

CONCEPT VARIABILITY IN THE POLITICAL DISCOURSE

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INTRODUCTION

In recent decades some changes in the use of the English and Ukrainian languages (particularly in mass communication) have become especially apparent, the process of the changes is influenced by some extra linguistics factors such as global transformations in the political and economic life of the society. Researching the publicistic style, N. Y. Novokhacheva notes that the publicistic discourse is a distant form of the communication activity of an institutional and cognitive nature, the principal actors of which are the media representatives as a social institution and mass audience¹. It is the media discourse, where the subject and the object are ascribed, to some extent, the most flexible social role (to express the interests of the society) plays a dominant role in the modern world.

We cannot but agree with O.V. Ganopolskaia who writes that the media discourse responds rapidly to the changes occurring in the language. At the end of the last century the role of mass communication changed dramatically: it became a significant factor of a social life and began influencing the political life of the nations, cultural development of some countries and the whole world².

A. Popovich underlines that the media style functions as the establishment of the mass conscience impacting on it through selecting information. It is a style of mass media, which is characterized by the language forms of standardization and expressiveness, by the elements of colloquial and literary styles to get the expression³.

Therefore the determination and in-depth studies of the language style peculiarities of the modern English publicistic texts and the analysis of the characteristic features of the translation of the texts of such style is a priority nowadays.

¹ Новохачева Н.Ю. Стилистический прием литературной аллюзии в газетно-публицистическом дискурсе конца XX – начала XXI веков: автореф. дисс. на соискание науч. степени канд. филол. наук: спец. 10.02.01 «Русский язык». Ставрополь. 2005. 31 с. С. 11.

² Ганопольская Е.В. Свободное слово или эзопов язык? (фразеология как средство современной политической коммуникации) // Актуальные проблемы теории коммуникации. СПб: Изд-во СПбГПУ. 2004. С. 108–109.

³ Попович А.С., Марчук Л.М. Стилiстика української мови: навчально-методичний посiбник. Кам'янець-Подiльський: Кам'янець-Подiльський національний унiверситет iменi Iвана Огiєнка. 2017. 172 с. С. 14.

1. The phenomenon of the discourse and its peculiarities in the political style

Linguistics of the XXIst century is characterized both by the coexistence of a large number of the paradigms of the scientific knowledge and by the different approaches to studying all aspects of a human language. Over the years the linguists have been making efforts to highlight the basic and the most common paradigms of the linguistic studies, forming the new methods and techniques, and determining «a research vector» of a scientific search.

However, the linguists point out the lack of a set system of a procedure of the text analysis and the concepts of terminology of such analysis. For example, the Belarusian text researcher O. Revutskiy observes that despite a large number of special textbooks and training manuals, the methodology is not based on some common standard concepts and terminology yet, it is not a well-coordinated system of the methods, techniques and stages of training⁴.

A language is a means of the realization of the human activity. Recently the trends of globalization have led to the new notion of the concept of «the mass-media discourse», and at the same time it has promoted the interest to its study⁵. The researchers observe the latter as the reality, formed by the means of mass communication producing, preserving, disseminating and publicizing a socially important information⁶.

To comprehend the discourse better and more profound it is worth analyzing the understanding of this term at each stage of its development. In linguistics the term «discourse» was widely used in the meaning of “a functional style” in the beginning of the 70s. In the Ukrainian and Russian linguistics the functional style was understood as a certain type of a text (spoken, bureaucratic, press); the vocabulary and grammar system inherent to each style was also taken into account. These language phenomena were studied by linguistics. However, at that time in the Anglo-Saxon tradition apart from the stylistics there was a term “discourse”, which was used as a synonym of the word “text”. Later the linguists realized that the discourse was not only a text, but a certain system⁷.

For a long time the term “discourse” was identified as the term «text», although these terms have a broad interpretation. In this aspect in 1989 a famous linguist V.G. Bobrotko underlined that the text was always a coherent

⁴ Ревуцкий О.И. Анализ художественного текста как коммуникативно обусловленного связного целого. Минск: НИО. 1998. 68 с. С. 6.

⁵ Желтухина М.Р. Тропологическая суггестивность масс-медиа дискурса: О проблеме речевого взаимодействия тропов в языке СМИ: монография. М.: Ин-т языкознания РАН. 2003. 656 с. С. 63.

⁶ Кубрякова Е.С. Начальные этапы становления когнитивизма: лингвистика – психология – когнитивная наука. *Вопросы языкознания*. 1994. № 4. С. 34–47. С. 15.

⁷ Толпыгина О.А. Дискурс и дискурс-анализ в политической науке. *Политическая наука*. М.: 2002. № 3. С. 72–86.

language, while the discourse had to possess the semantic cogtiguity⁸. His Russian contemporary V.Z. Demiankov in his English-Russian dictionary of terms gave the general definition of the term “discourse”, representing it as “the world”, the components of which are the actors, the events, and the context. In the above-mentioned definition “the discourse” is not only a text, but also a language, which helps the things and events avoid chaos, and provide a certain logic⁹. A guru of linguistics T. Van Dake identifies “the discourse” in its broad meaning as a the communicative act taking place between the listener (the observer) and the person who speaks in a process of communicative act in particular time and space context. This communicative act can be oral or written; it can include some verbal and non-verbal components (communicating with a friend, reading a newspaper etc.)¹⁰. It can be concluded that the discourse is a multifaceted phenomenon, which can be defined as a communicative act. G.A. Orlov in his work *Modern English Language* considers the discourse as a category of “a natural language”, that is materialized in the forms of an oral and written phrase, materialized in the meaning and structure, whose length can be changed from a sentence to a meaningful holistic composition (a story, a conversation, a narrative, an instruction etc)¹¹. Thus it is underlined that the discourse can be both oral and written. It should be mentioned that G.A. Orlov also takes into account a communicative situation. Emil Benvenist considers that an important feature of the discourse is its relationship with the members of a language act, between the one who speaks and the other one who listens to, and also with the communicative intention of a speaker, who must affect a listener¹². In the modern methodology the discourse is a text which includes some extra linguistic factors such as thoughts, knowledge, attitudes and objectives of an addressee, that are important for text understanding. Obviously, the discourse is characterized by its completeness, entirety, that is by all features that characterize a text¹³. Besides there is a tendency to consider the discourse as the concept that includes two aspects: a dynamic process of the communicative act and its result in the form of a fixed text.

With the development of the modern technologies the new kinds of the discourse have appeared (telephone conversations, e-mail etc). Chat communication is a vivid example that combines both written and spoken

⁸ Бобротько В.Г. Элементы теории дискурса. Грозный.: ЧИГУ. 1989. 262 с. С. 86.

⁹ Демьянков В.З. Доминирующие лингвистические теории в конце XX века. Язык и наука конца 20 века. М.: Институт языкознания РАН. 1995. С. 239–320. С. 7.

¹⁰ Discourse & Society. Editor: Teun A van Dijk. URL: <http://das.sagepub.com/>

¹¹ Орлов Г.А. Современная английская речь. М.: Высшая школа. 1991. 240 с. С. 14.

¹² Benveniste E. On discourse. The Theoretical Essays: Film, Linguistics, Literature. Manchester: Manchester Univ. Press. 1985. 210 p.

¹³ Longacre, Robert E. The grammar of discourse, second edition. New York: Plenum. 1996. 364 p.

discourse. In addition it should be noted that one and the same person can be an addressee and a listener¹⁴. So the discourse is a unified, holistic, informative, situational, and intertextual phenomenon.

In the last decades some language changes in the functioning of the English and Ukrainian languages (especially in mass communication) have become particularly noticeable, the process of these modifications is caused by some global transformations in the political and economic life of the society. As a result to study and identify the peculiarities of the language style of the publicistic texts and to analyze some characteristic features of their translation are current and actual problems.

The main lexical difficulties of translation of the publicistic texts are connected with the vocabulary which does not have any equivalents – names, abbreviations, neologisms, specific terms, and phraseology. These are the aspects which have the semantic and structural differences in the English and Ukrainian languages. When translating, it is necessary to rebuild the syntactic structures of the sentences; such changes are called lexical and semantical transformations. One of the peculiarities of the publicistic style is to meet the demands of the time; the style contains neologisms and new terms¹⁵. The publicistic texts cover actual political, economic, literary, legislative, philosophical and other problems to make influence on the public opinion and modern political institutions, strengthen or change them according to the certain social interests or to some social and moral ideals. A subject of the publicistic text is a modern life with its dignity and some miserable things, private and social, real and revealed in press, art, and documents¹⁶. It is a common knowledge that the publicistic style is a style used in journalism, it is a functional kind of the literary language and is widely used in the social life: in mass media, in the political discourse, in the political party activities and in the activity of the public life. The mass political literature and the documentary films are also referred to the publicistic style¹⁷.

2. The conceptual background of Tony Blair's *A Journey: My Political Life*

The book *A Journey: My Political Life* is written as political memoirs and is devoted to the period of Tony Blair's career being the Prime Minister of

¹⁴ Дискурс. Вікіпедія. Вільна енциклопедія. URL: uk.wikipedia.org/wiki/Дискурс (дата звернення: 21.10.2018).

¹⁵ Глінка Н.В., Єськін О.В. Семантико-стилістичні особливості англomовних текстів публіцистичного стилю. *Advanced Education*. Випуск 1/2014. 36. н. праць. К.: НТУУ «КПІ». 2014. 94 с. С. 6.

¹⁶ Алексеева И.С. Профессиональный тренинг переводчика. СПб.: Союз. 2001. 288 с. С. 128.

¹⁷ Арнольд И.В. Стилистика. Современный английский язык. Учебник для ВУЗ. 4-е изд., испр. и доп. М.: Флинта. 2002. 384 с. С. 128.

Great Britain during 1997-2010. Following the genre of political memoirs and the topic of this novel Tony Blair, the author, chooses the first-person singular narration.

Starting to create the conceptual basis of his book Tony Blair in the third sentence of Introduction uses antithesis as a stylistic device paying the reader's attention to the word *leader* which is referred to the concept of *leader*. Having explained the unique character of his presentation of the given period of the British life, Tony Blair in Introduction contrasts his leader's role to the role of a historian:

*There is only one person who can write an account of what it is like to be the human being at the centre of that history, and that's me*¹⁸. – *Ale istnieje tylko jedna osoba, która potrafi opowiedzieć o tym, co to znaczy znajdować się w centrum tej historii, i ja jestem tą osobą.* (hereinafter the Polish translation is ours – I.K. and T.K.)

*I describe, of course, the major events of my time, but I do so through the eyes of the person taking the decisions in relation to them*¹⁹. – *Ja, oczywiście, opisuję najważniejsze wydarzenia mojego stulecia, ale robię to jako osoba, która podejmuje decyzje tych wydarzeń.*

*It is not an objective account; it doesn't pretend to be, though I hope it is fair*²⁰. – *Moje opowiadanie nie jest obiektywne i nie pretenduje na obiektywność, chociaż mam nadzieję, że ono jest prawdziwe.*

Tony Blair writes about the role of the country's leader, and he uses only the word *leader*. As a reader can understand, *a leader* is a person who writes the history whereas a historian describes the events created by the leader of the certain historical period.

One more important notion in Introduction highlighted by Tony Blair is the concept of *journey*. Tony Blair uses this concept when describing his travel in time and space during which he was changing and progressing both as a human and as a leader.

*So this is a personal account; a description of a journey through a certain period of history in which my political, and maybe to a certain degree my personal character evolves and changes*²¹. – *Więc to prywatne opowiadanie; to opis mojej drogi przez ustalony period historyczny, kiedy mój polityczny, a może w pewnym stopniu i prywatny charakter rozwijał się i się zmieniał.*

*I begin as one type of leader; I end as another*²². – *Ja zaczęłam jako jeden typ lidera, a skończyłam jako inny.*

*That's why I call it a journey*²³. – *Dlatego nazywam to drogą.*

¹⁸ Blair T. *A Journey: My Political Life*. Vintage. 2011. 784 p.

¹⁹ *Ibid.* P. 9.

²⁰ *Ibid.* P. 9.

²¹ *Ibid.* P. 9.

²² *Ibid.* P. 10.

It should be noted that Blair's meaning of the concept of *leader* in his Introduction includes the following semantic components: a) a person in the centre of the events historically important for the country; b) a person taking decisions on the important events during the certain historical period, that is a person creating the history of the country (the world); c) a person who directs the country's development and at the same time who progresses themselves both as a personality and as a leader; d) a person who has the right for a subjective but fair presentation of their understanding of the given period of the history of the country.

The following sentence should be highlighted:

Finally, the book is something of a letter (extended!) to the country I love²⁴. – Nareszcie, ta książka jest swoistym (rozszerzonym) listem do państwa, które kocham.

In this sentence the word *letter* carries a highly emotional load and a lyrical character. Undoubtedly, letters in general, and love letters specifically (*A Journey* is a kind of a love letter in 784 pages) is a phenomenon which is fading away, but reminding of this form of communication to the reader makes this very sentence especially touching. This sentence also includes one more very important semantic component to the concept of a *leader*, proposed by Tony Blair, namely d) a person who loves their country very much.

The concept *journey* is also very interesting from the different points of view. Tony Blair uses it not only to show the whole period of his life which he describes. Tony Blair writes:

Of course the journey's end had always been changing the country, but in the intense struggle to get to the point where that could be achieved, every waking moment had been bent to eliminating the challenges, making sure the vehicle was fit for the voyage, the engine sparking, the passengers either on board or shouting impatiently from behind us, not barring the way ahead²⁵. – Oczywiście, koniec drogi zawsze zmieniał państwo, ale dlatego, żeby w wytężonej walce dojść do momentu kiedy można zacząć zmiany, nieustannie dbaliśmy o usunięcie przeszkod, o to, żeby ludzie zostali albo pasażerami, albo niecierpliwie wspierali nas z tyłu, ale nie zakrywali drogę z przodu.

To be sure, we conducted genuine and in-depth discussions to map out how we would navigate the new terrain of government once past the post; but living in the moment, it was the business of Opposition – which we were adept at and had been practising these long years in the wilderness – that dominated our thinking²⁶. – Naturalnie, prowadziliśmy szczere i gruntowne

²³ Ibid. P. 10.

²⁴ Ibid. P. 11.

²⁵ Ibid. P. 12.

²⁶ Ibid. P. 12.

dyskusje, aby określić nowe terytorium dla urzędu po starcie, ale przyzwyczailiśmy być w opozycji, więc działanie w opozycji przez wielu lat będąc na poboczu drogi i wyznaczało nasze myślenie.

In the first sentence the word combination *the journey's end* defines the end of the election fight for victory for the Labor Party. Here Tony Blair varies the lexical means referring to the synonymic range *travel, journey, voyage*; he creates the metaphorical image, very important for the British, showing the participants of the election company as the passengers on board of the vehicle ready to go.

In the book under discussion the words *voyage* and *vehicle* are closely connected to one of the key concepts in the British culture, the concept of *sea/morze*. Being the profound component of the national culture, this concept presents the most important categories and living values of the English people, that is why it is crucial to understand the national mentality of the English by other peoples. The importance of this concept is intensified by the fact that the concept of *sea/morze* is the constant of the English world view, something that is a permanent culture principle²⁷.

According to such researchers as B.I. Badmayeva, L.I. Belechov, S.A. Zhabotinskaya and others in the English linguistic culture the main language means of conceptualization of *sea/morze* is the polysemantic lexeme *sea/morze*, as this concept is the result of many century cognition of the cosmological notion of *sea/morze* and its practical adaptation to the real conditions of the British geography and climate. Thus, the contents of this concept are the notions, representations, associations and values which are historically and culturally caused in the English consciousness and which are correlated with the denotat of *sea/morze* and its qualitative and quantitative characteristics.

Along with the main means of the nominalization of the concept of *sea/morze* in the English language there are more than 500 lexemes that create the appropriate lexical and semantic field. This field includes such lexemes as *bay, current, deep, drink, flood, flow, lake, loch, mare, ocean, pond, stream, sweep, tide, torrent, wave, water* and many others²⁸. However, as O.S. Kubryakova says, the direct meaning of the concept is able to display both the cognitive, understandable moments in the nominative activity and the peculiarities of the consciousness structures in this process which are to

²⁷ Степанов Ю.С. Константы: Словарь русской культуры. Изд. 2-е, испр. и доп. М.: Академический Проект. 2001. 824 с. С. 76.

²⁸ Степанов Ю.С. Константы: Словарь русской культуры. Изд. 2-е, испр. и доп. М.: Академический Проект. 2001. 824 с.

objectivate in the nomination acts²⁹. Kubryakova points out that we must be able to distinguish meanings both by their subject correspondence and by the form of their representation³⁰. The above mentioned interpretation of the concept of *sea/morze* is connected with the notion of the cultural archetype which was formed over the influence of C. Jung's ideas. Jung indicated the presence of the archetype of *water/woda* in the collective unconscious of some peoples. Water is a symbol of unconscious which can be seen very often. A calm sea in the valley is the unconscious that is below the conscious³¹.

It should be noted that according to S.A. Zhabotinskaya's principles the development of the polysemy of lexemes is generally done on five types, such as metaphorically, metonymically, making an analogy, with the help of narrowing and extending the meaning³². Therefore, in the conceptual polysemantic system that is developed with the noun *sea/morze* one can notice nine interconnected notions, such as *water, element, geographical names, waves, a man, a great quantity of, the territory, the nation, and history*. As the example of using the concept of *sea/morze* together with its interconnected notions *element, water, waves, a man, and the nation* we can present the following sentence:

*In order to keep winning, we needed to create a core of ideas, attitudes and policy that was solid, sustainable, strong; a sea wall that when the waves beat upon it was impregnable, that gathered friends to it and repelled foes*³³. – *Żeby i dalej zwyciężać, trzeba stworzyć całokształt idei, pozycji i polityki który będzie potężny, silny i odporny; zbudować niedostępną groblę, która zatrzyma fale uderzające o nią, groblę, która będzie zbierać przyjaciół i będzie odstraszać wrogów.*

One can find vastly different language forms of expression of the idea of reaching a goal and the ways with the help of which you can reach it in Tony Blair's *Journey*:

*I had waited on election day three times before – in 1983, 1987 and 1992 – for the defeat I thought would come*³⁴. – *Wcześniej czekałem wybory trzy razy*

²⁹ Кубрякова Е.С. Язык и знание: На пути получения знаний о языке: Части речи с когнитивной точки зрения. Роль языка в понимании мира. Рос. академия наук. Ин-т языкознания. М.: Языки славянской культуры. 2004. 560 с. С. 61.

³⁰ Ibid. С. 10.

³¹ Beaugrande R. de. Discourse Analysis and Literary Theory: Closing the Gap. URL: <http://jaconlinejournal.com/archives/vol13.2/debeaugrandeandrobert.pdf> (дата звернення: 19.10.2018).

³² Жаботинская С.А. Концептуальный анализ языка: фреймовые сети. Одесса: Одес. нац. ун-т им. И.И. Мечникова. 2007. С. 53–60.

³³ Blair T. A Journey: My Political Life. Vintage. 2011. 784 p. P. 85.

³⁴ Ibid. P. 14.

–w 1983, 1987 i w 1992 roku – przewidując, według mnie, niechybną porażkę.

*I had wondered what it would mean for me, how I would position myself for the next bout of Opposition, how and whether I would ever get the chance to help steer us from the path of defeat*³⁵. – Pytałem sobie jakie ona [porażka] będzie mieć dla mnie znaczenie, jak będę działać podczas następnej kadencji będąc w opozycji, jak i w ogóle kiedykolwiek czy będę mieć szansę pomóc naszej partii zejść z drogi porażek.

*This time, all eyes were focused on me as I travelled the last steps of the path to victory*³⁶. – Właśnie teraz wszystkie wzroki skupiły się na mnie, w tym czasie gdy robiłem ostatnie kroki do zwycięstwa.

In the last two sentences Tony Blair increases the contents range of the concept *journey* using two parallel syntactic structures with lexemes that can mean *movement* and *the direction of movement*: to help steer us from the path of defeat, I travelled the last steps the path to victory. It also should be noted that these three sentences-examples closely correspond to the life images in the English and Ukrainian metaphor based on the concept of *sea*: rough seas of life, бурхливе море життя.

Paying attention to the metaphor, its usage and functions in different language styles, including the publicistic one, we should point out that metaphor reflects flexibly the cognitive processes in the society and literature; metaphor is more movable and should not be explicated from the text. Metaphors in the English publicistic style are the means (as well as image nomination, phraseological units) of the expression that is the necessary condition to the effective influence of the publicistic texts.

The difficulty of the metaphor translation to a great extent is connected with the differences between the metaphorical systems in the corresponding languages. It is known that in the Ukrainian language there are no metaphorical images which are common in the English language and vice versa. That is why it is not always possible to transfer the Ukrainian metaphors into the English text or vice versa. As a result it is sometimes necessary to change the metaphorical image. Such changes help save the expression level in the original text and make the translation more idiomatic. To make the translating text stylistically idiomatic the metaphors for other nonmetaphorical means of the original language are used.

We should point out that in the theory of translation there is the «law of saving the metaphor» formulated long time ago. According to this law the metaphorical image should be preserved, if possible, when translating. Non-compliance of this law results in the contents change in the phrase and its

³⁵ Ibid. P. 14.

³⁶ Ibid. P. 15.

aesthetical and pragmatic effect is being decreased³⁷. As P. Ricoeur says the omission of the metaphors in the original text is a serious and quite popular way of the distortion of the author's idea³⁸.

It should be noted that for the theoretical and practical translation it is crucial to traditionally differentiate the conventional (trite) metaphors and the author's (creative, individual) metaphors, to differentiate metaphors and comparisons. This differentiation demands different ways of metaphors translating. When translating the conventional metaphors the common equivalent in the translation language should be found, whereas the author's metaphors should be translated very close to the original to a proper functioning of the given language style and its means.

In Tony Blair's *A Journey* the usage of metaphors is very important. In most cases the language of politicians is characterized by the frequent use of metaphors to create for the recipient an unconscious emotional background and a certain attitude to a phenomenon, event or political figure. Tony Blair's book is a striking example of this, the author skillfully uses metaphors making the text of the book more vivid and full of images.

The conceptual (cognitive) metaphor thesis, introduced in George Lakoff and Mark Johnson's 1980 book *Metaphors We Live By* has found applications in a number of academic disciplines including linguistics. The conceptual metaphor is based on the idea of metaphor as the language phenomenon that reflects the world cognition process. The conceptual process creating the metaphor is rested on both the similar features of referents (on which analogy is based) and on the dissimilar features (on which semantic anomaly is based). The metaphorical process includes both mind and the environment with its wealth of symbols and cultures³⁹. With the help of the conceptual metaphors one can create the entire world image; in such a way the concepts are used as a social and cognitive basis of the communication for people who have different individual experience.

In *Journey* there are such main groups of the conceptual metaphors as: *politics – day - night/light – darkness, politics – sport*. The conceptual group of metaphors *politics – day - night/light – darkness* is connected with the change of day and night. Light is associated with warmth and fire, whereas darkness is associated with evil and some negative phenomena.

To them, the landscape of politic is perpetually illuminated, and a light which is often harsh shines on a terrain that bristles with highs and lows of

³⁷ Бакун О.В. Метафора в політичному дискурсі. URL: <http://www.dspace.nbuv.gov.ua> (дата звернення: 19.10.2018).

³⁸ Рикер П. Живая метафора. Теория метафоры. М.: Прогресс. 1990. 455 с. С. 127.

³⁹ Маккормак Э. Когнитивная теория метафоры. Теория метафоры. М.: Прогресс. 1990. С. 358–386.

*ambition, risk and fulfilment*⁴⁰. – Dla nich krajobraz polityki jest stałe iluminowany i światło, często zbyt jaskrawe, oświetla miejscowość usianą zaletami i wadami ambicji, ryzykiem i poczuciem zadowolenia.

*At the Cabinet which gave the green light, opinion was pretty evenly divided*⁴¹. – W Gabinetcie Ministrów, który zapalił zielone światło, opinie podzielily się na pół.

*With that moving, each tunnel – in a region full of dark tunnels – suddenly acquired some light at the end of it*⁴². – Kiedy jedziesz, każdy tunel – w miejscowości, gdzie są dużo ciemnych tuneli – nagle zaczynał się świecić w końcu.

*Above all, it requires a world in which justice for the many, not the few, is the guiding light of global government*⁴³. – Przede wszystkim, to potrzebuje świata, gdzie sprawiedliwość dla wielu, nie dla kilku, jest gwiazdą przewodnią światowej formy rządzenia.

*In Palestine, even when the politics are dark, what lights the situation up is the realisation that young Israelis and Palestinians are not inhabitants of a different world, polarised irredeemably by culture, religion and politics; they are striving for the same fulfilment and chance to do well, and are held back by a situation they would love to change*⁴⁴. – W Palestynie, nawet kiedy polityka jest ciemna, zdajesz sobie sprawę z tego, że młodzi Izraelczycy i Palestyńczycy nie mieszkają w innych światach, które beznadziejnie różnią się kulturą, religią i polityką; obaj narody dążą do celu, obaj narody starają się osiągnąć sukces, obaj narody zachęca sytuacja, którą oni by zmienili – i to wszystko rozjaśnia sytuację.

*On that night, as the probability of being prime minister turned to certainty, I was no longer seeing through the glass darkly, but face to face with the light*⁴⁵. – W ten wieczór, kiedy prawdopodobieństwo tego, że zostanę Premierem zrobiło się pewnością, już więcej nie patrzyłem przez szkło w mroku, lecz spojrzylem prosto na światło.

The above mentioned expressions have a positive meaning as light is always associated with good. In connection with this it is interesting to remember O.F. Losev's mythical and symbolic thoughts about light. He says that light is indivisible, complete and uninterrupted⁴⁶. Light is a condition of visibility, it outlines clearly the lines that disappear in the darkness. If we speak about the intellectual light, we can see that our mind puts the limits and

⁴⁰ Blair T. A Journey: My Political Life. Vintage. 2011. 784 p. P. 72.

⁴¹ Ibid. P. 241.

⁴² Ibid. P. 547.

⁴³ Ibid. P. 631.

⁴⁴ Ibid. P. 632.

⁴⁵ Ibid. P. 15.

⁴⁶ Лосев А.Ф. Знак. Символ. Миф. М.: Изд-во Московского ун-та. 1982. 480 с. С. 48.

forms of ideas in the intellectual configurations, being the feature of the intelligence in its truest sense⁴⁷.

For most of this older generation – old right, as well as old left – it was enough that New Labour had taken us out of the darkness of Opposition, but they didn't believe in it⁴⁸. – Dla wielu ludzi starszego pokolenia – starszego pokolenia prawicy, jak również starszego pokolenia lewicy – wystarczyłoby jakby Nowa Partia Pracy wyprowadziła nas z mroku Opozycji, ale oni nie wierzyli w to.

It also should be noted that quiet often light is connected not only with the sight but with the warmth and fire. The expressions connected with fire can have diametrically opposed meanings – fire as warmth, good and life and at the same time fire as a destroying power which burns everything on its way. The following sentence can be the example:

Without a blush they were castigating us for not stamping on a fire they were actively helping light under us⁴⁹. – Nawet się nie zaczerwieniwszy oni [prasa] krytykowali nas, bo nie gasiliśmy płomień, który oni energicznie pomagali rozdmuchiwać.

Sport metaphors are often used in Tony Blair's *A Journey*. Sport attracts the publicistic style first of all by the dynamic character of the notions, by the atmosphere of hard, tense fight, by its bright solemnity⁵⁰.

Here I discovered another piece of bizarre psychology about the whole thing: it was a zero-sum game to all of them, and not only in terms of negotiating detail – 'You suggest this. We oppose. You like this. We don't', etc⁵¹. – Tu wyjaśniłem jeszcze jeden element dziwnej psychologii całego działania: to była gra z sumą zero dla wszystkich stron, i nie tylko kiedy chodziło o detale rozmowy, na przykład «Proponujecie to. Jesteśmy innego zdania. Podoba wam się to. Nam to się nie podoba» i tak dalej.

As it is known sports games play the important role in the life of the British people.

I had watched the game played out as governments carefully calibrated the interest rate movements with the electoral cycle⁵². – Obserwowałem jak grano się w tę grę, jak rządy starannie koordynowały zmiany stawki procentu z cyklem wyborczym.

⁴⁷ Ibid. C. 101.

⁴⁸ Blair T. *A Journey: My Political Life*. Vintage. 2011. 784 p. P. 190.

⁴⁹ Ibid. P. 278.

⁵⁰ Солганик Г.Я. Лексика газеты. Функциональный аспект. М.: Высшая школа. 1981. 112 с. С. 81.

⁵¹ Blair T. *A Journey: My Political Life*. Vintage. 2011. 784 p. P. 164.

⁵² Ibid. P. 112.

*It was, of course a monumental risk as it always is when a political leader plays sport in public*⁵³. – *Ponieważ jest zawsze olbrzymi ryzyko, kiedy lider polityczny gra w gry sportowe publicznie.*

*It was a media game, and in Opposition we played it*⁵⁴. – *To była gra środków masowego przekazu, i w Opozycji graliśmy w tę grę.*

We should also analyse the emotional concept of *fear* which is present in the book and which also plays a very important role in the world view of the author (Tony Blair uses such synonymic range as *fear*, *afraid*, *dread*, *worry*, *unease*, etc):

*I was afraid because I knew this was not just another stage on the same journey. Now we would enter a new and foreign land*⁵⁵. – *Białem się, bo wiedziałem, że to nie jest jeszcze jeden etap takiej samej drogi. Teraz stąpamy po nowej i obcej miejscowości.*

*I was afraid because I felt instinctively that its obstacles and challenges were of an altogether different order of complexity and difficulty*⁵⁶. – *Białem się, bo czułem się instynktywnie, że przeszkody i wezwania będą w zupełnie inny sposób skomplikowane i trudne do rozwiązania.*

The emotional concept of *fear* (where the denotative meaning of the notion *fear* is «a feeling of distress, apprehension, or alarm caused by impending danger, pain, etc») is the main English equivalent of the Ukrainian emotional concept of *cmrax* and the Polish emotional concept of *strach/lęk*. As in the English, Ukrainian and Polish languages the emotional concept of *fear* is represented by a great number of the emotionally coloured elements in the basic structure of the given concept we can distinguish the kernel as the basic knowledge about the emotion and the periphery with other components⁵⁷.

According to O.O. Borisov the kernel of the emotional concept of *fear* forms the peculiar emotional notion based on the corresponding perception of images and estimation. At the same time the periphery is formed as the concept «is plunging» into the English, Ukrainian or Polish-speaking cultural environment. In this case the emotional notion of *fear* equals the evaluated life experience caused by certain views; this new notion is somewhat extended with additional features which are the constituent part of the widely developed system of concept ties with the environment to represent the precise knowledge complex about it [*fear*]⁵⁸.

⁵³ Ibid. P. 115.

⁵⁴ Ibid. P. 124.

⁵⁵ Ibid. P. 19.

⁵⁶ Ibid. P. 19.

⁵⁷ Борисов О.О. Мовні засоби вираження емоційного концепту СТРАХ: лінгвокогнітивний аспект (на матеріалі сучасної англomовної художньої прози): автореф. дис. канд. філол. наук: 10.02.04. Донецьк: Донецьк. нац. ун-т. 2005. 20 с.

⁵⁸ Ibid.

I was afraid because, intent as I was on destroying the government, I could see over time that, even when it was in the right, once public opinion had gone sour it didn't seem to matter whether what it did was right or wrong; and that once the mood had turned from the government and embraced us, the mood was merciless in its pursuit, indifferent to anything other than satisfying itself⁵⁹. – Bałem się, bo chociaż jak energicznie nie starałem się powalić rząd, z czasem zaczęłem rozumieć, że nawet jeśli rząd pracuje efektywnie, gdy tylko opinia publiczna odwróci się od niego, wydaje się, że prawidłowość funkcjonowania rządu już nie ma znaczenia; gdy tylko nastroje publiczne odwrócą się od rządu i skupią się na nas, te nastroje zostaną bezwzględne i obojętne wobec wszystkiego oprócz zadowolenia swoich żądań.

I was afraid because, at that instant, suddenly I thought of myself no longer as the up-and-coming, the challenger, the prophet, but as the owner of the responsibility, the person not explaining why things were wrong but taking the decisions to put them right⁶⁰. – Przestraszyłem się, bo w ten moment zdałem sobie sprawę z tego, że już nie idę do góry, nie rzucam wyzwania, nie jestem prorokiem, natomiast jestem odpowiedzialny, jestem człowiekiem, który nie wyjaśnia dlaczego jest źle, tylko człowiekiem, który podejmuje decyzji, aby poprawić sytuację.

My predominant feeling was fear, and of a sort unlike anything I had felt before, deeper even than the fear I had felt the day I knew I was going to take over the leadership of the Labour Party⁶¹. – Moim podstawowym uczuciem był strach, taki, jakiego nigdy nie odczuwałem, znacznie głębszy niż ten, który ogarnął mnie, kiedy wiedział, że muszę stanąć na czele Partii Pracy.

CONCLUSIONS

Nowadays it is impossible to analyze a text not taking into account a new functional style of the linguistics “the discourse”. A discourse is the process of the language communication in a particular social context; it determines the peculiarities of this context in terms of its content and form. Cultural asymmetry makes not only principal differences in the paradigm of the texts but determines the dominant functions of the discourses, the relevance of which helps understand properly a certain kind of the discourse. In the book under discussion the words *voyage* and *vehicle* are closely connected to one of the key concepts in the British culture, the concept of *sea/morze*. Being the profound component of the national culture, this concept presents the most important categories and living values of the English people, that is why it is crucial to understand the national mentality of the English by other peoples.

⁵⁹ Blair T. *A Journey: My Political Life*. Vintage. 2011. 784 p.

⁶⁰ *Ibid.* P. 15.

⁶¹ *Ibid.* P. 16.

A discourse can be considered as the concept that includes a dynamic process of the communicative act and its result in the form of a fixed text. The analysis of the concept is an important objective of the linguistic studies, it helps consider many social, political and cultural problems, it also helps identify the distinctive elements of the associative meanings, the peculiarities of the use of the concepts and reveal the content of a mental unit. We cannot but agree with Y. S. Stepanov, who underlines that the concept is a wider mental process of the human conscience than a notion, because the concept is a compound phenomenon consisting of the very notion and how a person understands and interprets it⁶².

To reveal the dominant contents of a publicistic text the basic concepts should combine semantic, stylistic, pragmatic dimensions, with the help of their unity the meaning diversity of a text is achieved.

SUMMARY

The article deals with analyses of the linguistic peculiarities and variability of the concepts in the publicistic texts. It is highlighted that the character and the means of the representation of a national concept in the publicistic style determined the peculiarities of its individual concept sphere. It is investigated that the main concepts of the book under discussion are the concept of *leader* (a representative of a society, who is in the centre of the important historical events and who is responsible for taking decisions of a certain period of the history of the country at the same time making the history of a country etc), *journey* (the travel in time and space during which the author was changing and progressing both as a human and as a *leader*), *light* (some good ideas in the intellectual configurations), *fear* (the emotional notion of fear equals the evaluated life experience caused by the certain views).

The recognition of the publicistic text complexity predetermines the choice of special translation strategies used to transform the text world model into a properly translation version. Metaphor as one of the most significant stylistic device of the publicistic text that reveals the author's world view model is widely represented in the book under discussion. Tony Blair widely uses metaphors to make the text more vivid and full of images. It is underlined in the article that sometimes to change the metaphorical image is necessary, because such changes help save the expression level in the original text and make the translation more idiomatic.

⁶² Степанов Ю.С. Константы: Словарь русской культуры. Изд. 2-е, испр. и доп. М.: Академический Проект. 2001. 824 с. С. 40–43.

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