

IMAGE TOOLS OF USING POEM IN SPONTANEOUS SPEECHDiana A. Abzhelieva ¹Julia S. Dubkova ²Elina R. Nasibullaeva ³Aleksandr V. Petrov ⁴Natalia Yu. Timofeeva ⁵

Abstract: The article presents a figurative component in spontaneous speech. It is proved that an image enriches speech, and provides its individualization. Imagery testifies to the creative potential of an individual. It represents a deviation from accepted communicative clichés. Experimental word formation is considered as a source of imagery. A significant role is played by the phenomenon of abbreviation semantics in the process of nomination and renomination.

Keywords: speech, word formation, image, communication unit, individualization of speech, word creation.

1. Introduction

Imagery, as the initial category of artistic discourse, is based on spontaneous creativity of living colloquial speech, which is understood as a non-standard type of nomination or predication. In both cases, the appearance of an image is associated with the transforming action of an author or a speaker, his desire (sometimes

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subconscious one) not to use, but to “influence the language” [5, p. 56]. This deviation from clichés and model conventions accepted in communication is aimed most often at the information flow or narrative sequence revitalization with a “spectacular” effect – a bright figurative “inlay” [19, p. 8], “shaking automatism” of perception [10, p. 76] and enhancing the expressive aspect of an utterance. From a pragmatic point of view, speech expressiveness increase invariably reduces its information content, which, in turn, determines the functional limitation of figurative means [17]. However, this situation, traditional for stylistics, has recently undergone significant changes under the pressure of communication “image” nature in the public sphere [1], [12], [15]. The illocutionary power of a speech act and the perlocution that was not obvious in it is appreciated much higher than information accuracy. Imagery allows not only to draw the attention of the audience to certain (sometimes secondary, non-essential) aspects of a problem, but also to emphasize a speaker's individuality, including the degree of his creativity. Thus, the demand for imaginative means in

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modern communication technologies determines the relevance of research aimed at observing and clarifying the mechanisms of linguistic influence, also by the means of creative deviations.

The study is based on the material of creative phenomenon files of the Department of Russian, Slavic and General Linguistics, the Taurida Academy of the Crimean Federal University named after V.I. Vernadsky. The bank of figurative names of aircraft abbreviations was formed on the basis of Internet sources.

2. Problem Discussion

Experimental word formation as imagery resource. The very concept of deviation is based on the concept of “norm” [7] not only as a theoretical basis, but also as a source resource. The figurative component arises not only during various types of semantic transfers, but also during morphemic combinatorics or morphological category shifts [14, p. 21]. In this case, the degree of derivative expressivity will vary according to the degree of used base violation.

The basic concept of speech experiments in the field of morphemics

is the concept of division. Contrary to the concept accepted in linguistics about the idiomatism of a word [16, p. 5] in live speech, a lexical or phraseological unit is perceived as “a construction consisting of individual elements with a clearly recognized meaning” [19, p. 74]. During the stage of an utterance development, an active choice is made of those drill elements of a word that most accurately express the objectified [16, p. 8] perfect meaning. In a situation of synonymy of homogeneous elements, their spontaneous imposition can occur, causing unconscious reservations that do not have creative potential, but testifying to dissected perception of a word and morphemic combinatorics in a speaker’s mind [10, pp. 106-107]. Of course, the enrichment of speech with imagery has a purposeful nature and testifies to the creative potential of a personality as a whole.

The technique of morphemic combinations consists in the collision of a model with the grammatical task of the syntactic scheme [A.M. Peshkovsky, cit. from 10, p. 120], which is the factor stimulating creativity in practice. In such a sequence situational units arise, like *перед*, *правдун*, or verb derivative

nominations *обрахититься*, *облимонить*, *цукатиться*, *ярчить*. The creation of these units in speech is “provoked” in a certain way by situation components and statement structure. So, for example, the substitute for the verb *переесть* is represented by the noun: “*Я не могу, у меня перед*” in response to the sentence “*доедать оставшееся угощение*”. Given the construction of the phrase, it cannot be ruled out that the noun *перерыв* should have appeared in the position of the predicate (compare: **Не могу, у меня перерыв*), whose structural correlation with the semantic verb *переесть* brought to life an occasional nomination. The occurrence of the unit *правдун* in the speech of the child’s offended friend is also dictated by syntactic parallelism and model scheme: *Я не врун, я правдун!* The element of spontaneous communication dictates the maxims of semantic compression when the normative prevalence of one part of a statement contradicts the task of expressiveness (cf.: **Я не врун, я говорю правду!*). Rhetorical conformity has a decisive effect on the derivational model violation: *вра-ть* + *-ун-* / *правд-а* + *-ун-*.

The change the part of speech belonging of the producing base is the most radical deviation within the productive type. However, expressivity can also be achieved with a smaller deviation, an example of which is the verb formant *-и-(ть)*. The wide range of verb derivation using this affix allows the production of situationally accurate predicates. The meanings of the verbs *обрахититься*, *облимонить*, *цукатиться*, *ярчить* are open and interpreted out of context due to the visibility of the producing principles: 'to become rickets, to weaken'; 'to stain with lemon, lemon juice'; 'to turn into candied fruits, sugar'; 'Use something extremely bright'. In these occasionalisms, the verbal image is more consistently attracted to a specific object of content [2, p. 73]. With equal clarity of situations, the degree of occasionalism expressiveness is different: *облимонить* - describes the action in accordance with the model value 'to cover the surface with something uniformly', like the verb *ярчить*, implementing the meaning of the model 'endow with the quality called derivative adjective' (compare: *белить*, *синить*). At that, the prefixal-postfixal model *об-* + *-ся* with the meaning of

'bringing the action on oneself to a certain limit' is implemented in the unit *обрахититься* with the omission of the verb stage (compare: **рахитить*). The verb *цукатиться* has a smaller deviation from the meaning of the model 'to be filled or covered with something that is called a noun'. In this case, it is appropriate to talk not about violation of the model components, but about metaphorization, since the phrase "Варенье очень густое, начинает *цукатиться*", contains a convoluted comparison of jam density degree with the hardness of candied fruits and does not mean the actual conversion of products into each other.

The final distribution of occasionalisms on the expressivity scale is the following one: *облимонить* – *ярчить* – *цукатиться* – *обрахититься*. Since the unusualness of word-formation violations invariably attracts attention and makes occasionalism the center of expression, a text-forming tool [3, p. 5], the verb expressiveness *обрахититься* is evaluated above the rest.

The separability of the word, recognized and exploited by the speakers, prevails over the laws of word

formation, not only from model to derivative, but also in the opposite direction – with structural re-decomposition, or re-etymologization. The results of the “violent” division of the speech unit demonstrate that it concerns not only de-etymologized or unmotivated (borrowed, in particular) units, but also the words with obvious morphemic composition. The factors influencing this process are ambiguous: on the one hand, during re-etymologization, there is a steady tendency to create homonymous forms within the framework of the language game (*таксист* - dachshund male, *кремировать* – smear with cream), and on the other hand, redevelopment is often accompanied by the development of semantic shades laid in different models. So, in the word *обеспечение*, the single-root word “*печенье*” stands out, but not as a verbal substance, but as the homophone of the word *печенье*: *Она лишила меня сладкого! Даже печенья! Это же обеспечение моей души!* Naturally, re-etymologization relies on the model value of the formant *обез-* / *обес-* ‘to deprive something, release it from something’, which expresses the essence of the situation in

a compressive form. The situational meaning also fits into the proper name “Proletarian” reproduced on the bus window as the hallmark of a glass factory. The name provokes the question of the child-passenger about the meaning of the word proletarian. After listening to the vocabulary interpretation, the child examines the window for some time through the slit of which an insect flies and draws a situational conclusion: Proletarian is the glass through which flies fly. This example, with all its obvious comic nature, clearly illustrates the mechanism of the morphemic “adaptation” of the word to situational parameters. At that, the abstract concept acquires all the same subject-specific concreteness.

The imagery that accompanies the visibility of reproduced information can also arise regardless of extralinguistic meanings. So, the husband’s response to his wife’s tedious and detailed instructions – I’m a donut! – is rather oriented toward systemic laws and, although it follows the above-mentioned tendency toward homonymous re-etymologization, it differs from other examples by the abstractness of the derivative value:

donut – 'the one, who understood, clever'. At the same time, the influence of the value of the initial form is noticeable – the name of the sweet flour product, which is very appropriate as the means of communication intensification [18, p. 74]. Such cases give reason to talk about the simultaneous manifestation of both values in one unit. This technique, which is very characteristic of poetic speech, is also used in speech, enriching an informative act in a visual way.

Re-etymologization deals with indecomposable borrowed units. Moreover, this process currently gives the results of mixing different linguistic phenomena – the actual re-decomposition of the basis and the adaptation of foreign-language morphemes in Russian word formation. An example of such a mixture is *фломастер* unit, acquired the meaning of 'master in floristry' in the phrase “*Я тебе такого фломастера на свадьбу нашла!*”, synonymous with the meaning of the word florist. When they compare two units, it becomes apparent that the speaker is striving to isolate the system root *флор-* as the part of an indecomposable unit *фломастер*. However, the factor of individual

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combinatorics in this case is the cognitive motivation for the subtype revealing: *фломастер* unit differs from the neutral synonym *флорист* not only by expressiveness, but also by the shade of superlative value – 'good, talented florist'. At the same time, the figurative component, which is the part of the occasionalism *фломастер*, turns out to be more expressive than the ugly meaning 'a person by profession, occupation' of the borrowed affix *-ист-*. The truncation of the root of a foreign word *флор-*, observed during re-etymologization, can be considered as the indicator of its further adaptation in the Russian language system when the technique is repeated [8, p. 152].

The examples of renominations caused by a paronymic attraction can be attributed to a variety of structural redegradation [6, p. 102]. These turn out to be the popular “nicknames” of cars popular in modern spontaneous speech: мурзик, мерин, финик, санька. The phenomenon of such renaming is associated not only with the desire to russify and shorten the elongated names of the Mercedes, Infiniti, SsanYong brands, but also in some extent to create the car image through a specific type of

personification – assigning the name of an animal or a person to an inanimate object. During renaming, there is an axiological component that reflects the owner's satisfaction with his property. A critical assessment is expressed in such renames as *маскарад* and *тазик*, each of which distinguishes obsolete car brands Moskvich and VAZ as completely devoid of class features. This is noted when a Moskvich car passes a difficult stretch of road with the comment of another driver: *Смотри, как маскарад пыжится!* The second lexical occasionalism arises in a brief description of an accident: *Представь себе такую картину: летит старенький тазик, вовсе не Шумахер – 60-70 километров в час, – и в яму.* The paronymic influence of *Моск-вич* – *маск-арад* forms allows, albeit with difficulty, to identify the brand, while *тазик* can mean any non-modern car, and not just VAZ (compare: *ВАЗ-ик* – *тазик*). The illocutionary power of a speech act is aimed in both cases at an expressive image development of a mechanism that has lost the right to be designated as a car. *Маскарад* unit is characterized by the presence of the content sarcastic component that appears

in the structure of the predicate *пыжиться* ('make vain, preliminary meaningless efforts'). In this context, the meaning of the systemic form is synonymous with the word *пародия*, which is very common in colloquial speech (cf.: *Не машина, а пародия! Бензин жрет и еле едет!*). The emergence of the unit *тазик* can have not only a phonetic-morphemic explanation, but also a phrasemic one – it is impossible to exclude the appearance of such image as *тазика на колесах* from the value of a stable combination *груда металла* fixed in usage as the designation of a faulty car. In occasionalism, the transfer of the nomination takes place on the basis of metal products uniting *автомобиль* and *таз*. In contrast to the sarcastic connotation of the unit *маскарад*, the nomination *тазик* is perceived more positively in the context, since the comic effect of this nomination is neutralized by the diminutive character of the affix *-ик-* in its structure, which is reinforced by the diminutive and caressing value of the agreed definition *старенький*.

The phenomenon of abbreviation semantics in the process of nomination and renaming. The unit of

modern speech communication is not only a word or idiom, but also a word-abbreviation. The high intensity of modern information exchange and the activity of the tendency towards language economy affect the productivity of nominations of the abbreviation type. The activity of this process is recorded in some studies as the “abbreviation outburst” [4, p. 9], which also has colloquial “origin.” The phenomenon of abbreviation nominations confirms that neutral ugly language means have no less figurative potential than multi-valued units or proper names. Abbreviations easily enter into speech and give derivatives, and the plurality of abbreviations in one thematic area invariably leads to renaming of a figurative nature by the type of tropization or homonymization. In other words, an abbreviation is not limited by the possibilities of speech experiments, and thus appears in a number of means of imagery creation.

The most striking and already used version of the abbreviation nest is the reduction of the American company IBM – the world-famous leader in the production of digital technology. The tradition of the abbreviation nomination

of new devices with the initial letter of the company name in English (I-phone, I-pad) is learned and developed in Russian. First of all, there are stylistic options for the original calque: iPhone - *Айфоныч* and *Аймобила*, of which the first refers to the onymized model personification: им. нарц. + -ыч- / -ич-, and the second represents the contamination of the abbreviation and the Russian colloquial equivalent of “mobile phone” phrase. In addition to stylistic duplication in a modern spontaneous dialogue, the derivatives айфончики and айфобия are recorded, indicating further “sprouting” of abbreviation in Russian everyday life, despite the negative connotation of these units in the sentence: *А тебе не кажется, что наши айфончики покупают дорогие модели только ради того, чтобы повиппендриваться? Так много вокруг развелось айфонов, что у меня развилась айфобия.* It is noteworthy that inside the first phrase one more abbreviation derivative is contained as additional evidence of this type of figurative derivation activity. A neglectful tone of a generally neutral unit айфончики arises during interaction

with the verb occasionalism that combines the semantics of the abbreviation VIP and the system verb *повыпендриваться*. At the same time, occasionalism, formed by the substitution of the word segment, allows a vivid figurative assessment of the action: the value 'to attract attention, to show off' is specified as 'behave like a VIP person' or 'portray yourself as a VIP person'. The final semantics of the verb is distinguished by a certain diffuseness, which, in turn, is the indicator of the language game. The activity of the abbreviation VIP (from the English VIP) is also confirmed by the fact of its derivative *випари*, in which the semantics is determined by the consituation – the unit is used to nominate the regulars of a night club VIP zone. Functionally, this abbreviation occasionalism is close to predication, since the affix model contains the indication of regularity, stability produced by an acting person (cf.: *пахарь, звонарь, токарь*, etc.). A stable phenomenon of colloquial speech is the formation of diminutives, which invariably include a figurative component in their semantics. In this process, the following abbreviations are

also used: *дзешка* - from the contraction *д/з* (homework), *океюшки* - from okay (English ok). At that, the imagery of the latter diminutive is phonetically associated with a semantically similar Russian colloquial *ладушки* formed from the predicate *ладно*.

The imaginative abilities of abbreviations can be developed along the semantic vector. To illustrate this thesis, the names of Soviet aircraft and helicopters were selected. Each aircraft model has one or more designations. They can be official or informal. The following system was adopted for the official designation of serial aircraft in the Russian aircraft industry: the object had the initial letters of the name of the first general (or main) designer of the design bureau in which this artifact was developed, for example: An (Antonov), Be (Beriev), Il (Ilyushin), La (Lavochkin), Ka (Kamov), Po (Polikarpov), Su (Sukhoi), Tu (Tupolev), Yak (Yakovlev), etc. If there were several designers, then the initial letters of two or three creators of the authors were taken into account: MiG (Mikoyan and Gurevich), LaGG (Lavochkin, Gorbunov, Gudkov). More rarely, an object had one initial letter of its creator's

name: M - an aircraft designed by V.M. Myasishchev. After the initial letters of the surname or surnames the number of the original model, the letter code of the modification (if there is a variant or variants of the model) and in some cases a name (for example, An-8, Be-6, Il-112V, Ka-50 “Black Shark” and etc.). An exception was the marking for fighters, not associated with the name of the chief designer: I-1, I-16, I-153.

The created aircraft in the professional environment and among the military personnel immediately acquired other names, usually figurative, which function in aviation jargon.

Most of the considered figurative nominations of aircraft are based on the design features of an aircraft, primarily on the shape of the fuselage (IL-86, MiG-15, MiG-27, Tu-134, Tu-334, Su-24, etc.), for example, Su-24 – “Suitcase” or “Chest; later, for the possibility of nuclear weapon location on board, they began to use another nickname – “Nuclear Suitcase”;

The nose of the fuselage design of the MiG-27 fighter-bomber has an external resemblance to the corresponding parts of the animal world

bodies, which was the basis for the names “Utkonos” and “Crocodile”.

Due to the long narrow fuselage and the characteristic high-pitched sound of the engine, the supersonic aircraft of the 60-ies Tu-134 received the nickname “Whistle”.

Due to the association, motivated by the apparent similarity of the fuselage shape with the barrel, the MiG-15 fighter received the figurative name “Beer keg”. Why BEER keg? – Internet does not provide an answer.

On the basis of a “hot” fuselage with a bulky container on its back, the BM-T-1 transport aircraft was called the “Flying barrel” (although it would be more correct to call this aircraft a “flying barrel carrier,” according to one of the participants of the aviation forum). The aircraft was deciphered as “Vladimir Myasischev-transport” (we pay attention to the appearance of the letter in the official name corresponding to the name of the designer, which has its own justification: see [https://www.aviaru.rf/aviamuseum/aviatsiya/...](https://www.aviaru.rf/aviamuseum/aviatsiya/)). Later, the aircraft received its own name “Atlant”.

In addition, the specific technical characteristics of aircraft (for

An-72, An-148, Be-12, Il-18, Il-114, etc.) became the basis for the appearance of figurative names of abbreviations:

- the unusual location of the engines on top of An-72 wing, which was nicknamed “Cheburashka” and “Binoculars” – from the outside they really resemble large ears or the eyepieces of a “fieldman”;

- the similarity of An-148 airplane engines with the animal ears brought to life the nickname “Sad Donkey”, named after the sad donkey Ia, one of the heroes of the Soviet animated cartoon “Winnie the Pooh” from the tale of the same name by A. Milne;

- the specificity of the external design of Tu-134UBL nose cone served as the basis for its name “Buratino”, which has a cultural justification: Buratino (Italian Pinocchio – “a wooden doll-actor”) – a fictional character, a long-nosed wooden boy, the main character of the fairy tale by A.N. Tolstoy's “Golden Key, or The Adventures of Buratino” (1936): <https://www.ru.wikipedia.org/wiki/>

- many pylons under the almost direct wing of Su-25 were associated with a comb, which served as the emergence of a new name – “Comb”;

- deltoid triangular wing: MiG-21 – “Balalaika”, Be-12 (patrol aircraft) – “Seagull”;

- The high-speed engine of the BLA-139 reconnaissance aircraft was associated with a hawk. The name “Hawk” was also supported by the accuracy of aircraft navigation systems; and military transport aircraft Il-18 and Il-114 received the name “Sawmill” due to the characteristic noise of the engine.

The form of AN aircraft is also significant for the nomination process:

- elongated: civilian aircraft Yak-24 - “Flying Wagon”;

- conical, similar to a cigarette: multipurpose supersonic jet military aircraft Yak-28 - “Picket”.

In the process of nomination, the size of the aircraft (large / small) was also taken into account:

- large: Mi-26 helicopter – “Cow”, Mi-26T2 – “flying cow”;

- Small: Be-39 – “Air minibus”, Mi-2 – “Aeromol”.

The color sign is the basis for the appearance of figurative names for aircraft Ka-50, Mi-24, I-301, etc.

The abbreviation Mi-24 implements the figurative names “Striped” and “Crocodile”. The

"Striped" nomination is motivated by the camouflage color of the object. I-301 fighter was named "Royal" due to the dark red color of polished varnish on the tree (<https://topwar.ru> ›), and the light anti-reflective coating of the supersonic strategic bomber Tu-160 became an associative background for its unofficial name "White swan".

The aesthetic appearance of an aircraft is equally important. So, An-24 was named "The Ugly Duckling" because of its repulsive appearance (<https://www.livejournal.com>›), which in the minds of a native speaker is associated with the "ugly duckling" from the Danish writer's tale of the same name and the poet Hans Christian Andersen, as well as with the name of a hand-drawn cartoon produced in the USSR in 1956. And the IL-62 for its appearance was nicknamed "Mr. Elegance" (<https://nashamoskovia.ru>›).

The signs underlying the unofficial names of aircraft can be very diverse. For example, a combat training aircraft, a light attack aircraft Yak-130, equipped with the latest technology, was named "Flying Computer", and the Yak-28, without weapons on board, was nicknamed "Peace Dove".

This or that nomination can be supported by several associative signs. For example, the Ka-50 super helicopter received the nickname "Black Shark", thereby emphasizing the color and power of the invention of domestic military engineering by the nomination. The name was also promoted by the extra-linguistic factor – the Black Shark action movie released on the screens, where this helicopter was shot in the main role (<http://www.aviarf.ru>). [https://webmaster.yandex.ru/siteinfo/? Site = back-in-ussr.info](https://webmaster.yandex.ru/siteinfo/?Site=back-in-ussr.info)

The same artifact, depending on the associative perception, can have not one, but several names, for example, the MBR-2 seaplane received the ironic and affectionate nickname "Ambarchik" for its angular shapes, and the sublime romantic "Marine seagull" due to its silver color (<http://www.detectivebooks.net>›).

3. Conclusions

The figurative potential of a language is realized in spontaneous speech in the same range and with the same power of visual expressiveness as in the texts of masters of a literary word. Speech creativity is distinguished by a

great connection with the pragmatic conditions for the implementation of a speech act and the absence of a preliminary attitude on artistry. The poetic function in live communication is often limited by the principles of communicative cooperation, which do not allow narrowly authorial, difficult to perceive deviations from the norms and laws of the language system. And at the same time, the heuristic phenomenon inherent in native speakers allows everyday collective language co-creation.

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