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MODERN LANGUAGES AND LITERATURE DEPARTMENT
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Communication Chair

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Methodological Guide
to
Media and Intercultural
Communication

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Recomandat de Departamentul Lingvistică Germanică și Comunicare Interculturală și de Consiliul Facultății de Litere

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Acest ghid metodic este destinat studenților ciclului II și profesorilor ca bază la cursul „Comunicare mediatică și interculturală” care este parte din planul de învățământ la programul de master *Comunicare Multilingvă, Management Intercultural și Limbaje de Afaceri* al secției de engleză la Departamentul Lingvistică Germanică și Comunicare Interculturală, din cadrul Facultății de Litere, Secția Limbi Străine a Universității de Stat din Moldova.

Ghidul pentru seminare conține teme pentru discuții, în mare parte, în baza lucrării renumitului antropolog american Edward T. Hall, dar și în baza altor lucrări moderne consacrate disciplinei „Comunicare interculturală” din școli anglofone, românofone și rusofone reflectate în bibliografia prezentată în fiecare unitate de conținut, precum A. Wierzbicka, T. Larina, Z. Kövecses, V. Lifari și alții. Temele pentru lucrul individual se regăsesc la sfârșitul fiecărei lecții, însoțite de o bibliografie concretă pentru sarcina respectivă, surse ce conțin metodologii clare aplicabile studiului propus.

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PREFACE

The given methodological guide to the course “Media and Intercultural Communication” is intended for Master Degree students, cycle II of Higher Education level, who study under the academic program *Multi-Lingual Communication, Intercultural Management and Business Language* at the Department of Modern Languages and Literature, Germanic Linguistics and Intercultural Communication Chair, Moldova State University.

The *subject* of the given course is to introduce the students into the theory and practice of intercultural communication according to the existent modern theories, to train them in various activities that will develop their intercultural communication competence so necessary nowadays for a successful career development. Much of the time in this course is devoted to the methods and ways of studying culture by means of linguistics, i.e. cultural linguistics. Thus the importance of the course comes out from its topicality and the subject itself.

The main objectives of the course, introduced in its curriculum, are the following:

- to define the notion of culture from an interdisciplinary perspective;
- to distinguish between the terms cross-cultural, intercultural and multi-cultural communication;
- to define what is cultural linguistics and which way concepts are expressed;
- to collect correct linguistic data of a culture specific character;
- to apply the parameters of culture in analysing linguistic data;
- to conduct intercultural dialogues and cross-cultural studies of certain values and concepts based on linguistic data;
- to write a Master Degree Thesis on the topic of Intercultural Communication.

The methodological guide offers activities and tasks ensuring an understanding, analysis and interpretation of the linguistic processes which take place during a Media and Intercultural Communication. The seminars reflect exactly the topics included in the curriculum and correspond to the number of hours indicated there. The tasks for the individual work aim at training the students in applying the theoretical material in their own studies of concepts cross-culturally. The methodological guide contains an up-to-date list of bibliography that will help Master Degree students read, analyse and research the existent theories in Intercultural Communication and apply them in their Theses.

PART ONE: INTERCULTURAL COMMUNICATION

UNIT ONE INTRODUCTION TO INTERCULTURAL COMMUNICATION

Lesson One

Objectives:

- **to define the concept of communication vs intercultural communication;**
- **to compare terminology used to denote the same concept;**
- **to produce situations of intercultural context and analyse the linguistics means employed to avoid miscommunication.**

Intercultural Communication

Knowing a foreign language is just part of the parcel – the other party is cultural background, values, and beliefs also need to be understood. This is where intercultural communication skills are indispensable. They are needed to successfully communicate with people from other cultures and social groups. And intercultural communication skills also include a willingness to be adaptable and accept that other cultures may communicate and do things differently [10].

Intercultural communication is the study and practice of communication across cultural contexts. It applies equally to domestic cultural differences such as ethnicity and gender and to international differences such as those associated with nationality or world region. Intercultural communication is an approach to relations among members of these groups that focuses on the recognition and respect of cultural differences, seeks the goal of mutual adaptation leading to biculturalism rather than simple assimilation, and supports the development of intercultural sensitivity on the part of individuals and organizations to enable empathic understanding and competent coordination of action across cultural differences [1].

Terms Used to Denote the Same Concept

The first thing to be noticed when putting into discussion the subject of intercultural communication, are the synonymous terms used in this context. The term “multicultural” is used to refer to the multiple cultures

represented in a group, so, for instance, the U.S. workforce has become more multicultural, meaning that there is more diversity of national heritage due to immigration, more variation in domestic ethnic groups, more gender and age diversity, and more representation of minorities such as people with disabilities. Communities become multicultural as immigrants settle there, and teachers face increasingly multicultural classrooms.

The term “diversity” is sometimes used synonymously with “multicultural,” referring to the existence of cultural difference. For instance, when a company has a diversity policy, it often refers to how minorities will be actively recruited, thus creating a more multicultural organization. Sometimes “diversity” or the term “inclusion” is used more generally to refer to dealing with issues associated with multiculturalism, such as prejudice, stereotyping, segregation, denial of equal rights, and other inappropriate or illegal behavior. Occasionally “diversity” is used to refer to actual cultural diversity, and diversity training moves beyond prejudice reduction towards recognizing, respecting, and dealing productively with cultural differences.

The term “cross-cultural” refers to contact between cultural groups. For instance, in a company with a multicultural workforce, there is more likely to be cross-cultural contact among the workers. More substantially, expatriate managers or exchange students who live in a different cultural context have significant amounts of cross-cultural contact. Cross-cultural contact in itself is not necessary contributive to good intercultural relations. Under some conditions it may generate negative stereotypes or defensiveness, while at best it increases tolerance and reduces stereotyping. **Cross-cultural may also refer to comparative studies of culture**; e.g. in a cross-cultural study of smiling, Thai respondents were more likely than US Americans to interpret that facial gesture as embarrassment [1], while in other cultures this concept is considered to be shame [4, p.157].

The term “intercultural” refers to interaction among members of two or more distinct cultural groups. The term is seldom used synonymously with multicultural, so groups are not described as intercultural unless they are specifically set up to encourage interaction (e.g., the “intercultural workshop”). The term intercultural is usually used as a modifier, so for instance “intercultural communication” or “intercultural relations.” The term “intercultural sensitivity” has a long history of referring to an ability to make complex perceptual discriminations among cultural patterns, and recently the term “intercultural competence” has been used to refer to an array of

characteristics and abilities that seem related to successful intercultural interactions.

The following statement follows the definitions: **a multicultural workforce is likely to have a lot of cross-cultural contact that demands more competence in intercultural communication from everyone** [1].

Assignments:

1. Select and analyse at least 5 definitions of the concept “intercultural communication” that come from various domains of science: linguistics, sociolinguistics, culturology, anthropology and philosophy. State the differences in the perspective of study and formulate your own definition of the intercultural communication phenomenon.

2. What is the degree of terms variability when discussing inter-cultural, cross-cultural, multi-cultural type of interaction be it verbal or non-verbal. Does it depend on the variant of English or is it dictated by the social structure of the society who speaks English?

3. Find at least 3 reliable sources on the discussed topic (they may be in English, Romanian or Russian, also German, French, Italian or Spanish) and compare the terminology used to introduce the subject of intercultural communication.

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10. <https://ehlion.com/magazine/intercultural-communication/> Consulted on 15.07.2021.

Lesson Two

Objectives:

- to define the concept of culture and its parameters;
- to make difference between cultural and linguistic analysis;
- based on the cultural classification of languages to identify the type of culture we belong to and the one the English language refers to.

Culture

The sense of “culture” used in intercultural communication is that of “worldview.” Culture is a generalization about how a group of people coordinate meaning and action among themselves. One way they do that is through institutions such as religious, political, and economic systems, and family and other social structures. But underlying these institutions is a habitual organization of how the world is perceived, and thus how it is experienced. These habits are often referred to as cultural assumptions and values, and they occur in all groups, not just national societies. In general, intercultural communication focuses on this worldview aspect of culture and not so much on the institutions of culture. Human communication is conducted by people, not institutions. The concern of any study of communication is therefore with the way that human beings organize meaning. We all are influenced by the institutional structures that we internalize as part of socialization, and understanding those institutions may give insight into how we habitually organize our perception, but in the end it is our human worldview that generates meaning, not institutional structure [Milton J. Bennett, *Intercultural Communication*. Extended Encyclopedia Entries in C. Cortés (Ed) *Multicultural America: A Multimedia Encyclopedia*. Intercultural Development Research Institute <https://www.idrinstitute.org/resources/intercultural-communication/> Consulted on 15.07.2021].

Definitions of Culture

Concerning the definitions of culture we can say they are numerous, probably there are more than five hundred of them and each researcher highlights this concept from his/her point of view. For example Kluckhohn (1954) says that “culture is to society what memory is to the mind”, E. Tylor (1930) considers that “culture and civilization treated in a wide ethnographic meaning represents a complicated unity that includes the knowledge, belief,

arts, moral rules, laws, and the behavior of the human as a member of the society. Hofstede (1991) compares culture to the software of the mind, emphasizing that culture determines the person's mind and governs his/her activity. The Russian scholar Ter-Minasova (2007) claims that culture is the result of people's activity in all the spheres of life which determines the way of the nation's life at a certain period of time. Ghirdham (1999) says that culture is not only a result, but also a process of activity in the course of which the environment and the person changes [4, p. 40].

Similar to linguistics there are two levels of culture, the surface and the deep culture or the material and the spiritual levels of culture. The unity of intellectual art and religious creation: pictures, pieces of literature, historical buildings, and crafts represent the material values of a culture while the social experience of the community, the customs, habits, the stereotypical behavior and consciousness, examples, opinions, interpretations comprise the spiritual values of a people.

Classifications of Culture

Many values preserved by the people throughout history are universal. But the importance of certain values and their hierarchy on the scale of values is different in each culture.

Cultures are classified depending on the parameters that help distinguish the view of a certain culture (people) on the world. According to Kluckhohn and Strodtbeck they are humans' relations with time, nature and each other, as well as basic human motives and the nature of human nature [3].

Time is a very important parameter of culture that was studied by E.T. Hall, an American anthropologist. According to his point of view there are two types of culture: monochromatic (the USA, England, Germany, etc.) and polychromatic (Latin American countries, Arabic, Mediterranean countries, etc.). In the first type of culture the person is busy doing a certain thing following a timetable, while in the second type of culture the person can live some affairs at the same time.

Assignments:

1. Explain the concept of culture by means of comparing definitions collected from various spheres of science: philosophy, anthropology, culturology, and sociology.
2. Which is the difference in identifying culture from cross-cultural

point of view? Compare the definitions of culture in English, Romanian and Russian; other languages.

3. Speak about the theories of culture classifications specifying the name of the scientist.

4. What is the role of time in culture study?

Individual work ideas:

Compare the type of your culture according to the time parameter with the British or American one. Use the theory proposed by E.T.Hall in his book “The Silent Language”. The study can also be conducted based on Kluckhohn and Strodtbeck’s Values Orientation Theory.

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1. BENNETT, Milton J. *Intercultural Communication*. Extended Encyclopedia Entries in C. Cortés (Ed.) *Multicultural America: A Multimedia Encyclopedia*. Intercultural Development Research Institute <https://www.idrinstitute.org/resources/intercultural-communication/> (Consulted on 15.07.2021).
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4. ЛАРИНА, Т.В. *Категория вежливости и стиль коммуникации. Сопоставление английских и русских лингво-культурных традиций*. Москва: Рукописные памятники древней Руси, 2009. 512 с. ISBN 978-5-9551-0297-9.

UNIT TWO

THE VOICES OF TIME

Lesson Three

Objectives:

- to define the concept of time in culture and linguistics;
- to be able to make difference between time as a universal concept and time as a culture specific value;
- to apply the cultural and linguistic methods of studying the time concept in analyzing proverbs and idioms of time in several languages (from 2 to max 5).

Based on the theories of the famous American anthropologist **Edward T. Hall** in his book *The Silent Language* read the chapter entitled “**The Voices of Time**” and answer the questions presented below:

1. “Time talks. It can shout the truth where words lie”. How do you understand these statements?
2. Silent language of time and space. What is it? (Give the example from the book or your own one.)
3. “Actions speak louder than words”. Account for this idea.
4. How do different parts of the day communicate us information about time conceptualization in various cultures?
5. Think of an example of intercultural conflict that implies different conceptualization of time.
6. Provide examples of violating time rules in the USA.
7. What kind of cultures is “lead time” characteristic for?
8. 45 minutes: how is this interval of time treated in various cultures?
9. How is the phrase “long time” interpreted in terms of months or years in various cultures?
10. Is US culture a past, present or future oriented one or a combined type of culture in terms of time? (What is tradition in the USA?)
11. What can you say about promptness in the USA?
12. How do Pueblo Indians perceive (conceptualize) time? (Rituals)
13. What is the attitude of other ethnic groups you read about to the future promises?

14. Time and bargaining. How do they interconnect in various cultures?
15. Explain the case of misunderstanding the time when the Navajo tribes' representatives used to trade.
16. How is language connected with the conceptualization of time? (Vocabulary, grammar, other means)
17. Comment upon the different conceptualization of time between Americans and Iranians or people of Afghanistan.
18. How do you perceive time in your own culture? Give linguistic and cultural evidence to prove it and compare your ideas with those of your colleagues.

Topics for the Individual Work

Compare the **Concept of Time** in English, Romanian and Russian based on a proverb and idiom analysis. You can also choose any other combination of languages but English is compulsory. The method of analysis can be found in T. Larina's book "**Категория вежливости и стиль коммуникации. Сопоставление английских и русских лингво-культурных традиций**" and other sources from bibliography.

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UNIT THREE

CULTURE

Lesson Four

Objectives:

- to define the concept of culture according to the theory of E.T.Hall;
- to be able to make difference between types of culture;
- to apply the cultural parameters in studying the linguistic concepts when analyzing proverbs and idioms rendering various apparently common values in several languages (from 2 to max 5).

Based on the theories of the famous American anthropologist **Edward T. Hall** in his book *The Silent Language* read the chapter entitled “**Culture**” and answer the questions presented below:

1. What is the problem with defining culture?
2. What do anthropologists say about culture and why?
3. Who was the first do define culture in print?
4. How do citizens of a certain community understand their culture?
5. Who were the first to study culture? Why is culture difficult to understand?
6. What was the contribution of the anthropologists to culture until the II-nd World War?
7. How is the big depression in America connected with culture?
8. Which minority groups did the anthropologists study?
9. Explain the notion “Indian Service”.
10. What did anthropologists do in World War II?
11. Which difficulties did the anthropologists encounter in studying culture?
12. Explain the term “underdeveloped Americans”.
13. Explain the idea “culture controls behavior”.
14. What is E.T. Hall’s contribution to studying culture (theory of culture).
15. Who are the Navajos?
16. Which book can be recommended for reading in case of travelling to Japan, why?
17. Which are the 5 basic steps according to which culture can be studied, explain them by giving examples?

18. What is the essence of E.T.Hall's book?
19. How is language defined from the point of view of the anthropologists?
20. What is culture according to E. T. Hall?
21. What is the connection of culture and personality?
22. Explain the metaphor "the hidden rules that govern people".

Topics for the Individual Work

Compare a certain cultural concept common for English, Romanian and Russian based on a proverb and idiom analysis using the parameters of culture. You can also choose any other combination of languages but English is compulsory. The method of analysis can be found in T. Larina's book "**Категория вежливости и стиль коммуникации. Сопоставление английских и русских лингво-культурных традиций.**" and in other sources from bibliography.

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UNIT FOUR

THE VOCABULARY OF CULTURE

Lesson Five

Objectives:

- to define the concept of vocabulary of culture according to the theory of Edward .T. Hall (the Primary Message System);
- to make difference between the vocabulary of culture in various European languages;
- to identify the important cultural values of an ethnic group by means of specific cultural vocabulary or realia words.

Based on the theories of the famous American anthropologist **Edward T. Hall** in his book *The Silent Language* read the chapter entitled “**The Vocabulary of Culture**” and answer the questions presented below:

1. What was Sir Arthur Conan Doyle’s success and why? (Explain it by giving an example).
2. Which highly complex process do we go through without knowing that we are involved in?
3. How do people adapt in the new area in case of internal or external migration?
4. What is the beginning of a cultural wisdom?
5. What is E. T. Hall’s idea about culture? How is past and future related to culture and what is infra – culture?
6. Can culture be taught? Which way?
7. What should a cultural system include to be considered as such?
8. Which are the Primary Message Systems? Explain each of them.
9. Speak about interaction.
10. What is association? How is the behavior of animals associated with the interaction of people within an ethnic group?
11. How is subsistence manifested in culture?
12. What is the role of bisexuality for studying the culture? (Give examples of patterns of behaviors in America and other countries).
13. What is the role of territoriality in stereotyping culture?
14. What is the role of Temporality in culture?

15. How is Learning and Acquisition connected with culture? (Give examples of situations).
16. The Play. What is it on the cultural level? What is its role?
17. Which is the impact of Exploitation for studying culture?
18. How is the relation between language and materials connected to the Primary Message System?
19. Draw the conclusion of today's discussion.

Topics for the Individual Work

Using the model suggested by T. Larina about comparing linguistic concepts choose a specific cultural concept expressed linguistically in at least two languages (English is compulsory) to identify its specificity in each culture separately and also its universality if existent. You can also use other methods of analyzing linguistic data such as those employed by A. Wierzbicka or other researchers from the school of this professor. The following bibliography can be helpful.

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1. WIERZBICKA, A. *Understanding Cultures through Their Key Words. English, Russian, Polish, German and Japanese.* New York, Oxford: Oxford University Press, 1997. 317 p. ISBN 0-19-508835-2 http://npu.edu.ua/e-book/book/djvu/A/iif_kgpm_0195088360.pdf (Consulted on 29.04 2015).
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UNIT FIVE

THE MAJOR TRIAD

Lesson Six

Objectives:

- to define the concept of major triad according to the theory of E.T.Hall;
- to make difference between the formal, informal and technical awareness in culture;
- to distinguish between the personal and social concepts (e.g. affect);
- to conduct a linguistic and an inter-disciplinary analysis of a cultural concept (using knowledge from other domains such as anthropology, sociology, psychology, etc.).

Based on the theories of the famous American anthropologist **Edward T. Hall** in his book *The Silent Language* read the chapter entitled “**The Major Triad**” and answer the questions presented below:

1. How can the unconscious be proved?
2. What was Freud’s attitude towards words? What did he depend on more?
3. What did Sullivan think of the unconscious?
4. Why does Sullivan’s idea about the dissociated personalities of an individual seem frightening?
5. How did Freud and Sullivan apply the works of anthropologists in their studies?
6. Explain the terms overt and covert culture. How did Kluckhohn call it?
7. How can implicit culture be exemplified in the American way of life?
8. How did the polarized categories of culture contribute to political science and scientific management?
9. How many levels does culture have according to Hall?
10. Give an example of formal, informal and technical modes of perceiving Time.
11. Do you agree with the idea that all cultural behavior is biologically based?
12. To what part of the triad does Science belong?
13. How does formal learning proceed? What is the error done by parents and teachers?

14. Which way is informal learning organized?
15. Technical learning, what is its essence?
16. What is awareness? Formal awareness. Do you know anything about Apley?
17. Speak about informal awareness.
18. Reflect upon the technical awareness.
19. What is formal affect? Who is Clarence Darrow?
20. How can informal affect be explained? (What is the indicator of a question in English?)
21. Technical Affect, how do we understand and explain it?
22. How does E. T. Hall express formal awareness?
23. What is the synonym for the informal awareness? Which are the examples can be given to explain informal awareness.
24. What is the characteristic feature of the technical awareness?
25. a) Which is the difference between “affect”, “emotion” or “feeling”?
- b) What was the contribution of Clarence Darrow?
- c) How do you understand the idea “in time, as formal systems become firmer they become so identified with the process of nature itself that alternative ways of behavior are thought of as unnatural”.
26. How can informal affect be explained?
27. What synonym will you give for the technical affect? Give an example of technical affect.
28. a) How are the formal attitude and change connected? Give the example with the Arab villagers who refused to let outsiders clean up a water hole contaminated with typhoid. Explain it.
- b) Comment upon the example of the Japanese internees dusty the war.
- c) Explain the conflict between the Taos and the American agriculturalist.
29. What causes a difficulty in an informal situation duty change? Speak about the conflict between the Americans and the Spanish on the issue of law, government and family.
30. How do Americans introduce technical changes in other countries?
31. What is specific about the Manus Islanders? Speak about the “policy of small steps” (Pottery making).
32. What is specific about another example of a technical change?
33. Explain the theory of change introduced by Th. Dobzhansky.
35. How does the culture change take place? Give the example with the young woman.

36. How does technical instruction support the virtue of a woman?
37. What is premarital chastity?

Topics for the Individual Work

Compare a certain concept of *affect* common for English, Romanian and Russian based on a proverb and idiom analysis using the image schema method and The Natural Semantic Meta-language. You can also choose any other combination of languages but English is compulsory. The method of analysis can be found in Anna Wierzbicka's work "**Emotions across Languages and Cultures**" and in other sources from bibliography.

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UNIT SIX

CULTURE IS COMMUNICATION

Lesson Seven

Objectives:

- to describe and explain the communication system;
- to make connection between the verbal and the non-verbal way of communicating information;
- to identify the ways culture is communicated according to the theory of E.T. Hall;
- to apply the theory of E.T. Hall and Trager in analysing all types of communication.

Based on the theories of the famous American anthropologist **Edward T. Hall** in his book *The Silent Language* read the chapter entitled “**Culture is communication**” and answer the questions presented below:

1. Who are the behavioural scientists and how are they connected to culture?
2. What is communication theory? (How are symbols connected to it?)
3. How is the language connected to the events that it describes?
4. What is the difference between electronic approach and the culture – communicative approach in transmitting data?
5. How do we explain life as communication?
6. How does a competent wife know about the mood of her husband when the latter has returned from work?
7. Explain the statement: “The significant components of communication on the level of culture are characterized by their brevity as compared with other types of communication”.
8. How does communication differ being conducted out of the cultural part of the spectrum?
9. What did Toynbee and his colleagues do to prove that messages last for several hundred years?
10. How are the different systems of communication inter-related?
11. How is the communication system described? What about the messages?
12. Which way shall people study the meaning of relationships between individuals and groups of individuals?

13. Can a language serve as a tool of culture when you don't know it? Why?
14. What is the contribution of E.T.Hall and Trager to all types of communication? Explain it.
15. Why is culture treated as communication?
16. How did anthropologists try to search the essential building blocks of culture? Why didn't they manage to succeed in doing it?

Tasks for the Individual work:

Conduct a cross-cultural study of a non-verbal language in at least two cultures. Mind the components of this type of communication: facial expressions, gestures, para-linguistics, body language and posture, proxemics, eye gaze, haptics, appearance and Artifacts.

Bibliography:

1. <https://www.verywellmind.com/types-of-nonverbal-communication-2795397> (Consulted on 19.07.2021).

UNIT SEVEN

THE PERVASIVE SET

Lesson eight

Objectives:

- to identify the theory of sets suggested by E.T. Hall;
- to make connection between the sets and the vocabulary of a culture;
- to identify the ways culture communicates by colours and apply the Cognitive Metaphor Theory in studying the concept of colours in various cultures.

Based on the theories of the famous American anthropologist **Edward T. Hall** in his book *The Silent Language* read the chapter entitled “**The Pervasive Set**” and answer the questions presented below:

1. Give the definition of the set.
2. What types of sets does E.T. Hall distinguish? Give examples.
3. How are the formal sets connected to the society they belong to? Give an example.
4. Why can't the set help an outsider understand a foreign culture?
5. Explain the tradition of bargaining in the Middle East in comparison with the same phenomenon in America or in our cultures.
6. How are the sets connected to the vocabulary of a culture?
7. What is the attitude of various cultures to the same set?
8. How do comparable sets differ?
9. Which way are nouns classified in various languages?
10. What was Franz Boaze's contribution to the study of sets in various cultures?
11. How are sets ranked within their category?
12. What is the criterion of using colours in America?
13. How do the Navajo rank colours?
14. What is the attitude of different cultures to numbers?
15. What is the conclusion about the sets?

Tasks for the Individual work:

Conduct an intercultural study about the colour symbolism in various cultures using the linguistic method of analysis.

Example: This is an article, which when writing the guide, was not yet published, i.e. it is included entirely in this Methodological Guide.

“EMOTION IS COLOUR” METAPHOR IN ENGLISH, ROMANIAN AND RUSSIAN

This study is concentrated on the research of the emotion concept cross-culturally. Emotion is a complex phenomenon that cannot be treated from one single perspective only, thus implying the consideration of the given concept from various domains, mainly philosophical, psychological, cultural, social, anthropological and also linguistic points of view. This multi-disciplinary approach to the study of emotion concepts is developed partially in the cognitive linguistics approach which is represented by the works of the famous researchers such as G. Lakoff and M. Johnson¹, A. Wierzbicka² and Z. Kövecses³; to name the founders of this theory. Their Cognitive Metaphor Theory and the theory of Semantic Primes, later the Study of Metonymy contributed immensely to the development of the integral and complex research of abstract concepts.

Thus to research the topic under discussion we had to begin with psychology as emotions belong primarily there. Consulting the classification of existing emotion concepts suggested by psychologists we encounter the research introduced by the American psychologist R. Plutchik, who in 1980 comes with a scheme entitled “Wheel of Emotions” and tries to explain which way different types of emotions interact.⁴ The suggested scheme is similar to a coloured circle inside which 8 primary emotions are expressed by means of colours of various shades.

We have studied the given classification and the linguistic expression of emotion concepts and proposed the same classification in Romanian and Russian by means of direct equivalents in translation. For that task we have consulted “Thesaurus” for the English terms⁵, “DEX” for the Romanian

¹ LAKOFF, G. The Contemporary Theory of Metaphor. 1992 terpconnect.umd.edu/~israel/lakoff-con TeorMetaphor.pdf

² WIERZBICKA, A. Emotions across Languages and Cultures. Cambridge University Press, 1999. 349 p. ISBN0521599717.

³ KÖVECSES, Z. Emotion Concepts: Social Constructionism and Cognitive Linguistics. In: The Verbal Communication of Emotions: Interdisciplinary Perspectives: Routledge, 2014, p.109-121. ISBN 978-0-805-83689-9.

⁴ PLUTCHIK, R. The Nature of Emotion. In: American Scientist. Volume 89. p. 344-350. July-August 2001, p. 349.

⁵ <https://www.thesaurus.com/>(Consulted on 25.07.2015)

emotion terms⁶ and “Толковый словарь русского языка” by S. Ozhegov for the Russian equivalents.⁷

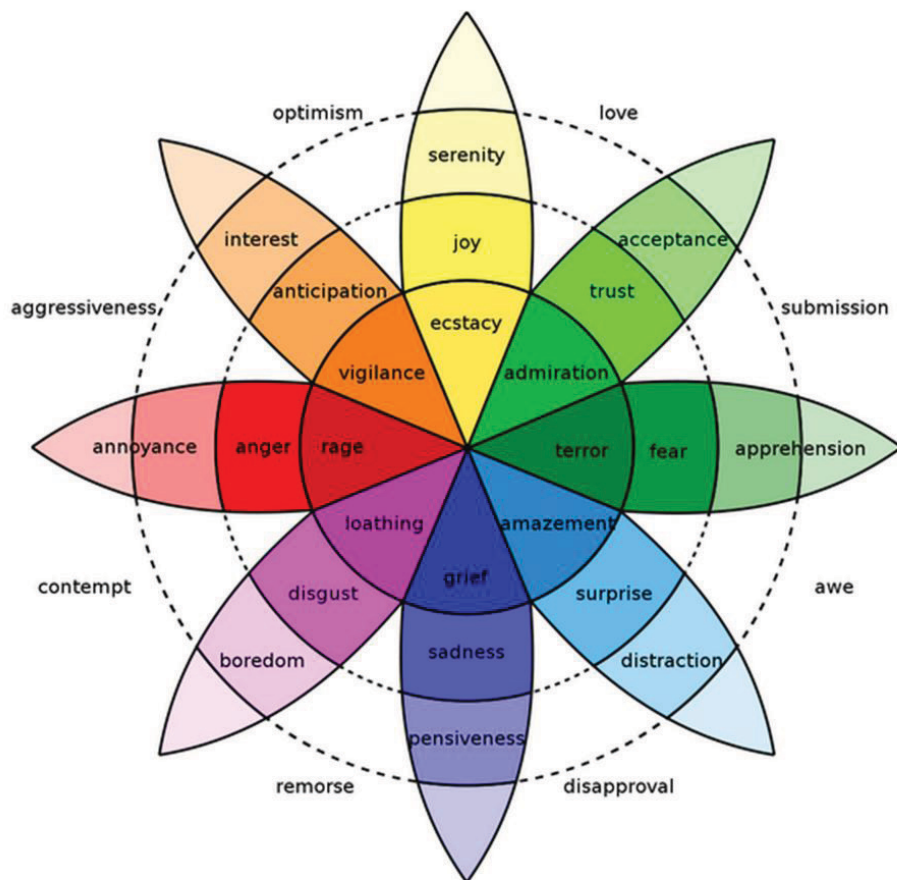


Fig. 1. R. Plutchik's Wheel of Emotions

⁶ <https://dexonline.ro/> (Consulted on 4.04.2021)

⁷ ОЖЕГОВ, С.И., ШВЕДОВА Н.Ю., Толковый словарь русского языка. www.lib.ru/DIC/OZHEGOW/ozhegow_s_q.txt (Consulted on 25.07.2015).

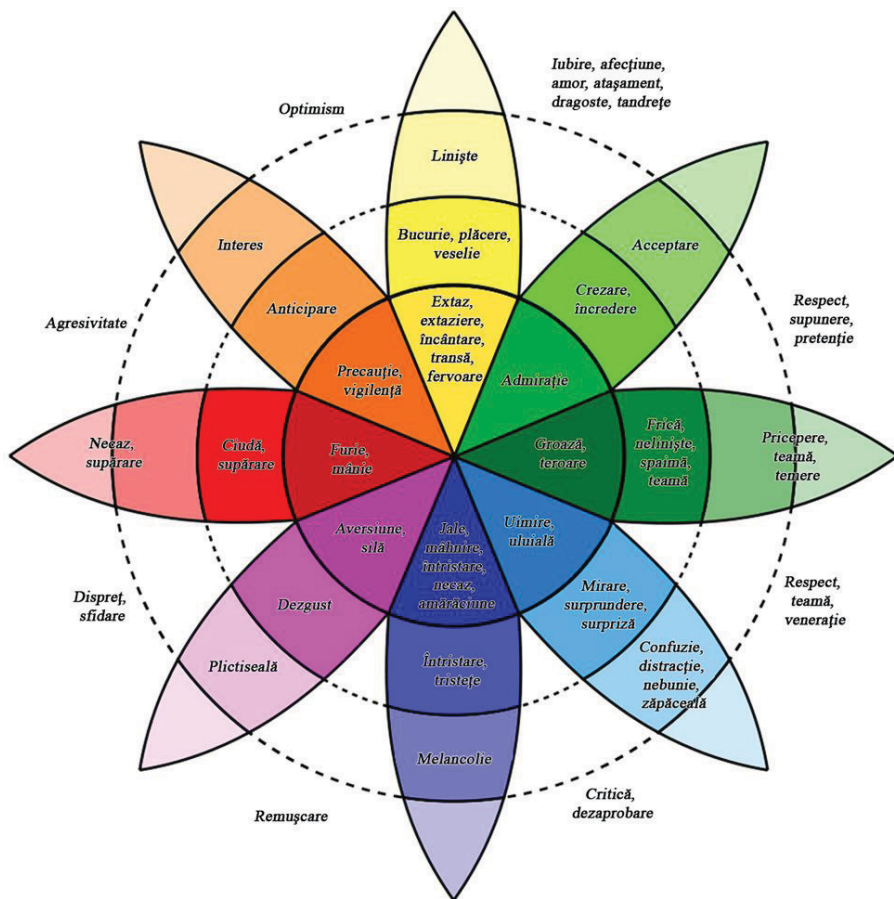


Fig. 2. Equivalents of emotive terms in Romanian

Plutchik’s “Wheel of Emotion” but also reflect other ideas with which the colour concept is associated.

Table 1. Illustrating the Colour Associated Symbolism

The colour	Associated Symbolism
Red	<i>Excitement, energy, passion, desire, heat, love, aggression, danger, fire, violence, intense and passionate things.</i>
Yellow	<i>Joy, happiness, optimism, idealism, dishonesty, cowardice, betrayal, jealousy, covetousness, deceit.</i>
Blue	<i>Peace, tranquillity, calm, stability, harmony, unity, trust, confidence, conservatism, security, cleanliness, order, loyalty, depression.</i>
Orange	<i>Energy, balance, enthusiasm.</i>
Green	<i>Renewal, youth, vigour, inexperience, jealousy, envy, misfortune</i>
Purple	<i>Royalty, spirituality, nobility, wisdom, enlightenment, cruelty, arrogance.</i>
Grey	<i>Staid, modesty, dignity, maturity, solid, conservative, practical, old age, sadness, boring.</i>
White	<i>Reverence, purity, simplicity, good, cleanliness, peace, humility, precision, innocence, youth, cold, clinical, sterile.</i>
Black	<i>Power, sophistication, formality, elegance, mystery, fear, evil, unhappiness, remorse, anger.</i>

“Although colour symbolism may be a reflection on the psychological associations based on individual responses and cultural aspects, we can consider the integration of colour in the language of emotions to be determined by the conceptual metaphor EMOTION IS COLOUR.”⁸; idea to which we adhere. According to cognitive linguistics, metaphors are not simply figures of speech, but rather a mode of thought, defined by a systematic mapping from a source to a target domain.

Being interested in the study of emotion concepts inter-culturally we consulted the colour terminology in *Collins Cobuild English Language Dictionary*⁹ found in idioms and tried to discover the association of

⁸ PILAR, R.V. Colouring the Anglo-Saxon World of Emotions. Academia.edu/33653386/ The_historical_linguistics_cognitive_linguistics.pdf, (Consulted on 11.03.2021)

⁹ COLLINS COBUILD DICTIONARY. The University of Birmingham, Collins: London and Glasgow, 1990. 1703 p. ISBN 0 00 375021 3, p. 1206.

colour lexemes with the emotions they stand for. We decided to follow the order of colours given by Pilar Roz Vaz in his study and start with the *red* colour lexeme which normally stands for the emotions of *anger* and that of *embarrassment*. E.g.:

(1) *She bends over, her face red, and begins to wipe up the mess ...*

(2) *Ralph clenched his fist and went very red.*

(3) *If you are as red as a beetroot, your face is very red, often because you are extremely embarrassed.*

The same idea of a concept of *anger* can be identified in the following Romanian expression including a *red* lexeme. E.g.: *a vedea (sau a i se face cuiva) roșu (înaintea ochilor) = a se înfuria, a se enerva foarte tare.*

(1a) *Mi s-a făcut roșu înaintea ochilor... Pe cine să iau de gât?*¹⁰

Though a synonym of *red*: *îmbujorat*, translated as *reddened*, may stand for the concept of *fear*: *Îmbujorat (de emoție, de frică etc.)*¹¹

In the Russian language *red* (красный) colour lexeme is used to denote the emotional state of *embarrassment (shame)*, *rage* and *irritation* or a that of a *shy person* – *Красный как мак (рак, помидор, кровь)* – «красного цвета (иногда о лице, покрасневшем от ч.-л.), как красная девка (девушка, девица)». E.g.:

1b) *В жаркий июльский день, когда мы сидели на веранде за чаем, в калитку вошел мужик с красным как помидор лицом.*

2b) – *А теперь начнем. Подсаживайтесь и вы к нам – что сидите, как красные девки?! Поближе – помогайте, а то опять председатель ваш скажет, что не посоветовались с вами.*¹²

Красный (red) also stands for *happy* and *joyful* as in the expressions: *красное детство, красный день*¹³; ideas that are specific for the Russian culture and language.

The *yellow colour* is traditionally bivalent as it stands for both positive and negative emotion concepts meaning *happiness* and also *jealousy* and

¹⁰ <https://dexonline.ro/intrare/ro%C8%99u/249008> (Consulted on 25.03.2021).

¹¹ *ibidem*

¹² ЗАВЬЯЛОВА, Н. А. Фразеологические единицы с колоративным компонентом как составляющая дискурса повседневности Японии, Великобритании и России / Н. А. Завьялова. – Екатеринбург : Изд-во Урал. ун-та, 2011. – 320 с. ISBN 978-5-7996-0667-1 <https://elar.urfu.ru/bitstream/10995/37791/1/zavjalova2011.pdf>, p.175.

¹³ КУЛИНСКАЯ, С.В. Фразеологические единицы и пословицы с компонентом «красный цвет» и их отражение в языковой картине мира. В: Вестник Краснодарского университета МВД России. №1 (27) 2015 <https://cyberleninka.ru/article/n/frazeologicheskie-edinitsey-i-poslovitsy-s-komponentom-krasnyy-tsvet-i-ih-otrazhenie-v-yazykovoy-kartine-mira-na-primere-russkogo/viewer> (Consulted on 4.04.2021), p. 131.

deceit in the English language. The poly-semantic meaning becomes mono-semantic and exact in a certain context. In the dictionary we encounter only the association of *yellow* with *fear*. E.g.:

(4) *I always knew you were yellow! (An informal use of showing disapproval.)*¹⁴

Yellow is associated with emotions of *anger* and *fear* or an illness in the Romanian and Russian languages and is used in expressions where the hue of the yellow colour is similar to that of *the candle, a biscuit or a flame of the candle: a se face galben ca ceara sau ca turta (sau ca făclia) de ceară = (a deveni) palid de spaimă sau din cauza unei boli, a unei epuizări fizice*. E.g.:

(2a) *Era galben la față de mînie.*¹⁵

(3a) *Era galben ca ceara și abia îngîna cuvintele.*

In the Russian language yellow (жёлтый) colour lexeme is rarely used in idioms and it symbolizes *cheating* and *separation*; also in the idiom *жёлтый дом* it stands for the Lunatic Asylum.¹⁶

Blue colour lexeme is traditionally associated with the concepts *sadness* and *depression* in the English language. E.g:

(5) *I feel blue today. I have got the blues.*¹⁷

The expressions from example (5) are not very frequent in use nowadays as they belong to an old-fashioned language, mostly American English. Jerome K. Jerome wrote about *sadness* in his short stories “The Idle Thoughts of an Idle Fellow” using the expression *being in the blues*.

(6) *I can enjoy feeling melancholy, and there is a good deal of satisfaction about being thoroughly miserable; but nobody likes a fit of the blues... You become stupid, restless, and irritable; rude to strangers and dangerous toward your friends; clumsy, maudlin, and quarrelsome; a nuisance to yourself and everybody about you.*¹⁸

Blue is associated with a larger variety of emotion concepts in Romanian, e.g.: *melancholic, trist, sumbru*. It is used in such an idiom as *inimă-albastră* which denotes a *sad soul or heart*. The *blue* colour lexeme also means

¹⁴ COLLINS COBUILD DICTIONARY. The University of Birmingham, Collins: London and Glasgow, 1990. 1703 p. ISBN 0 00 375021 3, p. 1698.

¹⁵ <https://dexonline.ro/intrare/galben/247242> (Consulted on 26.03.2021).

¹⁶ <https://educontest.net/ru/1595100/фразеологизмы-и-идиомы-с-элементами-т/> (Consulted on 4.04.2021).

¹⁷ COLLINS COBUILD DICTIONARY. The University of Birmingham, Collins: London and Glasgow, 1990. 1703 p. ISBN 0 00 375021 3, p. 144.

¹⁸ https://www.gutenberg.org/files/849/849-h/849-h.htm#link2H_4_0005 (Consulted on 4.04.2021).

*sadness and misfortune, mourning and anger or rage (tristețe, jale; necaz, mânie, furie).*¹⁹

(4a) *Soarele se înălța spre amiază și lăutarii, sub pomii livezii, începură a zice cîntece de inimă-albastră, zicea moș Sandu, adresîndu-se lăutarilor.*

(5a) *Zeul se supără foc. Și de ce citita inimă-albastră?*

In the Russian culture *Синяя борода* (*the man with the blue beard*) is a *jealous male* who is too severe to his wife. E.g.:

3b) — *Что нужно предпринять Синей Бороде, чтобы прервать череду несчастий?*²⁰

Another idiom containing lexeme blue in Russian which denotes a positive emotion concept is *Синяя птица* (*the blue bird*) symbolizing *happiness*²¹; thus noting the bipolar meaning of the blue colour in Russian.

Orange colour lexeme shows *enthusiasm*, says Pilar Roz Vaz; no such expression could we find in the consulted dictionary, neither could we pick out any expression denoting an emotion concept in Romanian or Russian concluding that *orange* is not an emotion concept colour.

Traditionally *green* is associated with the concepts of *renewal, youth, inexperience*, but concerning emotions it stands for *envy*. The *green* colour lexeme is used mostly in the idiom *to be green with envy*.²² E.g.:

(7) *I am green with envy when I go to Bristol and see their facilities.*

A similar symbol of *green* is noticed in Romanian, it is usually associated with *youth* and *inexperience* but also with *sincerity* and *courage*, though it also denotes positive and negative emotion concepts such as *anger* or *fear* and *joy*: *a i se face (cuiva) verde înaintea ochilor, a vedea verde = a i se face (cuiva) rău (de mânie, de supărare etc.)*. In the idiom *a avea inimă verde* the *green* colour lexeme stands for *joy*.²³

The Russians associate the concept of *anger* with the *green* colour too, thus saying that somebody *becomes green* because of *anger*: *позеленеть*

¹⁹ <https://dexonline.ro/intrare/albastru/1236> (Consulted on 4.04.2021).

²⁰ Фразеологизмы «Цвет» и их значение (с примерами) https://madamelavie.ru/frazeologizmy/frazeologizm_tsvet/ (Consulted on 4.04.2021).

²¹ <https://educontest.net/ru/1595100/фразеологизмы-и-идиомы-с-элементами-т/> (Consulted on 4.04.2021).

²² COLLINS COBUILD DICTIONARY. The University of Birmingham, Collins: London and Glasgow, 1990. 1703 p. ISBN 0 00 375021 3, p. 637.

²³ <https://dexonline.ro/intrare/verde/60388> (Consulted on 4.04.2021).

от злости.²⁴ Or it shows the intensity of some state like in *тоска зеленая* – to be very home sick or miss someone very much.

From the table above we notice that *purple* associates with *royalty, nobility, spirituality, wisdom, enlightenment, arrogance*, while as an emotion concept the *purple* colour lexeme renders *anger*. E.g.:

(8) *He referred to me as 'the enemy' and used to go purple in the face at the very mention of my name.*²⁵

In the Romanian language no idioms with the purple (violet) colour lexeme have been found. We have also searched for idioms with the synonyms *vioriu, mov, liliachiu, stânjeniu* which are used just as meaningful adjectives to describe a certain object.²⁶

In Russian oral speech to denote the concept of *indifference* which is the opposite to *interest*, also a mental state, they say: *А мне фиолетово*. E.g.:

(4b) *А мне фиолетово: знатоки моды назвали главный цвет на ближайший год.*²⁷

Gray in AE or *grey* in BE is a colour associated with *sadness, worry and tiredness*. E.g.:

(9) *Otto was still looking grey and very tired.*

(10) *Coward walked in with a grey face and said it was terrible.*²⁸

In Romanian *gri* or more often *sur* describes *nature* and the *old age* of a person pointing at the *grey hair* or *moustache* and does not associate with any emotion concept.

It can only be encountered in the expression *a scoate (cuiva) peri suri (in cap)*²⁹, which means *to make/cause somebody feel very angry and unhappy about the situation*.

Rage is usually associated with the reddening of somebody's face as this state denotes somebody's *indignation* and *fury*, and normally the high blood pressure of the Experiencer of this state goes up but the English language puts

²⁴ ЗАВЬЯЛОВА, Н. А. Фразеологические единицы с колоративным компонентом как составляющая дискурса повседневности Японии, Великобритании и России / Н. А. Завьялова. – Екатеринбург : Изд-во Урал. ун-та, 2011. – 320 с. ISBN 978-5-7996-0667-1 <https://elar.urfu.ru/bitstream/10995/37791/1/zavjalova2011.pdf>, p.175.

²⁵ COLLINS COBUILD DICTIONARY. The University of Birmingham, Collins: London and Glasgow, 1990. 1703 p. ISBN 0 00 375021 3, p. 1167

²⁶ <https://dexonline.ro/definitie/violet> (Consulted on 4.04.2021).

²⁷ Фразеологизмы «Цвет» и их значение (с примерами) https://madamelavie.ru/frazeologizmy/frazeologizm_tsvet/ (Consulted on 4.04.2021).

²⁸ COLLINS COBUILD DICTIONARY. The University of Birmingham, Collins: London and Glasgow, 1990. 1703 p. ISBN 0 00 375021 3. p. 638.

²⁹ <https://dexonline.ro/definitie/sur> (Consulted on 4.04.2021).

in application an unusual expression employing the white colour lexeme: *to go white with rage*.³⁰ E.g.:

(11) *My sister went white with rage.*

Also the *white* colour lexeme used in an idiom stands for *fear* and *shock*.
E.g.:

(12) *As white as a sheet.*

White can intensify a certain state, e.g.: *white hope*, which means *a great hope*.³¹

In Romanian *white* colour lexeme is part of the idiom *a scoate (cuiva) peri albi* = *a necăji mereu (pe cineva), a agasa (pe cineva) până la exasperare*.³² E.g.: *alb la față* = *palid (pale because of an illness)*; (6a) *Era alb la față și tremura*.

While the word combination *zile albe (viață tihnită, fericită)*, means *a happy life*, being not an emotion concept but denoting the quality of life: (7a) *Tot zile albe duci?*

The Russian *белый (white)* is encountered in expressions containing a negation thus denoting *no joy*: *белый свет не клином стал \ не сошелся, белый свет не мил*.

Белый in the idiom *белая горячка* has its story. It denotes a state of the body when the owner is overdrunk and has fever. In spite of this the human does not become red, it is from the colour of the tongue that the idiom was formed³³.

In English *black* colour is associated with *great anger, annoyance* or *hatred* being used in such idiomatic expressions as:

(13) *She gave him a black look.*

(14) *He came in with a face as black as a thunder.*

(15) *His black heart rejoiced at their sufferings.*³⁴

³⁰ COLLINS COBUILD DICTIONARY. The University of Birmingham, Collins: London and Glasgow, 1990. 1703 p. ISBN 0 00 375021 3. p. 1665.

³¹ ЗАВЬЯЛОВА, Н. А. Фразеологические единицы с колоративным компонентом как составляющая дискурса повседневности Японии, Великобритании и России / Н. А. Завьялова. – Екатеринбург : Изд-во Урал. ун-та, 2011. – 320 с. ISBN 978-5-7996-0667-1 <https://elar.urfu.ru/bitstream/10995/37791/1/zavjalova2011.pdf>, p.118.

³² <https://dexonline.ro/intrare/alb/245794> (Consulted on 4.04.2021).

³³ БЛОХИНА, А.А. Русские фразеологизмы с колоризмами «красный», «белый», «черный» в текстах СМИ Язык и текст 2019. Том 6. № 4. С. 70–76. https://psyjournals.ru/files/111941/langt_2019_n4_Blokhina.pdf, p.71-72.

³⁴ COLLINS COBUILD DICTIONARY. The University of Birmingham, Collins: London and Glasgow, 1990. 1703 p. ISBN 0 00 375021 3 p. 135.

If the English or the American has *a black face like a thunder* when in rage the Romanian's face is *as black as the soil* (pământiu): *pământiu la față, nergu de supărare*, *foarte supărat, furios, trist, deprimant* (very angry, furious, sad, deep in sadness).³⁵

As well the *black* colour lexeme (*negru*) is encountered in the idiom *a avea (sau a-i fi cuiva) inima neagră (a fi foarte trist)*, which means *to be deep in sadness*. E.g.:

(8a) *Ca să vadă și să creadă, Cum mi-i inima de neagră.*

Opposite to the expression *zile albe*, mentioned above we notice the idiom *a-i face cuiva zile negre (a-i pricinui cuiva supărări, a-i amări viața)* which stands as an equivalent for *to sadden somebody's life*.

More than that the idiom *a i se face (cuiva) negru înaintea (sau dinaintea) ochilor* means to get/make somebody *very angry, to his peak of fury*.

In the Russian culture the black colour is associated with darkness, it appears in such idioms as *черная душа* (a bad person, a human with a lot of drawbacks), an expression which sometimes is continued in *душа черна, так и мылом не смоешь*.

The black lexeme stands for unhappiness, e.g.: «Черный» как несчастный – *черная страница, черное пятно, черный год \ день – тяжелый год \ день* и т.д.³⁶

Table 2. Emotion Concepts and Their Association with Colours in English, Romanian and Russian

The colour	Emotion Concepts		
	English	Romanian	Russian
Red	<i>Anger, embarrassment</i>	<i>Anger, fury, fear</i>	<i>Embarrassment (shame), rage, irritation, happiness, joy</i>
yellow	<i>Happiness, jealousy, fear</i>	<i>Anger, fear, illness</i>	--
blue	<i>Sadness, depression</i>	<i>Sadness, misfortune, mourning, anger, rage</i>	<i>Jealousy, happiness</i>

³⁵ БЛОХИНА, А.А. Русские фразеологизмы с колоризмами «красный», «белый», «черный» <https://dexonline.ro/intrare/negru/248287> (Consulted on 4.04.2021).

³⁶ БЛОХИНА, А.А. Русские фразеологизмы с колоризмами «красный», «белый», «черный» в текстах СМИ Язык и текст 2019. Том 6. № 4. С. 70–76. https://psyjournals.ru/files/111941/langt_2019_n4_Blokhina.pdf, p.71-72.

green	<i>envy</i>	<i>Anger, fear, joy</i>	<i>Anger, intensifier of a state</i>
purple	<i>anger</i>	--	<i>indifference</i>
grey	<i>Sadness, worry</i>	<i>Anger</i>	<i>Anger, unhappiness</i>
white	<i>Rage, fear, shock, intensifier of a colour</i>	<i>Anger, happiness</i>	--
black	<i>Rage, annoyance, hatred</i>	<i>Rage, fury, sadness</i>	<i>Unhappiness, misfortune</i>

Having conducted this humble study on the conceptualization of emotion by colours in English, Romanian and Russian we can conclude that the metaphor EMOTION IS COLOUR was proved. From the list of colours suggested by Pilar Ron Vaz we excluded “orange” as according to our study this is not an emotion colour. The rest of colours are used to depict such emotion concepts as “anger, rage and fury”; “fear and shock”; “sadness, depression, unhappiness, misfortune and mourning”; “envy”; “indifference and hatred”; “jealousy and embarrassment”, which are negative and also we identified some positive emotion concepts such as “joy and happiness”.

The most multi-coloured emotion in Romanian is “anger” as it can be “red, yellow, blue, green, grey, white and black” while in English and Russian just 3 colours are used to render this concept in each culture. “Grey” and “blue” denote bipolar emotion concepts in Russian and so does “yellow” in English, while in Romanian this is “white”.

“Yellow” and “white” are not emotion colours in Russian, while in Romanian this is the case of “purple”, thus English making use of more colour lexemes to denote emotion concepts than Romanian and Russian.

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UNIT EIGHT

THE ILLUSIVE ISOLATE

Lesson Nine

Objectives:

- to distinguish between a set and an isolate;
- to describe the binding effect of a language;
- to identify the ways culture is explained by means of patterns and what is the role of the isolate in it.
- to apply the theory of sets and isolates in order to explain a certain culture.

Based on the theories of the famous American anthropologist **Edward T. Hall** in his book *The Silent Language* read the chapter entitled “**The Illusive Isolate**” and answer the questions presented below:

1. How can an isolate be explained in comparison with a set? Give an example.
2. What analogue theory can be applied to explain the isolate?
3. What is cultural indeterminacy?
4. How can we determine the limits of the isolates?
5. Which is the binding effect of a language? Give an example?
6. Why do the scientists study isolates?
7. Explain how people that speak a certain language as native speakers and those who have a terrible accent in a language understand each other?
8. How can isolates *I* and *A* be explained as a part of the word?
9. How many variables are there in English to form sets, explain this procedure?
10. Give more differences between isolates and sets.
11. What is the difference between /i/ in *dish* and /i:/ in *feet*?
12. How can we test if an element in a grouping is an isolate?
13. What is the role of the isolate within a pattern?
14. On how many levels does the isolate function? Give examples.

UNIT NINE

THE ORGANIZING PATTERN

Lesson Ten

Objectives:

- to distinguish between a set and an isolate;
- to describe the binding effect of a language;
- to identify the ways culture is explained by means of patterns and what is the role of the isolate in it.
- to apply the theory of sets and isolates to explain a certain culture.

Based on the theories of the famous American anthropologist **Edward T. Hall** in his book *The Silent Language* read the chapter entitled “**The Organizing Pattern**” and answer the questions presented below:

1. How can patterns be identified?
2. Why can't culture be explained by means of experience?
3. How is the biological (want) connected to culture? Give an example.
4. Which way do the rules of dating a woman differ in the European world and in the Arab world?
5. What is a family in the Middle East?
6. What is the contribution of Benjamin Whorf? How is it connected to the link between culture and experience?
7. Give an example of a vision of the same situation in 2 different cultures.
8. What does Whorf say in his article in Science and Linguistics? How do we categorize the isolates that we research?
9. What does the researcher say about Linguistics as an Exact Science?
10. What does the statement “A pattern is only meaningful if analyzed on its own level.” mean?
11. Which are the three types of patterns?
12. Describe the concept of order. Give a definition.
13. How does order function on the level of culture.
14. What about being the first or the last to speak, to be served, to be given attention to in our cultures?
15. What are the other criteria that dictate the order?
16. What is selection? Explain why selection has no inherent logic?

17. How does selection help in identifying patterns?
18. How is selection applied to the eating pattern?
19. What is the role of selection in the social relations?
20. What is a congruence (harmony) pattern? Give examples of congruence (writers, people moving through life).
21. Why is complete congruence rare?
22. Explain the case of “unique” in terms of incongruence.
23. Explain the connection of incongruity and humour.
24. Explain the congruity a journalist should achieve in writing.
25. Why is it difficult to write a scientific work?
26. What is true artistry?
27. Why is the ecstatic production outside culture?
28. How does the rule of congruence pervade communication?

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UNIT TEN

TIME TALKS

Lesson Eleven

Objectives:

- to revise the concept of time in a complex way (after studying set, isolates and patterns);
- to identify the vocabulary of time and its difference cross-culturally;
- to identify the ways time is explained in terms of patterns, isolates and sets.
- to be able to manage time in at least two cultures and apply this ability in multi-cultural communication.

Based on the theories of the famous American anthropologist **Edward T. Hall** in his book *The Silent Language* read the chapter entitled “Time Talks” and answer the questions presented below:

1. Why was it necessary to write about the time again?
2. Why is it difficult for a child to learn about time?
3. Describe the time according to the three systems: formal, informal and technical.
4. Besides the three categories of time, how is time further subdivided?
5. Explain time in terms of sets, isolates and patterns: the day, the week, the fortnight, the month and the season.
6. How is time explained in terms of isolates?
7. How is the time perceived by the Hopi?
8. Why is it necessary to categorize time? (How is it connected to synthesisity?)
9. What other isolate of time do Americans recognize?
10. Describe the vocabulary of the informal time and compare it with the formal one.
11. How is punctuality manifested?
12. Which are the isolated that enable people to distinguish between the duration of time in various sets?
13. Is it necessary to know to plan time? How does the Agenda help us?

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UNIT ELEVEN

SPACE SPEAKS

Lesson Twelve

Objectives:

- to identify the concept of space and territoriality in a culture;
- to compare the given concept in at least two cultures by means of the vocabulary;
- to make the connection between space and possessivity;
- to apply the theory of space in multi-cultural communication so as to avoid cultural conflicts in communication.

Based on the theories of the famous American anthropologist **Edward T. Hall** in his book *The Silent Language* read the chapter entitled “**Space Speaks**” and answer the questions presented below:

1. How do you understand territoriality?
2. Explain the given concept by using the dog’s behaviour.
3. How do birds and fish express their territoriality?
4. How does the man react to someone invading his territory?
5. Chairs in the academic area. Account for that.
6. How is territoriality associated with the kitchen? (Different cultures)
7. How do we learn about the space?
8. Standing in a line is a way of people’s understanding space. Explain it.
9. How can a map indicate that people have a different imagination about space?
10. What is space for an American?
11. Why is it difficult for children to learn about space?
12. Why is the concept of space associated with a road?
13. Speak about the different systems of naming streets.
14. How do young children learn culture?
15. State how vocabulary indicates a different conceptualization of space in a culture.
16. How is possessivity connected with space?
17. Why don’t we build houses in the middle of the roads?
18. What is a culture shock?

19. What is the role of neighbor-hood in America (England and France)?

20. How do the Americans receive a new comer in the office? (Give examples of the linguistic expressions they use.)

21. How do the French react to a new comer in the office?

22. How is the space perceived in culture of class system?

23. How is the space represented formally?

24. Speak about the idea of ranking.

25. Explain the meaning of ranges of distances.

Topics for the individual work:

Conduct a study about the specific way of space conceptualization in at least 2 languages and cultures (English is compulsory). Use the ideas exposed in Rene Dirven et al. book “Cognitive Exploration of Language and Linguistics”, chapter 6 entitled Language, Culture and Meaning: Cross-cultural semantics. The analysed data may include proverbs, idioms and other culture specific vocabulary.

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PART TWO: HOW TO APPROACH DISCOURSE: KEY THEORETICAL POINTS

Objectives:

- to define the key concepts related to language and discourse;
- to describe the role of context in interpretation of verbal messages;
- to explain the connection between language and the limiting character of language;
- to identify the use of various politeness strategies;
- to draft texts considering the strategies and techniques of ensuring coherent and cohesive texts.

We often take language for granted, yet we are unable to perform a range of functions in our life without it. Imagine buying bread, expressing an opinion, declaring love, agreeing or disagreeing, arguing, insulting someone without language. What would the rituals like getting married, using the Internet, the phone be like without language?

Language is a well-developed means of encoding and transmitting ideas that are often complex and even subtle.

Language encodes and externalizes our thoughts using verbal *symbols*, which can be morphemes (like *dis-* in *dissatisfaction*), full words (*dog, walk, pen*), or even strings of words (e.g. *This is not my cup of tea.*).

The verbal symbols have forms (spoken, written, or signed) and meanings. The connection between the form and meaning is conventional since they are symbols. In fact, it is better to use the term *symbolic assembly*, as it consists of 2 parts that are conventionally associated (Langacker 1987).

The meaning associated with a verbal symbol is linked to a particular mental representation that is called a *concept*.

Concepts derive from *percepts*.

Our cognitive abilities integrate raw perceptual information into a coherent and well-defined mental image. The meanings encoded by linguistic symbols then refer to our *projected reality* (Jackendoff 1983): a mental representation of reality as construed by the human mind, mediated by our unique perceptual and conceptual systems.

Our conceptualisations are seemingly unlimited in scope, language represents a limited and limiting system for the expression of thought (we all have been in situations when we were unable to put an idea into words).

Language merely provides *prompts* for the construction of a conceptualisation which is far richer and more elaborate than the minimal meanings provided by language (Fauconnier 1997; Turner 1991).

In our everyday social encounters, language serves an interactive function. We use language to get our ideas across, i.e. to communicate. This involves a process of transmission by the speaker and decoding and interpretation by the hearer. These processes involve the construction of rich conceptualization.

We can use language to make things happen. Language allows us to express our thoughts and feelings about the world. Language also plays a role in how we affect other people in the world, and how we make others feel by our choice of words. Language can be used to create scenes or frames of experience, indexing and even constructing a particular context (Fillmore 2008).

Does the systematic structure found in language reflect a systematic structure within our conceptual system? Cognitive linguists explore the hypothesis that certain kinds of linguistic expressions provide evidence that the structure of our conceptual systems is reflected in the patterns of language. Moreover, the way the mind is structured can be seen as a reflection, in part, of the way the world and our sociocultural experience is structured and organized.

THE ROLE OF CONTEXT IN INTERPRETATION

- The discourse analyst must take into account the context in which a piece of discourse occurs.
- Using terms such as *reference*, *presupposition*, *implicature*, and *inference*, the discourse analyst is describing what speakers and hearers are doing, not the relationship between a sentence or proposition and another.
- In discourse analysis reference is treated as an action on the part of the speaker/writer, who uses language to point to things, events, other people, or to describe them.
- The notion of presupposition, or assumed common ground, in discourse analysis is pragmatic presupposition, which is defined in terms of assumptions the speaker makes about what the hearer is likely to accept without challenge (Brown Yule: 29).
- The term *implicature* is used by Grice (1975) to account for what a speaker can imply, suggest, or mean, as distinct from what the speaker literally says.

- There is *conventional* and *conversational* implicature.
- Implicatures are pragmatic aspects of meaning. They have identifiable characteristics. They are partially derived from the conventional or literal meaning of an utterance, produced in a specific situation shared by the speaker and the hearer, and depend on the context that they both construe.
- For the analyst, as well as the hearer, conversational implicatures must be treated as inherently indeterminate, since they derive from a supposition that the speaker has the intention to convey a meaning and obey the Cooperative Principle.
- Since the analyst has only limited access to what a speaker intended, or how sincerely the speaker was behaving, in the production of a particular discourse fragment, any claims regarding the implicatures identified will have the status of interpretations.
- Since the discourse analyst, like the hearer, has no direct access to a speaker's intended meaning in producing an utterance, he often has to rely on a process of inference to arrive at an interpretation for utterances or for the connection between utterances.
- An index of coordinates that a hearer would need to have specified to be able to determine the truth of a sentence:
 - *Possible-world* coordinate: this is to account for what might be, could be supposed to be or is;
 - *Time* coordinate: to account for tensed sentences and adverbials like *today* or *next week*;
 - *Place* coordinate: to account for sentences like *here it is*;
 - *Speaker* coordinate: to account for sentences with first person reference (I, me, we, our etc.);
 - *Audience* coordinate: to account for sentences including *you, yours, yourself* etc.;
 - *Indicated object* coordinate: to account for sentences containing demonstrative phrases like *this, that* etc.;
 - *Previous discourse* coordinate: to account for sentences including phrases like *the latter, the aforementioned*;
 - *Assignment* coordinate: an infinite series of things (sets of things, sequences of things)

COMMUNICATIVE INTENTION AND SPEECH ACT

- Not all talk is meant to convey intentions. A lot of talk is just meant to show one another that we have acknowledged each other's presence. This is called the *phatic function* of language.
- *Felicity conditions* are circumstantial conditions that allow a speaker to make a successful speech act. They are especially evident in declarative acts.
- When people talk to each other, they do not only negotiate the meaning of what they are saying to each other, they also continuously negotiate their relationship in that interaction.
- In communicative interaction, we seek to establish and keep our face (interactional identity). To do so, we use positive and negative politeness strategies, that is we say a bit more to signal our appreciation of the wishes of the other's face.
- *Positive politeness strategies* signal to the hearer that the speaker does appreciate the hearer's needs.
- *Negative politeness strategies* show the hearer that the speaker respects the hearer's desire not to be imposed upon.

COHERENCE VS COHESION

A text is called coherent if it is possible to construct a coherent representation of that text.

The cohesion of a text is the explicit marking of its coherence by means of cohesive links, such as word repetition or the use of subordinate or superordinate terms.

There are two ways to establish coherence: by repeated reference to the same referents or mental objects in a text (referential coherence) and by linking text parts with coherence relations like "cause-consequence" and "contrast" (relational coherence).

Typical referential expressions are pronouns and full noun phrases.

Exophoric reference or deixis is reference to something outside the text.

Endophoric reference is reference to other concepts mentioned in the text.

Endophoric elements get their interpretation from the textual context either preceding (anaphoric reference) or following context (cataphoric reference).

The more prominent the concept, the less linguistic material is needed to identify the referent.

Sometimes, if the reference is even further reduced, it becomes *elliptical*,

A coherence relation can be encoded explicitly through the use of connectives, which are subordinating conjunctions, coordinating conjunctions, conjunctive adverbs and conjunctive adverbial phrases.

Relational underspecification could add to the complexity of text interpretation. Speakers apparently use it only if the context provides enough information for the hearer to derive the correct interpretation.

Hierarchical relations between the clauses can be paratactic (clauses of equal status are linked) or hypotactic (a dependent clause is linked to an independent one).

The relations between two clauses that are related at the same “world” level are called ideational.

Epistemic relations occur if one of the two clauses relates to the speaker’s judgement.

Language acquisition studies found that more concrete relations are mastered before abstract ones; positive coherence relations are mastered before negative relations, and paratactic relations before hypotactic relations.

Interpreting a text implies deriving coherence relations between the text elements.

SUGGESTED FURTHER READING:

- Dirven and Verspoor (2004)
This is an introductory textbook of general linguistics. It includes chapters on language and thought, as well as words, meanings, and concepts.
- Evans (2004a)
The book explores the relationship between language and conceptual organization by focusing on how we think and talk about time and temporal experience.
- Lakoff and Johnson (1980)
This is an early, but extremely influential study, which first proposed that language reflects systematic “mappings” between abstract and concrete conceptual domains.
- Langacker (1999a)
This is a survey article which deals with the notions of the symbolic

and interactive functions associated with language, the notion of converging evidence, and how cognitive linguistics differs from formal and functional approaches to language.

- Tyler and Evans (2003)
The first chapter addresses the idea that words are merely impoverished “prompts” for rich conceptualization.
- Brown and Yule (1983)
Coherence as a property of text representation rather than of the linguistic information in the text is discussed extensively.
- Brown (1991)
An excellent reanalysis of classic studies in anthropology on human universals and cultural relativity.
- Lakoff and Johnson (1999)
Here chapter 10 is a survey of the analysis of TIME in Conceptual Metaphor Theory.
- Boroditsky (2001)
In this article the author presents experimental evidence for a weak form of the linguistic relativity hypothesis in the domain of TIME.

QUESTIONS TO ACCOMPANY PRACTICAL DISCOURSE ANALYSIS ACTIVITIES:

1. What is discourse analysis?
2. How does discourse analysis differ from other core areas of linguistics?
3. What are the three core steps in analysis?
4. Give several examples of analysis and explain each core step in them.
5. Explain the role of memorized, prior knowledge in analysis.
6. Why does every kind of good writing needs to ask and answer a real question?
7. Why is it incorrect to consider all writing to be a form of persuasion?
8. What is meant by *genre*?
9. What does a writer have to accomplish no matter what genre is being written?
10. Why are some genres easier to read and write than others?
11. In the following examples *thanks* is said for different reasons. The situations also differ. Comment on (a) the reason or the occasion for the

thanks, (b) whether the situation is formal or informal, and (c) whether the way thanks is said is appropriate for the situation.

- Many thanks for your gift.
- Ginny handed him the salt. *Thank you*, Jim said, *thank you very much*.
- Can I give you a lift home? – Oh, thank you.
- How was your trip to Boston? – Very pleasant, thank you.

12. Examine the following fragment from Lewis Carroll's *Through the Looking-Glass* and analyze how its figurative language functions in the giving and receiving of information.

„There's glory for you”, said Humpty Dumpty. „I do not know what you mean by glory”, Alice said. Humpty Dumpty smiled contemptuously. „Of course, you don't, till I tell you. I meant `There's a nice knock-down argument for you!’” „But `glory' does not mean `a nice knock-down argument'”, Alice said. “When I use a word”, Humpty Dumpty said in a rather scornful tone, “it means just what I choose it to mean – neither more nor less.”

13. Read the article *On Creativity* by Isaac Asimov. Briefly describe each of the key elements in the overall plot frame for this article.

14. Which maxim of conversation is flouted in the following exchanges?

- A: What did you have for lunch today? – B: Potatoes.
- A: Hi Jenny. How are you? – B: Well, I went to see a doctor on Tuesday, and she has now referred me to a specialist. I should have an appointment at the hospital some time in July, if I am lucky, but you know what the health service is like about arranging appointments. I'll probably be dead by then...
- A: Can you tell me the time, please? – B: Yes.

15. What is a general characteristic of both positive and negative politeness strategies? Identify the strategy used in the following utterances and give reasons for your answer.

- Please come quick and see who is coming.
- Could you tell her I am not here?
- Will you please be so kind to keep her off.
- I am sorry, I must go and see my boss now.
- Let's tell her we have a meeting tomorrow.
- Why don't we tell her we are busy today?

16. The following series of utterances were made by a mother at 30 second intervals to her child. Which type of politeness strategy does she use? Her degree of politeness reduces with each utterance. Explain how this is achieved.

- Could you stop doing that now, please?
- Could you stop that now please?
- Will you stop that now, please?
- Did you hear me? Stop it!

17. What are the three core steps in analysis? What would be an example of analysis? Explain each core step in your example. Explain the role of memorized, prior knowledge in analysis.

18. Name four practical uses there are in learning to tell good stories.

19. What is meant by “ritual closure” and “detail closure” and how do these story-ending elements differ from RESULT?

20. What is “pure detail” in storytelling and why can it be a problem?

21. What is “pure event history” and why can it be a problem?

22. What is “talking heads dialogue” and why can it be a problem?

23. Why do writers generally want to avoid telling a story “exactly as it happened” in real life? What are the risks?

24. Why should you be skeptical of a research study that argues to have proven that men interrupt women more than women interrupt men? What would you ask that researcher?

25. How are ritual closings, or conversational endings, evidence that politeness norms are part of our communicative competence?

26. Sociolinguistics has its roots in the study of dialect differences, in which geography plays a major role. Some researchers believe that there are mountain ranges between different social categories too. How useful is this notion in the study of language and discourse?

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SUGGESTIONS FOR INDIVIDUAL ACTIVITIES AND PRESENTATIONS:

- Perform critical discourse analysis of assigned short texts or videos. Be sure to answer the following questions:
 - Why is this being written about?
 - How is it being written about?

- Is there a different way to write about it?
- Discourse analysis of online games.
- Tagging on Instagram as a social practice.
- Intertextuality and interdiscursivity in online consumer reviews.
- YouTube as text: spoken interaction analysis and digital discourse.
- The discursive construction of education of education in the digital age.
- Discourse markers: language, meaning, and context.
- Discourse and semantics.
- Discourse and relevance theory.
- Discourse and information structure.
- Discourse and interaction.
- The linguistic structure of discourse.
- Discourse analysis in the legal context.
- Discourse analysis in the medical context.
- Discourse in educational settings.
- Translation discourse and translated discourse.
- Discourse and intercultural communication.
- Discourse and gender.
- Discourse and conflict.
- Discourse analysis and language teaching.
- Computational perspectives on discourse and dialogue.

THINGS TO CONSIDER WHEN WRITING UP DISCOURSE ANALYSIS

The most important thing to remember is that there's no one style for doing a discourse analysis. However, there are things, that are relevant regardless of the way you decide to proceed.

Your title should signal that you're doing a discourse analysis. It is not always going to be the case that you're going to put the words discourse analysis in there, but perhaps discourse could be in there or some of the concepts that you would talk about in discourse analysis. There's a lot of things that are going to signal that it's a discourse analysis and be specific to discourse analysis, including describing what scholars in the field need to know.

Write for a very general kind of audience. Do explain things that may appear self-evident to you (e.g. not everyone on the planet is using Twitter,

so if you study discourse of Tweets you'd need to kind of give a sense of what Twitter is and what sort of aspects it has that you want to focus on). Also provide background information on the linguistic features that you might be using. For example, if you are going to talk about adjacency pairs, briefly state what they are.

You will need to have a method section. Oftentimes, you can kind of spread those things throughout, but within the paper, you need to be very specific about how you've gone about doing the analysis. You'd want to talk about any previous discourse analysis, theorists, or methodologies. Also, within methods, you want to specify the corpus that you're working with and how it was collected. Where did you get the pieces of language? How did you get them? What did you do with the pieces of language that you're working with?

Provide details and examples of your analytical process. How specifically did you go from a text to a conclusion about the text?

Do mention any sort of ethical concerns that may have come up in the course of your analysis.

The finding section is where you really take pieces of language and show what they mean and show the kind of implications of things. This section really needs to be well-organized. Oftentimes you'll want to use headings that are relevant to the analysis. You could organize the headings to be about the specific linguistic elements. In discourse analysis, it's very important that you focus on explicating specific examples, so you can't be really broad and vague about things, you actually want to have raw pieces of data that are present in the actual findings section and quote frequently.

Also in the finding section, you can use tables and figures if you need to. It's not the most common thing in the world within discourse analysis, but there are people who do use tables and figures, particularly if they're going to use a large corpus.

Then you'd have a discussion section where you explain the implications for knowing what we know from your analysis. What are the implications for practitioners, for policy makers, for researchers, for the general public? Now that we know that whatever kind of thing is going on in the discourse that you've pointed out is happening, why do we need to know it?

Do not forget to attach transcripts if you have worked with videos or audio recordings.

SAMPLE TEST:

Subject One: Culture is Communication (50 p.)

Cunoaștere

1.1. How is the language connected to the events that it describes? (16 p.)

Aplicare

1.2. What is the difference between electronic approach and the culture – communicative approach in transmitting data? (17 p.)

Integrare

1.3. Explain the statement: “The significant components of communication on the level of culture are characterized by their brevity as compared with other types of communication”. (17 p.)

Subject Two: Coherence and Cohesion (50 p.)

Cunoaștere

2.1. How do you understand the concepts “coherent text” and “cohesive text”? (16 p.)

Aplicare

2.2. (17 p.) Find the connectives in the following fragment and identify their subtype: *If you want to make the best use of this book, you should note the following. This book can be used either as a straightforward handbook for its recipes, or as a full course in modern vegetarian cookery because the recipes are all described in enough detail for anyone with only a little cooking experience to be able to follow them. In addition, we have tried to anticipate, and provide remedies for, any snags which might occur.*

Integrare

2.3. Associate each of these words with a writing genre: WHO, WHAT, WHEN, WHERE, WHY, HOW, WHICH, WHETHER. Why are some genres easier to read and write than others? (17 p.)

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Ghid metodic

(în limba engleză)

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