

which a body of text fragments (138 items) of discursive usualization of all four concepts comprising the macro-concept CARDINAL POINTS OF THE GLOBE have been extracted by means of continuous sampling method. *The relevance* of this study is determined by the anthropocentric trend prevalent in the modern scientific paradigm, in other words the study of linguistic phenomena within the ternary «language-culture-knowledge». *The result* of the study was the establishment of the peculiarities of the perception of the cardinal points of the globe in the general American linguistic world image and the transformation these notions have undergone in the individual conceptual system of the writer John Cheever.

Key words: concept, world image, conceptual system, discourse, cardinal points of the Globe, John Cheever.

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AMERICAN STEREOTYPES OF WOMEN FROM PERSPECTIVE OF LOTMAN'S SEMIOTICS OF CULTURE

Summary. The *purpose* of the article is to specify semiotic character of cultural stereotype of women from perspective of Yuri M. Lotman's semiotics of culture and to depict symbolic features of female stereotypes. The *object* of the study is verbal means of stereotypes' realization in American literary discourse of the 1920s. The *subject* of the article is cultural specificity of female stereotypes at the turn of the 20th century. The methodology of the study is based on historical approach to discourse analysis. Qualitative content analysis is applied to reveal distinguishing features of women's types. The *results* of the study comprises (1) ascertainment of semantic nature of cultural stereotypes; (2) identification of stereotyped images according to Lotman's classification of female types; (3) description of moral and physical qualities attributed by society to the certain kind of women; (4) detection of historic and cultural peculiarities of women stereotyping in American culture at the beginning of the 20th century. The *practical value* of the research is to use the established information in the research of cultural constructs and in the courses of culturology, semiotics and pragmatics for students.

Key words: cultural stereotype, symbol, icon, cultural context, text, image.

Problem definition. Based on semiotic experience, a cumulative work of nation on identification and preservation of important for society cultural phenomena results in appearance of sociocultural stereotypes. Treated as cultural symbols, the stereotypes have several dimensions for scientific analysis: cultural, semiotic and historic aspects, which are intertwined and interdependent. The study of symbolic nature of sociocultural stereotypes involves cultural peculiarities' analysis of discourse-based images in a specific period of national history.

In semantics, a stereotype represents a conventional idea of a stable mental image of an object. It exists as a member of a sign system in a definite culture. The notion of a stereotype in semantics has been discussed in various aspects. Scientists drew attention to the conventionality of idea (H. W. Putnam), national culture dimensions (G. Hofstede), the culture-specific background (D. Geeraerts) and the social frame (Bartmiński) of the stereotypes. The problem of stereotyping of sociocultural phenomena, their transformations in the course of time and impact of stereotypes on social ideology remains scantily explored. The *purpose* of this work is to outline prototypic images of female stereotypes of 1900–1930s in America that represent symbols of definite historic periods in American culture.

The basic material presentation. A prominent scholar, the founder of semiotics of culture, Yuri M. Lotman, regards symbols the most stable elements of cultural continuum. Symbols correlate with a cultural context, which influences and modifies them.

In Lotman's concept, a symbol is a condenser of all principles of signs, as it functions like a mediator between different spheres of semiosis, as well as semiotic and a beyond-semiotic reality. Equally, it is a mediator between synchrony of a text and memory of a culture [8, c. 199]. A symbol is described by the eminent scholar as a holistic and self-contained meaning of a text that has clearly determined boundaries on the background of a semantic context.

The cultural context is created in no small measure by texts of various genres, thus «...any particular text can fulfill the role of a descriptive mechanism in regard to the cultural context» [7, p. 56]. Text, passing from one context to another, functions «... as an informant that has moved to a new communicative situation and bring out hitherto latent aspects of their own coding system. This «self-recoding» in accordance with a situation reveals an analogy between the symbolic behavior of a person and a text» [7, p. 56].

Being a multifaceted phenomenon of semantic cognition, a stereotype presents a condensed and coded information that develops on the background of a cultural context. Considered as a symbol of a definite period of national culture, a stereotype presumes expressive and meaningful adequacy with a text, since «...a text presents itself not as a realization of a message in some one language, but as a complex system storing diverse codes capable of transforming messages received and generating new ones, a generator of information with the traits of an intelligent person» [7, p. 57].

Yuriy M. Lotman stresses a composite nature of a symbol. Unlike a conventional sign, a symbol is characterized by the presence of iconic element [8, p. 199]. The cultural stereotype is a historically conditioned symbol comprising index, icon and symbolic elements.

The index elements of the female stereotypes denote peculiarities of appearance, i. e. specific visual details of a female image (hairdo, fashion style). The lexemes, representing the stereotypes in communication, function as symbols that code and preserve notional and evaluative information about the stereotypes.

The icon is a prototypic image, characterized by a set of model qualities attributed by the society to the stereotype. A prototypic image represents a cultural stereotype in its generalized form. In literary discourse, illusion of similitude between a cultural stereotype and a literary image is produced. However, the author's vision of a personage does not coincide completely with a cultural stereotype; it is rather a projection of stereotypic features on the image drawn by the writer.

Feminine images, as considered by Yu. M. Lotman, correlate with the historic period of the country. The scientist emphasizes the fact that female impact on social development is rarely seen as a significant problem worthy of research. *In this work, we endeavor to reveal three female stereotypes, which symbolize different periods in the culture of the USA.

With susceptibility of the slightest changes in the society, a woman is the first to accept a novelty, thus being the variability index of the society changes. But at the same time a woman, in her conventional roles of a mother and a wife, is a keeper of traditional values [9, p. 46].

Worked out by Yu. M. Lotman for a definite period of Russian culture feminine types' classification can be applied, with certain alterations, for the analysis of the 20th century American cultural stereotypes. The scholar singled out three types of feminine stereotypic images: an angel, a demon and a heroine [9, p. 65–74]. In Lotman's concept these types symbolize the qualities of woman that are highly appreciated or condemned by society. In this work the types are also viewed as symbols of transaction of American society from one stage to another.

An affectionate, caring wife is an angel, an ideal woman that preserves and transmits such traditional moral values as devotion, loyalty, solicitude and resignation. These qualities are praised by any society, as well as American patriarchal society at the beginning of the 20th century, with traditional masculine view to the role of the woman in the society. This stereotype correlates with «Gibson girl», the visual image of an ideal, created by Charles Dana Gibson as the illustration of generalized merits attributed by the society to a patriarchal woman. She embodies the ideal of an exquisite beauty, remaining perfect mother and devoted wife.

The Gibson Girl corsets her hourglass figure and upswepts her curly hair, this becomes the fashion of the early 1900s. Her enigmatic smile adds loveliness to her enchanting person. She looks self-assured and patrician. Young women modeled clothes, gestures, hair and features of the Gibson Girl.

The literary embodiment of the Gibson Girl was created by Kate Chopin, the American author of short stories and novels. Her «Gibson Girls» are well-bred and educated. Mildred from *Shameful Affair* (1899) reads Ibsen. She is a confident, intelligent, religious beauty of twenty [2, p. 148–153]. Always well-mannered, she is never overtly flirtatious, yet makes her intentions known. She speaks to the object of her interest with «a condescending little smile, as she knew how», «politely and with kindly dignity, which she supposed would define her position toward him» [2, p. 150–152]. Mildred is chaste and innocent, but readily goes alone to the river to see a young man she likes.

Another character, Clarisse of *At the Cadian Ball* (1892), is «worth going a good deal farther than that to see. Dainty as a lily; hardy as a sunflower; slim, tall, graceful, like one of the reeds that grew in the marsh. Cold and kind» [2, p. 164]. She behaves exactly as it is required from a well-bred girl of a good family. She shows disdain to a man she loves. When hugged by him, she expressed indifference, «...deftly adjusting the careful toilet that he had so brutally disarranged» [2, p. 165]. However, when she realizes that she can lose her love she acts promptly: she rides at night to her beloved to confess that she loves him.

The Gibson Girl reflects the period of traditionalism in American social history that has been lost. This stereotypic image, moulded according to a masculine ideal of the «perfect» woman, reveals in the literary forms strength and vigour of American woman that later has transformed into another stereotypic image — a heroic woman, fighting for equality with a man in the society.

A heroine, keenly apprehending the problems and needs of society, is ready to fulfill the acts and deeds important to achieve the goals she set herself up changing the life for the better. Such were the women-pioneers who not only supported, but also lead the first settlers on American land. Such type is a feminist whose efforts to fight for equality resulted in women's suffrage and ability to take high positions in the social hierarchy.

At the turn of the 20th century, feminists proved not only their right to vote, but also their sexuality, wages-earning ability, creativity in all spheres of art and literature. Switching roles from the sheer housekeeper, wife and mother, feminists showed to the world that a woman is worthy not less than a man to express her individuality in different ways and realize her ambitions.

The feminist writers' goal was to make people accept women seriously and respectively in such a way breaking the stereotype of a meek and gentle patriarchal woman of a traditionally limited social role.

A stiff stereotype of a feminist represents the image of an unmarried woman that neglects her natural inclination to nurse children as well as to attract men by her well-attended beauty, because her only passion is political fight for women's rights. Anyhow, radical feminism existed in 1920s as well as today, but a feminist type is many-sided, balancing between family and career, personal achievements and upbringing children. Though sensitive to responsibility, «well-bred little ladies...broke loose» [6, p. 41]. They stated a woman's lodging for a financial independence that can secure her discretion [6, p. 4].

As it was written by a feminist and politician, Cornelia Bryce Pinchot, in the mid-1920s: «...feminism has broadened and become more human, more understanding» [10, p. 126], than it was initially. Feminists showed that for the realization of personal goals it is not necessary to live without family. More importance was laid on economic independence for women, and «the need of constructive action to make that possible for the average wife and mother» [10, p. 126].

Feminists aimed at breaking through conventions imposed on them by their parents. So Genevieve Taggard, the poet, in her autobiographical essay writes: «Am I the Christian gentlewoman my mother slaved to make me? No indeed. I am a poet, a wine-bibber, a radical; a non-churchgoer who will no longer sing in choir or lead a prayer-meeting with a testimonial» [11, p. 66]. The previous generation of women tried to hide their disappointment and resentment of their married life, but feminists no longer want to live family life only for the sake of financial security: «It is better to work hard than to be married hard» [11, p. 67]. For them «marriage is the only profound human experience» [11, p. 66], that can be used in in future life.

Not being a militant feminist herself, Willa Cather (a journalist, writer and poet) created the gallery of feminist portraits in her novel *My Antonia* (1918). The book reflects many different forms of feminism.

The main character, Antonia Shimerda, is not afraid to do a man's work: «Oh, better I like to work out of doors than in a house! ... I not care that your grandmother say it makes me like a man. I like to be like a man» [1, p. 801]. Due to her strong will power and independence, Antonia has achieved all that she had ever wanted. «She was a rich mine of life, like the founders of early races» [1, p. 926].

There are other female characters in the book, representing different feminist ideals. Frances Harling succeed in in the field of business [1, p. 894]. Modern, sophisticated and extremely independent Lena Lingard becomes a very successful dressmaker: «She had come to Lincoln, a country girl, with no introductions except to some cousins of Mrs. Thomas who lived there, and she was already making clothes for the women of «the young married set». She evidently had a great natural aptitude for her work» [1, p. 885]. Tiny Soderball leads an exciting life. She travels to Alaska in search of gold. Tiny finds adventure in her travels and success in the business world. Genevieve Whitney is described as «restless» and «headstrong» [1, c. 711]. She embodies a sophisticated, contemporary woman that have «her own fortune and...her own life» [1, c. 712].

All feminine characters of the book depicted by Willa Cather are independent, strong-willed, having their own opinion about life and their role in it. Whether they decide to marry and have children, travel or succeed in the business world, they decide on their own without having their lives planned for them.

The only wish of a demonic woman (femme fatale) is to enjoy life. It was a kind of «...a «vamp» — a picker up and thrower away of men, an unscrupulous and fundamentally unmoved toyer with affections» [4, p. 512]. She breaks stereotypes and traditional setup of androcentric society. This type corresponds to the stereotype of American flapper whose daring life style, well-trimmed beauty and hedonistic philosophy shocked patriarchal America even more than feminist struggle for sex equality.

A cultural phenomenon of a flapper arose as the revolt against austerity of the World War I, in the period of social optimism and well-being of the nation. Flappers have changed standards of feminine beauty and behavior. Being criticized by traditionalists as well as by feminists, flappers strive for managing their own life and enjoying it as much as possible: «Duties could wait. Pleasure was something you had to grab before it got away from you. The philosophy of a flapper» [12, p. 321]. This philosophy is based on the hedonistic principles: «...her philosophy is *carpe diem* for herself and *laissez faire* for others» [4, p. 147]. Regarding life too short («It's eating, drinking, working, loving, suffering and dying» [3, p. 121], flappers wish to enjoy life to the full: «There was nothing, she had said, that she wanted, except to be gay and happy, and to have money and love» [4, p. 658]. As it is little time for enjoying life, they do not want to burden themselves with «time-worn ideals» [5, p. 74], duties and responsibilities: «I like sunshine and pretty things and cheerfulness and I dread responsibility» [4, p. 157]. Such were flapper images created by the authors of 1920s: Patricia Fentriss by Fabian Warner, Ann Vaughn by Katherine Brush, Dorothy Haley by Vina Delmar, Alabama Beggs by Zella Sayre Fitzgerald. The most attractive and unsurpassed images (Rosalind Connage from *This side of Paradise* (1920), Gloria

Gilbert from *The Beautiful and Damned* (1922) and other flapper images) are created by Francis Scott Fitzgerald, who is considered the inspirer and a supreme exponent of flapper ideology.

Preferring active life style (dancing and sports), flappers no longer want to constrain movements by inconvenient corsets. They wear loose-fitting short dresses that do not hide their slender figure: «She wore a sweater of some exotic, metallic blue, a short barred skirt and woolen stockings, displaying the firm rounded legs» [12, p. 131]. The standard of feminine beauty has changed: from this time on women care to look slim and so attractive. Ideal of beauty is «young figure preserving still much of adorable awkwardness of undeveloped youth» [12, p. 131], while languor beauty of the Gibson girl is regarded «depressing» [4, p. 574].

Flappers try to look attractive, using make up («...she had done her careful best for her elfish little face...») [12, p. 58]. They apply mascara and eye shadows, paint their lips red, and this is considered reckless by the older set.

Flappers feel self-confident («I'm too bright for most men, and yet I have to descend to their level and let them patronize my intellect in order to get their attention» [4, p. 207] and convinced in their superiority over men: «...any girl can beat a man nowadays» [12, p. 157]. These women seek superiority in androcentric society by claiming sex appeal. The life goal of flappers is freedom of choice and self-expression.

Conclusions. Powerful characters created by American writers in narrative fiction and autobiographical essays at the beginning of the 20th century reflect existing in the society and fixed by culture female stereotypes. The stereotypes correlate with historic periods, alteration of which reflects changes in the life style and perception of women in the society.

In Lotman's classification of feminine stereotypic images, angelic Gibson Girl symbolizes traditional perception of women and evaluation of their merits in patriarchal America. Advocating women right to participate actively in social life and thus changing social viewpoint on the role of women, feminists are appropriate for the type of heroines in Lotman's classification of feminine images. Flappers, breaking conventions and rules that restrain manifestation of women freedom of self-expression, correspond to demonic type of feminine images.

Though representing different periods in the history of American culture, the stereotypes coexist as different generations coexist in the society at the definite period. All of them have had their impact on profiling the stereotype of a modern American woman of nowadays.

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АМЕРИКАНСЬКІ СТЕРЕОТИПИ ЖІНОК З ТОЧКИ ЗОРУ СЕМІОТИКИ КУЛЬТУРИ Ю. М. ЛОТМАНА

Анотація. *Метою* цієї роботи є визначення семіотичної природи культурних стереотипів жінок з точки зору концепції семіотики культури Ю. М. Лотмана та опис знакових характеристик стереотипів жінок. *Об'єктом* дослідження виступають мовні засоби, які реалізують стереотипи в американському дискурсі. *Предметом* наукової розвідки є культурні особливості стереотипів жінок початку 20-го століття. *Методологічно* наше дослідження базується на історичному підході до вивчення дискурсу. Якісний контент-аналіз дискурсу застосовується з метою виявлення знакових характеристик стереотипів жінок. *Результати* нашої роботи складаються із (1) встановлення семіотичної природи культурних стереотипів жінок; (2) визначення стереотипних образів американського дискурсу відповідно до лотманової класифікації стереотипних образів жінок; (3) дескрипція моральних і фізичних характеристик, які приписувались суспільством певним категоріям жінок; (4) виявлення історичних і культурних особливостей стереотипів американської культури на початку 20-го століття. *Практичне застосування* результатів нашої роботи є доречним у курсах культурології, семіотики і прагматики.

Ключові слова: культурний стереотип, символ, іконічний знак, культурний контекст, текст, образ.

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АМЕРИКАНСКИЕ СТЕРЕОТИПЫ ЖЕНЩИН С ТОЧКИ ЗРЕНИЯ СЕМИОТИКИ КУЛЬТУРЫ Ю. М. ЛОТМАНА

Аннотация. *Целью* данной работы является определение семиотической природы культурных стереотипов женщин с точки зрения теории семиотики культуры Ю. М. Лотмана, а также описание знаковых характеристик исследуемых стереотипов. *Объектом* исследования выступают языковые средства, реализующие стереотипы в дискурсе. *Предметом* научных изысканий являются культурные особенности стереотипов женщин начала 20-го столетия. *Методология* работы основана на историческом подходе к исследованию дискурса. Качественный контент-анализ дискурса применяется с целью выявления знаковых характеристик стереотипов женщин. *Результаты* нашей работы складываются из (1) определения семиотической природы культурных стереотипов женщин; (2) установления стереотипных образов женщин в американском дискурсе в соответствии с лотмановской классификацией стереотипных образов женщин; (3) описания моральных и физических характеристик, приписываемых обществом определённым категориям женщин; (4) выявления исторических и культурных особенностей стереотипов американской культуры начала 20-го века. *Практическое* применение результатов нашей работы возможно в курсах культурологии, семиотики и прагматики.

Ключевые слова: культурный стереотип, символ, иконический знак, культурный контекст, текст, образ.

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КОНЦЕПТ *CHARM* В АНГЛОЯЗЫЧНОМ ИНТЕРНЕТ-ДИСКУРСЕ

Аннотация. Статья посвящена исследованию лингвокультурного концепта *CHARM* в английском языке. *Цель* работы — выявить ценностные характеристики концепта *CHARM* в англоязычном Интернет-дискурсе на материале текстов-рекомендаций «How to be Charming» и др. Ценностные признаки в структуре концепта подчёркивают особую значимость соответствующего фрагмента мира для носителей определённого языка, ценностное отношение человека к тому или иному объекту, понятию. *Объектом* исследования являются тексты-рекомендации по созданию имиджа *CHARMING PERSON*, которые носят прагматический характер и используются для обучения читателей тому, как сформировать свой положительный имидж в повседневной коммуникации и профессиональной деятельности; *предметом* — лингвистические особенности этих текстов. **Выводы:** проведённый анализ позволил выделить внутренние