
A Socio-Cultural Study of Interpretating Legal Texts as a Means of Expressing Evaluation and Emotion

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Abstract

Legal hermeneutics is a field that studies the process of interpreting legal texts, and its appearance is considered to be the same as the spread and acceptance of Roman law in the Middle Ages. The preservation, interpretation, and transmission of important texts of Roman law led to the emergence of the special field of hermeneutics. In later periods, especially during the crisis or modernization of the legal tradition, the problems of text, interpretation and meaning in laws led to the revival of legal hermeneutic concerns and traditions. Emotions are an integral part of human life. They reflect the human world. The study of the reflection in language of a person's worldview and emotions, his attitude to the world, as well as the study of emotions in the text logically fits into the cognitive-discursive direction of modern linguistics. Emotional information in the text can be expressed by units of all levels of the language, starting from phonetic and prosodic, ending with syntactic ones. In speech, the maximum load on the performance of the emotive function is carried by intonation, interjections play a significant role, and only in third place is vocabulary with emotional connotation. Comparisons do not always directly convey the emotional state of the characters, but they do help to realize the emotional background and tone of artistic works, to convey the imagery and expressiveness of the utterance, which allows the reader to better understand the emotional states of the characters. Stable comparisons are often used by writers when describing people's appearance or psychological state. The choice of an object in these comparisons is determined by the writer's own associations. This article discusses comparative constructions that characterize a person's appearance. Since the description of a person's external appearance is always value-based, its characteristics can be distributed according to two oppositions, positive and negative. Comparative constructions in works of art perform explanatory and emotional-evaluative functions. The aim is to study comparative constructions in the works of I. S. Turgenev as a means of describing and evaluating the appearance of a person. These visual tools can create a positive or negative image, depending on which standard is the basis of the comparison. These studies can be used in teaching Russian language and literature, intercultural communication courses, compiling linguo-culturological dictionaries, etc.

Keywords: Socio-cultural study, legal comparison, Russian language, emotionality, evaluativity, works of art.

Introduction

The figurative comparison - is one of the means by which a person perceives and learns the world, which is used by the speakers in both written and oral language. Comparisons help the writer describe the character and the environment, in a concise form, using a minimal amount of language tools. Comparisons are usually national, since they are based on cultural representations and traditions associated with this standard [1].

A literary text can use both traditional comparisons and individual author's ones, which allow us to evaluate the features of the writer's artistic skill, his unique author's style of writing.

In order to understand what a comparison is, it is important to establish its semantics, and to determine whether typical, traditional images are used as a comparison, or whether the author uses unique images.

The texts of works of art represent the author's thoughts and feelings expressed in the language. "A literary text is perceived not only conceptually, but also figuratively. Any description of characters, locations, landscapes, natural phenomena, etc. is a means of concretizing and individualizing them, which generates an imaginative perception of the text in the recipient's mind. In a literary text, speech elements are aimed at expressing figurative content. The figurative system of the work is based on verbal artistic images and has the power of emotional and aesthetic impact on the recipient" [2].

The writer uses the author's word to convey the speech of the character and the author-narrator. Learning the language of a writer helps to understand not only the feelings and emotions that he tried to express in his work, but also forms an emotional-figurative, sensual portrait of the era [3].

Emotional information in the text can be expressed by units of all levels of the language, starting from phonetic and prosodic, ending with syntactic ones. In speech, intonation carries the maximum load on the performance of the emotive function, interjections play a significant role, and vocabulary with emotional connotation is only in third place [4]. The printed text of a work of art is devoid of such a means of expressing emotions as intonation, the reader perceives them visually. In this regard, in the texts of works of art, lexical means perform an emotive function completely.

Phraseological units [5, 6, 7], metaphors [8], and comparisons perform an expressive function in literary texts, the communicative purpose of which is to express an evaluative attitude to the subject of speech. Often, the context in which comparisons are included contains a variety of emotionally expressive means of the language: suffixes with diminutive, amplifying and condescending meanings, as well as various types of intonations that convey emotions [9]. For example, comparisons with specific people known to the interlocutor are quite common, expressing disregard for the behavior or appearance of a person. Writers when describing people's appearance or psychological state often use figurative comparisons: one of its features can be judged on nationality, on others – on personal characteristics, in general - about the national culture [10].

Methods

The paper implements a comprehensive approach to the analysis of comparative units in a literary text. The following methods of analysis were used: the method of continuous sampling of material, descriptive (including observation, generalization, interpretation and classification), lexical-semantic, contextual, component analysis and elements of the quantitative analysis method.

As a source, the paper uses I. S. Turgenev's works of art collected in the Russian National Corpus.

Results and Discussion

We have considered comparative constructions from I. S. Turgenev's works of art, that characterize a person's personality and create an emotional peculiarity of texts. The semantic characterization of comparisons and their expressive role were carried out based on determining the semantics of all components of the comparative construction.

When describing the appearance of the characters, the writer pays special attention to the eyes. For example:

And as soon as he turns around and screams at me, his eyes are so fast, so fast, and they light up like a cat's [11];

She stopped and looked, and her eyes were like a falcon's, yellow, large, and bright [11].

He is so shaggy, the ears are shaggy, the eyes are evil, like ferrets.... [11];

And you can't: would you believe it, my eyes, like a hare's, are so radiant, so open - as if they don't even know what kind of dream it is [11].

I look at her, and her eyes are so bright, green like a cat's [11];

She was evidently waiting for someone; there was a faint crunching sound in the forest: she immediately raised her head and looked around; her eyes, large, bright, and timid as a doe's, quickly flashed before me in the transparent shadow [11].

A broad, yellowish face, small piggy eyes with white lashes and eyebrows, a short, flat nose, large, glued-together lips, round, hairless... [11]

Among the zoonymic characteristics of human physical and external qualities, I. S. Turgenev compares *ferret, falcon, hare, cat, fallow deer*, etc. These constructions describe not only the color and shape of the eyes, but also the emotions expressed by the characters' gaze by comparing them with animals and birds. The choice of an object in these comparisons is determined by the author's associations generated by observations of the appearance, life, and habits of animals.

There are also many comparative constructions describing the characters' noses. For example:

Her nose was big, but beautiful like eagle... [11];

Yes, look at your snide sister; there's her fox nose sticking out of the window, there she is inciting hubby! [11];

Passing through the living room, the house steward moved the bell from one table to another, secretly blew his duck nose and went out into the front hall [11].

When describing the nose, the author also often uses zoonyms to assess the appearance and character.

The next largest group of standards in the description of the nose are objects of inanimate nature. For example:

The head is completely dried up, one-colored, bronze-like an icon of ancient writing; the nose is narrow, like a knife blade; the lips are almost invisible — only the teeth turn white and the eyes, and thin strands of yellow hair escape from under the scarf on the forehead [11];

His little yellow eyes were still running, his small lips had a small, tense smile, and his nose, sharp and long, courageously moved forward like a steering wheel [11]

He is not at all like my real father: he is tall, thin, black-haired, with a hooked nose, and eyes that are sullen and piercing; he looks to be in his forties [11].

These standards enhance a negative rating by performing an expressive function that manifests itself in the exploitation of the author's vision of the subject of speech in the object of comparison and expression evaluation of the subject with a view to influencing the reader's perception according to the author's intention.

When describing the faces of both female and male characters, the author often uses comparative constructions with different images. For example, when describing hair, the following standards are used:

"It wasn't the cap I was wearing — and the hat a la Bergere de Trianon; and though I was powdered — yet my hair was like gold, and it was shining, and it was shining!" [11];

He looked about forty-five years old: his close-cropped gray hair shone with a dark luster, like new silver; his face, bilious but without wrinkles, unusually regular and clean, as if drawn with a thin and light chisel, showed traces of remarkable beauty... [11];

A long, hooked nose, large, fixed protruding eyes, large red lips, a sloping forehead, jet-black hair-everything about him revealed an Oriental origin... [11];

In these comparative constructions, comparison with precious metals (gold, silver) enhances the positive rating and evokes positive emotions in the reader.

In the works of I. S. Turgenev, to enhance the author's assessment in comparative constructions, *a dead man* or *a dead person* is often used as a standard. For example:

He sleeps; but his face, in the light of the round and bright moon looking out of the windows, is pale as a dead man's... it is sadder than a dead face [11];

Illuminated by the bright light of day, his beautiful, emaciated head lay on a white pillow, like the head of a dead man ... [11];

Yakov says, but his teeth are bared - and he turned pale as a corpse, and he clings to me with fear; and his eyes seem to want to pop out — and he keeps looking into the corner [11];

And now Aratov was lying beside her, stretched out like a gravestone, his hands folded like a dead man's [11].

In the last example, we can see how repeating similar images increases the emotionality of a given sentence and expresses their attitude to the character.

Summary

Therefore, the analysis of comparative constructions in the works of I. S. Turgenev showed that the author presents the entire arsenal of lexical expressions of feelings and emotions, moreover, represented the whole set of emotive vocabulary. This indicates that the text of Turgenev is multilayered, his high artistic skill, the richness of not only the language, but also the spiritual world, the author's personality. To express emotions, the author often uses the method of comparison, by comparing his feeling with another subject of speech.

Turgenev uses comparative phrases when describing the appearance of the characters; features of behavior, movement of the characters; features of pronunciation; mental activity of the characters; features of the life of the characters, their behavior in society. Comparisons are based on similarity with a wide range of objects and faces: with animals and birds; with objects of inanimate nature; with representatives of certain social groups, professions; with fantastic creatures, etc. Bright, unusual images created by the writer in a literary text with the help of comparisons help him to convey the characteristics of the characters' behavior, the mental and emotional state of their characters.

Conclusion

Comparison as a comparative path is directly related to the image, development and recreation of the author's worldview. As one of the most significant constituents of an idiosyncratic, comparison as a reception constructed according to a certain linguistic model is a means of linguistic imagery.

A number of images of comparisons used to evaluate the appearance, physical qualities, and various aspects of the inner world of characters coincide in many writers (images of animals, plants, artifacts, and natural phenomena). Human characteristics, expressed by comparison, are determined in a certain way by the nature of

the core component that relates to a specific feature of an animal, plant, or artifact. The use of these images can be explained by the fact that for comparisons a person chooses something that is well-known and often occurs in everyday life.

At the same time, each writer's idiostyle has its own national images that reflect natural phenomena, historical events and cultural realities (clerk, plowman, Russian peasant woman, roosters, snuffbox doll, etc.).

Within the framework of the analyzed texts, the dominant thematic areas are distinguished, according to which images of comparisons are distributed: "man", "animal world", "artifacts", "natural phenomena", "plant world", "philosophical and theosophical categories", "diseases", "astronomical and geographical objects", etc.

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