

TOMCHAKOVSKA Yu. O.

National University "Odessa Academy of Law",

PhD in Philology (Candidate of Philological Sciences), Associate Professor,

Department of Foreign Languages №2

**THEORETICAL PREMISES OF THE STUDY OF THE CONCEPT
CHARM / CHARIVNIST IN THE ENGLISH AND UKRAINIAN
WORLD IMAGES**

The given thesis outlines the theoretical basis for the study of the phenomenon of charm in modern linguistics, defines the status of the concept CHARM in the typology of linguocognitive and linguistic-cultural concepts, differentiates the concepts of beauty and charm as objects of linguistic aesthetics, characterizes the gender specificity of the concept of CHARM in different linguistic cultures and also presents the methodology for a two-way comparative study of the CHARM / CHARIVNIST concept in the English and Ukrainian languages.

Since the concept of CHARIVNIST in the Ukrainian language has not been the subject of a systematic study yet, it seems reasonable to involve the relevant results of researches of the Russian scientists regarding the synonymous concept in the Russian language – OBAYANIE. The study of the phenomenon of "charm" is considered within the framework of the study of the somatic fields, that is, the fields of the names of the human body or corporeal semantics, which takes into account the influence of "physical" on "spiritual" in the study of the meaning of the word, in the field of neurological intelligence, which substantiate the importance of somatikon as a linguocognitive and intellectual-psychic entity, which influences all levels of the speaker's functioning (Ageicheva 2007). Thus, charm is manifested at the first contact of communicants and transmitted by external data such as: (1) a face that reflects the inner essence of its owner, his personality and uniqueness, openness, expressiveness, sensuality (Pimenova 2007), (2) facial expressions

(smile, look) (Karasik 2009), (3) attractive habitus (slenderness, harmony (Pimenova 2007), (3) voice, (4) gestures, posture, movements that are actively involved in the perception of a person as attractive (Karasik 2009).

Charm is most often associated with age (attractive appearance in Russian associations – early childhood) and solid health, whose manifestation serves as an appearance (healthy, well, good, pretty, all right; able, exuberant, fit), and healthy energy (energetic, strong) (Pimenova 2007). This is the so-called organic state of grace that reflects certain phenomenology – a pronounced sexual attractiveness, shining eyes, brilliant hair, a beautiful, healthy body attractive to everybody. In the Russian scientific tradition, the concept OBYANIE is associated with a number of extralinguistic factors such as color, aroma (odor as a factor of sexual attractiveness), fashion (charm as a factor in creating a fashionable image), music, etc; age (an attractive appearance in Russian is associated with the early childhood of a person) (Karasik 2002). Based on the extra-linguistic characteristics described above, according to the Russian scientists, the concept OBYANIE is actively used in the advertising discourse.

The feature of charm is part of the constitutive features of various linguo-cultural and communicative types (Karasik 2009), in particular those that cause sympathy and fascinate the interlocutor, for example, ENGLISH PIRATE (Jack Sparrow, endowed with personal charm, feeling humor, external appeal. Other examples include AMERICAN LAWYER (middle aged man with a sharp look and a charming smile), HOLLYWOOD STAR (star charisma (charisma, physical magnetism, charm, mystery, inner strength), etc. Along with the positive signs, charm can be the constituent of negative concepts, for example, DECEIVE and associated with the value of a bait, seize, lure, and attract (Karasik 2002).

Behavioral aspect of the concept of CHARIVNIST is closely related to the notion of curiosity or courtship, which take their origins from European culture and are actively manifested in the images of the world of all modern European linguistic cultures. However, in English and French, the concept of "courtesy" is considered outdated (court, courting, addresses, attentions, wooing; faire la cour,

assiduités, flirt, galanterie). In English, the given micro-area is associated with the notion of "passion". In French and English, unlike Russian, the nuclear tokens "love" and "glamor" can be used to denote something attractive and charming (charming, delightful, attractive, winning; charmant, ravished, adorable) and for the nomination of the god of love of the Amur (Cupid; Cupidon) (Ageicheva 2007). The semantic analysis of the nominations of the courteous personality in different cultures has shown that the collective image of the subject of courtship demonstrates a number of qualities that are not necessarily positive, such as: tendency to short relationships, frivolity, cunning and ingenuity in achieving the goal, cynicism, lack of moral principles, insidiousness, illogicality in relationships, etc. At the same time, such features as knowledge of women's temper, joyfulness, chastity and admiration, the desire to enjoy themselves, etc., make a courteous person a charming and likable person.

The distinction between the concepts of charm and beauty has shown that initially an attractive feature was used as an ellipsis in the sense of "attracting attention", and then the following changes occurred: the attractive beauty of any part of the human face → attractive beauty of the person → attractive appearance of the person → attractive person. Two denotative classes – "appearance" and "a person in his appearance" – led to the "aesthetic bias" of the adjective "attractive". In this context, the transition to the "charm" feature, which is associated primarily with the lack of beauty, but the presence of an object of attractiveness, is appropriate. Thus, a number of possible logical paired signs were obtained: (1) beautiful and attractive, (2) beautiful and unattractive, (3) terrible and unattractive, (4) terrible and attractive. In the fourth pairs, the feature "attractive" can be replaced by the feature "charming", which makes it possible to contrast the concepts of BEAUTY and CHARM as concepts that are completely or partially mutually exclusive.

The phenomenon of charm is closely linked to the gender aspect, through which it is customary to operate with such concepts as femininity and masculinity. Traditional representations of femininity in European lingual cultures include

women's attention to their appearance, for example, the interest in clothing, jewelry or other women's accessories, which usually increase external attractiveness in the eyes of men (Pimenova 2007). According to the study of stereotypes of masculinity and femininity in British linguistics, the feature of attractiveness fits into a figurative perceptual component, which is associated with a feature of age and appearance: for the younger age group, height, posture, eye color, skin color, attractiveness, adherence to fashion were determining.

The program of contrastive study of the concept of CHARM / CHARIVNIST in the English and Ukrainian languages includes seven consecutive steps: (1) on the basis of the description of the key features of the phenomenon of charm (Russian charm), to define the status of the concept of CHARIVNIST in the typology of linguocognitive and linguistic-cultural concepts; (2) to develop the structure of the concept of CHARM / CHARIVNIST to compare (*tertium comparationis*) the means of verbalization of these concepts in two nonrelated languages; (3) to establish the name of the concept and structure the semantic space of lexemes-nominations "charm" and "charivnist" in the English and Ukrainian languages; (4) to distinguish the motivational and conceptual features of the concept (etymological and componential types of analysis); (5) to establish its figurative characteristics according to the associative experiment with the native speakers of the English and Ukrainian languages; (6) to define the manipulative features of the concept CHARM / CHARIVNIST in the texts-tips of the Internet discourse; (7) by comparing the obtained data, to define the contrasting characteristics of the modern adaptation of the CHARM / CHARIVNIST concept in the English and Ukrainian linguistic communities.

The perspectives of this research include the further investigation of the verbalization of the concept CHARM / CHARIVNIST in the individual-author's images of the world as well as the study of its manipulative features in public and business communication.

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