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The Structure of the Literary Problem in the Formation of the Local Text Substrate

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Abstract

The article aims to study the structure of the literary problem in the formation of the local text substrate. The study uses the methodology of studying the language when it changes in time and space. The article explains the basics of the methodological support of the translation complex and the structure of its application in private studies of foreign cultures and communicants. The results of the study showed the possibility of interaction between the subjects of linguistic exchange and the dynamics of the translation and literary component. The novelty of the study is determined by the fact that the work defines methods that can be used not only by local researchers but also by foreign-speaking communicants. The research results can be used in practical activities to bridge the gap between understanding the local text in translation studies and its structuring in the local versions of individual authors.

Keywords: Communicative qualities, language changes, speech culture, structural activity, literary, text

Introduction

Since linguistics uses exact methods, it remains a humanitarian science, a science of the spirit. Perhaps the most insightful ideas regarding the specifics of humanitarian knowledge were expressed at the end of the 19th and beginning of the 20th century. Natural sciences (physics, biology), abstracting from the features of the studied objects, recorded and generalized only typical properties – those that are repeated, turn out to be regular and characteristic of all homogeneous objects. On this basis, universal laws and general concepts are formulated (Amemiya, Yamashita, Takao, & Abe, 2019). As the proliferation of media goes on, media consumers are encountering and exposing to a varied amount of texts, images, and sub-texts which further create complex and contradictory meaning to comprehend (Mathur, 2017). Moreover, literary multilingualism tends to reflect the cultural and behavioral style in a given society (Mukherjee, 2017).

In the science of spirit and culture (history, aesthetics, culturology), mainly single, unique events and processes are described that are not only not repeated, but also cannot be reproduced. The main attention is focused not on search patterns, but on the knowledge of the essential in a unique way. Since culture is a combination of generally recognized values, humanitarian knowledge depends on values. The purpose of

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humanitarian knowledge is to explicitly and thoroughly describe a historically unique phenomenon. Abstraction and generalization methods are also used here, but as auxiliary methods (Kameneva, 2019).

The humanities and natural sciences are based on different principles. They have different types of scientific nature, different cognitive ideals, and different methods. The first should not be a copy of others. Unlike natural phenomena, people consciously direct their behavior, the world of their sacraments obeys other laws. This latter should be studied based on causality rather than expediency, being equal to a specific system of ideals and values. Humanitarian knowledge has to comprehend the individual manifestations of life in their value conditionality. It follows from the above that the study of cultural phenomena is not a purely rational process (Chang et al., 2019). In addition to analytical abilities, a sharpened intuition, the ability to feel the object, to get used to it are also necessary. Culturology requires a combination of relevant knowledge with a non-reflexive sense of value, a combination of science with individual elements of art, aesthetics, a unique cultural intuition. This intuition makes it possible to penetrate another world, not only thanks to the categorical analysis but also through empathy to a different cultural and historical reality (Eilertsen, Rose, Erichsen, Christensen, & Nath, 2019).

The method of use or, more precisely, the teaching was founded by W. Dilthey, one of the founders of philosophical hermeneutics. He considered this method the most suitable for the correct interpretation of written manifestations of the culture of the past. Not by general concepts, not by categories, but through direct empathy, it is possible to accurately comprehend cultural reality distant in time (Bonyadi, 2019). Nature is explained, but spiritual is understood. And to understand means to experience it. In this context, intuitive reasoning, based on an in-depth knowledge of the author's personality, his creative style, the spirit of his era, is acceptable (Dhanjal & Singh, 2019).

Hermeneutics is considered as a methodological basis for the humanities. In humanitarian knowledge, the starting point should be a direct, not burdened with concepts experience. Then the scientist fixes it in logical forms, and then the interpretation of the cultural phenomenon becomes initial for others. Two types of cognition are also contrasted – logical and intuitive, conceptual, and aesthetic. Logic, mind grasp the universal, while intuition is aimed at the cognition of the specific, unique, perfect. Historical science is similar to art because it also deals with isolated facts (Agerri & Rigau, 2019).

Literature Review

Time has shown that the thesis of aesthetic idealism about the uniqueness of linguistic phenomena and the complete absence in the language of the general and universal is still unsteady, maybe even wrong. It is difficult to agree that speech is a purely artistic phenomenon and is not at all accessible to search for laws and patterns in it. It is wrong to exaggerate the role of intuition, rejecting the need to describe the language in logical categories. True, the other extreme is no less erroneous when a ruler is applied to such a multifaceted phenomenon as a language as a mathematical object and categorically denies the possibility of intuition in its knowledge (Bryfonski & McKay, 2019).

The sign system requires both logical and intuitive mastering. That is, rational comprehension must be combined with sensory experience. Exploring the language as a system-structural phenomenon, the leading role should be given to logical methods. When they study written texts or live broadcasting (especially from stylistic or normative value positions), the intuitive approach should take first place (Jarvis, 2019). Intuition gives the opportunity to instantly evaluate the phenomenon, grasp the essence immediately, without

relying on rational forms of cognition, without a lengthy analysis, without cumbersome, multi-stage logical proof (Araújo et al., 2019). It is especially useful when dealing with what is difficult to express in numbers and formulas (Branco, 2019).

Regarding speech, intuition has long been used successfully. But it is called differently – linguistic taste. From the point of the communicative view, the linguistic taste is needed for proper, effective communication, from the linguistic one – for the study of speech patterns and their formative assessment. This refers to a unique philological flair, professional intuition, which is the result of many years of work with texts.

And although the concept of linguistic taste is not new, however, as an instrument of a linguist, as a component of the linguistic method, it is insufficiently substantiated. It is affected by its ephemeral, elusive nature, the impossibility to measure in any particular units, as well as the unprofitable stigma of subjectivity. Since dictionaries of linguistic terms and textbooks of linguistics bypass this concept in silence, it is worth exploring its meaning more deeply (Arceri & Mastroeni, 2019). The authors define linguistic taste as the ability to feel and correctly evaluate the communicative qualities of speech. Its primary function is to distinguish perfect language patterns from imperfect ones. If the aesthetic taste is “the ability to judge beauty” (Ivaschenko, 2020), then linguistic taste reacts to beauty in speech, to its expressiveness, perfection, and harmony. In this sense, the taste is closely related to the comfort that aesthetically perfect speech brings (Barnes & Klinger, 2019).

Language taste is not the same as literacy. Literacy allows coordinating speech with literary norms, and taste – with communicative qualities. There is a reason to distinguish between active and passive tastes. The first takes place at the birth of speech work, and it is the taste of the author. Thanks to it that the author manages to bring his speech closer to the ideal of communicative perfection. The second type is manifested when evaluating a speech work, and it is the taste of the reader (listener). It is a reliable guide to the selective and value-based attitude of others’ speech, written and spoken (Ahmad et al., 2019).

Without linguistic taste, it is impossible to imagine either linguistic culture or linguistic consciousness. To varying degrees, it is familiar to all speakers, but few people have it highly developed (Londhe et al., 2019). As the development (grace) of taste, the authors understand the ability to evaluate the language of a literary work in-depth, accurately, unmistakably. Another essential characteristic is the breadth (comprehensiveness) of the linguistic taste: the more communicative qualities it covers with its assessment, it is more comprehensive. The bearer of refined taste is not only capable of experiencing the beauty, perfection of speech, but also has a steady need for this. If a person is indifferent or deaf to proper speech, his taste should be considered underdeveloped, muffled, primitive. If he rejoices in dirty or ugly speech, his taste is spoiled, distorted (Djatkiko et al., 2019). It is possible to talk about such a parameter as (non) dependence of linguistic taste. A person with a dependent taste instantly picks up innovations in the language, but it does not always reflect on how appropriate or motivated they are. A person with an independent taste of new trends does not copy: when fashion trends contradict his ideas about good speech, he is not afraid to remain old-fashioned (Fehrenbach & Cheney, 2019).

A close, but not identical to the linguistic taste, the concept is linguistic feeling. This term, perhaps, is appropriate to use when the heightened sensitivity to the phenomena of speech is innate and follows from the psychophysiological properties of a person. But the term linguistic taste is more suitable for what can be developed, educated, polished. The development of the linguistic taste directly depends on the linguistic experience, which is formed under the influence of education, profession, well-read, spiritual needs, belonging

to a specific community. Raising an aesthetic, linguistic taste is a long process, and the role of self-education increases with age. The study of the ways of forming the linguistic taste makes it possible to find out how to consciously instill it in utilizing practical stylistics and speech culture (Chen, Wang, Zhou, & Sun, 2019). It seems that there are no familiar linguistic tastes in society. In different speakers, they not only do not coincide, but sometimes they differ to the opposite. Besides, linguistic tastes are not so diverse that it was impossible to find anything in common between them. Common points in tastes give reason to compare and discuss those (Eilertsen et al., 2019). The main prerequisites for a developed language taste are three. Its carrier must:

- (i) Be formed on universally recognized linguistic values, classic samples of literary creativity (then arguments like “they don’t say it like that” disappear);
- (ii) Get rid, as far as possible, of bias and highly specialized expressions inherent in the local text, strive for universality;
- (iii) Do not rely solely on himself as the ultimate truth, but take into account the assessments of other speakers, respecting their right to their views.

If one carrier of a developed linguistic taste categorically does not perceive what other carriers of a developed taste appreciate, his taste should be recognized as one-sided. In general, the variability of taste priorities is a natural thing. Indeed, the speech itself is an extremely volatile and multifaceted phenomenon (Fernau, 2019). Even the literary norm sometimes allows options. Some polar judgments and estimates have the same right to exist. One will be delighted with the new metaphor, while the other will see it as pretentious or flat. One reader will be astounded by a text, and the other will reject the same version as dull and uninteresting. The thing is that the linguistic taste reflects not only the communicative qualities of speech but also the qualities of the person himself as a linguistic person. Taste combines objective and subjective. Therefore, a particular differentiation within the framework of a developed taste is quite acceptable.

Diverging assessments within the framework of good taste mainly relate to secondary or relatively new, recently updated issues (for example, the principles of transferring someone else’s proper names). The fundamental and already developed issues usually do not cause opposing assessments (the use of jargon, reduced and swearing vocabulary, active participles of the present, etc.) among educated speakers of the literary language. And then it is possible to talk about the unity of collective taste.

Probably the most accurate and objective language taste should be expected from professionals – specialists in the field of stylistics, speech culture, and literary language. Their experience, a systematic approach, knowledge of history, and the ability to recognize new trends are a reliable guarantee against the formation of poor-quality literary text and subjectivity. The practice of resorting to literary quality remains common in fictional works (Koolen, van Dalen-Oskam, van Cranenburgh, & Nagelhout, 2020). Only a person with common sense and a subtle sense, enriched by the experience, advanced comparison, and free from any conventions, can be called such a valuable critic. And the judgment made based on the unity of views of such critics will, in any case, be the valid norm of taste and beauty (Dura, Balldin, & Reichenbach, 2019). The objectivity of linguistic taste and the presence of a norm of taste makes it possible to establish taste as an instrument of linguistic research. It is especially significant in assessing compliance with style standards and the communicative qualities of speech. The purpose of this article is to research the structure of the literary problem in the formation of the local text substrate and its objectives are: (i) to probe the basics of the methodological support of the translation complex; (ii) to examine the definitions of a stylistic error; and (iii) to investigate the communicative quality of speech.

Methodology

In the study, the authors used the methodology of studying the language when it changes in time and space. Language is considered not as a means of communication, but as a means of expression, as a person's original creative activity. From this angle, speech becomes like art, and therefore must be studied by aesthetics. Linguistics and aesthetics have a common object of study and are, in fact, different forms of the same discipline. Moreover, their commonality follows not only from the subject of research but also from the method of cognition that they use – intuitive and contemplative. The logical way of cognition is considered unsuitable in linguistics.

The doctrine regarding the essence of language and the ways of its study was specified in the German school of linguistics, which determines the genesis of aesthetic idealism in linguistics. They attribute verbal sayings to the fruits of spiritual creativity, sharply demarcate linguistics from logic—since language has not a concept, but images, it has a logical and aesthetic nature. Intuitive grasp is recognized as the best method of language research.

If the local grammar method is content only with collecting and fixing language changes, then the question of the root cause of these changes should be raised. It is seen in a creative spirit that lives in speech, constructs sentences, sentence members, words, and sounds – all together. However, it does not just construct; it creates them. Not only speech as a whole is a continuous creative activity, but also any change in speech is a creative act. So, speech can be equated with art and studied from the standpoint of aesthetics. From this angle, the role and significance of the various branches of the science of language are being redefined. Phonetics, morphology, word formation and syntax are considered disciplines of the lowest rank. The phenomena that they study, being fixed and described, must find their final, only, and correct interpretation in the highest discipline – stylistics.

Thus, it is stylistic that gives a complete and final explanation of linguistic phenomena, and linguistics is part of aesthetics. The greatest merit of the methodology for the study of linguistic phenomena is that it considers stylistics as a separate linguistic industry, justifies the need to study speech from an aesthetic point of view.

Results and Discussion

Theoretical knowledge of the language, as is known, originated in ancient India from a purely practical need – the desire to protect the language of sacred texts from distortion. Therefore, normative activity in linguistics has a centuries-old tradition. Today, norms cover almost the entire language system, but its various levels and aspects have become the objects of rationing at different times. The earliest – spelling and grammar, a little later – pronunciation, vocabulary, word-formation. Style level began to normalize at the latest, in fact, only in the second half of the twentieth century. The finiteness of the norm follows from the very essence of language as a social phenomenon. All people are carriers of idiolects; each has its language features. To successfully find a common language in society, people have to designate their lexical structure according to specific rules. Thanks to this, it is possible to find a common language with other people (not in a figurative, as in the literal sense). Language norms oppose subjective voluntarism in acts of communication and regulate speech in the same way that legal norms regulate social life.

The norm fixes in everyday life a specific language element as correct, suitable, approximate, and commonly used. Three essential features of a language norm are selectivity, evaluative, and compulsoriness. Although the language system can provide

many expressive possibilities, in reality, a smaller part of them is used – thanks to the literary norm. The speech community selects and regulates only those forms that currently satisfy it the most. Choosing language means, the team always evaluates them as right or wrong, appropriate or inappropriate, beautiful or ugly. A positively assessed language element is codified in normative dictionaries, grammars, and becomes mandatory for native speakers of the literary language. Society, in many ways, encourages speakers to abide by norms.

It is easy to make sure that between the concepts of norm and style, there is a certain similarity because the method also involves the selection of linguistic means, assessment, and specific obligatory use of them. Style norms are on par with other language norms: phonetic, lexical, grammar, spelling. But if these general literary norms are the same for all styles without exception, then style norms – functionally verbal, vary depending on the broadcasting sphere. For example, what is acceptable in a colloquial style does not fit the book and vice versa. The basis of the style norm is precisely the acceptability, suitability, appropriateness of use. Style correctness is, on the one hand, in the distribution of language units by texts according to their style color, and on the other, in the use of only stylistically marked units in the text.

Consequently, style norms regulate the use of linguistic units, which are natural and appropriate for the certain broadcasting industry. They provide unity and consistency of presentation, uniformity of speech, prevent the mixing of styles. Although norms also allow intentional collisions of stylistically heterogeneous elements (like a poetic device in journalism, fiction). Sometimes foreign stylistic inclusions are also relevant in a scientific text. Style standards help the author find the best, most advanced means to convey the desired content. The work, written according to all the canons of style, acquires signs of exemplarity, uniqueness, clarity, and approaches a rhetorical ideal. Fluency in style is the pinnacle of speech culture. The concept of style norms is defined differently:

- As a norm that determines the attachment of a particular means of speech to a specific area of speech activity;
- As the norm that identifies the construction of the utterance (text) in individual functional-communicative spheres;
- As a set of generally accepted implementations of the stylistic possibilities of a language;
- As a norm that regulates the use of linguistic units that have a functional-style coloring or are indicated by additional expressive-emotional content according to the stylistic system of the literary language.

These definitions are generally normal, although they can hardly be called entirely perfect. The first is too narrow (style norms also regulate the use of neutral means that are not assigned to a particular style). The second is not accurate enough (text construction is determined not only by style standards), but the third also is too general, not very specific, and the fourth is too long. A stylistic norm – an established and socially recognized function (functions) of a linguistic unit seems erroneous because the functions of linguistic units are not reduced only to their style characteristics. Such a definition is also unsuccessful that stylistic norms of a language are codified collections of language means that are characterized by a specific frequency for different styles and have a possible stylistic meaning that corresponds to a functional style.

The definition of style norms as the advisability of using expressive linguistic means in a specific lexical environment corresponding to a communication situation is probably the best. Here, this concept is reasonably made dependent on the concept of style. Indeed, if the language style is a combination of means, the selection of which is determined by the

content, purpose, and scope of speech. Then the style norm is the rule that determines the suitability of using language means depending on the style of speech.

While other norms fix a specific linguistic unit (sound, word, stress, affix, syntax, etc.) in the interaction of consumption, then the style norm is based on the principles of selecting language units in a particular communication situation. No literary language can properly perform its functions without being correctly normalized at all its levels. At the same time, strict normalization is a hopeless and unnecessary matter. The language is continually evolving, and it is hardly possible to eliminate options and exceptions from it. Deviations from the norms are not always caused by an erroneous understanding of the process of language development: they often indicate the emergence of more sophisticated expressive means or the effect of tendencies towards a variety of linguistic forms.

Different levels and aspects of the language allow different degrees of variability – the smallest –in spelling and graphics, the most significant –in the style subsystem. In comparison with the norms of other levels, style norms are the least categorical and the most liberal. And this is understandable; otherwise, they would narrow down the choice of speech means following the content and communicative purpose. Style norms are situationally determined, depending on the tonality, communication conditions, requirements of the genre, and even on the feeling of the norm itself, which is different speakers is sometimes weaker or more reliable. Most of the effects of literary speech are based on a delicate play of styles, and this, even though the style structure is the most delicate and vulnerable element of the language.

Book styles vary in degree of variation in norms. The widest variety is allowed in the art – from the specific use of words to the ways of building texts. The norms of the official style show strict standardization, invariance, and the corresponding texts show maximum closeness to the style invariant. The scientific style occupies the middle place on this scale. Moreover, in some of the genres, it is inclined towards less variability (patent, thesis, reference book, dissertation abstract), and in others, more variability (popular science literature, scientific journalism). The justification and codification of style norms are one of the main tasks of linguistic stylistics. They exist objectively: they are guided by the style of the text, which is considered exemplary. But in this form, norms remain implicit, accessible only for linguistic instinct. Codification not only formalizes them but also gives them the status of a language law, a guide to action. Codification allows replacing intuitive ideas about the norm with knowledge of the norm, helps find the right solution in difficult or doubtful cases, promotes the unity and stability of the literary language throughout its distribution.

If other language norms are codified in dictionaries and grammars, then style norms are enshrined in linguistic descriptions of functional styles. Given the liberality of style norms, their codification is not as clear and unambiguous as, for example, the codification of grammatical norms. And this does not mean that style norms do not need to be observed and that the science of language should not apply to them, evaluating specific phrases of speech. The sources of style norms are primarily the practice of exemplary use of the language in each of the functional styles and the language taste characteristic of the masters of the word manifested in specific texts. However, the normalizer requires not only positive but also “negative” speech material. As in other axiological sciences (ethics, aesthetics, medicine), in the style of determining the norm or clarifying its boundaries, the analysis of deviations helps. For this research, this thesis is fundamental.

The normalization of the literary language can last both spontaneously and through the conscious intervention of authoritative normalizers. In the first case, the normalizer simply tracks and fixes the established factor in the development of the language. In the

second, linguistic facts are standardized, given a specific concept. The authors support the second approach, which assigns a more active role to the normalizer and the science of language. Everything that helps better fulfill its social functions more effectively should be considered normative for a particular style. The main function of the scientific style is to report research results, to transfer new scientific knowledge. Consequently, scientific style means it should enable the author to accurately and convincingly convey the acquired knowledge, and the reader to quickly navigate the text, deeply absorb and comprehend its content.

A perfect scientific text should support the reader's attention, produce an intellectual influence on it, arouse keen interest, leave vivid impressions, and convince of the correctness of the ideas and conclusions expressed. The presentation should distinguish the main thing, emphasize the characteristic, sharpen the desired angle of the phenomenon. In a word, scientific work must be expressive. The more expressive the narration, the more it affects the recipient. It is no accident that stylistics is defined as the science of the means of verbal expressiveness. If, in fiction and journalistic texts, expressiveness is usually created by unusual elements, deviations from the norm, the expressiveness of a scientific text is precisely the opposite.

Style norms, despite the apparent stability, do not remain unchanged. The literary language is changing – its norms are changing. What not the norm was before can become a norm, and individual regulatory phenomena may lose their binding character over time. Actual scientific style, for example, certifies a certain liberalization of linguistic norms. It can be evaluated in different ways. On the one hand, some traditional features of the scientific style (emphasized bookishness, anonymity, nominative) today do not quite correspond to people's tastes and trends in the development of language tools. Where specific stylistic norms can be and need to be brought closer to external language norms (that is, to the criteria of other styles). On the other hand, the characteristic features of a scientific text are sometimes considered features that are stylistic violations (ambiguity, the prevalence of obscure terms, the excessive length of the sentence). The rules of style are designed to help authors avoid such shortcomings.

Style standards dictate requirements for the author. Everyone writes in their way but relies on the literary language, which belongs to the entire linguistic community and has a stable set of norms, which is not advisable to deviate from. No one is free from the discipline of the literary language. The competent application of style norms is a kind of literacy passport. And although these norms somewhat limit the manifestations of the author's individuality, nevertheless, their benefits (both for the author and for the readers) are undeniable. The appearance of the norm inevitably involves a deviation from it – style errors. If the nature of other language errors (orthoepic, grammatical, etc.) is more or less obvious, then there is no such clarity regarding style errors. Sometimes they include errors that are more likely logical (violation of the rules of thinking) or actual (unknowingly). The term stylistic error itself is not always included in the register of linguistic directories, although there is information about other language errors. The concept of stylistic error is not well-established. This can be partly explained by the relatively late formation of stylistics as a separate branch.

The authors will proceed from the fact that a stylistic error is a violation of the stylistic norm. If the stylistic norm consists of the appropriate use of linguistic units, then the stylistic mistake, on the contrary, is manifested in unjustified use that does not meet the requirements of the style and purpose of the text. Such an understanding of a stylistic error is close to the definition that a violation of the principle of communicative-stylistic expediency, which consists in using a language tool, is inappropriate under certain

conditions. It carries in itself an improper selection of language tools in a specific expression, their inappropriateness to the nature and function of expression. There are other definitions of a stylistic error as a deviation in the expression of the correct thought caused by its incorrect linguistic design or the use of linguistic units having a stylistic coloring in the text, which does not correspond to the stylistic coloring of a particular statement or text as a whole. Both definitions are rational, but there are several disadvantages. The first is too general because it applies not only to style but also to grammatical errors. The second is too narrow because it reduces the nature of the stylistic mistake (and, accordingly, the stylistic norm) only to stylistic shades.

Style errors violate the unity of presentation, introduce stylistic diversity into it. As a result, obstacles arise for a quick, accurate, and unambiguous understanding of the content. Moreover, they do not disappear, even if lexical or grammatical norms are not violated. Such a text loses its credibility and expressiveness, does not have the proper effect; its effectiveness is reduced to nothing. A long-term consequence of stylistic errors is the impoverishment of the expressive capabilities of the entire literary language. Among other mistakes, stylistic ones occupy a special place, because they do not correlate with a specific tier of the language system and can occur at different levels (vocabulary, phraseology, word formation, grammar, text in general)—incorrect use of words or syntactic turns—lexical and grammatical mistakes. A lexical error can also be stylistic if it violates the requirement of appropriateness. Style errors lead to undesirable ambiguity, although there may not be any syntax errors in the sentence. There is no stable classification of stylistic mistakes yet. Without claiming to be complete, the authors present the list of those that are most often found in scientific texts:

- Verbosity (in particular, tautology and pleonasm);
- Abuse of speech stamps, borrowings, clericalism;
- Creation of terms for the already named concepts;
- The predominance of verbal nouns;
- Excess of passive voices;
- Wrong word order in the sentence;
- Uniform construction of sentences;
- Use of too long sentences;
- Incorrect order of sentences and paragraphs in the text;
- A mixture of language styles.

Another category of style is the communicative quality of speech. Their observance in specific texts, especially related to book styles, is not only desirable but also necessary. In this regard, communicative qualities should also become the object of rationing. However, there is one difficulty. It is usually easy for an editor who has discovered a specific error to convince the author to remove it because he can always refer to authoritative sources (spelling, dictionary, grammar). And it often happens that work is written correctly, each sentence stands still, but the linguistic taste suggests that in general the text is grey, slack, one-sided, it is difficult to read, that it requires polishing or processing. It is about ambiguity, inaccuracy, longitude, monotonous presentation, logical contradictions. In all such cases, it is more difficult to prove the need for corrections to the author. Because there is still no authoritative, codified description of the communicative qualities of speech, and courses in the style and culture of speech do not always urge authors to observe them. For a long time, these qualities were perceived as something subjective-tasteful, ephemeral-elusive, and their names were not considered terminological at all. However, if it is difficult to measure or take into account some parameters of the language, this does not mean that they are unscientific.

The function of communicative qualities is that they ensure the perfection of speech (it's content and form). The purpose of written communication is the completeness of mutual understanding. Speech is communicatively perfect if there is compliance between the author's intention and the reader's perception. A complete match is hardly possible here (it is rather an unattainable ideal). A complete and adequate perception depends not only on the efforts of the author but also on the efforts of the reader, who must carefully read the text, trying to understand it. Nevertheless, the leading role here belongs to the author. If the author consciously cares about communicative perfection, it is easier for him to find the best language form for his thoughts and ensure an adequate perception of what is written.

Conclusion

Communicative qualities are rightly considered as the rules for building a text within a specific style. That is, they have style-forming properties that define the "face" of the style. In each of the functional styles, these qualities are manifested with more or less intensity. Among the characteristic features of the scientific style, there are objectivity, accuracy, a saturation of information (content), brevity, and consistency. The main qualities of a communicatively complete scientific exposition are considered accuracy, clarity, and standardization (correctness). A scientific style should strive primarily for clarity, objectivity, and impartiality. In a scientific text, correctness, accuracy, consistency, purity, and relevance are needed. Expressiveness is not very necessary. Those stylistic features that reflect the qualitative specificity of scientific and technical speech –logic, objectivity, abstractness, accuracy– are considered paramount. Logic, clarity, unambiguity, and rigor are called the very first requirements that are imposed on a scientific text and which are at the same time criteria for its evaluation.

If communicative qualities are not respected, where they are needed, communicative shortcomings arise. Their names are formed using negative prefixes, suffixes, and complements (ambiguity, inaccuracy, inconsistency, meaninglessness), less often – antonyms with a different root (poverty, uniformity). The manifestation of communicative defects is stepwise. If style norms and mistakes are usually assessed as "right-wrong," then the degree of violation of communicative qualities is best evaluated on a scale of "more – less" (more expressive – less expressive).

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