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Abstract

Metaphorical lexicon of choreographic art in Russian, Polish and Bulgarian language

Choreographic art is one of the most ancient forms of creativity inherent in both the individual and the whole nation, the origins of which are presented as an integral part of the collective creativity of a group of people. It can be assumed that dance as a type of communication could appear long before the appearance of human speech, and itself, can exist in the surrounding world without human participation. Taking on the role of an instrument of information transmission, the human body becomes the owner of its unique language – *the plastic language of the human body* expressed in dance. Transmission of information is one of the main tasks of choreographic art even today. That is why dance is considered to be the *language of the human body* and all the features of human language become inherent to it. Consequently, in the professional language of choreographic art it is absolutely impossible to communicate without the use of metaphorical transfers, as the very manifestation of this matter in the modern understanding of the surrounding reality is metaphorical.

The choice of the topic of the present study was not accidental; it is based on the author's personal professional experience in this field of art in different linguistic spaces, which served as a starting point for the consideration of the languages presented.

The object of the study is the metaphorical lexicon from the field of choreographic art in Russian, Polish and Bulgarian, in all its diversity. It is represented by all kinds of metaphorical transfers, various in terms of morphology, parts of speech, semantics, etc. The researched material was collected using scientific and professional literature, in justified cases fiction, as well as verbally during professional activities and during special study visits in professional choreographic groups and educational institutions in Russia, Poland and

Bulgaria. A total of 380 metaphorical transfers were collected – 130 for Russian, 120 for Polish and 130 for Bulgarian.

The aim of the research is to discover and describe metaphorical vocabulary from the field of choreographic art in Russian, Polish and Bulgarian in terms of metaphorical transfers and metaphorical models in a comparative aspect with the formulation of conclusions regarding their similarities and differences.

The research consists of an introduction, five chapters, conclusion, references and illustrations. The *Introduction* includes the rationale for the choice of the topic, the purpose, object, methods of research, as well as information about the research done so far in this field. Theoretical and practical significance of the work and its main assumptions are presented. Attention has been drawn to the conceptual field of choreographic art, its brief history and classification.

The chapter *Theoretical Foundations of the Study* is theoretical and descriptive in nature, with a special emphasis on the definition of professional vocabulary, its classification, and its main components (terminology, professionalisms, and professional jargon). Separate subchapters are devoted to metaphor, the theory of metaphorical modelling and its place in the professional language.

The following three chapters are the practical part of the study, where the metaphorical choreographic lexicon in Russian, Polish and Bulgarian is presented. Separate linguistic units containing metaphor are analysed according to the same scheme. At the first, all the collected metaphorical lexicon separately for each of the studied languages was divided into 7 thematic groups: 1) *General concepts of choreographic art*; 2) *Terms and concepts of classical dance*; 3) *Characteristics of methodology and manner of performing dance movements*; 4) *Names of dances and dance forms*; 5) *Names of movements*; 6) *Dance poses*; 7) *Dance figures and dance picture*. Afterwards, characterisation of the choreographic lexicon is given, the sources of origin are indicated, specific metaphorical transfers are considered and metaphorical models are compiled according to one or another conceptual domain. Each subsection is followed by brief conclusions regarding the progressivity of the metaphorical models separately for each of the studied languages. In this way a mini article for each metaphorical transfer was created, at the end of which a variant of definition to that metaphorical model was offered. The constructed metaphorical models were defined according to four concepts (DANCE, DANCE MOVEMENT, DANCE COSTUME and DANCE POSE).

In the next chapter *Comparison of Metaphorical Lexicon in Russian, Polish and Bulgarian*, specific metaphorical transfers and metaphorical models are examined from a comparative perspective. The greatest similarity was noted between Russian and Polish and between Russian and Bulgarian, while the fewest common features in the studied area were found between Polish and Bulgarian. It is also stated, that each of the three languages has a large amount of its own unique metaphorical lexicon, and the most promising metaphorical models for Russian are: DANCE = HUMAN; DANCE = ITEM; DANCE = ANIMAL; DANCE MOTION = ITEM; DANCE MOTION = HUMAN. For Polish, the most frequent models are: DANCE = ITEM; DANCE = HUMAN; DANCE = LITERARY WORK; DANCE MOVEMENT = HUMAN; DANCE MOVEMENT = ITEM. For Bulgarian the following models were found: DANCE = ITEM; DANCE = HUMAN; DANCE = ANIMAL; DANCE MOTION = HUMAN; DANCE MOTION = ITEM.

The *Conclusion* summarises the work and the results of the research, which answer the questions about the similarities and differences of metaphorical models in Russian, Polish and Bulgarian, the influence of metaphorical vocabulary from the field of choreography on the creation of a dance image, and the importance of the word as the basis of the traditions of choreographic art in Russia, Poland and Bulgaria. The hypothesis that the professional vocabulary of choreographic art in Russian, Polish and Bulgarian has a high metaphorical content, which is common to the three languages examined, was proved.

The work concludes with a *Bibliography* in alphabetical order, separately for each of the languages, divided into literature used and sources of material and the chapter *Illustrations* which proposes visualizations of some of the discussed concepts in the field of choreographic art.

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