory dictionaries of the Russian language of various temporal correlation, data from the National Corpus of the Russian Language.

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Results and Discussion

Researchers distinguish various semantic parameters and components in the concept. Yu.S. Stepanov includes the following features in the concept:

1) the main feature, "known to every bearer of culture and significant to him";

2) additional signs that are no longer relevant, historical, "relevant for certain groups of cultural bearers";

3) an internal form, usually not realized, imprinted in an external, symbolic verbal form [5; 41–42].

The linguocultural concept exists in the individual or collective consciousness, therefore, elements that are absent in the consciousness of a person or group cannot be included in the structure of the concept.

Following V.I. Karasik and S.G. Vorkachev, it seems the most optimal to single out three components in the linguocultural concept:

1) conceptual, that is, subject, reflecting its "significant and definitional structure";

2) figurative, including "cognitive metaphors that support the concept in linguistic consciousness";

3) significance, which determines the place of the name of the concept in the lexical and grammatical system of the given language, including also its associative and etymological characteristics [4; 65].

Thus, the structure of a linguocultural concept incorporates a conceptual element including the linguistic fixation of the concept, its designation, description, indicative structure, definition, comparative characteristics of this concept in relation to a particular number of concepts that never exist in isolation. The conceptual element is formed by relevant information about a real object and is reflected in explanatory dictionaries [6; 34].

We provide a historical and etymological analysis of the origin of the word-name of the concept "ugliness", which is an obligatory component of the linguoculturological study of any concept. This analysis provides researchers with the opportunity to lift the "curtain of the mystery of the first steps of the life of the concept" [7; 44]. Thus, this analysis helps to reveal the etymology of the word naming the concept "ugliness" and results in changes in the lexical meaning of this lexeme.

Based on [8; 9], we can draw conclusions about the common Slavic origin of the word.

The word "ugliness" is not included in any of the analyzed etymological dictionaries. However, due to the transparent internal form it can be argued that it comes from the noun "ugly".

M. Fasmer's "Etymological Dictionary of the Russian Language" incorporates the following dictionary entries: "ugly", as well as lexemes with the connotation of ugliness in their meaning — "muzzle", "mug", "snout". Urod – genus. p.-a, other – Russian. freak "idiot, holy fool". Muzzle – I., Ukrainian, blr. muzzle. Judging by the presence of -r-, borrowings. from ir. *mərəδa-, cf. avest. ka-mərəδa- "head", actually "what a head, disgusting head". Erysipelas – erysipelas I "physiognomy, muzzle", dial. "face, appearance", yarosl. (Volotsky), "beauty", Kazan. (Dal). upirzha mug "the offspring of a werewolf", XVII century. (IORYAS 11, 4, 85 et seq.), ugly-faced «ugly face», Olonetsk. (Kulik.), Other Russian. rozhai "look, face", rozhaist "beautiful, prominent" [4; 326]. In these dictionary entries, it can be noted that most often ugliness, ugliness is a negative sign, a negative quality of a person, for example, in the dictionary entry muzzle, we observe such a meaning – "the offspring of a werewolf". These examples testify to the negative connotation of lexemes in the Slavic linguistic culture.

"Historical and etymological dictionary of the modern Russian language" P.Ya. Chernykh also does not have a dictionary entry "ugliness", but when interpreting the lexeme "holy fool», he points to the etymological proximity of the lexemes "foolishness" and "ugly" and gives the following connotation – "inferiority, lack, decline, decrease" [9; 461]. Thus, here we similarly note a certain negative semantics of these lexemes.

Below we consider the meaning of the lexeme "ugliness" and the words of the same root with it, presented in the explanatory dictionaries of the modern Russian language. "Explanatory Dictionary of the Russian Language" S.I. Ozhegova gives the following meanings of this lexeme: "Ugly, -th, -th; -iv. 1. With a physical deformity. Ugly fingers. 2. Ugly, ugly. Ugly appearance. It is ugly (adv.) to dress. 3. trans. Abnormal, ridiculous to disgrace. Ugly upbringing. W. taste. "noun ugliness, -i, as. "The Big Explanatory Dictionary of the Russian Language" by D.N. Ushakov contains three dictionary entries: "Ugly, ugly, ugly. App. to a freak, like a freak. You will be with an ugly hump. Blok" [10; 432].

Owing to the study of the word-formation paradigm of lexemes with the root ugly, we have revealed that adjectives (ugly, ugly) and nouns (ugly, ugly, ugliness) are widely used in modern Russian. Let us move on to the study of the conceptual features of these lexemes. The following examples of word usage are taken from the National Corpus of the Russian Language (NCRL), sub-corpus "main" [7]. As the main lexeme, the

lexeme "ugly" was chosen, which has 321 occurrences in the NKRL, and the lexeme "ugly", which has 121 occurrences in the main body of the NKRL.

In the contexts of using the adjective ugly, which is a characteristic of "ugliness", the following conceptual features are realized:

1. The presence of a physical deformity:

Grandfather Ivan knew how, it only remained to find such an inconspicuous stump, where an *ugly* growth, like the nose of an old drunkard, could pile up, which for a connoisseur was more beautiful than a rose flower [Lyudmila Petrushevskaya. Little sorceress // "October", 1996]; Kesha experienced an impossible, incredible relief - as if his *ugly* hump had finally been amputated [Viktor Pelevin. Love for Three Zuckerbrins (2014)]; Here is one mouth of the monster was captured, *ugl*y, twisted, with a finger stuck under the nose. [WITH. I. Shulyak. Apartment number nine. An affair with devilry // Volga, 2013; Large, sunken belly without muscles, very pale with the beginning of a hairy toe under the navel, welts from boils on the chest, under the nipple, navel, white, everted, *ugly*. [Alexander Ilichevsky. Persian (2009); The *ugly* nose and the ridiculous ponytail at the back of the head did their job, although not completely: the heroic texture familiar to the eye still showed through. [«But I don't see any romanticism here ...» // «Theatrical Life», 2003.04.28]; The Prince's left cheek was decorated with a fresh, *ugly sc*ar, his whole face was covered with small black specks, his right eye was swollen and swollen. [Mikhail Uspensky. Where we are not (1995)]; She made out an *ugly scar* on her left, thinner arm, touched it carefully, and then suddenly quickly pressed her cheek to the outstretched palm of her right. [Anatoly Stepanov. Last (1984)].

The given examples show that most often in Russian linguoculture the concept of "ugliness" is most often associated with the presence of a physical defect that clearly stands out (scar, hump, nose).

2. Ugly, ugly (when describing a person's appearance):

Above the pulpit towered an actively ugly, almost *ugly man* of moderate Jewish persuasion, bald, incredibly lop-eared, with a drooping crimson mouth. [Sergey Gandlevsky. NRZB // «Znamya», 2002]; And at the very top of this huge heap, the forgotten and now eternally drunk prophet Savel was sleeping - *in dirty clothes, ugly and crippled*, for he had already drunk away his prostheses a long time ago. [Elena Khaetskaya. Blue Dragonflies of Babylon / Holy March (1997); This is a classic troll: an *ugly giant* with a long nose, in a fur-trimmed jacket and blue peasant trousers with leather patches on the back, with a hole for a long thin tail with a blue bow. [AND. M. Dyakonov. Book of memories. Chapter Two (1922–1926) (1995)]; only the ears, one of which Darwin saw when the gorilla turned its head to look at the corpse of its predecessor, were entirely human. [Viktor Pelevin. Origin of Species (1993)]; He caught my eye and said, pointing to his bags under his eyes and his *ugly, big-nosed profile*: [Edvard Radzinsky. Our Decameron (1980-1990)].

3. Ugly, ugly (when describing objects of reality):

Take Athens, for example, what an *ugly city*. [New books // «Safe Reserve», 2003.07.14]; Here the red lid of the coffin, covered with satin, disappeared, here the grave was half-filled, and now the mound is carefully rammed with shovels and tarpaulin boots of incredible size, here an *ugly iron tripod* with a sign is placed on top. [Vlada Valeeva. Ambulance (2002)]; Its green fire fantastically outlines the contours of floating clouds, and an *ugly,* luminous, crooked pattern moves right above us. [Aleksey Ivanov. The geographer drank away the globe (2002)]; Apparently, in this place, on the wrong side of the carpet, a huge *ugly knot* was tied. [Ekaterina Markova. The Last Supper (1990-2000)]; We moved slowly up the hillside, past wild apple trees, past strange bushes that looked like *ugly grapes*. [Vladimir Berezin. Witness // «Znamya», 1998]; A dimly burning lantern illuminates an *ugly wagon*, nicknamed the «black crow». [Valentin Berezhkov. Next to Stalin (1971–1998)]; But Susanna Borisovna herself was like a widowed queen: in purple clothes like a mantle, her head was tied with a purple scarf in the form of a turban, her makeup was dark and *so ugly* that it was in no way possible to suspect her of coquetry. [Lyudmila Ulitskaya. Beast (1997)]; When government-owned furniture was handed out, we got an *ugly sofa*, a table, and two soldiers' beds. [Irina Polyanskaya. Shadow Passage (1996)]; But he had one flaw that made it extremely difficult for Maria Vladimirovna to raise him to the school Olympus - an incredibly *ugly handwriting*. [YU. M. Nagibin. School album (1980-1983)]; Forgetting the instructions of Pisces, he immediately threw off his *ugly robe* and, with the help of a stranger, put on a new robe. [Arkady Strugatsky, Boris Strugatsky. Inhabited island (1967–1969)]. Here we note that many objects of reality have the "ugly" quality: a city, a tripod, a knot, makeup, handwriting, a hoodie.

Next, consider the context of the word usage of the noun «ugly», which is also a characteristic of "ugliness" in Russian linguistic culture. The following concepts can be distinguished here:

1. Girl, woman with physical deformity:

She stumbled on her grandmother's wheelchair, fell down, and let's yell: «That *ugly old woman* always goes to the kitchen on purpose when she knows that I'm there. [Tatyana Solomatina. Big Dog, or «An Eclectic Picturesque Babylonian Tale of the Buried» (2009); It seemed to me that all my girlfriends were beautiful, and *I was ugly*. [Mikhail Shishkin. Venus hair (2004) // Znamya, 2005]; Five chapters about the main thing 1. *Ugly I am a fat ugly girl*. [P.V. Potapova. Daughter. Five chapters about the main thing // Uralskaya Nov, 2003]; If Valentina was completely without requests, so simple, then it would be understandable. Or there is some *ugly thing*, a blue stocking. So no, and in the feminine sense, everything is with her (the soul is first of all! [Evgeny Shklovsky. A treasure trove // «Star», 2003; And the other daughter *was ugly: freckled, large-mouthed, cross-shouldered*, and drunk it seemed to him that the nose [Artem Vesely, Abandoned Khutorok (1920–1926)] In short, she is *ugly herself*, thick mouth, small eyes, but calm in this regard. [Sa and So // Domovoy, 2002.08.]; It seemed to me that all my friends were beautiful, and *I was ugly*. [Mikhail Shishkin. Venerin hair (2004) // «Znamya», 2005] «My God, what an *ugly me*!» Sashenka thought bitterly. [Vaclav Mikhalsky Spring in Carthage (2001)]; In addition, I had a complex that I was terrible, *ugly, an ugly duckling*. [Elena Khanga. About everything (2000); In general, she is not ugly at all, only her nose let us down, too long. [Alexandra Marinina. Men's Games (1997); Of course, not a supermodel, but not *ugly either*. [Alexandra Marinina. The Illusion of Sin (1996)]; And Chunka wondered once again: how such a beauty could give birth *to such ugly*! [Fazil Iskander. Sandro from Chegem (Book 2) (1989)]; A mysterious creature of thirteen years old, an incredible beauty with a smile from ear to ear, with golden eyes, with a thin waist, an incredible *ugly woman* with blond bangs, with freckles the size of a penny, with ankle-tied legs in tiptoes. [Eduard Shim. Guys from our yard (1976)].

The given examples show that the conceptual attribute "a girl, a woman with a physical deformity" is most often represented when describing external characteristics — "a fat mouth", "small eyes", "with freckles the size of a penny", "a fat ugly girl", "a nose that let us down , too long", "ugly duckling". The obvious opposition here is also interesting — "not a beauty, but not ugly either", "not a supermodel, but not ugly either". We can talk about the obvious polarity of these linguistic cultures in the linguistic picture of the world of a Russian person — "beauty / ugly".

2. Objects of reality, ugly in appearance:

And this *is ugly*, but her branches grow only on one side, and the top, well, to the side, sticks out. [Vladimir Voinovich. Herringbone // «Worker», 1989]. Here we can talk about the presence in the mind of a Russian person of a certain model, an ideal image of one or another object of the surrounding reality. And if, for one reason or another, an object differs in some way, it becomes «*ugly*» for a person. For example, when describing the external state of a spruce, the author uses the definition of «ugly», because "the branches grow only on one side and the top ... is turned to the side", that is, the spruce does not correspond to its «ideal» image.

Some kind of *ugly ugly* thing with fresh white ends on the upper side stuck out in the blue sky. [Fyodor Abramov. Dom (1973–1978)];Some people liked this way of feeding, someone considered it extravagant, and for some, the smoking black *ugly thing* on the gas stove was a symbol of the student fraternity. [Vasily Aksenov. Colleagues (1962)]; In the mornings they enthusiastically hunt for fish: a *black ugly creature* sits on a snag and looks out for prey with sharp tiny eyes. [V.P. Pravdukhin. Years, trails, gun (1930); Under it was a large, round, completely dry pit, and in the middle of it sat a crab-crab - the king of crabs, the crab monarch of these shores, a huge prickly ugly creature with green serpentine eyes. [YU.O. Dombrovsky. Faculty of unnecessary things, part 2 (1978)]. In this example, the lexeme «ugly» is used to describe the external characteristics of a crab, where such features as «huge, prickly, with green serpentine eyes» are separately highlighted. It is important to note here that both the size and shape of the crab's eyes are thought by the author to be ugly.

Separately, it should be noted that the lexeme «ugly» in some contexts correlates with males. We have identified the following options for use, mainly in the works of the late 19th and early 20th centuries: And she tramples with her heels and shouts: «Your *Hitler is ugly*, a bloodsucker, just drown him in the toilet!» [A.A. Fadeev. Young Guard (1943–1951)]; The official's husband was ... grumbling and coughing until he died ... The ugly thing was terrible! [WITH. N. Sergeev-Tsensky. Babaev (1906–1907)]; «We won't find it today, so we'll come tomorrow», the archers threatened. «Hey you, ugly!» one of the archers suddenly shouted, seeing Karl huddled in the corner

Queen Natalia, nicknamed Khomyak. [E.P. Karnovich. At the height and at the share: Tsarevna Sofya Alekseevna (1879)]; Well, it is! .. What an *ugly woman*, just think!, and the beard is growing! [M.N. Zagoskin. Russians at the beginning of the eighteenth century (1848)].

Conclusions

Thus, in the Russian language picture, lexemes with the root ugly-, for example, adjectives ugly, ugly and nouns ugly, ugliness, act as representatives of the concept "ugliness". When considering the use of the word "ugly" based on the empirical data of the National Corpus of the Russian Language, we identified the following conceptual features: "the presence of physical deformity": scars, hump, nose shape. A separate group is made up of word usages with the conceptual sign "ugly, ugly when describing a person's appearance": an ugly profile, ugly and crippled. We also singled out such a conceptual feature as "ugly, ugly when describing objects of reality": an ugly city, an ugly pattern, an ugly knot, etc.

When identifying the conceptual features of the noun "ugly", we identified the following: "a girl, a woman with a physical deformity". This conceptual sign is most often represented when describing external characteristics — "fat mouth", "small eyes", "with freckles the size of a penny", "fat ugly girl", "puffy nose, too long", "ugly duckling". The obvious opposition here is also interesting — "not a beauty, but not ugly either", "not a supermodel, but not ugly either". These examples testify to the obvious polarity of the linguoculture "beauty/ugly" in the linguistic picture of the world of the Russian people.

Separately, we singled out a group of word usage of the lexeme "ugly" when describing males. It was revealed that these variants of word usage were characteristic of the works of the late 19th and early 20th centuries.

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А.М. Мудровская, Н.В. Козловская

Орыс тіл мәдениетіндегі «ұсқынсыз» ұғымы: объективация әдістері

Мақалада орыс лингвистикалық мәдениетіндегі «ұсқынсыз» ұғымын объективті ету жолдары қарастырылған. Қазіргі тіл біліміндегі концептілерді қарастырудың іргелі принциптері атап өтілген, олар антропоцентризм принципіне негізделген. «Ұсқынсыз» лингвомәдени концептісінің негізгі құрамдас бөліктері ұсынылып, тарихи, этимологиялық, сөзжасамдық талдаулар арқылы айқындалған. Мақалада авторлар компоненттік талдау, семантикалық–когнитивтік талдау, лингвомәдениеттанулық талдау әдістерін пайдаланған, бұл «ұсқынсыз» ұғымының концептуалды ерекшеліктерін анықтауға мүмкіндік береді. «Ұсқынсыз» және «көріксіз» лексемалары сөз қолданыс контекстінде өкіл ретінде қарастырылған. Зерттеу нәтижесінде авторлар орыс тілінің көрінісінде ұсқынсыз түбірінің лексемасы «ұсқынсыздау» тұжырымының репрезентациясы ретінде көрінеді деп тұжырым жасаған, мысалы, ұсқынсыз, кейіпсіз сияқты сын есімдер және ажар, көрік сияқты зат есімдер. «Ұсқынсыз», «көріксіз» сөздерінің қолданылуын қарастырған кезде концептуалды белгілер анықталған. Ер азаматтарды

сипаттағанда «ұсқынсыз» лексемасының сөз қолданысының бір тобы жеке анықталды. Сөз қолданыстың бұл нұсқалары XIX ғасырдың соңы мен XX ғасырдың басындағы шығармаларға тән екені анықталды.

Кілт сөздер: концепт, ұсқынсыз, көріксіз, ажарсыз, мәдени лингвистика, антропоцентризм.

А.М. Мудровская, Н.В. Козловская

Концепт «уродство» в русской лингвокультуре: способы объективации

В статье рассмотрены способы объективации концепта «уродство» в русской лингвокультуре. Выделяются основополагающие подходы в рассмотрении концептов в современной лингвистике, в основе которых лежит принцип антропоцентризма. Представлены основные составляющие лингвокультурного концепта «уродство», выделенные с помощью историко-этимологического, словообразовательного анализа. Авторами использованы следующие методы: компонентного анализа, семантико-когнитивного анализа, метод лингвокультурологического анализа, позволяющие выявить концептуальные признаки концепта «уродство». В качестве репрезентантов в контекстах словоупотребления рассмотрены лексемы «уродливый» и «уродина». В результате исследования авторами сформулирован вывод, что в русской языковой картине в качестве репрезентантов концепта «уродство» выступают лексемы с корнем ***урод-*** , например, прилагательные *уродливый, уродский* и существительные *урод, уродина, уродство*. Были выделены концептуальные признаки при рассмотрении словоупотребления «уродливый», «уродина». Отдельно была выделена группа словоупотребления лексемы «уродина» при описании лиц мужского пола. Выявлено, что данные варианты словоупотребления были свойственны произведениям конца XIX – начала XX веков.

Ключевые слова: концепт, уродство, уродливый, уродина, лингвокультурология, антропоцентризм, словоупотребление лексемы.

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