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## Section 2. Applied and mathematical linguistics

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### Linguistic and stylistic use of phraseology in lingual actualization of depression in the novels of the late twentieth century

**Abstract:** The article considers Spanish novels of the postwar period in order to study phraseological units describing characters' depression. The analysis, carried out on the basis of the semantic classification, has shown that a greater number of units, belonging to the phraseological and semantic field of "depression", are phraseological unities and phraseological combinations.

**Keywords:** phraseological units, depression, semantic classification, phraseological unities, phraseological combinations, phraseological fusions, Spanish novels, postwar period.

Given the fact that in contemporary linguistics different approaches to the classification of phraseological units (PE) exist, and there is no common opinion on the advantages and disadvantages of each type of classification, it would be appropriate to rely on two principles of the classification of phraseological units when describing depression in texts: the semantic principle and the structural principle.

According to the semantic principle, the point of classification is to determine the degree of semantic connection between the components of a phraseological unit. The units with a partial transfer of meaning show the weakest connection between the components. The greater the gap between the meaning of a phraseological unit and the meanings of its components, the greater the degree of semantic connection. Thus, according to this principle, phraseological units describing color can be divided into three classes: 1) phraseological combinations; 2) phraseological unities, 3) phraseological fusions [1, p. 243].

The results of the sample show that the largest number of phraseological units describing depression in the texts is represented by phraseological unities and phraseological combinations. Let's consider the examples:

(1) [...] *un buque desliza, veloz en los lejos mientras, acodado en la ventana, romántica, lermotovianamente recitas el negro ensalmo* [7, p. 88].

(2) [...] *... reviviendo el recuerdo de tus humillaciones y agravios, acumulando gota a gota tu odio; sin Rodrigo, ni Frandina, ni Cava: Nuevo conde don Julian, fraguando sombrías traiciones* [7, p. 89].

(3) *Yo, a veces, también tengo miedo, me imagino que me voy a quedar muerta de repente...* [6, p.132].

(4) *Cientos y cientos de bachilleres caen en el íntimo, en el sublime y delicadísimo vicio solitario* [6, p. 316].

In the extracts (1) and (2) phraseological units describing depression are represented by a specific author's occasionalism: **romántica**, **lermotovianamente recitas el negro ensalmo** (darkly romantic poems in imitation of Lermontov) in the first case; actualized by synonyms **humillaciones y agravios** (humiliation/insults), a lexeme **odio** (hatred) and a metaphor **fraguando sombrías traiciones** (black treason plan) in the second case.

In the extracts (3) and (4) phraseological units describing depression are represented by the verbal construction **tengo miedo** (scary), infinitive construction **me voy a quedar muerta de repente...** (to die a sudden death) and nominative metaphorical word combination **vicio solitario** (vice of loneliness)

where the contextual meaning is almost identical to the lexical one.

In the extract (1) the phraseological unit *sed del alma* (spiritual thirst) is represented by the nominative model S + del + S, which is actualized in the context by synonymous lexemes *desolación* (desolate) and *inmóvil ruta* (deserted path).

The extracts (2), (3) and (4) demonstrate gradational stringing of “depressive” synonymous units of the first degree like *de mala suerte* (loser), *de mala pata en esto del dinero* (unlucky in money matters) → the second degree *tuvo nada de suerte* (he has no luck to boot) → the third degree *ya veces van muy mal* (most of the times everything is going very bad).

In our opinion, the proverbs describing depression should be singled out among other phraseological unities:

*Además, ya sabes que no hay mal que cien años dure* [6, p. 347].

The author inserted some phraseological units *no hay mal que cien años dure* (even the most terrible trouble won't last for long) into Maribel Perez's speech, Don Ricardo Sorbedo's ex-girlfriend. When he complained that the world was becoming a bad place, Maribel tried to comfort him in a philosophical way (*no te apures, no eches los pies por alto, no merece la pena*). In the context there are four synonymous phraseological units describing consolation of anger and depression, where the proverb holds the final position.

Phraseological fusions are word groups with a completely changed meaning, but unlike phraseological unities, they are non-motivated, and the metaphor cannot be retraced [1, p. 139]:

(1) [...] ... *techo escamado por la humedad, paredes vacuas, el día que aguar da tras la cortina, caja de Pandora* [7, p.85].

(2) [...] ... *se sentaba al pie de la escalera y allí se estaba las horas muertas, cogiendo calor* [7, p. 25].

(3) *No se preocupe, señora, éste no tiene nada importante, un susto de órdago y nada más* [7, p. 163].

(4) *Tiritan los dos y ella empieza a dar diente con diente* (зуб на зуб не попадают) [5, p. 204].

(5) *No te digo que no nos reserven algunos tragos amargos...* (неприятности) [5, p. 259].

In the given extract (1) *caja de Pandora* myth, Pandora's Box means a source of troubles, all sorts of discords [8, p. 112].

In the extracts (2) and (3) the use of phraseological units *las horas muertas* (for hours) and *un susto de órdago* (fright) is contextually appropriate. In the passage (4) the lexical meaning of the PE *dar uno diente con diente* is “to chatter one's teeth (with cold or fear)” [8, p. 235] and coincides with the contextual meaning, where it is actualized by the lexeme *tiritar* (to tremble).

The extract (5) demonstrates the use of *tragos amargos* phraseological units, which in the context acquires the meaning of “troubles” and is similar in meaning to the definition given in the dictionary of phrase and idioms by E.I. Levintova — *trago amargo*, i. e.: 1) an ordeal, a cup of woe; 2) a bitter pill [8, p. 674].

Thus, we perceive phraseological fusions as stable indivisible word combinations, the meaning (sense) of which cannot be derived from the meanings of words composing that phraseological unit. The semantic merge in such phraseological units is due to the presence of outdated, obscure words. Phraseological fusions in semantics closest to a single word. It should be noted that phraseological fusions describing depression are the least presented in the studied material.

We use the term “psyche” and consider it as “a subjective imprint of the objective reality in the ideal images, on the basis of which human interaction with the environment is regulated.” Taking this into account, we single out the term “mental state” and define it as “a psychological category composed of different types of integrated human reflection of both internal and external influences” [4, p. 526] while the term “depression” is perceived as “a person's dejection accompanied by indifference, frustration and dissatisfaction with his/her life” [2, p. 145].

Examining phraseological and semantic group (PSG) of “a person's depression,” the following phraseological and semantic subgroups have been identified (PSSG):

1) the mental state of sadness and sorrow:

*Pinturas aminoró de mala gana la marcha del autómvil* [5, p. 39].

*Las casas aparecían envueltas en oscuridad y silencio, y al ruido del coche, preludio de otros más siniestros (зловещий) que pronto sembrarían el espanto (страх) y las despedidas de muerte ... [5, p. 39].*

*¡Ay, Rosa, tú siempre viéndolo todo negro! [6, p. 402].*

The phraseological units describing sadness and sorrow are verbalized in the text with the help of such units as **de mala gana** (upset), **las despedidas de muerte** (deep melancholy of farewells), **viéndolo todo negro!** (to take a gloomy view of things), which, along with other lexical units like **oscuridad y silencio**, **siniestros** (sinister), **el espanto** (fear), reflect the general background of events.

2) the mental state of boredom and indifference:

*Angel miró a Molina, que permanecía en la misma actitud indiferente [5, p. 24].*

*[...] aunque se aburren como ostras [6, p. 43].*

*Dos niños de cuatro o cinco años juegan aburridamente (уныло), sin ningún entusiasmo, al tren por entre las mesas [6, p. 42].*

The phraseological units of boredom and indifference are represented by the following expressions: **en la misma actitud indiferente** (indifferently), **se aburren como ostras** (bored to death), **sin ningún entusiasmo** (unenthusiastically), the overwhelming majority of which is an individual work of authorship.

3) the mental state of fear:

*No tengas miedo. Todavía no se ha perdido la guerra y ... [5, p. 9].*

*Lleva dentro del cuerpo un miedo espantoso que no se explica [6, p. 302].*

*[...] paralizados de stupor, los miembros del grupo observan el edificante espectáculo [7, p. 140].*

The given extracts show a gradation of synonymous phraseological units **tener miedo** (to be afraid), **un miedo espantoso** (unfathomable

fear), **paralizados de stupor** (terror-struck), the contextual meaning of which is reflected literally in their lexical meaning.

4) the mental state of anxiety and worry:

*He pasado un mal rato al salir — dijo ella mirándole una vez más los ojos [5, p. 66].*

*[...] el silencio y la gravedad de su mirada dicen más que cualquier discurso [7, p. 284].*

*Pronto empezaron a sonar las primeras voces de alarma [5, p. 99].*

In the above-mentioned text extracts, phraseological units **pasar un mal rato** (be worried to death), **el silencio y la gravedad** (strained silence) and **voces de alarma** (anxious voice) show certain manifestations of depression and are context dependent.

According to A. A. Pozhidaeva and other researchers, phraseological units with a positive connotation of the nominated fragment of reality are much less numerous than the phraseological units with a negative implication; this fact can be attributed to the value perceptions of reality by the native Spanish speakers [3, p. 39–42].

Thus, analyzing the novels of the postwar period in order to study characters' depression, we have arrived at the following conclusion: according to the semantic classification by V. V. Vinogradov, a greater number of units, belonging to the phraseological and semantic field of "depression" in the Spanish language, are phraseological unities and phraseological combinations.

All the selected units in the phraseological and semantic field of "depression" in the Spanish language are synonymous within the respective semantic field (for example: the semantic micro-field of "anxiety" — **las sombras densas, un silencio apretado, un silencio dramático**, etc.).

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## The structure of coordinate construction in English and Albanian

**Abstract:** The main aim of this article is to analyze the structure of coordinate construction in English and Albanian. Contrasting these structures in two different languages is a very important approach because it highlights the similarities and differences in two different languages which genetically are not the same. Based on my experience in teaching English as a second language, students find learning a second language easier if it is compared with their mother tongue.

Coordination is a device used in a language to take two elements together to form a single element. In both languages, the equality of the coordinates is reflected in the fact that they usually either of them can stand alone in place of the whole coordination. In contrast to the subordination, where the elements are of unequal status and one element is head, the other is dependent; the coordinate is of equal status that functions of head.

**Keywords:** coordination, non-hierarchical, coordinate, coordinator, grammar, contrast.

### Introduction

Many authors have conducted several studies regarding coordination, which is a non-hierarchical connection in language. Most of them dispute on the difference between coordination as a non-hierarchical connection and subordination as a hierarchical one. Both types of connection have been examined on sentence level. However our main aim is to focus on coordination as non-hierarchical connection.

When you say or write something, you often want to put together two or more clauses, nouns phrases, verbs, adjectives and adverbs, or other word groups. For example:

1. John and Katelyn are friends. [NP]  
Xhon dhe Kejtlin jane shokë.
2. They arrived on Tuesday or Wednesday.  
[adverbial]  
Ata mbërritën të martën ose te mërkurën.

3. They arrived on Tuesday or they arrived on Wednesday. [clause]

Ata mbërritën të martën ose ata mbërritën të mërkurën.

A coordinate is a syntactic constituent consisting of two or more units and its category is identical to that of at least one of the conjuncts. Generally, there is an element to link the conjuncts. Such an element is called a coordinator, which is further classified as a conjunctive (*and*), disjunctive (*or*) and adversative coordinator (*but*) [1, 9].

### The structure of coordination

As mentioned above, coordination is a relation between two or more elements of syntactically equal status. From a semantic point of view a coordinator expresses the relation between the coordinates, but syntactically it belongs to the coordinate that