

HERALDRY IN THE SYSTEM OF SYMBOLS

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Abstract

The following article dwells on the problem of heraldic symbols typology and provides the examples from classic and modern English literature to illustrate the semantics of symbols in the fictional coats-of-arms.

Keywords: language, semantics, heraldry, symbols, coat-of-arms, blazon, shields, emblems, meaning.

It is difficult to speak of the nature of a symbol as a particular epistemological phenomenon, since symbols are extremely diverse, so the question of symbols typology cannot be considered sufficiently developed today. This issue was addressed by: A. Losev from the standpoint of an interdisciplinary approach, E. Havrylyuk, who researched plant symbolism using some linguosemiotic statements, P. Kretov, who covered the philosophical foundations of symbols typology, I. Zhivitska who researched linguocultural aspect, Y. Ten (philosophical and cultural exploration), O. Karmadonov (philosophical and sociological aspect) and others.

In our research, we made an attempt to typologize heraldic symbolism that has not yet fallen within the scientific interests of linguists of Ukraine. Heraldry, as one of the results of human cultural activity, produces its specific symbols. The language of heraldry is a special system of symbols, since it cannot be categorically attributed to artificial or natural languages. The saturation of heraldic vocabulary with symbols is high. Thus, the purpose of this article is to highlight the different types of heraldic symbols.

Taking into account the fact that a symbol is not a frozen scheme, it is multilayered and variable, its content is easier to understand in relation to its further symbolic clusters, that is, symbols are not isolated from each other, they can exist and function collectively, and these connections are either episodic, or permanent, persistent, immutable, so we propose to distinguish between single symbols (or microsymbols) and macrosymbols by the criterion of the quantity-volume of symbolic meaning, by which we mean stable compounds of characters with cumulative value, such as emblems or coats-of-arms. The description of the coat of arms depicted on the grave of the main character is presented on the last pages of the work by N. Hawthorne: *It bore a device, a herald's wording of which may serve for a motto and brief description of our now concluded legend; so sombre is it, and relieved only by one ever-glowing point of light gloomier than the shadow: "ON A FIELD, SABLE, THE LETTER A, GULES"* [12; p.311].

Each component of the emblem has a symbolic meaning: the symbolism of the black tincture includes modesty, death, mourning, peace; red enamel symbolizes courage, bravery, love; the use of letters in heraldry is considered inappropriate and obscene, unless it is an inscription on the motto, and the letter A as an incidental symbol indicates the adultery of the protagonist. The content of the whole macrosymbol corresponds in

its entirety to the storyline of the novel: the coat of arms on the grave symbolizes the life and death of the person, branded with an adultery, who courageously survived the condemnation of citizens and finally rests in peace.

Microsymbols are contextually interconnected. In such compounds, it is important not to overlook any detail as it can change the meaning of the whole macrosymbol as a whole. That is, microsymbology groups are constructed in such a way as to make a message in which individual microsymbology function according to parts of the language and in which conditional connection rules may exist as their own syntax. So, if we consider the changes in the coat of arms of Norway after its accession to NATO, which are that an axe is added to the golden lion and its claws are black (*gules, a lion rampant or, crowned and bearing an axe with blade argent*), then we receive a marked symbolic emphasis on the fact that since then the country's policy has been based on the doctrine of military force, since the axe as a type of weapon denotes a threat and self-defense, and the small details of the animal painted with a color different from its body mean arms (respectively, such an animal in the heraldry is called armed) and express aggression or anger, demands or offence [7; p.29].

Any culture can be represented as a symbolic system. In the structure of cultural symbolism the following subsystems can be distinguished: social, ethnic, mythological, religious, artistic, political, state, national, folk [3: p.173; 8: p.186; 9: p.12]. Some of these types of symbols are represented in the heraldry system, therefore, taking this classification as a basis, we distribute the heraldic symbols into social, ethnic, mythological, religious and state-political.

Any emblem or flag is a social symbol, for example, Beauseant is a black and white flag of the Knights of the spiritual Order of Templars: *The shouts of both parties augmented the fearful din, the assailants crying, 'Saint George for merry England!' and the Normans answering them with loud cries of 'En avant De Bracy! Beauseant! Beau-seant'* [14; p.243].

Ethnic heraldic symbols express the specificity of the socio-cultural being of the ethnic community. Examples are the symbols on the shields of Scottish Highlanders: *and to predict the fury with which the blue falcon, the emblem of the Clan Quhele, should rend to pieces the mountain cat, the well known badge of the Clan Chattan* [16; p.197].

Mythological heraldic symbols are represented by different creatures - centaurs, hydras, salamanders, unicorns: *An unusual and exquisite piece of work in gold*

and enamel, it depicted what was undoubtedly a white unicorn against a blue shield [19; p.4078].

Religious heraldic symbols give an idea of the essence of man, his relationship with God, regulate the ethical section of the relationship between people. The most prominent religious heraldic symbol is the cross: Anone a munke ledde hym behynde an awter where the shyld hinge as whyght as ony snowe, but in the myddys was a rede crosse [18; p.877].

State-political heraldic symbols embody the ideas, ideals, representations and values used by political units. In the heraldry of English language works of art, the lion is often used as the national symbol of England, the lily as the national symbol of France, the dragon as the national symbol of Wales: They passing by, were gydyd by degree Vnto the presence of that gracious Queene: Who sate on high, that she might all men see, And might of all men royally be seene: Vpon a throne of gold full bright and sheene, Adorned all with gemmes of endlesse price, And all embost with Lyons and with Flourdelice [17; p.573].

Symbols sometimes appear in a dichotomy, forming symbolic oppositions. They can be conventional and unconventional, for example, a heraldic cross is a conventional symbol of faith and suffering; the river, marked on the arms with a wavy line, is a natural symbol of constant change.

The analysis of blazons in works of art makes it possible to distinguish among the heraldic symbols the dichotomy of traditional (supra-individual, common) and individual (occasional) symbols; in turn, in traditional symbols it is possible to distinguish international, national, collective. Thus, the symbol of a lion or a dragon is undoubtedly a traditional symbol (sometimes national), while the letter A in the above excerpt from the novel by N. Hawthorne is an individual, authorial symbol, as in the heraldry books there are almost no similar elements of blazons, and this individual heraldic symbol more deeply reveals the plot twists to the readers, serves as the key to interpretation, that is, individual symbols are always intentional.

In the way reality is presented, characters are contrasted as descriptive (or rationally logical) and expressive (emotional). For instance, shackles on the black background symbolize bondage and thus are descriptive: A fetterlock and shacklebolt azure on a field sable — what may that mean? [14; p.246]. A heart becomes the symbol of love, therefore, expresses a complex of emotions and feelings, so it is definitely expressive: one knight bore a bleeding heart, indicative of his passion [15; p.540].

Heraldic symbolism is characterized by opposition of real and unreal symbols. It was a black bull's head, with the legend, "I bide my time" [16; p.42] – here we can see a real symbol. The knyght bare in his shelde of golde glysstrand three gryffons in sabyll and charbuckkle, the cheff of sylver [18; p.229] – it is an unreal symbol represented by griffins.

In the semantic structure of the symbol it is possible to distinguish the deep level of archetypal meaning [10; p.47] and the level of differentiated kenotype meaning [11; p.34]. However, in many symbols the archetypal background prevails, and we classify such

symbols as archetypal, respectively, and symbols with clearly expressed novelty are considered to be kenotype. For example, the symbol of a woman is archetypal, the subway symbol is kenotype, in the heraldry argent is the archetypal symbol, distillatory is kenotype.

Symbols are usually implicit, hidden in the text. In the absence of some linguistic and cultural knowledge, we are unable to interpret the symbolism of the emblem of the Magical School of Hogwarts: Turning the envelope over, his hand trembling, Harry saw a purple wax seal bearing a coat of arms; a lion, an eagle, a badger, and a snake surrounding a large letter H [13; p.34]. However, there are examples of explicit symbols expression: one knight bore a bleeding heart, indicative of his passion [15; p.540].

Semiotic representations of the symbolic nature can be verbal and pictorial [8; p.6]. It is in the heraldic discourse that the problem of correlation between verbal and pictorial art (heraldic figures, blazons and motto) arises, and that is solved by the introduction of the concept of double reference, reminiscent of the so-called symbolic chains (sun-gold-fire-top-man). [1; p.54], in which the signifying and the signified can be interchanged and the signifying will refer to the signified to the same extent that the signified will indicate the signifying, that is, they are not in a static relation of confrontation and ancestry, but in the dynamic relations of reciprocity.

To sum it up, a system of heraldic symbols can be represented in the form of oppositions (traditional - individual, real - unreal, descriptive - expressive, archetypal - kenotype, conventional - unconventional) and we can note the deep internal ambivalence, antinomy of symbolism, corresponding to the common tendency of human mind gravitation to dual thinking.

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**DIE BESTIMMUNG DER INFORMATIONSTYPEN IN TEXTEN DER POLITISCHEN
KOMMUNIKATION (UNTERSUCHUNG ANHAND DER REDE DER BUNDESKANZLERIN A.
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**THE DETERMINATION OF INFORMATION TYPES IN TEXTS OF POLITICAL
COMMUNACATION (REASHED IS ON BASIS OF THE SPEECH OF THE FEDERAL
CHANCELLOR A. MERKEL)**

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Annotation

In dem Artikel wird die Vorübersetzungsanalyse der Rede der Bundeskanzlerin A. Merkel durchgeführt. Die Vorübersetzungsanalyse der Texte der politischen Kommunikation lässt die Informationstypen, die grammatischen und lexikalischen Sprachmittel ihrer Präsentation in der Rede aufdecken und hilft bei der Übersetzung solcher Texte.

Abstract

The article deals with the peculiarities of pre-translation analysis of the Federal Chancellor A. Merkel's speech. The pre-translation analysis of political texts reveals the grammatical and lexical language meanings and helps with the translation of such texts.

Schlüsselwörter: Vorübersetzungsanalyse, Lexik, Phraseologismus, metaphorische Umschreibung, Euphemisierung

Keywords: Pre-translation analysis, idiom, phraseology, periphrase, euphemization

Die politische Kommunikation wird in den unterschiedlichen Wissensbereichen zunehmend zum Thema der Analyse. Nach Meinung vieler Wissenschaftler ist sie in enger Beziehung mit politischem Denken, politischem Handeln und politischer Sprache.

Der vorliegende Artikel ist der Informationstypen anhand der Vorübersetzungsanalyse der Rede von Angela Merkel auf der Sicherheitskonferenz gewidmet.

Die Durchführung der Vorübersetzungsanalyse wurde auf der Grundlage des Schemas von I. S. Alek-

seeva entwickelt, in dem sie die folgenden Punkte enthält: die Sammlung von externen Informationen über den Text, die Bestimmung der Zusammensetzung der Informationen und deren Dichte, kommunikatives Ziel oder kommunikative Aufgabe des Textes [1:156].

Bei der Sammlung von Informationen über den Text konnte festgestellt werden, dass der für die Übersetzung verwendete Text wörtliche Rede von Bundeskanzlerin Angela Merkel auf der jährlichen 55. Sicherheitskonferenz in München am 16. Februar 2019 ist.