INTRODUCTION

The relevance of the study is determined by the scholars’ persistent desire to explore the linguistic picture of the world of a particular language as part of its culture closely connected to the traditions of the people and a native speaker’s linguistic competence. Cultural meanings are objects (denotations) as signs, that is, cultural meanings are the informational, emotional, and expressive content (meaning) of cultural objects (SHEIKIN, 1998).

Within the framework of this study, the following baseline provisions are fundamental: first, the division of cultural meanings (culturally specific, in the terminology by P.N. Donets (DONETS, 2005)) into linguistic (reflecting the features of the language system) and discursive-specific (reflecting the feature of speech in a language) (DONETS, 2005, p. 21); second, identifying conceptuality and idiomatic nature as attributes of cultural meanings (on the idiomatic nature of culturally specific meanings as their “comprehensibility” for people from other cultures, see: (DONETS, 2005, p. 20)); third, the presence of internal (background knowledge) and external (physical environment) contexts of cultural meanings (LEONTOVICH, 2008).

We understand modern speech usage as the usage of a lexeme in fiction and journalistic literature of the 20th–21st centuries. The study of such usage allows one to determine the change in semantic content depending on a specific speech situation. In this work, the latter is called the dynamics of cultural meanings. The purpose of the study is to show the dynamics of cultural meanings in modern Russian usage in speech (on the example of using animalistic images in speech), which can be identified through the methodology for analyzing the text environment of lexemes which involves the following parameters: the function of the lexeme in the text and the features of its functioning in the text.

The object of research is the zoonym of the modern Russian language parrot. The subject of research is cultural meanings formed in the text space of Russian linguistic culture. The choice of the object of research is determined by the special and diverse cultural-linguistic potential of the so-called zoomorphic metaphor which has been studied in sufficient detail using the material of different languages.

The study of cultural meanings formed by a zoomorphic metaphor was carried out by identifying the semantic features of zoonyms (including phraseological components-zoomorphisms) and the specifics of its formation. It was noted that the meanings presented in the Russian language dictionaries did not always represent a complete picture of the lexical and semantic variants that could be revealed in speech; that the secondary (figurative) meanings of zoonyms are formed as a result of rethinking an attribute and/or abstraction from other attributes (see, for example: (MASLOV, 2014, p. 10, 36)). Researchers pay special attention to describing the origins of the figurative meaning of zoonyms, the role of mythological, folklore, and literary traditions in the process of reflecting a worldview of a particular language through zoonyms (see the literature analysis in (MASLOV, 2014))

Nevertheless, the extensive list of studies still does not include works where the cultural meanings formed by zoometaphors are analyzed from the standpoint of their dynamics or development trends. This approach involves identifying the features of the functioning of zoometaphors in texts. This constitutes the novelty of the present study.

METHODS

The research methods included the method of analyzing dictionary definitions, component, and contextual analysis. The material of the study was examples of using the zoonym parrot (100 units in total) in speech from the Russian National Corpus. The use of this source is fundamental for this study since the materials of the Russian National Corpus comply with the principles of descriptive linguistics, considering the linguistic intuition of native speakers (on
the efficiency of such a tool as a language corpus, see: (RAZUMOVSKAYA, KONOVOA, 2016).

RESULTS

Problem statement

We believe that the study of the dynamics of cultural meanings should be carried out in the direction of "language → speech", "norm → usage". Therefore, it is necessary to present the wordings of "information quanta" called meanings that are recorded in dictionaries, and then investigate the implementation of these meanings in speech. Let us consider the features that are actualized in modern Russian speech when describing the type of bird parrot and when naming a person a parrot. These features will, in our opinion, constitute a “frame” of the linguistic worldview for this segment of zoonyms, a list of cultural meanings presented dynamically.

According to the explanatory dictionaries of the modern Russian language, the relevant features of the object parrot recorded in the direct and figurative sense of the word are the following: bright, colorful plumage, the ability to imitate human speech (direct meaning); inability to have their own opinion (figurative meaning) (THE BIG DICTIONARY OF THE RUSSIAN LANGUAGE, 2000, p. 923; THE BIG EXPLANATORY DICTIONARY OF THE RUSSIAN LANGUAGE, 2009, p. 753; BULYKO, 2011, p. 458; OZHEFOV, SHVEDOVA, 1999, p. 563; RUSSIAN LANGUAGE DICTIONARY, 1983, p. 298). Encyclopedic dictionaries describe different types of birds: parakeet, gray parrot (Jaco), owl parrot (kakapo). The features that are presented in the dictionary entry of the encyclopedic dictionary and characterizing this order of birds are as follows: body length, habitat, color, inability to fly, ability to imitate sounds, and good memory (BIG ENCYCLOPEDIC DICTIONARY, 2002, p. 943).

An analysis of modern usage in speech allows one to identify additional cultural meanings represented by animalistic and anthropological features of the object parrot. Animalistic features mean the features of a bird that belongs to the order of parrots, anthropological – features of a bird ascribed to humans. In speech, the following animalistic features are presented as additional relevant cultural meanings: color, behavior, and lifespan.

1. When the trait "color" is actualized, the mottled, white, pink, blue, and green colors are mentioned. See, for example: Swinging in a ring, a large white parrot screamed angrily, fanning a pink crest of feathers (GRIGOREV; ALEXANDER SUVOROV, 1939).

2. When the feature "behavior" is actualized, the parrot's habit of chatting, memorizing sounds, tilting the head, and performing learned actions is emphasized. See examples: Could parrots be dearer to him? The dog protects the man, and the parrot only chatters (ISKANDER, F. Sandro of Chegem, 3, 1989); Undoubted joys remain: the old parrot at the Osorgins' trustingly bowing his head so that I could scratch his "scruff" (SCHMEMANN, A.D. The Journals, 1973-1983); Who can draw "happiness" now? For five kopecks, a parrot pulled out green, blue and red tickets with predictions printed on them (PAUSTOVSKY, K.G. The story of a life. The faraway years, 1946); There is a collection of the rarest breeds of parrot. You, of course, know that the parrot can memorize and repeat human speech. Many parrots have wonderful hearing and excellent memory... (OLESHA, Y.K. The three fat men, 1924).

When the feature "lifespan" is actualized, the characteristic of a parrot as a long-liver is emphasized. See example: It belonged to the Portuguese consul, Anton Antonovich Dauer, said Toropulo, the last representative of the oldest company that traded in wines. He had a parrot, almost two hundred years old, who was even on the company labels. It became a kind of living coat of arms (VAGINOV, GARPAGONIADA, 1934).

2. When the feature "lifespan" is actualized, the characteristic of a parrot as a long-liver is emphasized. See example: But I immediately, immediately said! And then repeated the same thing like a parrot ... (VOLOS, A. Real Estate, 2000, Novy Mir, 2001); When I was 12 years old, I heard plenty of her stories about girls who come to school looking "presentable" and first of all rush into, pardon, the ladies' toilet to change into something unpalatable and put on parrot-like makeup (Our children: Adolescents, 2004); True, the golden mean is important here. A man looks good when he is dressed stylishly, tastefully, and not like a parrot (AGISHEVA, G. What
becomes a man?, Trud-7, 2007); - But I have an optional request: if you can, try in prose, huh? It seemed to Gleb that Genrikh Ivanovich, like a real parrot, could inflate his chest with pride. "You should not write off me, an old grump", Genrikh Ivanovich rumbled importantly (IVANOV, A. Community, 2012).

The difference between the dictionary representation of the animalistic features of an object (bright, colorful plumage, the ability to imitate human speech) and usage in speech (mottled, white, pink, blue and green; behavior (the habit of chatting, remembering sounds, tilting the head, performing learned actions)) is not only in expanding and detailing the features but also in highlighting those features of the appearance and behavior of the bird, which will be actualized later when describing a person.

With the actualization of anthropological features, the figurative meaning of the word parrot (inability to have one's own opinion, the repetition of other people's thoughts and ideas) expands and acquires additional semantic shades (a tendency to repetitions, ridiculous outfits, and appearance, self-importance), which creates a cognitive basis for the formation of invective potential. However, the analysis of the linguistic material shows a variety of examples when the zoonym parrot is used in a non-injective function. Interest in such a "turn" - the use of invectives in a non-injective function - can and should be the subject of a separate study but it is obvious that "increased tolerance to the usage of invectives is caused not by a drop in the level of speech culture but by the success of communicative acts in which they are used" (GOLODNAYA, 2017, p. 176).

**DISCUSSION**

The functions that zoonyms perform in the text are characterizing, invective, and interjectional (on this, see: IVANISHCHEVA; BOLGOVA, 2019)). At the same time, cultural meanings are revealed to a different extent. When performing the characterizing function, a zoonym describes a person in terms of their behavior, actions, and character traits (rat, goat, rooster, camel, echidna, sheep, dog) as well as appearance (monkey, cow, pig, hippo, doe). The word in the characterizing function most often gives a negative assessment to a person but does not impel or affect them.

However, the examples show how the figurative meaning of the zoonym in Russian speech practice is becoming more positive. In this sense, we do not agree with the idea that "...the acquisition of a figurative meaning by zoonyms sooner or later ends with the finalization of this meaning as negative-evaluative" (MASLOV, 2014, p. 36).

See example: My sister now even hired a teacher, kind of a speech therapist, - to no avail. And Kamiy got rid of the common pronunciation herself ("I'm a good parrot"). And she entered the Sorbonne, and not even the university but the academy. She studied very well (METELITSA, K. Fruska, Capital, 1997). The zoonym parrot has a figurative dictionary meaning with negative connotations (derog. one who does not have one's own opinion and repeats other people's thoughts, words (THE BIG DICTIONARY OF THE RUSSIAN LANGUAGE, 2000, p. 923); colloq., pejor. about a person who repeats other people's words, not having their own opinion, about a person who tends to constantly imitate someone (KHIMIK, 2004, p. 473)). In the example above, however, the negative connotation is not represented; moreover, the positive connotation is actualized (good parrot). At the same time, for a native speaker of the Russian language and culture, understanding the context will prove difficult. In the Russian-speaking consciousness the trait of "imitation" is recorded which is the leading one in the formation of the semantic grid of the given text. Thus, there is a change in the semantic vector from negative to positive, the so-called positivization of the meaning of the lexeme parrot.

3. The use of the zoonym in the invective function aims to achieve a reaction from the addressee of the insult and to confirm or improve the status of the offender. Vocative and comparative structures have invective potential. Comparative structures with the word parrot are presented in explanatory dictionaries (dress like a parrot; repeat smth. like a parrot (THE BIG DICTIONARY OF THE RUSSIAN LANGUAGE, 2000, p. 923)) and reflect the primordial cultural meanings of this image - to be dressed brightly, colorfully; thoughtlessly, monotonously say the same thing, repeat other people's words, thoughts (THE BIG DICTIONARY OF THE RUSSIAN LANGUAGE, 2000, p. 923). The vocative potential is also
focused on the speaker’s intention to offend the addressee of the speech. See example: ‘Shoot, mercenary soldier! Kill everyone, parrot, pig’s ear!’ With the hoe raised, she rushed to the guard. The women’s hysteria also spread to Gizatullin (DEMIDOV, G.G. Amok, 1972-1980). The usage of the zoonym parrot as a vocative is quite rare but the exception only proves the rule.

We believe that the main feature of the interjunctional function of a zoonym is the implementation of the pragmatics of this group of words. This means that examples with the word-zoonym in the interjunctional function express not only the negative emotion of contempt but also the pragmatics of the attitude towards the object of perception. For example: do not listen to this parrot (KHIMIK, 2004, p. 473).

Therefore, the definition of the function of a zoonym reveals an aspect of the dynamics of cultural meanings: the original purpose of a zoonym which is giving a negative characteristic to an object in modern speech can change its vector to the opposite when performing a characterizing function. The contextual environment contributes to the formation of this connotation. Therefore, it is important to determine the types of contexts where zoonyms occur. The study of the functioning of the zoonym parrot in the text revealed several types of contexts that actualize different cultural meanings: establishing, neutralizing, and stimulating (on these types see: (IVANISHCHEVA, 2005)).

The establishing context actualizes the attributes of the object named by the zoonym.

See: (1) – Not geese, but parrots. – You notice him, pal, maybe he is an overseas parrot... – Why parrots? They are very modestly and comfortably dressed (AKSENNOV, V. A ticket to the stars, Yunost, 1961); (2) ‘Don’t you have your own brains? Are you a parrot to repeat after others?’ she shouted (TRAUB, M. House in the South, 2009). In example (1), the original cultural meaning is actualized – “colorful appearance of parrots”, which in relation to a person is seen as a lack of taste in clothes, and in example (2), the emphasis is on the feature “thoughtless repetition after someone” as a characteristic of a parrot from the person’s point of view. The features of a bird (animal, insect, fish) in such contexts are anthropocentric, that is, the features highlight in a representative of the animal world what is important to a person, what the person sees as the main thing in the behavior, and appearance of the animal.

The neutralizing context is characterized by the fact that the focus is on the definition of the word, and not on the attributes of the object named by the lexeme. In fact, which zoonym to use in this context is irrelevant. Researchers usually call such contexts modifying (see, for example: (TRETYAKOVA, 2014)). Thus, the parrot is characterized as boiled (1), pretty (2), talented (3), wooden (4), which is completely atypical for this order of birds. See examples: (1) He covered the microphone with his hand for a moment and whispered quickly, ‘Why are you, like a... boiled parrot. Get involved, improvise!’ (PENKOV, N. There was a time, Nash sovremennik, 2002); (2) ... this made-up telefuncionary, a pretty parrot, probably just like this, a few years ago, reported about the next Star pinned to the peace fighter who was out of his mind (KABAKOV, A. The Composer, 1990-1991); (3) After all, four months! And today I confirmed that our daughter is indeed a very talented parrot. Several times over the past few days, playing with Masha, I leaned over to her, made a terrible face and growled, “Hr-r-r”. This morning I go up to her, bend over and suddenly hear, “Hr-r-r-r” (PANTELEEV, A.I. Our Masha, 1966); – “Garden cress?” he repeats sadly, like a wooden parrot. “Yes, ‘Garden cress!’” I shout, already engulfed in creativity, the inspiration about which provincial readers talk so much (KUPRIN, A.I. Little Grass, 1912).

It should be noted that collocations with these adjective definitions are not common in modern Russian speech. “Russian associative dictionary” (RUSSIAN ASSOCIATIVE DICTIONARY, 2002), for example, names the following associates–definitions to the lexeme parrot: yellow parakeet, stupid, elegant, feathery, empty-headed, harmless, brown, highest, blue, green, famous, tiny, snappish, lazy, dead, cute, annoying, uninteresting, dissimilar, upset, lonely, striped, tame, secular, serious, stubborn, eared, ugly (RUSSIAN ASSOCIATIVE DICTIONARY, 2002, 651). The anthropologization of cultural meanings is already observed in the above-mentioned associations while speech use, presented in contexts, testifies to the following trend in the development of cultural meanings: neutralization of animalistic features and strengthening of anthropological ones.
In stimulating contexts, correlating the attributes of an object designated by a zoonym with the object itself requires cognitive effort: a native speaker of a language and culture understands the subtext if the speaker understands the full picture, is familiar with the concepts of a given culture, and has background knowledge of the native speaker of this language. See in K.I. Chukovsky: "In our language this word (parrot – O.I.) is derogatory: ‘you talk like a parrot’, ‘you behave like a parrot’, while in Uzbek poetry it is a canonical loving address to a girl. There one often says, ‘you are my beloved parrot’, ‘I am ready to die for one of your glances, oh parrot who is cruel to me’, so in this case, the literal translation will not be accurate because the word that evokes adoration and tenderness in the atmosphere of one language, is contemptuous snorting, mockery in the atmosphere of another" (CHUKOVSKY, K.I. High art, 1968).

See examples: (1) A Jew is as clearly visible in the city of Kozelsk as an Amazon parrot at the North Pole (MARKISH, D. Become Lyutov. Free fantasies from the life of the writer Isaac Babel, 2001); (2) And he to you: Lancelot. Well, one knows what kind of bird a parrot is (SCHWARTZ, E.L. The Dragon, 1943). Example (1) emphasizes the impossibility of geographic overlapping of two realities: birds from South America and the Northern "crown" of the earth. For the Russian consciousness, these are incompatible things - "South-North". The subtext of the passage reveals the author's multi-layered idea - an indication of both the geographical opposite and the symbolic significance of the North Pole for the Russian people. Cf.: The main connecting area of Russia with the West is, of course, the intelligentsia, although not only that. For Russia, the East-West problem plays a lesser role than “South-North” links. Nobody seems to have paid much attention to this, but this is exactly the case (LIKHACHEV, D. On the Russian intelligentsia, 1993). In example (2), there is an image of a bird stupidly repeating words, from which the character Warden concludes that the parrot, unlike other birds, agrees that he saw Lancelot. The play "The Dragon" by E. Schwartz (1943) is a satire on the totalitarian regime, therefore the image of a parrot is not just a satire on a person without their own opinion but the image of a political parrot repeating the same worn-out phrases. Cf.: I remember that he likes to make fiery speeches and usually speaks about aspirations... If anyone can say "aspirations", then it is clear that this is a political parrot or a person with naturally worn-out brains (ALDANOV, M.A. Origins, Parts 9-17, p. 1942-1946).

4. Comparative, separative, and contrastive syntactic structures are of particular interest for studying the dynamics of cultural meanings. The grammatical meaning of juxtaposition underlying these constructions allows one to identify the target cultural meanings more clearly. Studies in the field of changes in grammar related to cultural dynamics have shown that, for example, in classical fiction, the comparative nature is less pronounced, the reader is invited to imagine and complete the image, in contrast to modern fiction where comparability is expressed directly, is clearly visible and does not require explicit efforts from the reader (KRYLOVA, 2013, 60). Contrasting concepts allows one, depending on the author’s intention, to represent a feature (stylistic technique of acrostasis) more clearly, to compare dissimilar components, previously defined as similar (technique of alloyosis), compare components with figurative meaning (technique of antithesis), etc. The material under study has shown that a parrot is compared in modern speech with a canary and a monkey (1) (based on “a tendency to imitate”), a crescent (2) (based on “sitting style”), a mailbox (3) (based on “color and the habit of sticking out the chest”), an echo (4) (based on “unpleasant sound emitted by the bird”) and a prophet (5) (based on “repeating, doing the same thing learned once and for all”). See examples: (1) They don’t seem to exist, talking canaries. A canary is not a parrot. Ruslan listens, nods, but keeps an eye on his grandmother, as if in hockey – who will win? So she caught up with them (MATVEEVA, L.G. After hours, 1987); Stop monkeying! This is not a child but some kind of parrot! She takes after her sister in everything! And she made Manya take off the headscarf (PIVOVAROVA, I. Once Katya with Manechka, 1986); He will say, I imitate. Will say, I’m some kind of monkey or a parrot. Alright. Then he will find out who is sitting next to him! (GOLYAVKIN, V.V. Drawings on asphalt, 1965); (2) - In the place where the saucer landed, there was even, untouched snow. They ran out onto the porch – a crescent, like a parrot, sat on a branch (KOZLOV, S. New Year’s Tale, Murzilka, 2003); (3) Near the bakery, a mailbox, yellow like a parrot, a protruded importantly (BELYKH, G.G. House of the merry beggars, 1930); (4) - Larissa! From somewhere below, perhaps from the same gorge where Mikhail had pushed her, a hard echo, unpleasant, like a parrot, answered me (FORSH, O.D. Dressed in stone, p. 1924-
One should note that less traditional comparisons of the parrot bird with a mailbox, an echo, and a prophet were found in the fiction of the 1930s. In modern fiction, set comparisons prevail that are recorded in the explanatory dictionaries of the Russian language (dress like a parrot; repeat something like a parrot (THE BIG DICTIONARY OF THE RUSSIAN LANGUAGE, 2000, 923)) or their options (chatter like a parrot; dress up like a parrot). We believe that the reason for the "simplification" of the image potential lies in the speaker's desire to adapt to the addressee of speech, their cultural level, background knowledge (KRYLOVA, 2013).

**CONCLUSION**

The dynamics of cultural meanings as "information quanta" associated with cultural objects is found in speech and should be carried out in the direction "language → speech", "norm → usage". The study has shown that the approach "from language to speech" and "from norm to usage" reveals a change in the semantic spectrum of the zoonym parrot. The verbal use of the zoonym was revealed in the texts of fiction and journalistic works, since these texts are representative and featured in the Russian National Corpus, the use of which corresponds to the principles of descriptive linguistics, considering the linguistic intuition of native speakers.

The identification of animalistic and anthropological features of the object parrot in modern speech usage revealed that the dynamics of cultural meanings is represented not only in a significant expansion and detailing of the features that are recorded in the dictionaries of the Russian language but also in the selection of those features of the appearance and behavior of a bird that are essential for describing a person. Moreover, examples of the use of the zoonym parrot in speech show the positivization of the figurative meaning of the word in Russian speech practice: the original purpose of the lexeme parrot to give a negative characteristic to an object (invective) in modern speech use changes its vector to the opposite (non-invective). The study of the functioning of the zoonym parrot in such types of contexts as establishing, neutralizing, and stimulating revealed a tendency to neutralize animalistic features and strengthen anthropological ones. The features of a bird in the establishing contexts are anthropocentric, that is, the features highlight in a representative of the animal world what is important to a person, what the person sees as the main thing in the behavior and appearance of the animal. In neutralizing contexts, the zoonym under study is used in combination with adjectives that indicate anthropologizing and generalizing cultural meanings. In stimulating contexts, the aspect of the idiomaticity of the zoomorphic metaphor is strengthened, that is, their "comprehensibility" for the bearers of other cultures (DONETS, 2005, p. 20). The use of the zoonym parrot in certain syntactic constructions (comparative, separative, and contrastive) revealed the tendency of traditional and non-traditional comparison of the object with other realities of the cultural life of the ethnos (mailbox, prophet, echo). It was discovered that less traditional comparisons of a parrot bird with a mailbox, an echo, and a prophet were noted in the fiction of the 1930s while in modern fiction, set comparisons prevail that are recorded in the explanatory dictionaries of the Russian language. This fact confirmed M.N. Krylova's assumption that "stylistic uniformity is due to the desire to adapt to the addressee of speech, their declining cultural level" (KRYLOVA, 2013, p. 62). Therefore, as trends in the development of Russian cultural meanings, the study revealed the dynamics towards positivization, anthropologization and simplification of stylistic diversity.

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Dynamics of russian cultural meanings

Dinâmica dos significados culturais russos

Dinámica de los significados culturales rusos

Resumo
O artigo trata da mudança no espectro semântico do zoonym ‘papagaio’. O objetivo do estudo é mostrar a dinâmica dos significados culturais no uso moderno russo na fala (no exemplo do uso de imagens animais nas fala), que pode ser identificada através da metodologia de análise do ambiente textual de lexemas que envolve os seguintes parâmetros: a função do léxico no texto e as características de funcionamento do léxico no texto. O autor interpreta o uso da palavra moderna como o uso de um lexema na ficção e na literatura jornalística dos séculos XX-XXI. A análise de exemplos de uso de zoonym na fala demonstra como o significado figurativo da palavra está se tornando mais positivo. O estudo do funcionamento do zoonym ‘papagaio’ em diferentes tipos de contextos revelou a neutralização das características animais do objeto e o fortalecimento dos antropológicos.

Keywords: Cultural meanings. Zoonym. Modern usage in Russian speech. Dynamics. Context.