

PRAGMALINGUISTICS, FUNCTIONAL TRANSLATION STUDIES AND INTEGRATION OF LANGUAGE TEACHING PROCESSES



Section 1: Cognitology and cultural linguistics in modern linguistics.

Section 2: Literary criticism and society.

Section 3: Problems of comparative typology and translation studies, modern problems of philology.

Section 4: Integration of communicative technologies in language learning.



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APHORISMS: THE PRODUCTION AND LOSS OF CONCEPTUAL POWER

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Abstract. *An aphorism that has been thoroughly explored in terms of all its ramifications no longer excites listeners or readers in terms of phenomenology and cognition. An aphorism that continues to elevate its proponents on ever-lower rungs of the intellectual stratification ladder has lost its psychological and sociological potency. Every aphorism expert knows that the low point of this cycle inspires them to stab every Polonius they come across.*

Key words: *aphorism, linguistic style, sociological potency, ramifications, clichés, aphoristic viewpoints, intriguing, gestalts.*

Interesting thoughts rather than real ones are what drive intellectual life. This piece explores the aphorism, which is the most basic form of a thought-provoking concept that stimulates further thought. It starts with analyzing the aphorisms’ linguistic style, how they reinterpret experience from misleading surfaces to deeper truths, how they affect the conceit and social standing of those who create and deliver them, and how their conceptual charisma eventually turns into clichés before an unexpected change breaks the cycle. By looking at aphorisms’ growth into articles and collections into books, the various facets of a subject made evident by aphoristic viewpoints and scientific sequences, and the parallels and discrepancies between aphoristic and postmodern modes of knowing, the study of aphorisms expands to their intellectual and cultural contexts. Aphorisms on the cognitive content of enticing information that highlight some of the key elements of intriguing concepts conclude this study.

Boredom constantly captures us, and we are always chasing the intriguing, which always seems to elude us.

People evaluate anything they come across mostly based on whether they find it intriguing or uninteresting, even before determining if it is true or incorrect. Not only is a fascinating lie more likely to gain traction than a boring reality, but truth itself is not even the primary criterion for a theory's acceptance.

A theory's ramifications, or the range of additional situations in which it can be used, are what give it interest. A theory gains momentum when it arouses the desire to finish this set, to close its gestalt.

The fascinating is the driving force behind mental life. Unlike theories that are merely true, intriguing ideas organize unfinished gestalts in the mind, which, as they move closer to potential closure, cause the brain to release pleasure endorphins.

Since the ultimate aim of knowing is Truth, which is static, the fascinating is more interesting than the true because the interesting reveals a prospective understanding that leads the mind toward Truth, which is dynamic.

The true is determined by what is intriguing, not the other way around. Instead of verifying a theory's veracity before extending it to other subjects, the more thought-provoking its ancillary implications are, the more we believe in the central ideas of the theory.

The term "aphorism" is defined by combining definition and illustration, which is a fitting union given that an aphorism is short in form and comes from the Greek word "aphori- zein" (apo: from, horizein horizon, boundary), which means to demarcate, mark off, divide, or define.

Aphorisms are always succinct and sharp in form, expressing maximum understanding with the least amount of words. They frequently have opposing and parallel sections, just like the aphorism above. In contrast to the aphorism above, their whole can occasionally seem paradoxical when their parts are opposite:

Intellectual merit suffers much from having to wait till the excellent is acknowledged by those who only produce the bad. Schanzauer (1970) p. 224.

Aphorisms cover a broad and profound range of topics. Their insights span from all members of one class to all members of all classes, vertically ranging from insightful to profound. An aphorism is "a short, pithy sentence containing a truth of general import," according to the Oxford English Dictionary.

Certain critics (Smith 1943, Auden & Kronenberger 1966) draw a distinction between the epigram's specific application to an individual and the aphorism's general applicability to humanity. (These critics assert that epigraphs are sharper, shorter, and more incisive than aphorisms.) Although this distinction ignores the many short observations on intermediate social groupings-specific genders, classes, nationalities, occupations, institutions, etc. it does point out the important dimension of the aphorism's generality.

Under "Wise Sayings," Roget's International Thesaurus provides a number of synonyms for "aphorism," indicating some of its other aspects. A "maxim" or a "motto" is not a concept but a guidance for behavior. Instead of reorienting a perspective, a "slogan" serves to reinforce political prejudice or a product perception. A "proverb" or "adage" is a customary statement as opposed to a creative one. A "cliché," "commonplace," "truism," "platitude," "chestnut," "bromide," or "saw" emphasizes the lifelessness of a proverb that calms rather than energises its listeners. Many contemporary aphorisms breathe new life into classics by challenging or inverting well-known quotes, transforming reassuring maxims into disconcerting paradoxes. Examples include Oscar Wilde's "Only the shallow know themselves" and "Work is the curse of the drinking classes."

According to the Hippocrates's book of medical observations was the first to use the term "aphorism" in a scientific context. It started with the well-known statement, "Life is short, art is long, opportunity fleeting, experimenting dangerous, reasoning difficult..." Philosophers of the Renaissance upheld its scientific origins, characterizing a "aphorism" as a "concise statement of a principle of a science," which subsequently broadened to encompass moral and philosophical precepts. Subsequent philosophers severed its connection to science, gradually differentiating between "aphorism," which is a plausible truth, "axiom," which is a truth that is self-evident,

“theorem,” which is a truth that can be demonstrated theoretically, and “hypothesis,” which is a truth that can be empirically proven.

To put it concisely, a “aphorism” lies at the intersection of five distinct dimensions, from which its partial synonyms move away: (a) intellectuality (from insight to conduct); (b) plausibility (from the possible to the confirmed, verifiable, or provable); (c) generality (from the universal to the individual); (d) novelty (from fresh perspective to the conventional perspective); and (e) vitality (from stimulating to soporific).

The dulling of old facts rather than the finding of new ones is the main process of intellectual life. Our experience of cognition is constantly fading, so it needs to be renewed. In philosophy, as in poetry, genius has the highest and most valuable prerogative to create the strongest impressions of novelty while saving acknowledged truths from being neglected due to their universal admission. Extremities collide. Of all the other things, truths are the most terrible and fascinating, but they are too frequently taken for granted to the point where they lose all of their power and end up bedridden in the soul’s dormitories next to the most hated and explosive mistakes.

Unlike the comic wit that revitalizes cognitive experience by recategorizing its exterior characteristics, aphoristic insight revitalizes it by peeling its conceptually callused outer layer to reveal fresh features beneath.

Aphoristic insight revivifies cognitive experience by peeling away its conceptually callused outer layer to reveal fresh features beneath, in contrast to comic wit, which does so by recategorizing its outward qualities .

Aphorisms highlight how typical conceptions of experience produce illusions that hide the true. They are generated from the experience of individuals who are most perceptive about experience. Aphorists use their unique interpretations of reality to highlight the conflicts between apparent unity and fundamental reality. For example, what appears to be separate can actually be unified, and vice versa; what appears to be social can actually be individual; what appears to be high status can actually be low status, and vice versa; what appears to be determined can actually be voluntary, and vice versa; and what appears to be causes can actually be effects, and vice versa-and in general exteriors are the opposite of interiors. By reversing the polarity of our ideas about the world, aphorisms regenerate intellectual excitement.

No true aphorism reports the dull areas of the world where things are as they seem and superficial concepts align with underlying truths, therefore aphoristic observations cannot fully capture the essence of the world. Aphorisms, on the other hand, plow through the world to turn over its soil, reviving experience by inverting preconceived notions about it.

The most significant finding in psychology and sociology may be that every action has an impact on an actor’s status, both in their own and other people’s perspectives. However, if this side effect takes precedence over the original intent, then activities become slightly warped. This discovery has both affected and contributed to the aphoristic tradition. Aphoristic observation now focuses more on the social realm than the natural world. Most aphorists since the Renaissance have dug into the human psyche, revealing the primal drives that underpin the noble endeavors of the human psyche. “Our virtues are merely vices in disguise,” concludes La Rochefoucauld’s synopsis for his Maxims. And Nietzsche summarizes his scattered observations in “a theory of the derivation of all good impulses from wicked ones” (Beyond Good and Evil: #23). Because the relative status of activities and motivations depends on social standards, many aphorists try to derive the altruistic activities Western society has regarded as high status from the ego- centric motivations it has regarded as low status:

For most people, thankfulness is only a covert desire for better things. Maxims, La Rochefoucauld: #298.

By being helpful to those who are already dependent on us in some way, one exerts control over them.

The Gay Science by Nietzsche, p. 13.

Thus, the classical aphorists perceive human nature similarly to current “rational choice” economists and sociobiologists, who discover that passing on one’s own genes can benefit others while maximizing self-interest lies behind seemingly selfless actions.

The next step for individuals who refute popular beliefs is to expose the fallacies of people who embrace them. The aphoristic tradition under consideration holds that self-esteem—also known by many names such as vanity, pride, conceit, self-love, or *amore-propre*—is the root cause of self-delusion and is something that many individuals can only preserve by suppressing the realization that their intentions may not be as honorable as they would like to think.

According to my memory, “I have done that.” My pride insists, “I cannot have done that.” Memory gives in eventually.

#68 of Nietzsche’s *Beyond Good and Evil*.

Aphorists show true goals by removing the mask of declared intents. Aphorists are among those with the most gloomy views on human nature; they are suspicious of motives and cynical about justifications because they are always finding reasons for activities that, by society’s standards, seem noble, but which are actually driven by base motivations.

However, the same dangerous psychological and social processes that aphorize about can also afflict aphorists. Every aphorist implies that they are more intelligent than others because they are the only ones who have looked past the surface of the psyche to find its underlying drives. However, exposing others’ conceit can also make one feel more conceited themselves, as it can be challenging to refrain from patronizing someone who not only behave immorally but are unaware of it. (Aphorists who make fun of themselves, their own communities, or humanity as a whole can yet be proud of their insight.) Any aphorism that elevates the status of its subject elevates the prestige of its object (even when the subject and object are the same). It is not accidental that many of the prototypical sixteenth and seventeenth century aphorists were aristocrats.

If aphorisms had merely served to boost the self-esteem of their creators, they might not have endured as a literary genre. Their exaggerations of their own self-worth spread from the aphorist to the audience, who likewise believe they are part of a select group and are better than others who don’t know that the front and back of human existence are two different things. Three aphorisms are modular enough for their readers to incorporate them readily into their own writing or speech because they are brief in form and broad in meaning. Similar to proverbs, which often advise doing the opposite—for example, “Look before you leap” and “Cross that bridge when you come to it”—aphorisms are a useful tool that can offer their audience social support for practically any viewpoint or piece of advice. In contrast to proverbs, they receive social support from powerful people rather than customs and the society. Although people often cite other people’s aphorisms to express their own ideas—such as when they want to adorn their body with fashionable accessories—they may also wish to adorn their social image by attempting—though not always successfully—to transfer some prestige from the quoted to the quoter:

I only use other people’s quotes to clarify what I mean. However, the careless writers of our day, who liberally sprinkle quotes from classic writers throughout their own creations to boost their own stature, actually have the opposite effect. They lose far more than they gain because of how pale, lifeless, and ugly their own writing looks due to the infinitely greater brilliance of the ancients.

Essays by Montaigne, Chapter 26.

Aphorists want to remain one step ahead of their audience in their dance de deux of supremacy by eroding the conceit of those who employ (or abuse) their aphorisms:

Like abridgements, maxims and axioms are the product of brilliant folks who have, or appear to have, worked for the indolent or mediocre. The indolent dismiss a maxim in its entirety, eschewing the insights that have guided the writer to their deduction. They lend universality to the dictum that the author hasn’t claimed it, unless he’s a mediocre oneself.

Maxims & Thoughts with Chamford: #1

And a widely-quoted public speaker denigrated his epigone by saying something that only the bold may admit: I detest quotations. Share your knowledge with me. *Journals*, Emerson, 1849.

Lastly, the aphorist can reveal the conceit that can taint everyone associated with the exposé: Those who write against conceit desire the recognition of having written well and the recognition of their readers, as do I, the writer, and maybe even you, the reader. Pensées, Pascal: #150.

The dynamics of the aphorism-cliché cycle are set in motion by the intellectual dissemination of aphorisms from aphorist to audience. An aphorism that has been thoroughly explored in terms of all its ramifications no longer excites listeners or readers in terms of phenomenology and cognition. An aphorism that continues to elevate its proponents on ever-lower rungs of the intellectual stratification ladder has lost its psychological and sociological potency. Every aphorism expert knows that the low point of this cycle inspires them to stab every Polonius they come across. The idea's life and credibility can only be restored by eliminating the cliché, if not the cliché-monger—thereby repeating the cycle.

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SPECIFIC FEATURES OF EMOTIONAL MEANS OF LANGUAGE

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Annotation: *The article examines the emotional means of language in the function of verbally stating the critical attitude of the author of English essay texts to the transmitted message.*

Keywords: *emotion; expressiveness; functions of language; verbal statement of emotions; essay; journalistic style.*

Annotatsiya: *Maqolada ingliz tilidagi insho matnlari muallifining uzatilgan xabarga tanqidiy munosabatini og‘zaki bayon qilish funksiyasida tilning hissiy vositalari ko‘rib chiqiladi.*

Kalit so‘zlar: *hissiyot; expressivlik; tilning funksiyalari; hissiyotlarni og‘zaki bayon qilish; insho; jurnalistik uslub.*

Аннотация: *В статье рассматриваются эмоциональные средства языка в функции вербального выражения критического отношения автора англоязычных текстов эссе к передаваемому сообщению.*

Ключевые слова: *эмоция; экспрессивность; функции языка; вербальное выражение эмоций; эссе; публицистический стиль.*

The theory of the genre of speech comes from ancient times and still remains one of the main issues of pragmatism. As relatively stable types of speech, genres are characterized by a variety of forms that are a kind of linguistic reflection of human activity. During the development of mass communication, the concept of the genre became the object of more detailed study, the opportunity