

COMMUNICATIVE TYPES "ROMEO" AND "OTHELLO" IN RUSSIAN AND ENGLISH LINGUISTIC CONSCIOUSNESS

TIPOS COMUNICATIVOS "ROMEU" E "OTELLO" NA CONSCIÊNCIA LINGUÍSTICA RUSSA E INGLESA

TIPOS COMUNICATIVOS "ROMEO" Y "OTHELLO" EN LA CONCIENCIA LINGÜÍSTICA EN RUSO E INGLÉS

Alina Sergeevna ZAGREBELNAYA¹

ABSTRACT: The study is devoted to the consideration of the communicative types of "Romeo" and "Othello" in the Russian and English linguistic consciousness. The comparison involves the data of quantitative linguistics obtained using the method of continuous sampling from the corpus of the corresponding languages. The research is carried out within the framework of the cognitive-discursive paradigm of modern linguistics and is based on the basic categories and terminological tools of the corresponding section of linguistics. The comparison made it possible to establish significant differences in the perception of the communicative types of "Romeo" and "Othello" and a significant difference in word usage. In the case of both types and in both types of discourse, a complex character is reduced to a single characteristic feature. However, these traits are different in different traditions.

KEYWORDS: Communication. Cognitive linguistics. Discourse. Intercultural communication.

RESUMO: O estudo se dedica à consideração dos tipos comunicativos de "Romeu" e "Otelu" na consciência linguística russa e inglesa. A comparação envolve os dados quantitativos de linguística obtidos pelo método de amostragem contínua do corpus das línguas correspondentes. A pesquisa é realizada no marco do paradigma cognitivo-discursivo da linguística moderna e se baseia nas categorias básicas e ferramentas terminológicas da seção correspondente da linguística. A comparação permitiu estabelecer diferenças significativas na percepção dos tipos comunicativos de "Romeu" e "Otelu" e uma diferença significativa no uso das palavras. No caso de ambos os tipos e em ambos os tipos de discurso, um caráter complexo é reduzido a um único traço característico. No entanto, essas características são diferentes em diferentes tradições.

PALAVRAS-CHAVE: Comunicação. Linguística cognitiva. Discurso. Comunicação intercultural.

¹ Peoples' Friendship University of Russia (RUDN), Moscow – Russia. Graduate Student. ORCID: <https://orcid.org/0000-0001-8356-225X>. E-mail: zagrlina@gmail.com

RESUMEN: *El estudio está dedicado a la consideración de los tipos comunicativos de "Romeo" y "Otelo" en la conciencia lingüística rusa e inglesa. La comparación involucra los datos cuantitativos de la lingüística obtenidos mediante el método de muestreo continuo del corpus de las lenguas correspondientes. La investigación se lleva a cabo en el marco del paradigma cognitivo-discursivo de la lingüística moderna y se basa en las categorías básicas y herramientas terminológicas de la sección correspondiente de lingüística. La comparación permitió establecer diferencias significativas en la percepción de los tipos comunicativos de "Romeo" y "Otelo" y una diferencia significativa en el uso de las palabras. En el caso de ambos tipos y en ambos tipos de discurso, un carácter complejo se reduce a un único rasgo característico. Sin embargo, estos rasgos son diferentes en diferentes tradiciones.*

PALABRAS CLAVE: *Comunicación. Lingüística cognitiva. Discurso. Comunicación intercultural.*

Introduction

The article is devoted to the communicative types "Romeo" and "Othello" in the Russian and English language consciousness. Linguoculturological categories of understanding these types and their discursive implementation are considered. Both types go back to the works of William Shakespeare and embody extreme manifestations of an attitude towards love: Romeo is so much in love with Juliet that he does not think of separation from her and is ready to sacrifice his life, just not to be apart from his beloved. Othello loves Desdemona so much that he kills her at the slightest hint of treason. Romeo becomes a symbol of tragic youthful love, contrary to the instructions and attitudes of the family; Othello - a symbol of all-consuming jealousy. In addition to the incredible power of love, these characters are united by another communicative feature - both of them are prone to impulsive actions and make decisions on the first impulse, not trying to check the information. An interesting point in their communicative representation is the reduction of this character to one pronounced quality - although Shakespeare's works reflect different facets of the personality of both Othello and Romeo, in communicative representation they narrow down to one striking feature.

Methodology

To study the communicative types of "Romeo" and "Othello", the tools of quantitative linguistics were involved - namely, the data from the Russian and English corpuses. Both the total number of occurrences of the names of the heroes and the contexts of their occurrence were investigated, and the dynamics of the distribution of word forms in time was also

considered. This made it possible to obtain an objective picture of the representation of the corresponding types in modern communicative discourse.

Results

Cultural linguistics and axiology are engaged in the study of values and their reflection in the language. The axiosphere assumes a certain value orientation in the world and an assessment of certain phenomena as good or bad. It differs among speakers of different languages, which is manifested in communication, perception of various cultural phenomena, works of art (BIBER; CONRAD; REPPEN, 1998, 2015).

Knowledge of the features of the axiosphere allows you to build communication with native speakers so that they do not feel discomfort, as well as to understand certain plots and symbols of their culture (BOULTON, 2017).

The axiosphere is the basis of the national mentality, a set of significant values that the speakers of a given language, who recognize themselves as representatives of a certain nation, consider important and fundamental for themselves. Studies of the axiosphere are within the framework of the study of cultural linguistics, in particular, the linguistic picture of the world.

The psycholinguistic aspect of linguistic consciousness manifests itself in various associative fields characteristic of representatives of a particular linguistic community (DORMAGEN, 1977; O'KEEFE; MCCARTHY, 2011). The presence of an associative field or its absence for certain concepts is also a sign of the linguistic consciousness of the speaker of a certain language.

The body of knowledge about the world inherent in a native speaker and allowing him to understand another speaker is a kind of network of coordinates. This network allows communicants to adequately assess the situation, react to the words sounded, and understand what exactly was meant. A representative reflection of the axiological system of a native speaker is often artistic images - in particular, images from classical drama. Each writer contributes to the artistic picture of the world of a given language. In the development of space with an artistic picture of the world, the perceiver is faced with a cognitive metaphor. The study of metaphor is not a purely linguistic problem: at the junction of such sciences as linguistics, psychology, literary criticism, philosophy, semiotics, etc., a new branch of science has arisen - the study of cognition, that is, cognition. Metaphor in this cognitive discipline played an extremely important role as a cognitive tool and the ability to classify objects of the cognizable world through comparison.

Communicative types are considered within the framework of the cognitive-discursive paradigm of modern linguistics. The cognitive-discursive paradigm in linguistics is characterized by the following features:

1. Explanatory - The desire not only to describe the facts of the language but also to find an explanation for them. At the same time, to explain the phenomenon, it is necessary to go beyond its limits, which predetermines the emergence of the next feature of the modern macroparadigm - expansionism.

2. Expansionism in linguistics implies the emergence of new objects of research, the revision of traditional problems from new positions, the creation of new directions and methods of language research. The strengthening of expansionism implies an increasing desire to expand the field of linguistic research - access to other sciences and the active use of information from other sciences - biology, cultural studies, sociology, anthropology, etc.

3. Functionalism - This is one of the fundamental features of the modern macroparadigm, which implies the study of a language in action, in the performance of its functions. The modern macroparadigm is characterized by a reorientation of scientific interests from the study of the internal laws of the language system to the consideration of the functioning of the language as the most important means of communication. More and more scientists believe that all mechanisms of the functioning of the language during its interaction with humans should be studied.

4. Anthropocentrism - Language itself is anthropocentric in its essence, and in the modern paradigm of language learning, the researcher's gaze moves from the object of knowledge to the subject, that is, the language and the person, as well as the person in the language. The focus is on the personality of the native speaker. The new approach, widespread within the framework of the modern macroparadigm in linguistics, takes into account the role of the human factor in the language, assumes focusing on the content and mechanism of language use.

5. Semanticocentrism - Semanticocentrism is replacing the dominant form within the framework of the system-structural paradigm. The problems of semantics are at the center of research attention of modern linguistics, since through this aspect the communicative essence of the language is revealed.

6. Textocentrism - The introduction of the principle of textocentrism is explained by the fact that the features of the cognitive-discursive paradigm in linguistics are most clearly manifested in the study of the text. The main function of the language is communicative, the component of communication is the text, therefore all the components of the language are

reflected only in the text. The text, of course, cannot be studied outside of the person who is its creator and addressee. A text created by a person reflects the movement of human thought, captures a thought and ways of expressing it using linguistic means.

Within the framework of this linguistic paradigm, the analysis of common communicative types seems to be fruitful. As examples, such types as "Romeo" and "Othello", which go back to the dramas of Shakespeare and are the property of world culture, are selected. All the more interesting is their cross-cultural comparison.

Communicative type "Romeo" in the Russian language consciousness

Corpus linguistic data show that the word "Romeo" in Russian texts is used most often in the context of the title of Shakespeare's play "Romeo and Juliet" (mention is made of her performances in the theater, the perception of the text by schoolchildren, etc.). Aside from such contexts, the name Romeo is used quite rarely: 0.02% of the total volume of the corpus, and only in 1/3 of the cases "Romeo" is the name of a communicative type. Nevertheless, even such a small amount of contexts makes it possible to isolate a number of features of this type. First of all, the nomination "Romeo" refers to a man in love or a young man who clearly shows his love - this nomination is received by men pursuing their beloved, constantly bringing her gifts, etc. In the use of the precedent name, there is a tendency towards an ironic nomination: such contexts as "there your Romeo came", "balding Romeo", "Romeo behind the garages", etc., indicate the comic of inconsistency - "Romeo" is associated with a handsome young man, and the nomination of an elderly or ugly person draws attention to the inappropriateness of his appearance, age or character to his feelings.

Note that there is another variant of emphasizing the inconsistency: "Romeo" is called a young lover (for example, a teenager), who at the same time hardly matches the image of a romantic admirer - for example, smokes, wears provocative clothes, gets tattoos, etc. That is, a communicative type "Romeo" is associated with sublime falling in love, and the use of this nomination emphasizes the discrepancy between the nominated object and the imaginary image that is present in the mind of the native speaker.

A study of examples of word usage showed that the nomination of a man "Romeo" occurs 2.5 times more often than the nomination of a girl "Juliet". If we are talking about a pair nomination - the lovers are called "Romeo and Juliet", thereby indicating some circumstances that hinder their mutual love - then both the direct associative nomination and the reverse, ironic nomination can be accentuated. In the single nomination, the use of the

name "Juliet" in relation to a girl is much less common. In our opinion, this is connected not so much with the plot of Shakespeare's drama as with a gender stereotype: in the public mind, a man is thought of as being more active in showing his feelings, it is he who should be the acting side, seek the girl's favor (and not vice versa). Juliet's social role is passive, Romeo's social role is active.

Finally, in Russian discursive practice, there is a regular reference to the love of Romeo and Juliet as a negative example of interaction. It is argued that Romeo and Juliet could not maintain such strong feelings if they lived to old age, in some cases commentators suggest that after a year of living together, the couple's feelings would be significantly dulled. In general, despite the positive image of Romeo, the use of the corresponding nomination is inextricably linked with the absence of such feelings (figures of this scale, etc.) in real life. The overwhelming majority of the analyzed contexts emphasize the lack of connection with reality and the dissonance of the expected and the actual, for example:

(Utrom ona pribegala chut' svet, naskoro pribannaya, zhabko povodyashchaya plechami, no yazvitel'naya, i poteraplivala: "Bystreya, bystreya, Romeo iz garazha")²

(Pust'-ka on vyzovet etogo Romeo i pogrozit u nego pal'tsem pod nosom)³

(the context from the story of AI Kuprin "Garnet Bracelet", where the nomination "Romeo" refers to the hopelessly in love official Zheltkov, who writes passionate letters to a married woman, is significantly higher than his social status).

(Romeo i Dzhul'yetta, prozhivi vmesti desyat', dvadtsat', tridtsat' let, neizvestno, kakimi epitetai obmenivalis' by).⁴

(A zdes' berotsya real'noye istoricheskoye litso — admiral Aleksandr Kolchak, i yego delayut geroyem etakoy «Santa-Barbary», pylkim vozlyublennym, chut' li ne Romeo).⁵

(Naydet sebe kakogo-nibud' Romeo v real'nosti, vlyubitsya... A potom voz'met i otravitsya...)⁶

(I vozlyublennyy yeye, Romeo, mozhet byt' kak lyuboy nash devyatiklassnik: zaikoy, khuliganom, stepennym molodym filosofom).⁷

² In the morning she ran a little light, hastily tidied up, shrugging her shoulders chilly, but sarcastic, and hurried: "Faster, faster, Romeo from the garage."

³ Let him call this Romeo and shake his finger under his nose.

⁴ Romeo and Juliet, if they lived together for ten, twenty, thirty years, it is not known what epithets they would exchange.

⁵ And here a real historical person is taken - Admiral Alexander Kolchak, and he is made a hero of a sort of "Santa Barbara", an ardent lover, almost Romeo.

⁶ He will find himself some Romeo in reality, fall in love ... And then he will take it and poison himself ...

⁷ And her beloved, Romeo, can be like any of our ninth-graders: a stutterer, a bully, a sedate young philosopher.

Communicative type "Romeo" in the English language consciousness

The data of corpus linguistics on the English language usage are generally consistent with the data of the Russian corpus: the overwhelming majority of the identified contexts refer to the title of the corresponding play, ballet, etc. However, the variants selected from the corpus found by the sampling method indicate a completely different interpretation of the communicative type. If the Russian linguistic consciousness is characterized by a reference specifically to strong feelings, to their vivid manifestation, then among the native speakers of the English language, the "Romeo" type is perceived, first of all, as outdated, "ancient".

It seems to us that the reason for this perception is the references in the course of communicative practice, first of all, to the discourse of teaching literature in schools and universities, to the wrong interpretation of events by Shakespeare's characters due to historical circumstances. The study of classics, including foreign ones, in Russia, as a rule, is based on the interpretation of the text "from the inside": the character's motivation and his actions are not condemned, but the author's intention embedded in the text of the work is analyzed. The English-language tradition of studying the classics is based on reading the text based on the communicative practice of our time - this is associated, for example, with frequent extracts from the compulsory program of some works that do not correspond to the modern understanding of the issue. The tragedy of Romeo and Juliet in this context is interesting precisely as a historical situation, possible only in specific circumstances and in a specific era. The Romeo nomination is not applicable to modern young men, and this significantly distinguishes the English-speaking practice from the Russian-speaking one. In Russian discourse, the historical parameters of the situation are neglected, and any passionately in love person is called "Romeo" whose happiness is hindered by external circumstances. For the English-speaking communicative situation, the historical circumstances of the context seem to be fundamentally important, therefore, in most cases, the word "Romeo" refers specifically to the hero of Shakespeare. It is also interesting that the word "Romeo" denotes the letter R when spelling names and names among the military and police (BRITISH NATIONAL CORPUS, n.d.; CORPUS OF HISTORICAL AMERICAN ENGLISH, n.d.).

Unfortunately, Reg Holdsworth is getting a bit too romantic the bespectacled Romeo should get back to his impish, eccentric ways.

In Shakespeare there are many young men to choose from. Romeo is a good choice, and there are many speeches to look over and consider.

We can not explain the motivations of Romeo in terms of today's values, but we can bring a contemporary handling to.

Or Shakespeare - no mention of farting in Romeo and Juliet that I noticed. How disgusting. How pathetic.

The moment she encounters Romeo and senses somehow that her life has changed her movement becomes more purposeful.

Craig? Craig, your name is Charlie Romeo Alpha India Golf.

Communicative type "Othello" in the Russian language consciousness

For a Russian speaker, Othello is, first of all, a symbol of jealousy, a blind, unreasoning feeling that practically obscures a person's eyes and does not allow him to think it over. As "Romeo" is any lover, so Othello is any jealous person, while the ironic nomination based on the comic of inconsistency is practically absent. The contexts found using corpus sampling are surprisingly monotonous - this is the nomination of a jealous person who shows his jealousy in such a way that it is noticeable to everyone (NATIONAL CORPUS OF RUSSIAN LANGUAGE, n.d.):

Uzh na chto doverchivy byli — Pushkin, nadeliv etim svoim svoystvom dazhe revnivtza Otello, Pasternak, Mandel'shtam, odnako posledniy iz nikh govorit: «Poeziya yest' soznaniye svoey pravoty», i sami yego illyuzii vozvedeny v rang providchestva.⁸

Na chto zhe nadeyat'sya glupomu Otello — privez Dezdemonu na solnechnyy plyazh, k okeanu, okunul v yego sladkiye vody, a potom — vizzhat': "Ne smey kupat'sya bez menya, ya ne razreshayu!"⁹

Nevazhno: v nachale vos'mogo stoletiya dikiye ordy berberov (chitay: mavrov, tak poetichneye, o, nash yevropeyskiy, odomashnennyy yeshche Shekspirom, Otello s yego blagorodnoy i vse zhe kriminal'noy revnost'yu!¹⁰

Vishnevetskiy govoril, chto u etoy stervy muzhik revnivyy, kak Otello.¹¹

Inogda mne byvayet ochen' ponyatno pochemu Otello tak kruto oboshelsya so svoey Dezdemonoy.¹²

⁸ What were they trusting - Pushkin, having endowed with this property even the jealous Othello, Pasternak, Mandelstam, but the latter of them says: "Poetry is the consciousness of one's righteousness," and his illusions themselves are elevated to the rank of visionary.

⁹ What can stupid Othello hope for - he brought Desdemona to a sunny beach, to the ocean, dipped it into its sweet waters, and then - screaming: "Don't you dare swim without me, I don't allow!"

¹⁰ It doesn't matter: at the beginning of the eighth century, wild hordes of Berbers (read: the Moors, so more poetic, oh, our European, still domesticated by Shakespeare, Othello with his noble and yet criminal jealousy!

¹¹ Vishnevetsky said that this bitch had a man as jealous as Othello.

Yesli Otello sovershil svoye nekhorosheye delo v schitannyye mgnoven'ya, to «Milan» rastyanal protsess udusheniya «Lokomotiva» na 90 minut, dovedya i sebya, i sopernika, i zriteley do sostoyaniya polneyshey izmochalennosti.¹³

A glavnoye — on byl takim revnivym, chto Otello po sravneniyu s nim prosto mal'chik!¹⁴

The percentage of the contexts of the use of this word is about the same as the contexts of the use of Romeo, and most of it is a reference to Shakespeare - a discussion of dramas, productions, interpretations, etc.

Communicative type "Othello" in the English language consciousness

As stated above, the reputation of the "Romeo" type includes a reference to a certain antiquity, antiquity of this feeling and the reaction that was characteristic of the character in question. It is extremely interesting that "Othello" does not have such a semantic halo, he is perceived as a completely modern figure (perhaps because his feelings and actions are less conditioned by the historical context - jealousy in couples is found in all epochs, and the long-term family feud that does not allow lovers connect, to a greater extent socially determined).

The striking difference between the type of "Othello" in the English language consciousness and its representation in Russian is also extremely interesting. The main feature of Othello is not jealousy, but the trust of unverified information. If the Russian language consciousness reduces Othello to a jealous killer, then the English one focuses on the fact that Othello believed not his own wife, but another person. And his name, both in the context of the discussion of Shakespeare's play, and outside it, is found precisely in combination with the name of Iago, and not with the name of Desdemona, as in Russian contexts (BRITISH NATIONAL CORPUS, n.d.; CORPUS OF HISTORICAL AMERICAN ENGLISH, n.d.):

Cicero describes hypocrisy in terms which sound like a scenario for Iago's undermining of Othello.

Iago's destruction of Othello, with a claustrophilic refusal to digress or vary from its path.

Iago works on Othello's vision-interpretation until he replaces it with his own.

¹² Sometimes it is very clear to me why Othello treated his Desdemona so badly.

¹³ If Othello did his bad deed in a matter of moments, then Milan stretched out the process of strangling Lokomotiv for 90 minutes, bringing themselves, the opponent, and the audience to a state of utter exhaustion.

¹⁴ And most importantly, he was so jealous that Othello was just a boy compared to him!

Iago's transplantation of his own inverted values to Othello is Shakespeare's most remarkable development of the inherent dynamic of hypocrisy.

The key moment of Shakespeare's drama is not so much Othello's jealousy as Iago's hypocrisy, and it is Iago who is the main villain in reading English-speaking readers.

Conclusions

As the analysis of the data obtained by the corpus linguistics method has shown, the communicative types "Romeo" and "Othello" are represented both in Russian and in English linguistic consciousness. The selected contexts, obtained initially by keyword blanket sampling, were processed in the following way. References to the plays of Shakespeare were removed from the mentions of the names of the heroes, as well as contexts that included the titles of the works as such. As a result, a representative material was obtained that makes it possible to judge precisely the concept of "Romeo" and "Othello" in the representation of native speakers of Russian and English.

Both types are presented as men who have experienced strong enough feelings. In both cases, in Russian-speaking and in English-speaking practice, a complex artistic image is reduced to one quality. However, this quality itself is different for representatives of different cultures. So, representatives of the Russian linguistic consciousness represent Othello as jealous - the first association and the main principle of nomination in a figurative sense is precisely jealousy. Sometimes it is also mentioned that he strangled Desdemona. In English-language texts, Othello is a victim of hypocrisy who confides in an evil person. The English-speaking tradition reads Shakespeare's play not as Othello and Desdemona, but as Othello and Iago.

In the "Romeo" type in the Russian linguistic consciousness, the emphasis is, first of all, on passionate love. The stereotypical Romeo is young and handsome, which often implies an ironic nomination based on the effect of disappointment: when the word "Romeo" is used to describe an elderly, ugly, or unromantic person. In the English-speaking tradition, the perception of the tragedy of Romeo and Juliet is socially determined: English speakers do not associate what happened with young lovers with themselves, and first of all, Romeo for English speakers is a symbol of some outdated, outdated love.

The findings can be taken into account and used in the analysis of texts, translation and pre-translation analysis, as well as in the implementation of intercultural communication.

REFERENCES

BIBER, D.; CONRAD, S.; REPPEN, R. **Corpus linguistics**: Investigating language structure and use. Cambridge: Cambridge University Press, 1998.

BIBER, D.; REPPEN, R. **The Cambridge Handbook of English Corpus Linguistics**. Cambridge: Cambridge University Press, 2015.

BOULTON, A. **Corpora in language teaching and learning**. Cambridge: Cambridge University Press, 2017.

BRITISH NATIONAL CORPUS. Oxford: Oxford University, n.d. Available in: <https://www.english-corpora.org/bnc/>. Access in: 20 Nov. 2021.

CORPUS OF HISTORICAL AMERICAN ENGLISH. **English-Corpora.org**, n.d. Available in: <https://www.english-corpora.org/coha/>. Access in: 12 Nov. 2020.

DORMAGEN, H. **Theorie der Sprech-tätig-keit**. Weinheim: Basel, 1977.

NATIONAL CORPUS OF RUSSIAN LANGUAGE. Moscow: Indrik, n.d. Available in: <http://ruscorpora.ru/new/>. Access in: 15 Nov. 2020.

O'KEEFE, A.; MCCARTHY, M. **The Routledge Handbook of Corpus Linguistics**. London: Routledge, 2011.

How to reference this article

ZAGREBELNAYA, A. S. Communicative types "Romeo" and "Othello" in Russian and English linguistic consciousness. **Rev. EntreLínguas**, Araraquara, v. 8, n. esp. 1, e022012, Mar. 2022. e-ISSN: 2447-3529. DOI: <https://doi.org/10.29051/el.v8iesp.1.16923>

Submitted: 08/12/2021

Required revisions: 12/01/2022

Approved: 19/02/2022

Published: 30/03/2022