

The native/foreign binary opposition in russian, tatar and english linguocultures (using the works by I. Tolstoy, m. Mitchell and g. Iskhaki)

Almira Aminova, Fanuza Tarasova, Rasim Husnutdinov

Institute of Philology and Intercultural Communication n. a. Leo Tolstoy, Kazan Federal University, Kazan, Russia

K E Y W O R D S: binary oppositions, *native/foreign* opposition, theme group.

ABSTRACT: The article studies the *native/foreign* opposition in three linguocultures. Particular attention is paid to the lexemes representing the above-mentioned opposition and existing in the language space of the texts under investigation. The analysis is carried out using the works by L. Tolstoy (*War and Peace*), M. Mitchell (*Gone with the Wind*) and G. Iskhaki (*Zuleikha*). The authors distinguish several theme groups (family, nation, society and religion) where the *native/foreign* opposition is revealed.

Introduction

Modern linguists tend to use fiction as the material for the study of binary oppositions in order to identify individual author's concept which does not only reveal the author's idea, but also reflects the elements of the national cultural consciousness.

The term binary opposition (lat. *binarius* – double, dual, consisting of two parts) took root in linguistics through the works by N.S. Trubetzkoy, a well-known linguist. He described the term as a universal means of rational description of the world which considers two opposite concepts, one of which claims some quality, and the other denies it (for example, the opposition voiced/voiceless, hard/soft, vowels/consonants in the phonological system) [1, p. 72-88]. Further studies specified that binary oppositions are used in the description of any worldview. Moreover, they are universal in nature: life/death, happiness/unhappiness, right/left, close/distant, past/future, here/there. The works by Claude Levi-Strauss played an important part in the development of the binary principle as a scientific problem. The scholar defines the binary principle as a fundamental one in the development of European scientific thought and argues that antinomian thinking is highly rooted in culture [2, p. 115].

In today's world, the question of the reasons for opposition formation is topical because oppositions are socially conditioned. Thus, one of today's urgent oppositions is native/foreign, as almost every culture distinguishes between native and foreign, although with varying degrees of emphasis. Despite the significant differences in the worldviews of the archaic and modern man, the opposition native/foreign is the archetypal one verbalized in various linguistic units (SIST, p. 236). The aim of our study is to examine the opposition native/foreign as one of the ways of perception and artistic cognition of the world in Russian, English and Tatar linguocultures.

The opposition native/foreign has already been considered by certain Russian scholars. M.M. Bakhtin (1975, 1986) [3; 4] and A.K. Bayburina (1990) [5] analyzed this opposition in the linguistic and cultural aspect; S.L. Sakhno (1991) [6], A.P. Babushkina (2003) [7] and others considered it in the linguistic and cognitive aspect; A.A. Legler (2011) [8] studied the verbalization of this opposition in artistic journalism; A.N. Serebrennikova (2004) [9] and M.N. Petrochenko (2005) [10] investigated this opposition on the material of different dialects; I.S. Vykhodtseva (2006) [11] considered it in the Soviet verbal culture; M.L. Petrova (2006) [12] carried out a comparative analysis of the concept of native/foreign in the literature of Russia and France; T.V. Aliyeva (2013) [13] and others examined the peculiarities of the given opposition in British political discourse.

In our research, the given opposition is studied on the material of the novels 'War and Peace' by L.N. Tolstoy and 'Gone with the Wind' by M. Mitchell, and a short novel 'Zuleikha' by G. Iskhaki, which display Russian, English and Tatar world of the 19th and the early 20th century.

In the novel by L.N. Tolstoy, the opposition can be seen through the lens of *war* and *peace*, and the author's speech is based on the national Russian literary language with the inclusion of multiple elements of vulgar tongue, which helps to connect the world of things, nature and people. In the novel by M. Mitchell, the attention is also focused on the image of the war which is as tragic for the Americans as the Patriotic War of 1812 for the Russians.

The opposition native/foreign was also reflected in the works of G. Iskhaki. As well as Tolstoy, the well-known Tatar writer recreates the story of a person's spiritual formation, the way of its moral and psychological development. G. Iskhaki is primarily interested in the mental world of the person entering into a conflict with the norms and customs of their environment, aspiring to nation-wide and universal values, capable of social and ideological innovation [14, p. 32]. Having emigrated and being virtually rejected by his homeland, he was able to feel and portray the images of ethnically native and foreign people in the story 'Zuleikha' better than anybody else.

The dictionary data and analysis of the above-mentioned works have shown that the opposition native/foreign manifested itself in different relations, namely, blood-related (native/non-native), ethnic (native/foreign people), linguistic

(mother tongue/foreign language), confessional (indigenous/foreign religion), social (native/foreign society). As a result, we singled out such theme groups as family, people, society, religion.

The concept of family is universal and present in every culture and ethnicity. The analyzed theme group is mainly formed with the lexical units nominating family members; however, in the text of the novel 'War and Peace', the idea of family is most often expressed in French: *mon pere* (my father), *ma tante* (my aunt), *femme* (wife), *mon cousin* (my cousin), which obviously predicts the functioning of the opposition native/foreign through the use of language (Russian – French). The language of that time is also characterized with the use of the lexeme *batyushka* (the archaic diminutive form for father as mode of address) in a family circle (V.M.3, p. 254) and synonymous lexemes *papen'ka/otets* (papa/father) and *mamen'ka/mat'* (mummy/mother) (V.M.3, p. 65).

Tolstoy's work is interesting is the use of the lexeme *mat'* (mother) in the meaning of the lexeme *rodina* (homeland): *Nasha Rossiya – mat' nasha* ("Our Russia – our mother") (V.M.3, p. 97). It should be noted that such expressions as *rodina – mat' nasha* (homeland – our mother), *mat'-zemlya* (mother-earth) are inherent in the Russian language and do not occur in the studied Tatar and English texts.

In the English language, such lexemes as son, brother, father, lover, husband, are found in the following texts: There was hardly a house in town that had not sent away a son, a brother, a father, a lover, a husband, to this battle (G.W.)

In the text of the novel 'Gone with the Wind', the lexeme mammy is quite frequent, which semantics constantly uncovers. In the following context, it is referred by the author to the family circle, native: Mammy was black, but her code of conduct and her sense of pride were as high as or higher than those of her owners (G.W.)

The attention in the text of the novel by Mitchell is focused on third cousins too: Except for Aunt Pittypat and Uncle Henry and you, she hasn't a close relative in the world, except the Burrs in Macon and they're third cousins (G.W.)

Due to the above-mentioned context, it should be noted that third cousins in the Tatar culture are considered to be close relatives. In addition, the Tatar language has a category, perceived by a bilingual person as a diminutive form: *senglem* (a diminutive form for sister), *ätiem* (daddy), *babam* (grandad), *äniem* (mummy), *kizim* (a diminutive form for daughter), *ugilim* (sonny):

Inde, *senglem, räkhmät!* (S. Ä., p. 433) ("Indeed, thank you, dear sister!"¹); *Minem änine kürdengme? Minem kizlarim kayda, beläsengme? <...> Ugilim?* (S. Ä., p. 426-427) ("Did you see my mummy? Do you know where my daughters are? <...> Sonny?"); *Minem ätiem, babam möselman bulgan, babamning babasi möselman bulgan* (S. Ä., p. 390) ("My daddy and grandad were Muslim; my grandpa's grandad was Muslim").

There are interesting cases, when the border between native and foreign breaks and the lexemes of the field of native pass to the field of foreign. In the Russian language, *syn* (son) belongs to the sphere of native from the perspective of kinship, but in a specific language environment and in the presence of social stereotypes, this lexeme can occur in the field of foreign. For example: *A koli uznayu, chto ty povoyol sebya ne kak syn Nikolaya Bolkonskogo, mne budet... stydno!* ("And if I know that you behaved not as the son of Nicholas Bolkonsky, it would be ... a shame for me!" (V.M.1, p. 103).

There are noteworthy examples in which *otets* (father) means not a blood-related person, but a person close in spirit, national status, etc.: *Nu, proshchay, druzhok; pomni, chto ya vsej dushoy nesu s toboy tvoyu poteryu i chto ya tebe ne svetleyshy, ne knyaz i ne glavnokomanduyushchy, a ya tebe otets* ("Well, farewell, my friend; remember that I sympathize your loss with all my heart, and that and I'm not your Highness, not a prince and commander in chief, I'm your father") (V.M.3, p. 133).

In Tolstoy's novel foreign is able to turn into native: *Neuzheli etot chuzhoy chelovek sdelalsya teper vsyo dlya menya?* ("Has this stranger now become everything to me?") (V.M.2, p. 172).

These contexts prove that the concepts that exist in the language system as opposite, have their own specificity and interdependence that creates a contextual opportunity to neutralize their opposition.

One of the main representants of the concept native in Tolstoy's art space in the framework of the theme group family is the word *rodnoy* (native), as well as its derivatives and composites having the root *rod-*. According to the Great Dictionary *rodnoy* means native, close by place of birth, work, etc. (BTS, p. 1126). Thus, the following derivatives from the basis *rod-* are frequent in the language of Tolstoy: *rodnya* (relatives), *rodnoy* (native), *rodstvenny* (related), *rodstvennik* (a relative). Here is an example: *Anna Pavlovna ulybnulas i obeshchala zanyatsya Pyerom, kotory, ona znala, prikhodilsya rodnya po ottsu knyazyu Vasiliyu* ("Anna Pavlovna smiled and promised to occupy herself with Pierre, who, she knew, was Prince Vasili's relative from his father's side") (V.M.1, p. 15).

In the English language, the same *rodnoy/native* is represented by different linguistic units, such as: own, native, home, dear, darling, relatives, relations, kinsfolk. For example: *Mrs. Meade's eyes grew wet as she pictured her soldier son home at last, home to stay (GW).*

The use of the phrase the same blood by M. Mitchell is also of great interest. Despite the fact that this phrase has an equivalent *odnoy krovi* in Russian, T. Ozerskaya preferred to translate it as *rodstvennaya dusha* (a soul mate): *Nor will you, my dear, for you and I are of the same blood (GW)* ("Takzhe i ty, moya dorogaya, ibo my s toboy rodstvennye dushi") (U.V., p. 206). It should be noted that the given translation of the expression the same blood is not fixed in bilingual dictionaries. Phrases of this type represent a translation transformation, which helps to make the transition from the units of the original text to the units of the translated text. And, since translation transformations are applied to linguistic units having a content plan and an expression plan, they have formal semantic nature, transforming both the form and the meanings of the original

¹Here and further is the author's translation from Tatar. –A.A., R.P..

units [15, p. 172].

When analyzing lexemes of the theme group family functioning in the novel 'War and Peace', it should be noted that Tolstoy describes each family with certain lexemes. So, the key lexemes in the description of the Rostov family are lexical units with the root *lyub-* and *semes* happiness, fun: *Nikогда v dome Rostovykh lyubovny vozdukh, atmosfera vlyublyonosti ne davali sebya chuvstvovat s takoy siloy, kak v eti dni prazdnikov* ("The air full of love, the atmosphere of heartthrob were never so strong in the Rostovs' house as during those holidays") (V.M. 2, p. 35); *Vernuvshis v Moskvu iz armii Nikolay Rostov byl prinyat domashnimi kak luchshy syn, geroy i nenaglyadny Nikolushka; rodnymi - kak mily, priyatny i pochtitelny molodoy chelovek...* ("Having returned to Moscow from the army, Nicholas Rostov was accepted by the family as the best son, the hero and dear Nikolushka; and by the relatives as a sweet, nice and respectful young man...") (V.M.2, p. 8). *Dlya Nikolaya Rostova semya - eto mir radosti, naslazhdeny: Rostov opyat voshyol v tot svoey semeyny, detsky mir, kotory ne imel ni dlya kogo nikakogo smysla, krome kak dlya nego, no kotory dostavlyal emu odni iz luchshikh naslazhdeny v zhizni...* ("For Nicholas Rostov, family is the world of joy and pleasure: Rostov entered again into his domestic, children's world, which did not make any sense to anyone except him, but which gave him one of the best pleasures in life ...") (V.M.2, p. 7).

The Rostovs' world is opposed to the Bolkonskys' world, in which the spirit of isolation reigns. The Bolkonskys are reluctant to utter a word of love. The author describes the Bolkonskys' world as follows: *Chleny semeystva byli razdeleny na dva lagerya, chuzhdye i vrazhdebnye mezhd soboy...* ("Family members were divided into two camps, alien and hostile to each other ...") (V.M.3, p. 27). In this context, the adjective *vrazhdebny* (hostile) is aimed at strengthening the evaluation of the lexeme *chuzhoy* (foreign) and is predetermined by the adjective *chuzhdy* (alien). In the Russian language, the lexemes *chuzhoy* (foreign) and *chuzhdy* (alien) are paronyms as a result of the partial match of semantics. According to the Dictionary of the Russian language, *chuzhdy* has the following meanings: 1) unusual, unnatural, unacceptable to someone, something; 2) detached from something or deprived of something, alien to something (BTS, p. 1480). It is noteworthy that the Russian word *chuzhdy* has no full equivalents in the Tatar and the English languages.

The theme group people is a key one in the novels under analysis because ethnicity is one of the embodiments of the opposition native/foreign. Ethnonyms in the analyzed texts are not frequent, but nevertheless they constitute a special group of other cultures' lexemes. Generally, the words – names of communities of people are divided into a number of semantic groups, united by a common semantic component people, community of people. In this regard, we distinguish between three groups of ethnonyms.

The first group contains the names of individuals, including locally-spatial indexes of direction: *yug* (south)/*yuzhanin* (southerner), *sever* (north)/*severyanin* (northerner). The juxtaposition of the south and the north is the key one in the novel 'Gone with the Wind', as the main action takes place in the background of the civil war between the North and the South: The truth was that the North was holding the South in a virtual state of siege, though many did not realize it (GW). The clash between the North and the South is interpreted as a clash between native and foreign.

The second group includes names of persons associated with the names of the people. It should be noted that the ethnonyms in the novel by Mitchell first appear in the text and function in the description of the beginning of the war:

The North could call on the whole world for supplies and for soldiers, and thousands of Irish and Germans were pouring into the Union Army, lured by the bounty money offered by the North (G.W.); Most of the prisoners we've taken recently can't even speak English. They are Germans and Poles and wild Irishmen who talk Gaelic (G.W.).

There are also functioning ethnonyms in the novel "War and Peace", which become formal oppositions on the background of the war: *Tolpa sostoyala iz malogo chisla russkikh i bol'shogo chisla napoleonovskikh voysk vne stroya: nemtsev, ital'yantsev i frantsuzov v raznorodnykh mundirakh. Sprava i sleva stolba stoyali fronty frantsuzskikh voysk ...* (The crowd consisted of small number of Russians and a great number of Napoleon's troops out of ranks: Germans, Italians French people in different uniform. On each side of the pole there were fronts of French troops...) (V.M.4, p.31).

Having referred to the text in Tatar, we discovered native/foreign opposition which is expressed through the opposition, natural for the historical epoch, *uryz-tatar* (a Russian- a Tatar). Thus, the author frequently shows negative attitude of Russians towards Tatars, for instance: *Ul keshemeni? Ul – et! Ul – Tatar ete!* ("Is he a man? He is a dog! He is a Tatar dog!") (S.E., p.438.).

The third group consists of proper names. The opposition *Kutuzov – Napoleon*, in our opinion, is not a usual form of a classical opposition of lexical items native/foreign in the Tolstoy's work. Tolstoy shows *Kutuzov* as an embodiment of the image of liberator from the enemy. *Napoleon* is a personification of war, his actions are of anti-national character: *A vmeste s tem umnyy i opytyny Kutuzov prinyal srazheniye. Napoleon zhe, genial'nyy polkovodets, kak yego nazyvayut, dal srazheniye, teryaya chetvert' armii i yeshcho boleye rastyagivaya svoyu liniyu...* (At the same time, wise and experienced *Kutuzov* took the battle. *Napoleon*, who is known as a genius commander, gave the battle losing the quarter of the army and stretching his line...) (V.M.3, p.141). *Voyna moyo (Napoleona) remeslo...* (War is my (*Napoleon's*) profession...) (V.M.3, p.25).

There is no native/foreign opposition expressed through names in English and Tatar texts of the novel.

During the analysis we also fixed lexical tokens, which were united into a group "society" on the basis of native/foreign community. This thematic group is widely represented by oppositions and quite clearly shows the circle of foreign, in which we can see the lowest level of society, and the circle of native, which is represented by upperclass society. The theme group community meets the dictionary meaning of "referring to oneself as a member of any group of people, any society" (BPS, p. 850). Thus, in the novel "War and Peace" there is a lot of space given to the description of a secular society, as noble people played important social role during the 19th century in Russia. Tolstoy's characters can be divided into two

categories: common people and people from secular society. The phrase *svetskoe obshestvo* (secular society) is dominant within this theme group, it is synonymous relations with such lexical items as *svet* (society), *dvor* (court), *bol'shoi svet / vysshii svet* (haut monde), *dvoryane* (nobility), *peterburgskoye obshchestvo/ peterburgskiy svet* (Petersburg society), *moskovskoye obshchestvo* (Moscow society). Secular society is also characterized by the following adjectives: *znanoe* (noble), i.e. which belong to nobility, to the top of the privileged class. (BTS, p.368) (*znanaya devitza* (a noble girl) (V.M.1, p.86)); *svetskoe* (secular), which means "meeting the requirements of the society, or accepted by the society, elegant" (BTS, p. 1100) (*svetskaya proza* (secular posture) (V.M.1, p. 63)).

Having a negative connotation in some cases, secular society becomes strange to the individual characters of the novel. Negatively-evaluation semantics is made by such adjectives as *dalekiy* (distant), *strannyi* (strange), *bezumnyy* (mad), *razrushennyi* (destroyed), *nichtozhnyy* (miserable), *razvrashchennyi* (depraved), *vychurno-fal'shivyy* (pretentious fake), *natural'nyy* (unnatural). A special place in native/foreign opposition in Russian is taken by the word *strannyi* (strange). It is as if warning of a meeting with something foreign (or alien?). Let us give examples from the Tolstoy's novel, which show that the lexical item *strannyi* (strange) is related to *chuzhoy* (foreign), *inoy* (different), *neponyatnyy* (incomprehensible). ...*Ona tol'ko chuvstvovala sebya opyat' vpolne bezvozvratno v etom strannom, bezumnom mire, stol' dalokom ot prezhnogo, v tom mire, v kotorom nel'zya bylo znat', chto khorosho, chto durno, chto razumno i chto bezumno* (She only felt irretrievably in the strange, mad world, which was so distant from the former one, in the world, in which it was impossible to know what was good and what was bad, what was reasonable and what was crazy) (V.M.2 p. 259). *Ona videla... stranno naryazhennykh muzhchin i zhenshchin, pri yarkom svete stranno dvigavshikhsya... vso eto bylo tak vychurno-fal'shivo i nenatural'no...* (She saw ... weird dressed men and women moving strangely in bright light... it was all so pretentious fake and unnatural...) (V.M.2 p. 248).

In the thematic group community in the English language antonymous relations are observed between lexical items rich men - poor men: They were the ones who declared it was a "rich man's war and a poor man's fight" and they had had enough of it (G.W.). The poor and the rich in the text are nominated by various phrases and contrasted by such opposition as white folks - black, darky; County - white trash; rich planters - poor whites.

As a rule, the white are opposed by the black, but we can find the contexts in which the white and the black appear equal (here the author used generalizing lexical unit with the meaning entire): ... The entire personnel of Tara, black and white, turned out to see Ashley off to the war (GW).

Negatively-estimated phrase white trash is frequently used in the text: He liked the South, and he soon became, in his own opinion, a Southerner. There was much about the South - and Southerners - that he would never comprehend; but ... he adopted its ideas and customs, as he understood them ... contempt for white trash ... (GW). Basing on this context, we see that the main character successfully stands the test with the space which is foreign for him, which later becomes native. We would like to emphasize that in the explanatory dictionary of the English language the expression of white trash is defined as "an offensive word used to describe poor white people, especially those living in the southern US" (OALD, p. 1384). In the target text in Russian the translator uses synonyms phrases *белые голодранцы / белая шваль / белая рвань* (white trash). In the American South they called the same poor whites, who were of a lower class than gentlemen. These people descended from convicts and white immigrants, who were required to pay for their visit to America, so that was why there was a significant social difference between white trash and gentlemen. The negative connotation of the phrase is enhanced when white trash is compared to the positive character of the novel: But she 'd already acted common enough today, enough like white trash - that was where all her trouble lay (GW).

It is interesting that white trash in the text is opposed not only to the rich but also to black servants of the rich, so there is the house negroes of the County - white trash opposition: The house negroes of the County considered themselves superior to white trash ... (GW). As it can be seen from the examples, the people whom society pushes away are the people who represent those who belong to underclass.

In the novel we can frequently see such a lexical item as outcast: A wife who did not burn herself would be a social outcast (GW). The Dictionary of the English language gives the following interpretation: an outcast is "a person who is not accepted by other people and who sometimes has to leave their home and friends" (OALD, p. 898).

As the text material shows, all the selected oppositions within the group community receive evaluation connotation in the text when the author depicted peacetime. When the author was describing the wartime, semantic opposition, reflecting the social contradictions, "pale", which can be seen in the next article: Planters and Crackers, rich and poor, black and white, women and children, the old, the dying, the crippled, the wounded, the women far gone in pregnancy, crowded the road to Atlanta on trains, afoot, on horseback, in carriages and wagons piled high with trunks and household goods (GW).

As for the opposition on religious lines, it is most clearly reflected in the story "Zuleikha" by G. Ishaki, which allows us to suggest the importance of this opposition in the Tatar culture. In the text given below, using the antithesis of *khristian – möselman*, the opposition of religious denominations emerges:

Pop. Sin nik khristian öenä kerep, Koren ukyysyn? Mulla. Bolar - möselman! Pop. Khristian! Mulla. Möselman. <...> Tegelär. Bez möselman, bez kurikmüybiz... Bez - möselman! Pop. Khristian! (Priest. Why are you reading the Koran in the house of Christians? Mullah. These are Muslims! Priest. Christians! Mullah. Muslims! <...> Those. We are Muslims, we are scared ... We are Muslims! Priest. Christians!) (S.Ä., p. 405).

In the story "Zuleiha" we can trace the theme of "wrong" Tatars - Kryashens who become foreign, accepting another religion: *Nik bezne keräshep dilär? Bez möselman tügelmeni?* (S.Ä., p. 390) ("Why are we called "Kryashens"? Are not we Muslims?").

We should note that in the novel "War and Peace" lexical items *khristiane* (Christians), *pravoslavnyye* (the

Orthodox) are relatively rare: *Batyushki, rodimyye, khristiane pravoslavnyye, spasite, pomogite, golubchik!* (Oh, my Lord, Orthodox Christians, save us, help us, my dear!) (V.M.Z, p. 297). The following example is also remarkable: *Mirom, - vse vmeste, bez razlichiya sosloviy, bez vrazhdy, a soyedinonnyye bratskoy lyubov'yu - budem molit'sya...*) (The whole world, - all together, without distinction of classes, without enmity, and connected by brotherly love - let us pray...) (V.M.2, p. 57). The opposition on religious grounds in the work *ин М. Mitchell* has not been revealed.

In the course of the study we were able to see how a complex system of binary oppositions unfolds in the analyzed literary texts. The writers seek to discover the causes of conflict in the family, society and between ethnic groups with the help of these oppositions. Native/foreign opposition also identified an artistic performance of other significant oppositions, such as:

mir – voyna (war- peace), *russskiy – frantsuzskiy* (Russian-French), *otetz – syn* (father-son), *Rostovy — Bolkonskiye* (The Rostovs-The Bolkonskys), *russskiye - napoleonovskiye voyska* (Russians –Napoleon troops), *Kutuzov – Napoleon* (Kutuzov-Napoleon), *svetskoye obshchestvo – narod* (secular society –common people) in the novel by Leo Tolstoy; *South - North, rich тень - poor тень*, *white folks - black, darky* in the novel by M.Mitchell; *urys-tatar* (a Russian- a Tatar), *khristian- möselman* (Christians – Muslims) in the story by G. Ishaki.

It has been established that the identified semantic oppositions are functionally interdependent, they are the key to the understanding of the art world of Leo Tolstoy, M. Mitchell, G. Ishaki.

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