

Uncovering functional potential of particles in Russian, German, English in fiction

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Abstract

The inconsistency in the speech parts classifications in related and unrelated languages present the interest for comparative linguistic research. Particular attention shall be given to function words where the controversy in existing classifications increases. Turn to function words as research subject shows that their impact on text and discourse is not fully uncovered. Looking from translation point of view, function words remain often undervalued, which can lead to failure to transmit culture-specific meanings. In this regard, particles can be called one of the most controversial classes of function words: questions on their grammatical status, semantics, and syntactical features remain open. This paper looks into the functional potential of particles in fiction and brings lights to their role in creating word pictures of literature characters in Russian, German, and English highlighting ways of particles' translation. The authors point out the impact of particles on the text and propose to look at particles in compared languages as personification tools of speech portraits of literary characters.

Key words: function words, auto- and syn- semantic parts of speech, particles, functional potential, personification, speech portrait, word pictures

Introduction

One of the fundamental questions of philosophy and linguistics, the question on parts of speech, is widely discussed to the present day. Different classifications of speech parts existing within one language, as well as a variety of classifications proposed in different languages, prove the topicality of the ongoing discussion and initiate further debates. The classification of speech parts remains a controversial topic due to the number of issues, such as identifying classification criteria, outlining boundaries of certain speech parts, explicating its generalized meaning, and major functions. The complexity of the question increases when the attempts of synsemantic (function) words classifications are made, as synsemantic word classes present mostly open or relatively closed groups with heterogeneous functions. The presence of similar word classes of function words in related and unrelated languages can be seen as one of the pre-conditions for conducting comparative research aimed at uncovering pragmatic value and functional potential of synsemantic parts of speech. In this regard, particles can be called one of the most challenging and controversial classes of function words and therefore seen as a significant subject for comparative research.

The starting point in particle research is defining the term “particles.” The overview of topic-related studies shows significant inconsistency in the application and understanding of the term. It can be concluded that it is applied in linguistics in two ways: in the general sense, it is all synsemantic parts of speech (i.e., conjunctions, interjections, and words that generally “do not fit” in standard speech parts). Another way to look at the particles is treating them as a separate class of words that perform pragmatic and communicative functions triggered in discourse. In our research, we are following this approach, studying particles in a narrow sense. Analysis of term usage in compared languages shows that in Russian particles are recognized by most of the grammar studies as a separate part of speech. German particles are actively studied as a different group (“Modalpartikeln”). However, the number of studies classify particles as an underclass of adverbs. In English, on the contrary, particles are

generally absent in speech parts classifications, and similar lexical units are observed within discourse markers. These conclusions serve as prerequisites for a comparative study of particles in Russian, German, and English considering particles as language-specific markers.

Literature Review

Particles in the Russian language have been subject of research in various studies dedicated to speech parts and function words in Shvedova (1956), Wierzbicka (1976), Nikolayeva (1985), Starodumova (2002) and others. The study of particles in English as part of discourse markers research can be found in Aijmer and Simon-Vandenberg (2004), Fraser (1976; 1999), Schiffin (1988). Substantial contribution to particle study is made by research of particles in the German language (Altmann, 1978; Weydt, 1979; Krivonosov, 1989; Thurmair, 1991; Harden, Hentschel, 2010; König, 2017; Muryasov, 2018 and others). Nonetheless of the fact that particles in Russian and German have been actively studied from the end of the 20th century, this word-class remains as one of the most debatable and vague. With regard to terminology, there are several competing terms such as “modal particles,” “identifiers/discourse particles,” / “identifiers, pragmatic particles,” “discourse markers.” A certain consensus is reached in identifying “focus particles” that relate not to the sentence in general but to certain words/groups, as well as theme (topic) identifiers. Researchers also agree on the term “final particles” as a subclass of discourse markers that come at the end of the sentence containing metapragmatic information and integrating the sentence into discourse (Panov, 2018a, 2018b). Final particles are also studied in English (such as *then, though, even*) from a pragmatic point of view, highlighting their contribution to creating a link between utterances (Haselow, 2012). Special attention is given to the final particle *but* and how it enriches the paradigm of last particles with lexical and structural persistence (Hancil, 2018). Particles’ movement in research affected the general linguistic attitude towards these function words living on the periphery of the system of speech parts: from previously seen as “language scraps” (Paducheva, 1996) they are now treated as highly-pragmatic “carriers of additional hidden semantics” (Nikolaeva, 1985). Nikolaeva (2015) also proposes to consider “linguistics of speech,” which only contains so-called “communicative fond”: interjections, *particulae*, particles, the word order, and the whole system of language prosody. Such linguistics of speech exists separately from the linguistics of language and interjections, as well as particles build up the communicative fond.

The presented issues outlined the goals of our research aimed at a comparative study of particles in Russian, English, and German, which were narrowed down to uncovering the functional potential of particles in fiction, describing discourse-driven semantics and analysis of particles translation. It should be highlighted that character-based linguistic research in fiction falls under an anthropocentric paradigm in modern linguistics (Erard, 2008; Karasik, 2016; Enfield, 2017; Zheltukhina et al., 2017; Boeva-Omelechko et al., 2018; Gazizov et al., 2018; Karpovskaya, Shiryayeva Zheltukhina, 2019, etc.). Therefore, particle analysis in speech portraits through characters provides a new angle to particles’ research.

Methodology

In the current research, particles are studied from a contrastive typological perspective in Russian, English, and German language. The choice of languages is explained by the difference in the presence of particles: Russian and German possess a wide range of particles and therefore can be considered as “strong-particles language”, English is seen as “weak-particles language” (Nikolaeva, 1985). Such language selection provides an opportunity to compare particles’ functional potential and methods of its

compensation in case of particles' absence. Therefore, one of the leading methods applied in our research is the contrastive method, and the research is conducted within a typological paradigm.

It should be noted that attempts of contrastive-typological research of particles are very recent. One of the specialists in discourse particles, Foolen (1994), expressed his pessimism regarding their typological study: «...systematic cross-linguistic research on modal particles seems, I am afraid, is not a feasible goal in the near future. The reference grammars often fail to give the relevant information. That means that we first need more language-specific monographs» (Foolen, 1994). However, particles are seen from a typological perspective present a new angle to cross-linguistic research, opening new language- and culture-specific language features. At the same time, the contrastive method applied to particles presents an opportunity to identify new cross-linguistic typological categories (for example, final particles are seen as a well-defined cross-linguistic typological category in the research of Hancil (2018), Haselow (2012), Post (2018). The contrastive method can also be applied to particles with regard to their sentence position, and their scope (for example, Cardinaletti, 2011) analyzes sentence-initial and sentence-final particles in German and Italian).

The complicated nature of particles requires a careful choice of the material that could be used as fertile soil for uncovering their functional potential. Kibrik (2009), comparing written and spoken mode of discourse, concludes that spoken discourse contains considerably more particles than a written discourse. Analyzing function styles and discourse classifications, Kibrik (2009) points out the high frequency of particles in everyday speech style. Karasik (2016) notes that everyday communication is expressed in fiction; different aspects of such communication are a traditional subject of philological research (Karasik, 2016). Based on these observations, we have selected novels with a considerable number of dialogues conducted in every-day speech style by the characters of different social status and professional occupation. We have also aimed at choosing literature characters belonging to different social groups and social status to study the difference in particle usage and the role of particles in the personification of speech portrait. Complimentary methods applied in our research are quantitative and statistical methods used to analyze the number of particles in speech portraits and the percentage of different particles represented in the speech of the literary character. Based on the results gained through quantitative and statistical analysis, conclusions on the character's personality traits indicated in speech portraits were drawn.

To deepen the knowledge of the functional potential of particles in compared languages, we have chosen the following novels as material for research:

- particles in Russian are analyzed in the novel "The Master and Margarita" by Mikhail Bulgakov;
- particles in German are case-studied in the novels of Erich Maria Remarque;
- particles in English are selected from the novel "Of Mice and Men" by John Steinbeck.

Translated texts of the abovementioned novels into compared languages were used as material for studying methods of particles' translation. To reach the outlined goals of research, we have chosen a number of literary characters in the abovementioned novels. The next step was to select particles with the context in their speech portraits and analyze their functions/meanings with regard to the word pictures of literature characters. Then data on the total number of particles in speech portrait and the percentage of different types of particles were gathered. Particles were analyzed in "speech situations," the concept widely used in sociolinguistics, i.e., within the unit of communication that is relatively completed. The final step of the procedure was to analyze the methods of particles' translation in compared languages by comparing selected speech situations.

Results and Discussion

Particles in the novel “The Master and Margarita” by M. Bulgakov and their translation into English and German. The novel “The Master and Margarita” by M.A. Bulgakov was chosen as research material in the Russian language due to the number of facts: first of all, the iconic novel finished in 1940 is still the subject of many literary, linguistic and philosophic discussions as one the significant pieces representing Russian culture and history. Secondly, it recreates the reality of the historical period that builds certain discourse in which a wide range of characters belonging to different social groups interacts. It should be noted that there is the recent increase in interest in sociolinguistics to so-called “regimentation” / “regimes of language” that it is not only ideologies that encompass social action, but also “the rules of the [linguistic] game” that guide social action (Costa, 2019). Therefore, a wide range of speech portraits interacting upon “the rules of the linguistic game” exist in the novel and present the valuable material for the particles’ research. Word pictures of literary heroes are formed by their speech (language) portrait, by which we understand “selection of particular words and expressions for each character to build their literary image” (Rosental, Telenkova, 1976). When analyzing speech portraits, it is possible to speak about social status, personal traits, and even professional occupation of the novel’s character. Characters in the novel “The Master and Margarita” by M. Bulgakov have been the subject of a variety of research papers analyzed from literature, linguistics, philosophy, history, and translation point of view. In our research, we are analyzing speech situations with the main characters: the Master, Margarita, a poet Homeless, Mikhail Berlioz, Woland, and his demonic entourage, Pontius Pilate, and Yeshua Go-Nozri. Examples of analyzed speech situations in Russian (original text Bulgakov, 2015) are given in sub-sections “a,” their translation into English (Bulgakov, 1979) is provided in sub-sections “b,” translation into German (Bulgakov, 1983) is in sub-sections “c.” Particles and lexical units as well as phrases compensating particles meanings (in case of their absence) are marked **in bold**.

The novel begins with the appearance of the devil in Moscow, precisely on the Patriarch Ponds, where the editor of literary magazine Berlioz and a poet Homeless spend their time discussing recent poems written by the Homeless. Word picture of the Homeless is one of the brightest word pictures in the novel. When seeing Woland, the devil, the Homeless tries to guess the nationality of the foreign guest and evaluates the guest’s outfit:

(1) а. *Англичанин, – подумал Бездомный, – **ушь, и** не жарко ему в перчатках.*

b. *“An Englishman...” thought Homeless. “**My**, he must be hot in those gloves.”*

c. *“Ein Engländer, dachte Besdomny, **du lieber Gott**, daß er nicht schwitzt mit den Handschuhen!”*

Russian particle *ушь* is common for speech portrait of Homeless and identified in our research as a word picture marker. It is a highly-expressive colloquial particle indicating that the speaker is surprised and puzzled by the situation. It should be noted that *ушь* indicates a certain intensity of the speaker’s feelings. In Russian lexicographical practice, lexical unit *ушь* is classified as colloquial particle and interjection (Ozhegov, 2011). Usage of such particle lets the readers relate Homeless to the definite social circle of people who can disregard their speech style expressing their emotions. One of the most common conclusions that can be seen in some studies of particles is their non-translatibility (Nikolayeva, 1985), which is explained by their feature of being highly culture-bound. When looking at the translation of the abovementioned remark of Homeless into English and German, it is possible to say that the expressive nature of the sentence was successfully translated, however, the

semantics of Russian particle *ушь* was not completely rendered. It should be noted that English and German translation does not contain any particles. If we analyze the means of Russian particle *ушь* translation, we see that in English, it is pronoun *my* used as an interjection that compensates the expression of surprise (short for *(oh) my goodness*). A similar construction is used in German translation (*du lieber Gott*) to translate particle *ушь*. However, if we consider the etymology of particle, we see that it has developed from the verb *видишь* (to see), particularly from its form in 2-person singular *вишь* (Fasmer, 2004). Therefore, to keep the original semantic kernel of particle *ушь* we assume that possible translation in English can be *look at his gloves, he must be hot!* In similar German construction can be applied combined with the modal verb to express speaker's presupposition: *Schau mal, er muss mit den Handschuhen schwitzen!* It should be noted that analyzed expression is an internal speech of Homeless addressed to himself, which justifies the usage of phrases *look* and *schau mal*, which are usually addressed at the interlocutor. Moreover, it is necessary to consider the general context in speech situation: Berlioz and Homeless are speaking with Woland, who is actually the devil visiting Moscow. Therefore, the usage of expressions such as *oh my goodness / du lieber Gott* applied with regard to the image of the devil evoke latent controversy and change the text paradigm built by the author. The other variant of translation is: *"Phew, he must be hot in those gloves!"* where particle *ушь* is substituted with interjection *phew* (Bulgakov, 1967). However, this interjection is mainly used to express relief or disgust. Analyzed example (1) demonstrates that particles are highly culturally bound, and their wide range of latent meanings should be taken into account in translation. The goal of a particle's translation can be formulated as "awakening echo of the original text in native language" (Faraonova, 2018).

Speech portrait of Homeless is strongly affected by particles: as the dialogue between Berlioz, Homeless, and the foreign guest goes on, Homeless wonders why Woland speaks Russian so well:

- (2) а. Где **это** он так наловчился говорить по-русски, **вот** что интересно!
 б. "What I'd like to know is--where did he manage to pick up such good Russian?"
 в. "Ich möchte **bloß** wissen, wo er sein Russisch herhat!"

Generally, particle *вот* is classified as a demonstrative particle (Ozhegov, 2011). However, in this expression, it performs an emphatic function, highlighting that the speaker is amazed by the ability of Woland to speak Russian so well. Therefore, particle *вот* can be classified as a focus particle, which regulates the focus of attention in the sentence. It should be noted that particle *вот* is combined with particle *это* which also increases the emphasis of the sentence. Therefore, the particles in Russian in the example (2) create a frame of expressive construction: $X + \text{это, вот} + Y!$, where X – question word, the semantic kernel of construction, Y – evaluation component. If we analyze English translation, we can see that meaning of focus particle *вот* is transferred with the construction "What I'd like to know is..." which focuses the listener's attention better than simple *I'd like to know*. It should be noted that translation in English does not contain any particles, while German translation contains particle *bloß*. Brockhaus dictionary (Brockhaus Wahrig Deutsches Wörterbuch, 2011) classifies lexical unit *bloß* as an adjective, an adverb, and a modal particle (Abtönungspartikel). As a modal particle, it is synonymic to modal particle *ja* in German with intensifying meaning. Word picture of Homeless is built throughout the novel and is often set against other characters (for example, Berlioz, the Master). Conducted analysis allows identifying particles *же, ушь, вот, -то, это* as markers that build a word picture of the poet and let the reader perceive his image as an emotional, creative person who can be careless about his speech, but honest about his feelings.

Conversation between Berlioz and the Homeless was interrupted by a foreigner. At that point, neither Berlioz, nor the Homeless understand that in front of them is

Woland, the devil, who had arrived with his entourage in Moscow. Already during the first appearance of Woland in the Patriarch Ponds, his speech portrait presents the interest for the research: his “foreign” manner of speaking is expressed with excessive formal expressions not common for everyday speech in the Russian language. His speech style transforms as he gets more engaged in the conversation – it becomes expressive, and the particles start gradually to appear. One of the first particles is particle *же*:

(3) а. – *Но, позвольте вас спросить, – после тревожного раздумья спросил заграничный гость, – как же быть с доказательствами бытия божия, коих, как известно, существует ровно пять?*

б. “*But, allow me to ask you,*” *the foreign visitor spoke after some anxious reflection, “what, then, about the proofs of God’s existence, of which, as is known, there are exactly five?”*

с. “*Aber gestatten Sie mir eine Frage*”, *sagte der Fremde nach besorgtem Grübeln, “wie steht es denn nun mit den Beweisen für die Existenz Gottes, von denen es bekanntlich fünf gibt?”*

Particle *же* in Russian is generally used for underlining the specific meaning of a word. However, in the example (3), it is functioning to introduce the opposite argument presented by the speaker. It should be pointed out that particle *же* marks the moderate discussion: it turns the attention of the interlocutors to the proposed argument in a soft and moderate way. It should be pointed out that particle *же* is an enclitic that changes its meaning with regard to its position – adversative, exemplifying, clarifying, additive meanings (see the detailed study in Valova & Sliusar, 2017). Comparative analysis of English translation shows that the particle’s function was transferred with the adverb *then* (with meaning “in that case”). The adverb successfully transfers the meaning, performs a particle’s *же* function, and preserves the expressive nature of the sentence. Analysis of German translation uncovers the combination of two particles – *denn nun*. German particle *denn* is classified as the modal particle that is often used as equivalent to Russian particle *же*. It expresses the interest of the speaker to the conversation and has an intensifying effect. It is followed by the particle *nun*, which is also classified as a modal particle. A combination of particles is used to express the speaker’s determination and persistence. It should be underlined that the combinatory power of German particle can be treated as its language-specific feature, pointed out in the works of M. Thurmair (1991). Russian particle *же* is common for the speech portrait of Woland. Combined with other lexical tools of politeness, it contributes to building the image of a foreign intellectual who is leading the sophisticated, moderate discussion.

For analysis of Woland’s word picture, it is necessary to point out that in the scene in Patriarch Ponds, he conducts the discussion mainly with Mikhail Berlioz, who is described as “an educated editor.” Previously conducted an analysis of word picture of Berlioz (Savelieva, 2019) has shown that Russian particles *именно* and *ведь* can be seen as word picture markers personifying his speech. However, particles seen within the frames of definite speech situations can sometimes “float” from one-word picture to another. To elaborate, considering speech situation as a limited piece of communication, it is possible to identify the closed group of particles repeated in the speech of communication participants (hereinafter called as “floating particles” in our research). In the dialogues between Woland and Berlioz it is possible to single out “floating” particles, which occur in the speech of both characters within the speech situation:

(4) а. – *Именно, именно, – закричал он, и левый зеленый глаз его, обращенный к Берлиозу, засверкал, – ему там самое место! Ведь говорил я ему тогда за завтраком <...>*

b. *“Precisely, precisely,” he cried, and his green left eye, turned to Berlioz, flashed. “Just the place for him! Didn’t I tell him that time at breakfast? <...>”*

c. *“Genau, genau!” schrie er, und sein auf Berlioz gerichtetes grünes linkes Auge funkelte. “Da gehört er hin! Ich hab ihm damals beim Frühstück gesagt <...>”*

As can be seen from example 4a, Russian particles *именно* and *ведь* are repeated in the speech of Woland, “mirroring” to some extent speech portrait of Berlioz. “Floating” particles contribute to picturing situations of mutual understanding between literature heroes engaged in the dialogue. Analysis of English and a German translation in 4b, 4c uncovers discrepancies in speech parts classifications: lexical unit *именно* is classified in Russian language dictionaries as particle and conjunction, at the same time its English equivalent *precisely* and German translation *genau* are classified as adverbs. Nonetheless, they perform the same function (drawing the listener’s attention) and message the same meaning in this speech situation. It should be noted that particle *ведь* was omitted in English and German translation (example 4c), expressivity was kept with inversion.

A significant impact on building speech portrait is made by negative particles. Their contribution can be demonstrated as an example in the speech portrait of Berlioz. We have used quantitative and statistical methods to analyze the total number of particles in his speech portrait and identify the percentage of different particles in his speech. Figure1 shows the results of the conducted analysis in the original text in the Russian language. As can be estimated based on Figure1, the biggest percentage of particles is made up of negative particle *не* with 28%. However, bare statistical data does not allow us to make any conclusions regarding the personal traits of the character without any context. Therefore, it is necessary to see negative particles *не* and *ни* in specific speech situation to uncover their functions and latent meanings. One of the key fragments of Berlioz speech is the following:

(5) а. – *Нет ни одной восточной религии, – говорил Берлиоз, – в которой, как правило непорочная дева не произвела бы на свет бога. И христиане, не выдумав ничего нового, точно так же создали своего Иисуса, которого на самом деле никогда не было в живых. Вот на это-то и нужно сделать главный упор...*

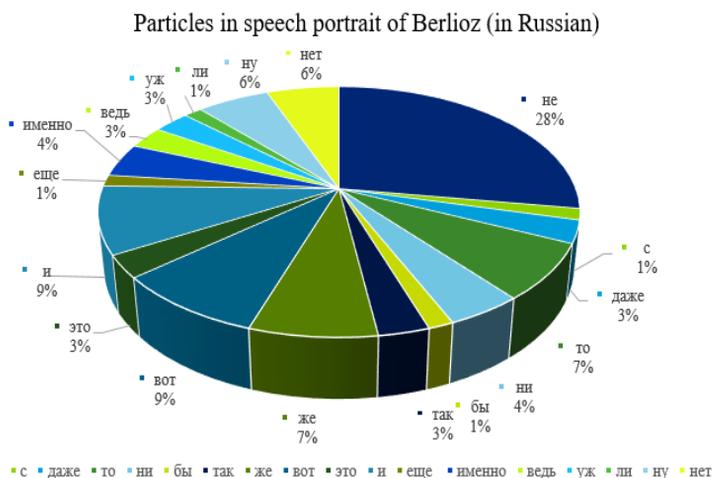


Figure 1. Percentage of different particles in the speech of Berlioz in the original text

In selected fragment lexical units such as negative particles *не* and *ни*, prefix *не*, adverb *никогда* (never), pronoun *ничего* (nothing) are contributing to expressing

high-level of denial. Their concentration in the speech of Berlioz can be treated as proof of his extreme opinion and high level of determination. Negative particles are building an accentual-semantic pattern of the fragment that is key to the storyline and character's image. Therefore, particles' impact on the speech portrait is central for the image of Berlioz: his extreme opinion expressed with negative particles and other lexical units of negation refers to the core of the storyline.

The number of particles and their type in English in the speech of selected character presents the interest for comparative research. Collected data is presented in Figure2.

Particles in speech portrait of Berlioz (in English)

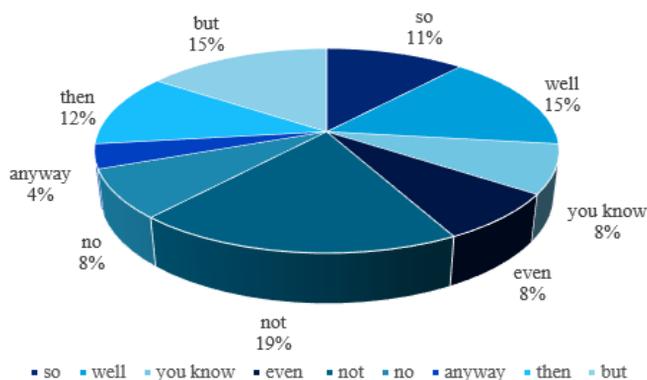


Figure 2. Percentage of different particles in the speech of Berlioz in English translation

A similar distribution of negative particles is seen in English translation: particle *not* is the leading particle with 19%. When particle *not* is analyzed within the speech situation, its impact on the speech portrait can be uncovered:

(5) b. *“There is **not** a single Eastern religion,” Berlioz was saying, “where an **immaculate** virgin does **not**, as a matter of course, bring forth a god into the world. And the Christians, displaying **no** originality **whatsoever**, followed the same pattern when they created their Jesus, who, in fact, never existed **at all**. That’s where you have to put your main emphasis...”*

In selected fragment particles, *not* comes twice performing negation. Negation is also expressed with particle *no* and adverb *never*. It should be noted that the expressivity of denial is supported by adverbs *whatsoever* and *at all*. It can be concluded that English translation is successfully transmitting the opinion of Berlioz, contributing to his general speech portrait.

The quantitative and statistical method was applied to the translation of the speech portrait of Berlioz into German (see Figure3).

Particles in speech portrait of Berlioz (in German)

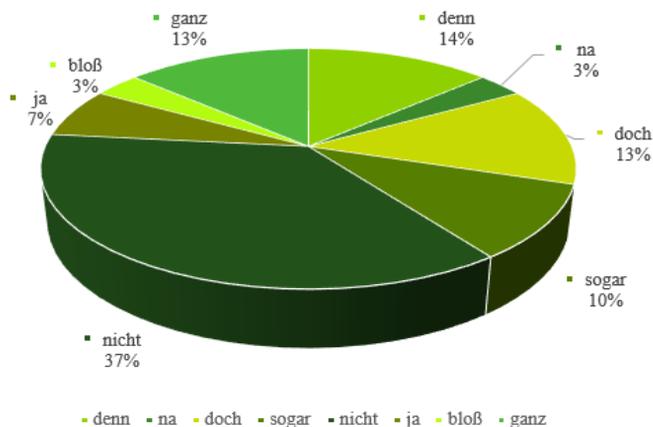


Figure 3. Percentage of different particles in the speech of Berlioz in German translation

To continue the analysis of role of negative particles, it should be said that the major part of particles in German in the speech of Berlioz is taken by negative particle *nicht* as well. Negative particle *nichts* comes with 37% and dominates the number of German particles. To uncover functions of particle *nicht* the translation of selected fragment was analyzed:

(5) c. “*Es gibt **keine** einzige östliche Religion*”, sagte Berlioz, “*in der **nicht** eine **unbefleckte** Jungfrau einen Gott zur Welt gebracht hätte. Die Christen haben sich **gar nichts** Neues ausgedacht, sondern ihren Jesus, der in Wirklichkeit **nie** gelebt hat, genauso geschaffen. In dieser Richtung mußt du den Hauptstoß führen.*”

Denial is expressed in translation with negative article *keine*, prefix *un-*, pronoun *nichts*, adverb *nie*, negative particle *nicht*. Lexical units expressing negation are presented in the translation in a lesser extent than in original text which leads to decrease in expressivity. Overall, German translation of selected fragment corresponds with original text, recreating similar speech portrait of the character.

Example (5) shows how quantitative and statistical method was applied in the current research. Similar analysis and procedure were conducted for other particles in speech portrait of selected characters.

The other brightly-painted character is a member of the demonic entourage, Fagott-Koroviev, who also appears in Patriarch Ponds at the end of the scene. He is one of the demons who is changing his appearance very often. Fagott-Koroviev appears in the novel in different roles: as a regent, interpreter, black magician’s assistant. However, his speech style remains the same in all of his images. His speech is highly colloquial, containing a large number of particles. Koroviev meets with representatives of Moscow society and reveals their misdeeds. One of the characters that he meets is Poplavsky, who was eager to inherit apartment of recently passed away nephew Berlioz:

(6) a. – **Как же, как же**, – перебил Корovieв, отнимая платок от лица. – Я как только глянул на вас, догадался, что это вы! – тут он затрясся от слез и начал вскрикивать: – **Горе-то, а? Ведь** это что **ж** такое делается? **А?**

b. “**Of course, of course!**” Koroviev interrupted, taking his handkerchief away from his face. “Just one look and I knew it was you!” Here he was shaken with tears and began to exclaim: “Such a calamity, eh? What’s going on here, eh?”

c. "*Aber gewiß doch, gewiß doch!*" unterbrach ihn Korowjew und nahm das Tuch vom Gesicht. "Ich hatte Sie ja kaum gesehen, da wußte ich schon, daß Sie es sind!" Ein Weinkampf schüttelte ihn, und er lamentierte: "Das ist ein Unglück, *nicht?* Was so alles passiert, *wie?*"

His speech is fragmented and abrupt, and almost every portion of it contains a particle or interjection. His reaction to the appearance of Poplavsky is expressed with a repeated combination of particles *как же*. Lexical unit *как* is classified as a particle to express astonishment or reaction to unexpected action. Combined with particle *же*, it contains high-value pragmatic effect: Koroviev interrupts the interlocutor, draws his attention fully to himself, and influences Poplavsky's actions. The combination of particles *как же* has affirmative nature, confirming the previously said statement. In English version in 5b, the combination of particles *как же* is translated with the phrase of course, which however does not contain the necessary level of colloquialism that plays an important role in the word picture of Koroviev. German translation - *Aber gewiß doch, gewiß doch* – on the contrary, fully corresponds with original text and level of its expressiveness. The phrase contains affirmative particle *doch*, corresponding with Russian particle *же*.

In the selected fragment of Koroviev's speech appears Russian particle *-mo*. The main function of this particle is underlining the word that it is attached to. Is it followed by repeated interrogative particle *a*? The noted analysis of lexicographical data shows that lexical unit *a* is classified as conjunction, interjection and particle. As a particle, it is used to address the interlocutor and draw his attention (highly colloquial). English translation in 5b contains interjection *eh*, substituting Russian particle *a*. It should be noted that interjections, as well as particles, are highly dependent on the discourse and have "discourse-oriented meaning" (Gazizov & Muryasov, 2019). According to Merriam-Webster dictionary, *Eh* is used to ask for confirmation, repetition, or to express inquiry —used especially in Canadian English in anticipation of the listener's or reader's agreement. Therefore, interjection *eh* transfers the pragmatic value of the particle. German translation in 5c contains negation particle *nicht*, expressing rhetoric question. To sum up, Koroviev's speech is one of the most expressive in the demonic entourage, and it is pictured in Russian with the help of particles and colloquial expressions. Its style is mainly transferred into English with the help of interjections into German – with corresponding particles and interjections.

Examples (1) - (6) illustrate how the proposed function of particles as personification tools is realized in building word pictures of literature characters in the novel and highlight the importance of uncovering particles' meanings in translation. Quantitative and statistical data shows that the Russian language possesses a variety of particles with a large scale of meanings, making particles and their functional potential a specific feature of the Russian language.

Translation of selected examples shows that particles in English are less common than in German and Russian, their meaning is mostly compensated by expressive lexical constructions. Diagrams also demonstrate that English contains fewer particles, using more discourse markers (as *you know*), which can be identified as satellites of word class of particles. German translation of selected phrases follows similar patterns as in original text, offering equivalents to the Russian particles. The provided examples demonstrate the impact made by function words, precisely particles, and interjections, in personifying word pictures of the novel's characters.

Particles in the novel "Three Comrades" by Erich Maria Remarque and their translation into Russian and English. In German, the novel "Three Comrades" by E.M. Remarque was chosen as the material for particles research. The novel reflects everyday conversations that contribute to the study of particles in dialogues as markers personifying speech portrait. Word pictures of the main heroes (Robert

Lokamp, Otto Köster, Gottfried Lenz, Patricia Hollmann) and secondary characters (Mathilda Stoss) are analyzed within speech situations. Word pictures are analyzed in original German-language text (Remarque, 1991) (examples are given in sub-sections “a”), examples of their translations into English (Remarque, 1958) are provided in sub-sections “b,” into Russian (Remarque, 1917) in sub-sections “c.”

One of the first characters that Robert Lokamp meets at the beginning of the novel is Matilda Stoss, the charwoman who appears in car workshop. She is described as “*ein Gespenst <...> Es trug ein schmutziges weißes Kopftuch, eine blaue Schürze, dicke Pantoffeln, schwenkte einen Besen, wog neunzig Kilo <...> Sie hatte die Grazie eines Nilpferdes.*” ([A ghost – stumbling about in the gloom! It had a dirty white cloth wound about its head, its skirt was hitched up to give its knees clearance; it had a blue apron, a pair of thick slippers, and was wielding a broom; it weighed around fourteen stone. With all the grace of a hippopotamus <...>]). This vivid image is painted with striking features that are expressed in the character’s speech:

(7) a. “*Herr Lohkamp – Mensch is **nur** Mensch – erst hab’ ich **nur** dran gerochen – und dann einen Schluck genommen – weil mir im Magen **doch** immer so flau is – **ja**, und dann – dann muß mir der Satan geritten haben*”.

b. “*Man is human, Herr Lohkamp, **after all**. . . I **only** smelled it at first . . . and then I took just one little nip, because **well, you know**, I always have had a weak stomach... and then ... then I think the Devil must have got hold of me.*”

c. “*Господин Локамп, человек **всего лишь** человек. Сначала я **только** понюхала, потом сделала глоточек, а то у меня с желудком неладно, – **да**, а потом, вдать, меня бес попутал*”.

To explain her behavior and the disappearance of an alcoholic beverage, Matilda starts talking with Robert Lokamp. Her main communicative goal is to persuade Robert and avoid his anger. To achieve her goal, Matilda provides the number of arguments using particles (see 7a). One of the repeated particles is particle *nur*. Analysis of lexicographic practice shows that lexical unit *nur* is classified as an adverb and modal particle (Abtönungspartikel) that increases the expressivity of the statement and contributes to the persuasive power of argument (*Mensch is **nur** Mensch*). The other modal particle used in the character’s speech is particle *doch* that possesses a wide range of meanings, among which the increase of the pragmatic value of the statement. The speaker uses *so* as an intensifier (*so flau is*). Analysis of lexicographic practice uncovers the discrepancy: Brockhaus Dictionary classifies *so* as an adverb, Duden dictionary (2020) singles out the functioning of *so* as a particle in affirmative sentences to intensify particular trait or quality. Special attention shall be given to lexical unit *ja* in selected phrases. In speech situation *ja* functions as a verbal filler that contributes to a coherent communication process and allows the speaker to take some time to consider another argument. It also indicates the latent dialogue of the speaker with herself, persuading herself about the arguments. Particle *ja* is the tool of communication: it is aimed at interlocutor who is being inclined to agree with arguments. German-language dictionaries classify *ja* as modal particle functioning in affirmative sentences to conclude and confirm a fact known for the communication participants. It should be noted that particle *ja* and its functions have been a subject of various research (Weydt, 1979). The particle is repeated further on the novel in Matilda’s speech (“*Das sind **ja** glühende Kohlen auf mein Haupt!*”) that contributes to building the image of expressive speech portrait.

In 7b, meaning and functions of particles are substituted mainly with English discourse markers *after all, well, you know*. In English grammar, particles are generally not singled out in separate word class and considered within a group of adverbs or, when studying their speech functions, discourse markers. However, usage of discourse marker *after all* leads to the shift of attention focus: with German particle *nur* focus was set on the word “Mensch” (a human), focus of *after all* lies outside of expressed sentence and presumes considering the fact in view of all circumstances.

Scope and functional potential of discourse marker (*well*) *you know* can be evaluated as equivalent to German particle *ja*, it is aimed at interlocutor and contributes to the establishment of mutual understanding. It was noted by Lakoff (1973) that discourse marker *you know* is most common for female speech because female speakers tend to support their interlocutor (Lakoff, 1973). To sum up, discourse markers transfer most of the meanings of the particle, contributing to building word pictures of a literary hero. In 6c the following Russian particles are present: (*всего*) *лишь*, *только*, *да*. Focus particle *лишь* can be seen as equivalent to German particle *nur*, regulating focus of attention on the same unit. Particles *только* and *да* function as direct equivalents to German particles *nur* and *ja* allowing to create similar word picture of Matilda Stoss in Russian. Analysis of selected text fragment lets us draw to the following conclusion: word picture of Matilda Stoss was successfully reconstructed in English and Russian translation with the help of discourse markers in English and equivalent particles in Russian.

To analyze word pictures of main heroes, three friends, a close look at their dialogues should be taken. For example, one of the important dialogues for the storyline is the dialogue between Robert and Gottfried when they first discuss the girl, Patricia Hollman:

(7) a. “Robby”, sagte er, “mir ist da was eingefallen. Wir müssen uns **mal** um das Mädchen von dem Binding kümmern.”

Ich starrte ihn an.” Wie meinst du das?”

“Genau, wie ich es sage. Aber was starrst du **denn** so?”

“Ich starre nicht...”

“Du stierst **sogar**. Wie hieß das Mädchen **eigentlich noch**? Pat, aber wie weiter?”

“Weiß ich nicht”, erwiderte ich.

Er richtete sich auf. “Das weißt du nicht? Du hast **doch** ihre Adresse aufgeschrieben!

Ich habe es selbst gesehen.”

“Habe den Zettel verloren.”

“Verloren!” Er griff sich mit beiden Händen in seinen gelben Haarwald. “Und dazu habe ich damals den Binding eine Stunde draußen beschäftigt! Verloren! **Na**, vielleicht weiß Otto sie noch.”

The selected speech situation reflects the emotions of friends regarding the girl. The results of the analysis of Gottfried’s speech show the significant number of particles: lexical unit *mal* is polyfunctional and is classified in Brockhaus dictionary as an adverb and modal particle. As a colloquial modal particle, it stands as a shorter version of *einmal* (once). However, taking context into consideration, the meaning of particle *mal* contains hidden tints: Gottfried Lenz mentions the girl for the first time, there is a certain tension between friends. To break the ice and start the conversation, he uses particle *mal*. The particle softens the perlocutionary force of sentence, forming “safe space” for the interlocutor. Nonetheless, Robert is surprised. Gottfried expresses reaction to friend’s emotions particle *denn* (*Aber was starrst du denn so?*). The significant accent is expressed by German particle *sogar* in sentence-final position. *Sogar* is classified as focus-particle, and it has presupposition of predictions about upcoming linguistic material and high expectation change contexts (Gerwien & Rudka, 2019). The particle expresses his astonishment and latent opposition. Gottfried continues the conversation; the next question contains a combination of particles *eigentlich noch*. Lexical unit *eigentlich* is classified by Duden dictionary as adjective and particle. As particle it has intensifying meaning and in questions expresses the interest of the speaker. Gottfried’s question containing a combination of particles *eigentlich noch* performs absolute pressure on the interlocutor. In response, Gottfried receives short, abrupt answers from Robert. Gottfried’s resentment is expressed with the help of particle *doch*, his disappointment is pictured with colloquial particle *na*, concluding the dialogue. It should be noted that the selected fragment contains

particular structure: sentences of Gottfried, who initiated the dialogue, are long and extended, answers of Robert are short and abrupt. Particles are present only in Gottfried's speech, and it is possible to trace accentual pictures expressed by the particles in his speech.

Translation of selected fragment into English shows the absence of particles:

(8) b. "Bob", said he, "something's just occurred to me. We must be getting busy about that girl of Binding's."

I stared at him. "What do you mean?"

"Just what I say. What are you staring for *anyway*?"

"I'm **not** staring—"

"I say you are staring. What was her name *exactly*? Pat – but Pat what?"

He straightened up. "You don't know? but you wrote down her address. I saw you myself."

"I lost the bit of paper," I explained.

"Lost!" He seized his yellow hair with both hands. "After my spending a solid hour outsize with Binding! Lost! Well, perhaps Otto knows."

Meaning of German particle *mal* was not transferred into English, which resulted in changes of questions' stylistic: from the soft-sounding question, it turned into the direct and bold sentence. Particle *denn* in question *Aber was starrst du denn so?* was translated with adverb *anyway*. Merriam-Webster dictionary provides the following description of its function: as an additional consideration or thought. It can be noted that *adverb* anyway does not fully transfer the emotional component of the original question. The analysis of English translation shows that the accentual and semantic picture underlying the original dialogue was not completely rendered.

(8) c. – Робби, – сказал он. – Знаешь, что мне пришло в голову? Нам нужно **хоть разок** побеспокоиться о той девушке, что была с Биндингом.

Я взглянул на него:

– Что ты имеешь в виду?

– Именно то, что говорю. **Ну** чего ты уставился на меня?

– Я не уставился.

– **Не только** уставился, но **даже** вытаращился. А как, собственно, звали эту девушку? Пат... А как дальше?

– Не знаю, – ответил я.

Он поднялся и выпрямился:

– Ты не знаешь? **Да** ведь ты **же** записал ее адрес. Я это сам видел.

– Я потерял запись.

– Потерял! – Он обеими руками схватился за свою желтую шевелюру. – И для этого я тогда целый час возился в саду с Биндингом! Потерял! Но, может быть, Отто помнит?

The opposite situation regarding particles can be seen in Russian translation. The translation contains almost the same accentual and semantic structure of dialogue formed by the particles. They are present in Gottfried's speech: particle *mal* was translated with the equivalent expression *хоть разок* (even once), particle *denn* was translated with Russian particle *ну*, particle *doch* – with Russian particle *же*. Therefore, it can be concluded that Russian translation transfers the original emotions implicated in the dialogue at the same level as the original text with the help of particles. The analyzed example (8) allows drawing the following conclusion: particles in German and Russian contribute to building an accentual and semantic picture of dialogues. In English, mostly discourse markers are used to transfer particles' meaning.

Particles in the novel "Of Mice and Men" by John Steinbeck and their translation into German and Russian. The question regarding the presence of particles in English is widely discussed and still remains open: there is a general

approach where such English words as *only, even, so, yet, also, too* are classified as adverbs, at the same time their particular functions allow identifying them as discourse markers (Shiffrin, 1987). However, the term “discourse markers” is applied to a broader group of lexical units, including phrases such as *you know, to begin with, I mean* that can hardly be seen as particles. Therefore, there is a discrepancy in terminology describing this class. Moreover, including the abovementioned lexical units to word class of adverbs can lead to the number of contradistinctions: for example, adverbs should indicate a new trait of action or event and relate to the verb, adjective, or another adverb. These features cannot be fully applied to particles that highlight specific tint of meaning and can relate to or focus on almost every sentence component. What is more, from a syntax point of view, the adverb is an integral sentence part (as adverbial modifier), while particles cannot be fully seen within the frame of traditional syntax (Nikolaeva, 1985). Due to the described discrepancy, research of particles in English should be conducted with regard to discourse markers, which successfully contribute to re-creation of particles’ meaning and functions.

The novel “Of Mice and Men” written by John Steinbeck describes the life of two brothers-workers surviving during the Great Depression. Images of two main heroes, brothers George and Lennie are opposed to each other. Their relations and main traits of their images are reflected in their dialogues. Word pictures are analyzed in dialogues in original English text (Steinbeck, 1965) (examples are given in sub-section “a”), its translation into German (Steinbeck, 2003) (examples are provided in sub-sections “b”) and Russian (Steinbeck, 2016) (examples are provided in sub-sections “c”).

(9) a. “*Jesus Christ,*” *George said resignedly. “Well- look, we’re gonna work on a ranch like the one we come from up north.”*

“*Up north?*”

“*In Weed.*”

“*Oh, sure. I remember. In Weed.*”

“*That ranch we’re goin’ to is right down there about a quarter mile. We’re gonna go in an’ see the boss. Now, look- I’ll give him the work tickets, but you ain’t gonna say a word. You jus’ stand there and don’t say nothing. If he finds out what a crazy bastard you are, we won’t get no job, but if he sees ya work before he hears ya talk, we’re set. Ya got that?*”

“*Sure, George. Sure I got it.*”

“*O.K. Now when we go in to see the boss, what you gonna do?*”

“*I... I...*” *Lennie thought. His face grew tight with thought. “I... ain’t gonna say nothin’. Jus’ gonna stan’ there.”*

“*Good boy. That’s swell. You say that over two, three times so you sure won’t forget it.*”

The selected fragment of their dialogue demonstrates colloquial speech style pictured with the help of such lexical units as *gonna, ain’t, ya, goin’, jus’, nothin’,* and discourse markers. The following lexical units can be seen as discourse markers in selected text: *well-look, now, look, O.K., sure*. These markers function as a tool of the communication process. Phrases *well-look* and *now, look* serve to attract the attention of the interlocutor. Moreover, discourse markers *well* and *well-look* can be called “text clips,” which are often at the beginning of the sentence contributing to text cohesion and indicating certain relations between sentences (Pryatkina & Starodymova, 2015). The analysis has shown that *well* can be seen as a marker of George’s word picture; it is present in his speech more than 30 times. *Well* is classified mostly as an interjection that indicates resumption of discourse or introducing a remark. Analyzing the usage of *well* in dialogues between George and Lennie it is possible to assume that discourse marker *well* functions as a tool for George to regulate the conversation and builds his image of the one who is in charge

of the situation. It should be noted that *well* is considered as “turn-initial particle” in English with “action-projecting function” as well as “forward-looking orientation” (Heritage, 2018). Discourse markers *sure* and *O.K.* are mostly used by Lennie to confirm that he listens and understands his brother. At the same time, it is possible to single out particles in their strict sense in analyzed speech situation: *right*, *sure* that function as intensifiers (*right down there, so you sure won't forget it*). These particles are present in George's speech portrait and used to increase the persuasive power and influence of his utterances. The following translation was analyzed to clarify how functions performed by discourse markers and particles in English were transferred into German in 9b:

(9) b. “*Jesus Christus*”, sprach George mit einem Stoßseufzer. “**Also** paß auf. Wir gehn auf einer Farm arbeiten, ähnlich wie die, von der wir kommen oben im Norden.”
“Oben im Norden?”

“In Weed.”

“**Oja doch**. Ich besinn mich. In Weed.”

“Die Farm, zu der wir gehn, is **da unten**, etwa eine viertel Meile von hier. Müssen uns dem Chef vorstellen. Jetzt **gib acht**. Ich werd' ihm unsre Arbeitsbücher geben, aber du wirst einfach kein Mucks sagen. Mußt einfach dastehen und 's Maul nich aufmachen. Wenn er rauskriegt, was für 'n verrückter Bastard du bist, dann kriegen wir keine Arbeit, aber wenn er dich schaffen sieht, eh du redest, dann sind wir gemachte Leute. Kapiert?”

“**Jawoll**, George. Hab' s bestimmt kapiert.”

“**Gut so**. Also wenn wir zum Chef gehn, was tuste dann?”

“I c h . . . ich . . .”, Lennie dachte nach. Sein Gesicht wurde straff unter der Anstrengung des Denkens. »Ich werde kein Mucks sagen. **Bloß** so dastehn.”

“Guter Kerl. Großartig. **Nu** sag das zwei-, dreimal vor dich hin, daß de's nich vergißt.”

The conducted analysis of speech situations shows that translated text contains particles *also*, *ja*, *doch*, *bloß*, *nu*. German particle *also* functions as an intensifier and focuses on the interlocutor's attention. The particle is also frequent in the translation of George's speech portrait. Therefore, based on this function, it can be seen in the selected speech situation as equivalent to interjection *well* in English. A combination of particles *Oja doch* in Lennie's reply expresses Lennie's confirmation and adds value to the utterance the meaning of persuasiveness. The presence of such a particle's combination increases the expressiveness of Lennie's reply. It should be noted that Lennie's replies contain other colloquial German particle *jawoll* (*jawohl*), classified as the particle of dialogue (Gesprächspartikel) with intensifying meaning. In the analyzed speech situation, particle *nu* is derived from particle *nun* increasing imperative power of George's utterance. Therefore, comparative analysis of word pictures in original text and translated text shows that in English, particular traits of novella's heroes are expressed with the help of discourse markers, while in German, they are reconstructed in particles' meanings and functions. Comparative analysis was also conducted in selected text fragment of translation into Russian in 9c:

(9) c. – **Вот** наказание, – сказал Джордж со смирением. – Слушай же. Мы будем работать на ранчо, как там, на севере.

– На севере?

– В Уиде.

– **Ах да**. Помню. В Уиде.

– Ранчо **вон** там, четверть мили отсюда. Мы придем туда и спросим хозяина. Слушай внимательно: я отдам ему наши расчетные книжки, а ты помалкивай. Стой себе и молчи. Ежели он узнает, какой ты полумный дурак, мы останемся без работы, а ежели сперва увидит, как ты работаешь, наше дело во шляпе. Понял?

– **Конечно**, Джордж. **Конечно**, понял.

– Ладно. **Так вот**, стало быть, когда придем к хозяину, что ты должен делать?

– Я... я... – Ленни задумался. Лицо его стало напряженным. – Я... должен молчать. Стоять и молчать.

– Молодец. Очень хорошо. Повтори два, три раза, чтобы лучше запомнить.

Selected text of translation contains the following Russian particles: *вот, же, вон, так*. It should be noted that particles are only present in George's speech, indicating that he is the one who leads the conversation and regulates it. Particle *же* as part of the phrase *слушай же* functions as equivalent to phrase *well-look* to draw Lennie's attention. Demonstrative particle *вон* can be seen as equivalent to English particle *right (right down there)*. Therefore, it is possible to conclude that particles in the translation of the selected text into Russian perform similar functions as discourse markers in English.

Conclusion

Conducted analysis of speech portraits from the novel "The Master and Margarita", "Three Comrades" and "Of Mice and Men" brings us to one of the research conclusions: particles, as well as discourse markers, function as personification tool highlighting particular features of speech portraits.

When studying elements of speech portrait, it is important to focus on the smallest and, at first thought, insignificant units – function words, precisely, particles and interjections. Generally unnoticed or underestimated, they preserve high pragmatic potential, which, when uncovered, can lead to a complete shift in meaning.

Comparative analysis of original texts and their translation shows that in the translation process, particles are not given sufficient attention, and as a result, their cultural-bound meaning is often left not fully uncovered. Examples provided in our comparative research demonstrate particles' meanings and functions and contribute to identifying specific traits of compared languages from a typological perspective.

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