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**COMPARISON BETWEEN THE CULTURAL CONSTRUCTS RELATED TO THE
WORDS SOUL AND SPIRIT IN ENGLISH AND RUSSIAN**

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INTRODUCTION

Culture has a great impact on the peoples' lives and their use of language. All cultures around the world have a different vocabulary, word meanings and cultural constructs that only native speakers can understand clearly. It becomes difficult for a non-native speaker to find the right word in a different language to use it in a certain context, because it could have different meanings in different contexts. Therefore, in order to use it in a specific context, the user should be aware of the culture of that language. For example, in English culture one word could be related to one subject and in another culture to completely different subject. In Russian, on the other hand, it could be connected to completely different things. It becomes difficult to understand native speakers or writers when they use their cultural phrases in their discussion or works. Non-native speakers may picture a different image related to the same subject, because they may be from a completely different background. In order to understand how the word is generated in our brains it is crucial to be aware of the psycholinguistic point of view. Although, even if the every human brain undergo similar procedures, the whole perception of the word or phrase from another language depends on persons cultural background. Wierszbicka (1997) in *Understanding Cultures through Their Key Words English, Russian, Polish, German, and Japanese* shows how society and the vocabulary are related very much. There could be some special words for the things to name in the society. The words can also be linked with history and beliefs of the culture. John Locke (1959 [1690]), states that words get their names and meanings when something special happens in specific culture. This bachelor paper will concentrate only on the words "soul" and "spirit" used in different cultural context in English and Russian language.

The subject of the research paper is cultural constructs of the words "soul" and "spirit" in English and Russian.

The aim is to analyse and compare the usage of words "soul" and "spirit" in chosen English and Russian contexts.

The objectives of the paper are as follows:

1. Distinguish and explain such as words as "soul" and "spirit", their recognition from psycholinguistic and sociolinguistic point of view;
2. Explain word "soul" and "spirit" through culture and thinking;

3. Analyse cultural constructs related to the words “soul” and “spirit” in English and Russian;
4. Compare words “soul” and “spirit” in English and Russian through cultural differences.

The relevance and importance of this work

As all cultures have different backgrounds, this bachelor paper highlights the importance of differences between cultural constructs related to soul and spirit. It is likewise valuable for people who encounter these cultural constructs and have difficulties understanding the difference. This work may be relevant for those who study linguistics, cultural history, semantics, philosophy and religion.

Structure of the research paper

The research paper consists of the following parts:

Introduction: The problem, subject, aim, objectives and relevance are presented.

Theoretical part: Determination of terms

Methodology: Description of empirical data, stages, methods and characteristics of data applied.

Empirical part: The analysis and results of empirical research.

Conclusions

References

I. LITERATURE REVIEW

1.1 Defining words “soul” and “spirit”

In this work cultural constructs related to words “soul” and “spirit” in English and Russian languages will be analysed. In order to analyse cultural constructs that are related to these words, there is a need for defining them, finding what their dictionary definition is and how they are translated in both English and Russian languages. According to Oxford Advanced Learner’s dictionary, the English word “soul” has numerous definitions. It means, “The spiritual part of a person, believed to exist after death”, “a person’s inner character, containing their true thoughts and feelings”, “the spiritual and moral qualities of humans in general”. The word “spirit” means, “the part of a person that includes their mind, feelings and character rather than their body”, “a person’s feelings or state of mind”, “(always with an adjective) a person of the type mentioned”, “courage, determination or energy”, “loyal feelings towards a group, team or society”, “a state of mind or mood; an attitude”, “the typical or most important quality or mood of something”, “the typical or most important quality or mood of something”, “the soul thought of as separate from the body and believed to live on after death; a ghost”, “an imaginary creature with magic powers, for example, a fairy or an elf”, “a strong alcoholic drink”.

In Russian language, according to Cambridge English- Russian dictionary, the word “soul” translates from English into Russian as “душа” or “человек” (person). It could be used to referring to somebody. The word “spirit” translates as “настроение”- the way people think and feel about something , “командный дух”- when you feel enthusiasm about being part of a group, “в хорошем/приподнятом/подавленном настроении” - feeling good/excited/unhappy, “душа” - the part of a person which is not their body, which some people believe continues to exist after they die, “дух, привидение” - something which people believe exists but does not have a physical body, such as a ghost, “дух, суть закона/соглашения и т. д.” - the intended meaning of the law/an agreement, etc and not just the written details, “крепкий напиток”- a strong alcoholic drink, such as whisky or vodka.

All in all, these definitions present how different and various could be the same words translated into another language. It becomes difficult for non-native speakers to understand which meaning is necessary in context.

1.2 Defining psycholinguistics, cultural construct, lexicon, lemma, processing, levels of representation

To understand the relationship between the mind and the words, it is crucial to overview this topic from the psycholinguistic point of view. Psycholinguistics - "is a discipline in which the insights of linguistics and psychology are brought to bear on the study of the cognitive aspects of language understanding and production" (Malmkjaer, 2004, 432p.). It is obligatory to know what happens in people's brain when they form their idea or meaning of certain words, in this case the words "soul" and "spirit". Each person would understand and adapt meaning differently according to his/her cultural background, although the processes of the brain are the same for every people. To create the idea of the word meaning of a word, people's brain goes through several steps.

First, in order to understand what is cultural construct, lexicon, lemma, the levels of representation, processing of words, it is crucial to determine these terms. The created idea based on people's cultural background is called cultural construct. Construct - "an idea or a belief that is based on various pieces of evidence which are not always true" (Oxford Advanced Learner's dictionary, 2017). Therefore, cultural construct is an idea that is constructed based on specific cultural knowledge and peoples living background that is why these ideas may differ in various cultures. In order to make that idea possible, people need to process it.

There is a place in human mind where all the words are stored. This brain vocabulary is called lexicon. Lexicon - "must contain a reference or lexical entry for every item of vocabulary that they use in their own speech or understanding in the speech of others." (Field, 2005, 41p.). Every person has different lexicon of one or another language in his or her brain. It depends what your background is, how deep the knowledge about one or another culture is. If someone has broad cultural background in one or another culture, it becomes easier for him to adapt meanings of "soul" and "spirit" in another language and to explain them to other people.

The lexical entry of a certain word from lexicon is divided into two categories. The first category holds information about how a certain word is formed: its spelling, pronunciation, the morphology. The second category called lemma holds all information about the meaning: "the core meaning of a word" (Field, 2005, 45p.) and aspects how the word is different from other words who has matching meanings.

According to John Field, another crucial part of understanding the meaning of a word is attaching it to different categories. If it is known words people put it in different categories in

their brain. For example, in Russian, the word “soul” could be referred to a person, as one's soul. For a Russian speaker it is obvious to attach the word “soul” in the category that is referring to a person. Field states that if the person is capable to connect word labels to entities in the real world, it is because the person is taught to combine those entities into categories.

An experiment of Eleanor Rosch work that was related to the prototype theory (Field, 2005, p.47). This theory proposes the idea that one or another user of the language establish a large category, which is a central category. In this category, the user attaches words which are related to that category, for example, the word “soul” would fall into category related to the reference to a person, because word “soul” has that meaning. If the word is suitable for the category it is called a prototype. There can be various amounts of words in such categories, because it depends on a user's personal background and knowledge. When a user of a certain language is in need of some kind of word to explain some cultural or other situation he needs to retrieve the word. There are two points by which users retrieve needed word:

- Recognition - it means matching; people recognise the word that they already know and match if it is suitable for the certain situation and context;
- Access - extract information about the word; people then think about the information about certain word, its meaning, and use it.

The user of a language encounters the word and he needs to recognise it and match with other words in his mind and then assess the whole information of that word. Processing - “a general term for the mental operations that are involved in handling language” (Field, 2005, p.73). Users process their knowledge on culture and language, adapt ideas and construct meanings for the specific words. Processing is crucial because it is how people understand one word or another, or word constructions related to their background. To create a successful idea, people's mind needs to undergo levels of representation of that idea. Levels of representation - “focusing first on the idea, then the grammar, then the words, then the sound and so on” (Field, 2005, p.73). People need to create an idea in their mind and then, with the help of grammar and other words, make that idea real.

1.3 Words and culture relations

Every culture have its own vocabulary with specific meanings. Meanings are developed throughout time, are affected by various cultural factors and reflect the whole culture. It is always a hard work to translate certain cultural constructs into different language, because

that language may not have same view on the world. There are no certain theories how context stimulates what feature of word definition starts to function. Many scientists argue whether the context influences meaning or not. In order to create some specific meaning, there should be highly influential background around the user of a certain language. Anna Wierzbicka (1997) states that society and the vocabulary of that society are very closely related. This is because that vocabulary is created throughout people's lives. There could be some special words for the things to name things in the society. They can also be linked with history and beliefs of the culture. Such special names for words could tell about the society and their customs. She states that it is very important, that “what applies to material culture and to social rituals and institutions applies also to people’s values, ideals, and attitudes and to their ways of thinking about the world and our life in it”. It is very important to be aware of the culture of the society, because it could reveal the origin of the word meaning and help user to use the word in certain context. Wierszbicka states that words do not have equal meaning in other languages, even if the dictionary present the meaning of a word suitable when translating. They mirror all the customs of the culture, ideas of a society also “they provide priceless clues to the understanding of a culture” (Wierszbicka, 1997, p. 4).

John Locke (as cited in Wierszbicka, 1997, p.4) states that words get their names and meanings when something special happens in a specific culture. This special happening could not occur in other countries, therefore the meanings of words differ. Some words appear in a culture because there is need for them. If one culture do not have a need for such word, it will not appear. It would be difficult, therefore, to translate something in that language which does not have words for situation. Locke states that if different languages are examined in contrast it may show that these languages consist of words which “in translation and dictionaries are supposed to answer one another, yet there is scarce one of ten amongst the names and of complex ideas”. In addition, Locke mentions that, “more abstract and compounded ideas” are more difficult to translate, because the translator could find hardly any resemblances to them and therefore these translated variants could lose their important meaning.

Edward Sapir (as cited in Wierszbicka, 1997, p.4) provides ideas related to Lockes’. Sapir states that two compared languages have many distinctive words in the vocabularies, differences that could be unavoidable to users could be entirely neglected in languages, which are mirroring the customs of a culture or society. These special words could not be ignored, they are the ones that attract attention if someone is willing to learn about different culture. If there is no equivalent in other language then it is something to do with the culture. People need to look deeper in the specific cultures roots if they want successfully understand and interpret the context.

1.4 Words and thinking

According to Levelt (1999) (as cited in Malmkjaer, 2004, Psycholinguistics) “lexical concepts form the terminal vocabulary of the speaker’s message construction”. This means that a great amount of specific language conceptual clarifications must be completed to create the needed word or meaning in such way that is intended to be.

Words reflect not only the outlook in the life of that culture, they also mirror the way society is thinking (Wierszbicka, 1997). Sometimes it is arguable if the words “encapsulating culture- specific” concepts “reflect” or “shape” the outlook one the cultures life. Although, it is agreed that the words accomplish both. According to Wierszbicka (1997), “culture- specific words are conceptual tools that reflect a society’s past experience of doing and thinking about in certain ways; and they help to perpetuate these ways”. Therefore, the point of view of the society could not be fully discovered by these constantly changing “conceptual tools”, although the impact of “conceptual tools” is huge. Culture-specific words both reflect the society’s life, history, behaviour and shape the further life and culture. These words make society and their culture more lively and unique.

According to Wierszbicka (1997), in order to explain accepted terms or cultural constructs in one language, users could paraphrase them in other words. However, this would lead to creating more extended, difficult to understand and more inconvenient to use expressions. In addition users could only paraphrase such expressions which they are aware of, because it is crucial to choose the right words by explaining something. Sometimes users of a different language encounter difficulties; for example, they do not concentrate on words or semantic variabilities that are linked with words from other languages, the users focus only on words from their culture. This shows how dominant the native language is in our thinking. For example, if the users would need to explain some concept of different language, he would use concepts from his native language.

1.5 Sociolinguistic point of view

According to Janet Holmes (2001), in every culture there are cultural constructs or definite phrases that conceal specific explanations, which only people who are aware of that culture or live in that culture background know. These specific cultural constructs or definite phrases that conceal specific explanations could create some stereotypes about the culture or provide non-native speaker knowledge about that background in which people live and what

they are most concerned of. In addition, the use of culture specific phrases or words in interactions with other people, tells about person's social status and life in the society. It is arguable by sociolinguists that "language not only reflects and expresses our membership of social categories, it also contributes to the construction of our social identity" (Holmes, 2001, p. 317). Every person from a specific culture chooses to use specific words or phrases when interacting with other people, which may flow automatically because they are already encoded in their brain. Concerning people's behaviour, language has high influence on it. Language explains what people from specific culture notice, what their beliefs are and how they behave in their society.

Holmes (2001) argues that the language and perception are related very closely. Many linguists and philosophers are amused how language, thought and reality are closely related. Holmes mentions that Whorf, who is an anthropological linguist, has investigated this relationship. He claims that "the particular words selected to describe or label objects often influenced people's perceptions and behaviour" (Holmes, 2001, p. 323). This confirms Holmes's idea that a non-native speaker could picture a different culture through words and phrases that are used by native speakers. Whorf also states that people analyse cultural background and society in a very detailed way within the language of that culture. Specific categories and types of the cultural language are very hard to spot although they are very close to those who want to know them. In contrast, Whorf states "the world is presented in a kaleidoscope flux of impressions which has to be organised in our minds - and this means largely by the linguistic systems in our minds" (Holmes, 2001, p. 323). According to Whorf, in order to understand a different culture, people create concepts, organise significant features into groups, determine what is special about that culture and what influences word or phrase choice or meaning. These special determinations are encoded in every society and are "codified in the patterns of our language" (Holmes, 2001, p. 324). Nevertheless, these determinations are only suggested and not directly expressed and are not officially stated or declared, they could be interpreted and changed through the development of the culture and people's background. It is crucial to determine all specific categories and word meanings as in the words "soul" and "spirit", because every person could use them differently depending on his/her social status.

1.6 Linguistic determinism and Linguistic relativity

The Sapir-Whorf's hypothesis is called linguistic determinism. According to Sapir and Whorf (as cited in Holmes, 2001, p. 324), linguistic determinism means that "people from different cultures think differently because of differences in their languages". Only a small number of sociolinguists approve this hypothesis. Still, they tend to agree with theory of linguistic relativity. Linguistic relativity suggests that "language influences perceptions, though, and, at least potentially, behaviour" (Holmes, 2001, p. 324).

Whorf's theory may encounter some difficulties, however. Through many observations, because of language differences, it was concluded that it differs how speakers and users of the language think. Although, "the only evidence we have that their thought differs is the language they use" (Holmes, 2001, p. 324). That is the problem that many researchers face when investigating this connection, because the most useful and suitable way to reach the way people think is directly through the language. If the user or speaker of a different language does not have in mind images related to his/her cultural background to some words or phrases in another language, it becomes difficult for him/her to determine some specific cultural constructs that only native speakers could understand, because of the difference in the way of thinking.

Some researchers experimented, if the Sapir-Whorf's hypothesis is relevant. If Whorf is correct, it may be challenging to determine "colours which your language does not have a name for" (Holmes, 2001, p. 324). It could be applied to the words "soul" and "spirit" as well, because if the culture has no relevant definition for these words, it could be hard to use them in a conversation and explain them to another speaker.

1.7 People's attitudes towards language

From the sociolinguistic point of view, Holmes (2001) suggests that intelligence is influenced by people's view of other people. If the person appreciates another person, it is easier for him to comprehend the language or cultural constructs that it offers. It is suggested that, affected by a native speaker, a non-native speaker could acquire and comprehend more of the unknown language. Holmes states that people develop specific mental outlooks towards the language, which mirrors their beliefs concerning other speakers of the language. This means that people, who tend to understand speaker with a different language, must have the connection between them. They must have interest in one another and willingness to

understand each other. Understanding other person who speaks in a different language becomes easier when there is interest in that person, because speakers tend to listen more carefully and his willingness to filter every word and its meaning increases.

II.METHODOLOGY

2.1 Description of the practical part and methods applied

The empirical survey consists of the analysis of the cultural constructs related to the words “soul” and “spirit” in English and Russian languages. In this analysis, 126 examples of translations from 32 various literature contexts of both English and Russian languages are provided.

The first stage of the empirical part is to collect these examples from the “Russian National Corpus”. Examples in this analysis were collected by searching for words “soul” and “spirit” and gathering them from various literature contexts where translations from both languages were provided. There are examples from English and Russian literature. In the analysis only the exact translations are examined.

The whole empirical part consists of the analysis, in the first part, and comparison of how many cultural constructs hold the same meaning in one language and another, in the second part, of the collected cultural constructs related to the words “soul” and “spirit”. In the first part, they are divided into two big categories, the one is for the cultural constructs related to the word “soul” in English and Russian languages, and the other one is for the cultural constructs related to the word “spirit” in English and Russian languages. The words “soul” and “spirit” can be used in cultural constructs with different meanings, according to the meaning that chosen words are holding in themselves, it is explained how they differ or not, in both languages. Also, it is taken into account what words are chosen in the cultural construct, whether are they similar to the other language. This part of the analysis shows what meaning could hold each selected example. The meanings for the words “soul” and “spirit” in English language are provided from “Oxford Advanced Learner’s Dictionary Online” and the same words translated in Russian language with the meanings from “Cambridge English-Russian dictionary Online”. In the second part the quantity of translations with different meanings in each category is shown and differences and similarities between the cultural constructs from both languages are presented. More examples from analysed literature could be found in the appendix.

In the empirical survey, qualitative and quantitative research methods are applied. By these methods the meaning and differences between chose cultural constructs are analysed. Further, categories which has the greatest quantity of cultural constructs related to one meaning in both English and Russian languages are assessed.

III. EMPIRICAL SURVEY

3.1 Analysis of the cultural constructs related to words “soul” and “spirit” in English and Russian languages

This section provides information about the analysis of the cultural constructs presented below. The empirical survey consists of two parts. In the first part of this survey the cultural constructs, gathered from English and Russian translations of various literature texts, are divided into two categories and analysed. The analysis of each category of cultural constructs is provided. The chosen cultural constructs are analysed in regards to how their meaning changes, or not, when they are translated into English or Russian languages and what exact words are chosen to construct the idea of the cultural construct. The meanings for the words “soul” and “spirit” in English language are provided from “Oxford Advanced Learner’s Dictionary Online” and the same words translated in Russian language with the meanings from “Cambridge English- Russian dictionary Online”. In the second part the quantity of translations with different meanings in each category are shown and differences between the cultural constructs from both languages are presented. The certain examples of the cultural constructs are presented in the tables. More examples from analysed literature could be found in the appendix.

3.1.1 Cultural constructs related to the word “soul” in English language

In this part of the analysis, cultural constructs related to the word “soul” in English language are analysed. The examples were chosen from various English literature: Walter M. Miller, Jr., *A Canticle For Leibowitz* (1960), John Fowles, *The Collector* (1963), Kurt Vonnegut, *Slaughterhouse-Five or the Children’s Crusade* (1969), Ursula Le Guin, *The Tombs of Atuan* (1971), Stephen King, *Children of the Corn* (1977), Winston Groom, *Forrest Gump* (1986), Kurt Vonnegut, *Hocus Pocus* (1990), Dan Brown, *Angels and Demons* (2000), Lemony Snicket, *The Ersatz Elevator* (2001), Dan Brown, *The Da Vinci Code* (2003). These authors mentioned cultural constructs related to the word “soul” and it is analysed how the meaning changes, or no, when they are translated into Russian language, and what words are chosen to construct the idea. Examples from the analysis are shown in table 1. Not all examples are presented in this part, the other ones can be found in the appendix.

The first examples are from Walter M. Miller, Jr. novel *A Canticle For Leibowitz* (1960).

The author mentions such examples related to the word “soul” as: “a soul that God would send to Hell”, “You don't have a soul [...], You are a soul. You have a body, temporarily”. Translations in Russian are: “что у вас есть душа, которую бог может отправить в ад”, and “Вы не обладаете душой [...] Вы сами есть душа. Вы обладаете телом лишь временно”. The examples “a soul that God would send to Hell” and “что у вас есть душа, которую бог может отправить в ад” are both using the word “soul” to express the idea. The examples “a soul that God would send to Hell” and “душа, которую бог может отправить в ад” hold meaning that a person has such a dishonest or wicked soul that he/she could spend an afterlife in hell, if he/she believes so. This could be because of the person's bad and not acceptable behaviour. The examples “You don't have a soul [...], You are a soul. You have a body, temporarily” and “Вы не обладаете душой [...] Вы сами есть душа. Вы обладаете телом лишь временно” in Russian, as well use cultural construct related to the word “soul”. The examples “You are a soul” and “Вы сами есть душа” mean that the person's body is temporal while the soul lives eternal life. The soul makes human feel alive and enjoy the life and body is just bones and flesh.

The next examples are from John Fowles novel *The Collector* (1963). In his novel the author mentions such constructs related to the word “soul” as: “heart-in-mouth”, “sadness that hurt”. These examples do not use the word “soul” although, when translated in Russian language they presented as: “душа в пятки ушла”, “та печаль, от которой болит душа”. For example, “heart-in-mouth”, is an idiom used to refer to a state of being extremely nervous (Cambridge Dictionary online). The same is with Russian example, “душа в пятки ушла”, it is used to refer to a state of being scared or nervous (Большой фразеологический словарь русского языка). English version of cultural construct refers only to a heart, although in Russian language to completely feel the whole emotion of being nervous or scared it is related to the word “soul” (“душа”). The other example, as well refers to a strong emotion. It is expressed as “a sadness that hurt” in English and “та печаль, от которой болит душа”. Russian translation refers more to the “soul”. It is to feel and express stronger pain that causes emotion of sadness.

Another example presented in Kurt Vonnegut novel *Slaughterhouse-Five or the Children's Crusade*. The example is “not seen another living soul” in English and in Russian it is translated as “ни одна живая душа”. Both examples uses the word soul to express the same idea. Originally, the idiom is “not a living soul” and it means that there is no one at all (Macmillan Dictionary online).

The next example is from Ursula Le Guin novel *The Tombs of Atuan*. In this novel there are such constructs of the ideas as: “I will be born again”, “a lost soul”. To express the

idea related to the soul, equivalents from Russian language are: “душа возродится снова”, “потерянная душа”. Both examples from Russian language uses the word “soul”. Phrase “I will be born again” is translated as “душа возродится снова”. The difference in cultural construct related to the word “soul” is that in English language, it could be simply referred to the body, as human is born again, or become alive after death, and do not include any “soul”. In Russian translation there is a word referring to a “soul”, which could mean that translator is referring not only to a human body, but to a “soul”. This phrase could be interpreted as to be human being after death, or, if analyse Russian translation, it could be that “soul”, after death or some special rituals, may be reborn again, be in peace, in better life apart from body. Phrase “a lost soul” is translated as “потерянная душа”. Cultural construct is similar because both examples uses the word “soul”. These both phrases can be related to the lost person, or a person who lost himself and tries to figure out what is the meaning of everything.

Another example is from Stephen King’s short story *Children of the Corn*. The author uses such example as “remand your soul to God”. Russian translation is “душа твоя вернется к Господу” in Russian language. Cultural construct is similar because both languages use the word “soul” and meaning is the same that the soul after death goes to God.

Next example is from Winston Grooms novel *Forrest Gump*. The example from this novel is “where my soul used to be” in English. In Russian this phrase is translated as “где была моя душа”. These two examples uses the word “soul” and the meaning states that the soul was used to be somewhere else, where it was comfortable for a person to be, he was feeling good. This could include persons mind, feelings, and character (Oxford Advanced Learner’s dictionary).

Another example is from Kurt Vonnegut novel *Hocus Pocus* (1990). The example from this novel related to the word “soul” is “while there is a soul in prison I am not free”. Translation into Russian is “пока хоть одна живая душа томится в тюрьме, я не свободен”. Both examples use the word “soul”. In the examples “a soul in prison” and “хоть одна живая душа томится в тюрьме” a soul is a person and the author chose to emphasize him/her by using the word “soul”.

The next examples are from Dan Brown novel *Angels and Demons* (2000). The examples from this novel related to the word “soul” are: “as the soul becomes enlightened”, “to feel his heart swept up in the miraculous exultation”. Russian translations are: “когда душа достигает просветления”, “чтобы его душа возликовала вместе с остальными”. The examples “as the soul becomes enlightened” and “когда душа достигает просветления” are both using the word “soul”. The meaning of the examples “the soul becomes enlightened” and “душа достигает просветления” are that person becomes aware of something,

understands the ideas or something that is mentioned in that novel. The other examples “to feel his heart swept up in the miraculous exultation” and “чтобы его душа возликовала вместе с остальными” use different words to express same meaning. The difference between cultural construct is that in English version “his heart swept up” the meaning is that someone’s heart become free and person is experiencing happiness. In the Russian “душа возликовала” happiness is related to a person’s soul, and happy person means happy soul.

Another example is from Lemony Snicket’s novel *The Ersatz Elevator* (2001). The examples related to the word “soul” is “he was a person as shady as Dark Avenue” and in Russian it is translated as “а душа у него была такая же темная, как Мрачный Проспект”. The difference between cultural construct is that these examples from both languages use the different words to describe idea. In English example “a person as shady as Dark Avenue” it is used a word “a person”, although in Russian translation “душа у него была такая же темная, как Мрачный Проспект” it is referred to “a soul”. Cultural construct of these examples express the same meaning, it is about persons characteristics.

The last examples from this part of the analysis are from Dan Brown novel *The Da Vinci Code* (2003). The author uses such examples related to the word “soul” as: “his soul sang with satisfaction”, “his flesh and soul withered”. They are translated in Russian language as: “душа его пела от радости”, “его тело и душа сжались”. Examples “his soul sang with satisfaction” and “душа его пела от радости” uses the word “soul” and holds the same meaning. The meaning of these examples is that the person was so delighted that it felt that his/her soul is singing. Examples “his flesh and soul withered” and “его тело и душа сжались” as well use the word “soul”. Although, in these examples from both languages, it is presented that the body and the soul are separated. They are not one whole thing and can act differently. This is similar to the example “You don’t have a soul [...], You are a soul. You have a body, temporarily” (Walter M. Miller, Jr.. *A Canticle For Leibowitz* (1960)).

To conclude this part, the cultural construct related to the word “soul” from English authors is often similar in both English and Russian languages. Cultural construct expresses person’s characteristics, feelings or emotions, uses to explain that body is temporal while the soul lives eternal life, and identifies “soul” as a person, something that is living, explains that if someone lost his/her “soul” it becomes extremely difficult to live, without satisfying a soul a person could not be joyful. The differences between cultural constructs related to the word “soul” in English and Russian are that in some cases only one language use the word “soul” to express the idea. Some examples present that to refer to the idea that is stated in the context, the author uses different word, for example “heart”. All in all, the word “soul” in English language the most frequently is used to express that body is temporal while the soul lives

eternal life and to express happiness, because when a person is feeling joy, his/her soul “is singing” too.

Table 1: cultural constructs related to the word “soul” from English literature

Author and book	Example in English language	Translation into Russian language
Walter M. Miller, Jr.. A Canticle For Leibowitz (1960)	A soul that God would send to Hell	То у вас есть душа, которую бог может отправить в ад
	You don't have a soul [...] You are a soul. You have a body, temporarily	Вы не обладаете душой [...] Вы сами есть душа. Вы обладаете телом лишь временно.
John Fowles. The Collector (1963)	Heart-in-mouth	Душа в пятки ушла
	It wasn't a sadness that hurt	Это была не та печаль, от которой болит душа
Kurt Vonnegut. Slaughterhouse-Five or the Children's Crusade (1969)	Had not seen another living soul	Ни одна живая душа
Ursula Le Guin. The Tombs of Atuan (1971)	Then I will be born again	Моя душа возродится снова
	Only a lost soul, lost to truth, could believe that	Но только потерянная душа, потерянная для правды, может поверить в это
Stephen King. Children of the Corn (1977)	Remand your soul to God	Душа твоя вернется к Господу
Winston Groom. Forrest Gump (1986)	Where my soul used to be	Где была моя душа
Kurt Vonnegut. Hocus Pocus (1990)	While there is a soul in prison I am not free.	Пока хоть одна живая душа томится в тюрьме, я не свободен.
Dan Brown. Angels and Demons (2000)	As he wanted	Сколько душа пожелает
	As the soul becomes enlightened	Когда душа достигает просветления
	To feel his heart swept up in the miraculous exultation	Чтобы его душа возликовала вместе с остальными
Lemony Snicket. The Ersatz Elevator (2001)	He was a person as shady as Dark Avenue	А душа у него была такая же темная, как Мрачный Проспект

Dan Brown. The Da Vinci Code (2003)	His soul sang with satisfaction	Душа его пела от радости
	His flesh and soul withered	Его тело и душа сжались

3.1.2 Cultural constructs related to the word “spirit” in English language

In this part of the analysis, will be analysed cultural constructs related to the word “spirit” in English language. The examples were chosen from various English literature as follows: Stephen King, *The Mangler* (1972), Stephen King, *The Lawnmower Man* (1975), Douglas Adams, *The Hitchhiker's Guide to the Galaxy* (1978-1979), Winston Groom, *Forrest Gump* (1986), Kurt Vonnegut, *Hocus Pocus* (1990), Helen Fielding, *Bridget Jones's Diary* (1996), Dan Brown, *Angels and Demons* (2000), Dan Brown, *The Da Vinci Code* (2003), Lauren Weisberger, *The Devil Wears Prada* (2003), Sir Timothy Garden, Tom Donnelly et al., *In the wake of Iraq ("NATO Review") [ABBY LingvoPRO]* (2003). These authors mentioned cultural constructs related to the word “spirit” and it is analysed how the meaning changes, or no, when they are translated into Russian language, and what words are chosen to construct the idea. Examples from the analysis are shown in table 2. Not all examples are presented in this part, the other ones can be found in the appendix.

The first example is from Stephen King short story *The Mangler* (1972). The examples related to the word “spirit” are: “spirit perhaps remained in the machine”. Translation in Russian is “от ее духа осталось бы в машине, которая убила ее”. These two examples both uses the word “spirit” (“дух”). Both examples have meaning that some part of the spirit is captured in the object. It could be some emotions, or energy, or feelings. On the other hand, Russian translation provides more information about the idea. It adds information “которая убила ее”, which means “that killed her”. After looking at the Russian translation, it could become clear why some part of the spirit is left in the machine, it is because it killed the person and captured whole emotions and feelings that person felt at exact moment.

The next example is also from Stephen King. His short story *The Lawnmower Man* (1975), presents example “you got the right spirit” and in Russian it is translated as “Вы все поняли правильно”. The difference between cultural constructs related to the word “spirit” is that only English version uses the word “spirit”. The meaning of the idea is the same and it is that someone understood something clearly and made correct assumptions.

Another example is from Douglas Adams novel *The Hitchhiker's Guide to the Galaxy* (1978-1979). The example is “the spirit of carnival was in the air” and the translation in

Russian is “и воздух был пронизан праздничным настроением”. The difference between cultural constructs related to the word “spirit” is that only English version uses the word “spirit”. The meaning is that there was some kind of special atmosphere in the mentioned place. It could be because of the people who are visiting that place express emotions and those emotions create a special spirit for the place.

The next example is from Winston Groom’s novel *Forrest Gump* (1986). This novel also contained example related to the word “soul” that was analysed in the previous part. The example related to the word “spirit” in this novel is “I have suffered a loss, Forrest, far greater than my legs. It's my spirit, my soul, if you will” and translation in Russian is “Я многое потерял, Форрест, не одни только ноги — если хочешь знать, я потерял душу, дух”. Both examples use the word “spirit” to express the idea. In this example, there are presented both words “soul” and “spirit”. They make a huge contribution to this whole cultural construct. Possibly, the author is trying to show how huge the person’s loss is; both words, are, therefore, used in this example. The meaning of the example “I have suffered a loss, [...] It's my spirit, my soul” and “я потерял душу, дух” also shows that the loss of soul and spirit is more painful than the loss of the body parts.

Another example is also from the author who was mentioned in the previous part. Kurt Vonnegut in his novel *Hocus Pocus* (1990), mentions such example as “in a spirit of irony” and in Russian it is translated as “чтобы посмеяться”. The difference between cultural constructs related to the word “spirit” is that the English version, not only uses the word “spirit”, but its meaning is also more informative. The English example states that a not only laughable emotion is expressed. It is emphasized that something was in a spirit of irony that has some negative aspects when it is used. Often, it is more likely that a person recognizes a simple and not an ironical joke. By not using the word irony in the Russian translation, there could be difficulties of understanding what the author really meant.

The next example is from Helen Fielding novel *Bridget Jones's Diary* (1996). The author of this novel uses the following example: “Spirit-of-Christmas Past” and it is translated in Russian as “с рождественскими настроениями”. The cultural construct is slightly different, because of the cultural variabilities. In English language there are certain phrases about Christmas Spirits. They are mentioned in Charles Dickens’s novel *A Christmas Carol* (1843). There are three spirits: Ghost of Christmas Past, Ghost of Christmas Present and Ghost of Christmas Yet-to-Come. Brought from this novel, they are interpreted nowadays as, for example, “Spirit-of-Christmas Past”. It is some kind of energy that contains certain emotions and feelings and that comes only once a year – during Christmas. In Russian language, the mentioned example “с рождественскими настроениями” also presents the

mood of the Christmas, certain emotions that everyone feel different during this time of the year.

Another examples are from the previously mentioned Dan Brown's novel *Angels and Demons* (2000). The examples related to the word "spirit" in this novel are: "youthful spirit was living in a mortal shell", "a woman of spirit". Translations in Russian language are: "что его по прежнему молодая душа заключена в брентную оболочку", "сильная духом женщина". The examples "youthful spirit was living in a mortal shell" and "что его по прежнему молодая душа заключена в брентную оболочку" differ because the word "spirit" in Russian language is translated like "душа" which means "soul". In the English version "youthful spirit" means certain emotions and feelings that makes a person young and lively it is similar to a "soul". Although, the word "soul" is used when wishing to express something more spiritual and, which is alive after death. The word "spirit" expresses current emotions and state of mind that the person has at the moment of living. The Russian translation "прежнему молодая душа заключена в брентную оболочку" suggests that the person's spirit is more like a soul and can be alive even after death. The examples "a woman of spirit" and "сильная духом женщина" are both using the word "spirit". These examples express meaning about the quality of the person. The person has quality of being strong and not very emotional, or afraid of something. The person has a huge inner strength.

The next examples are from the previously mentioned Dan Brown's novel *The Da Vinci Code* (2003). The author mentions such examples related to the word "spirit" as: "reflect the games' spirit", "union of the two halves of the human spirit". Translations in Russian language are: "отражающими дух участия и гармонию игр", "как единение двух половинок человеческого духа". The examples "reflect the games' spirit" and "отражающими дух участия и гармонию игр" are both using the word "spirit". The examples "the games' spirit" and "дух участия и гармонию игр" present the spirit of the game, when the whole crowd is expressing special emotions and feelings related to the game. It could also be the spirit of those who are playing a specific game and their feelings towards team. The team needs to have very strong connection between each other in order to win, they need to support one another and help if needed. The examples "Union of the two halves of the human spirit" and "как единение двух половинок человеческого духа" also using the word "spirit". The meaning of the example "union [...] of the human spirit" and "единение [...] человеческого духа" is related to the human spirit half which becomes whole when it is connected with the other half of the spirit. It could be done when a person finds another person which is likely like him/her and has strong feelings towards him/her.

Another example is from Lauren Weisberger novel *The Devil Wears Prada* (2003).

The author mentions such example related to the word “spirit” as: “there's a kind spirit up above who just may spare me that particular misery today” and the translation in Russian is “что Всевышний уберезет меня от этого визита”. The difference between cultural constructs related to the word “spirit” is that only the English version uses the word “spirit”. The Russian translation is using the word “Всевышний”. These examples hold the same meaning, because it is being described about something that is above us. Religious people in Russian language tend to be defining that “upper spirit” as “Всевышний”.

The last example is from Sir Timothy Garden, Tom Donnelly et al.. review *In the wake of Iraq* (2003). The example is “in a spirit of partnership” and in Russian it is translated as “в духе партнерства”. Both examples use the word “spirit”. The meaning is about the partnership between two sides. In order to the partnership to be effective it is obligatory for the specific spirit to be in it. Both sides must feel exact emotions and feelings.

To conclude this part, it is important to mention that cultural constructs related to the word “spirit” from English authors have similarities and differences. The meaning of the examples is often related to the person’s emotions, energy, or feelings, in phrases that are related to understanding something clearly, could be used by referring to some kind of special atmosphere in the specific place or unique feeling that occurs once a year during celebrations, or feeling that represents the spirit of some kind of a game that involves a group of people. Examples also show that using both words, “soul” and “spirit”, increases the emphasis on strong emotion or feeling. Phrases with the word “spirit” express current emotions and state of mind that the person has at the moment of living. Additionally, examples express a specific quality of a person or could be related to the human spiritual half which becomes whole when it is connected with the other half of the spirit of a different person. And lastly, the cultural construct related to the word “spirit” could refer to God or something that is above and that everyone believes in. The differences between cultural constructs of both languages is that in order to express the idea, sometimes the choice of words differs in English and Russian. In addition, some examples present that the choice of words make huge contribution, because they hold the meaning that could be stronger and more informative in one language, and not that much strong in another. All in all, the word “spirit” in English language is most often used to express some kind of special atmosphere between parts or some kind of invisible energy that creates unique emotions or feelings.

Table 2: cultural constructs related to the word “spirit” from English literature

Author and book	Example in English language	Translation into Russian language
Stephen King. The Mangler (1972)	Something of her spirit perhaps remained in the machine	Что то от ее духа осталось бы в машине, которая убила ее
Stephen King. The Lawnmower Man (1975)	You got the right spirit	Вы все поняли правильно
Douglas Adams. The Hitchhiker's Guide to the Galaxy (1978-1979)	The spirit of carnival was in the air	И воздух был пронизан праздничным настроением
Winston Groom. Forrest Gump (1986)	I have suffered a loss, Forrest, far greater than my legs. It's my spirit, my soul, if you will	Я многое потерял, Форрест, не одни только ноги — если хочешь знать, я потерял душу, дух
Kurt Vonnegut. Hocus Pocus (1990)	In a spirit of irony	Чтобы посмеяться
Helen Fielding. Bridget Jones's Diary (1996)	Spirit-of-Christmas Past	С рождественскими настроениями
Dan Brown. Angels and Demons (2000)	Youthful spirit was living in a mortal shell	Что его по прежнему молодая душа заключена в брентную оболочку
	A woman of spirit	Сильная духом женщина
Dan Brown. The Da Vinci Code (2003)	Reflect the games' spirit	Отражающими дух участия и гармонию игр
	Union of the two halves of the human spirit	Как единение двух половинок человеческого духа
Lauren Weisberger. The Devil Wears Prada (2003)	There's a kind spirit up above who just may spare me that particular misery today	Что Всевышний уберезет меня от этого визита

Sir Timothy Garden, Tom Donnelly et al.. In the wake of Iraq ("NATO Review") [ABBYY LingvoPRO] (2003)	In a spirit of partnership	В духе партнерства
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3.1.3 Cultural constructs related to the word “soul” in Russian language

In this part of the analysis, cultural constructs related to the word “soul” in Russian language will be analysed. The examples were chosen from various Russian literature as follows: M. A. Bulgakov *The Master and Margarita* (1929-1940) (М. А. Булгаков, *Мастер и Маргарита* (1929-1940)), N. Ostrovsky *How the Steel Was Tempered (1st part)* (1930-1934) (Н. А. Островский, *Как закалялась сталь (ч. 1)* (1930-1934)), N. Ostrovsky *How the Steel Was Tempered (2nd part)* (1930-1934) (Н. А. Островский, *Как закалялась сталь (ч. 2)* (1930-1934)), V. V. Nabokov *Spring in Fialta* (1938) (В. В. Набоков, *Весна в Фиальте* (1938)), V. V. Nabokov *The Enchanter* (1939) (В. В. Набоков, *Волшебник* (1939)), V. V. Nabokov *The Visit to the Museum* (1939) (В. В. Набоков, *Посещение музея* (1939)), V. V. Nabokov *Ultima Thule* (1940) (В. В. Набоков, *Ultima Thule* (1940)), V.V. Nabokov *Solus Rex* (1940) (В. В. Набоков, *Solus Rex* (1940)), N.N. Nosov *The Adventures of Dunno and his Friends* (1953-1954) (Н. Н. Носов, *Приключения Незнайки и его друзей* (1953-1954)), A.N. Strugatsky *Roadside Picnic* (1971) (А. Н. Стругацкий, Б. Н. Стругацкий, *Пикник на обочине* (1971)). These authors mentioned cultural constructs related to the word “soul” and it is analysed how the meaning changes, or no, when they are translated into Russian language, and what words are chosen to construct the idea. Examples from the analysis are shown in table 3. Not all examples are presented in this part, the other ones can be found in the appendix.

The first example is from M. A. Bulgakov novel *The Master and Margarita* (1929-1940). The author mentions such examples related to the word “soul” as: “в самой глубине души”, “задушевно спросили у Никанора Ивановича”. English translation is: “in the very bottom of his soul”, “Nikanor Ivanovich was asked soul fully”. The examples “в самой глубине души” and “in the very bottom of his soul” cultural construct uses the word “soul” (“душа”). These examples mean that a person is hiding something very deeply in his soul. The examples “задушевно спросил [...]” and “[...] asked soul fully” as well uses the word “soul”. The meaning presented in these examples is that a person was asked sincerely, deeply personally. The cultural construct is related to the word soul and presents that the question was from the soul and genuine.

The next example is from N. Ostrovsky novel *How the Steel Was Tempered (1st part)* (1930-1934). The examples related to the word “soul” are: “возненавидел с тех пор попа Павка всем своим существом”, “в его душе стало еще тяжелее и непрогляднее”. English translation is: “from that day Pavel hated the priest with all his soul”, “his soul was more desolate and dreary than ever”. In the examples “возненавидел с тех пор попа Павка всем своим существом” and “from that day Pavel hated the priest with all his soul” only the English version uses the word “soul”. To express the idea, Russian version uses the word “всем [...] существом”, which could be translated as with all soul, as English version suggests. The meaning of the examples “всем своим существом” and “with all his soul” is that a person extremely disliked another person. Mentioning that hatred was with all persons soul, gives emphasis one the idea. In the examples “в его душе стало еще тяжелее и непрогляднее” and “his soul was more desolate and dreary than ever” both versions uses the word “soul”. The examples “в [...] душе стало еще тяжелее и непрогляднее” and “[...] soul was more desolate and dreary [...]” describe that a person began to feel negative and depressive emotions.

Another example from the same author, N. Ostrovsky, although from the 2nd part of the novel, *How the Steel Was Tempered*. The Russian examples related to the word “soul” are: “с трусливой нервозностью желал лишь одного”, “лови момент, тут вам иединство души и тела”. The English translation is: “his cowardly soul craved but one thing”, “it will be a true communion of soul and body”. The examples “с трусливой нервозностью желал лишь одного” and “his cowardly soul craved but one thing” differs, because of word choice. The English cultural construct uses the expression “cowardly soul” and the Russian version uses “с трусливой нервозностью”. The meaning of these examples is the same, they both mean that the person was feeling very scared and was afraid of something. The examples “лови момент, тут вам иединство души и тела” and “it will be a true communion of soul and body” are both using the words “soul”. The idea of these examples is that soul and body unites into one whole object.

The next examples are from V. V. Nabokov short story *Spring in Fialta* (1938). Examples from this short story are: “лишь ударит в душу черная и совершенно пустая ночь”, “но близкого товарища мужа-творца” and English translations are: “nothing but a perfectly black void would face one's shivering soul”, “if not the part of a muse at least that of a soul mate and subtle adviser”. The examples “лишь ударит в душу черная и совершенно пустая ночь” and “nothing but a perfectly black void would face one's shivering soul” both use the word “soul”. The idea of the examples “ударит в душу черная и совершенно пустая ночь” and “perfectly black void would face one's shivering soul” is the

same, the person is suffering and when the day end and comes the night, the person's sufferings are even harder, because everything seems to be so plain and dark. The night is that time when a lot of people tend to think about existential questions. The examples “но близкого товарища мужа-творца” and “if not the part of a muse at least that of a soul mate and subtle adviser” differs because of the words choice. Russian version is “товарищ” and English is “soulmate”. The word “soulmate” could mean a friend, a person who is very alike with another person and finds a lot of in common, or it could be a romantic partner. In this case it is a close friend. English translation suggest more intimate variant, referring that two people may be very close.

Other examples are from the same author, V. V. Nabokov from novel *The Enchanter* (1939). The examples from this novel are: “начинает дурно отражаться постоянное качание души между отчаянием и надеждой”, “пока что — сосед не видит сквозь стену и шофер не читает в душе”. English translations are: “had begun to suffer from the ceaseless vacillation of his soul between despair and hope”, “for the time being, my neighbor cannot see through the wall, and the chauffeur cannot scrutinize my soul”. The examples “начинает дурно отражаться постоянное качание души между отчаянием и надеждой” and “had begun to suffer from the ceaseless vacillation of his soul between despair and hope” both use the word “soul”. The meaning of the examples “качание души между отчаянием и надеждой” and “vacillation of his soul between despair and hope” is that the person has a lot of emotion in his self. He seeking for hope but also feels desperate. The examples “пока что — сосед не видит сквозь стену и шофер не читает в душе” and “for the time being, my neighbor cannot see through the wall, and the chauffeur cannot scrutinize my soul” both uses the word “soul”. Examples “читает в душе” and “scrutinize my soul” hold meaning that someone understands another person, he/she can feel emotions of another person.

The next example is also from V. V. Nabokov and his story *The Visit to the Museum* (1939). In this story, mentioned example is “но ни души, ни души...” and translation in English is “but not a living soul, not a living soul”. The cultural construct in both examples is related to the word “soul”, and it uses it. The meaning of these examples is that there is no one in a particular place.

Another examples are from the same author, V. V. Nabokov and his story *Ultima Thule* (1940). The examples related to word “soul” are: “и как не похож, конечно, на интонацию твоей души, твоей жизни”, “бы вместе с душой потеряв чувство времени (без которого душа не может жить)”. English translations are: “and how little it resembled, of course, the intonation of your soul, of your life”, “and yet as though along with his soul he had lost his sense of time (without which the soul cannot live)”. The examples “и как не похож,

конечно, на интонацию твоей души, твоей жизни” and “and how little it resembled, of course, the intonation of your soul, of your life” both uses the word “soul”. The meaning of the examples “интонацию твоей души” and “intonation of your soul” is that a person has typical emotions or feelings that he is expressing frequently and other people recognise him from those “intonations”. In additions, these emotions portray the life of a person. The examples “бы вместе с душой потеряв чувство времени (без которого душа не может жить)” and “and yet as though along with his soul he had lost his sense of time (without which the soul cannot live)” both uses the word “soul”. The meaning of the examples “вместе с душой потеряв чувство времени” and “his soul he had lost his sense of time” is that person lost some part of his ability “his sense of time”. Without this sense a person’s soul cannot live anymore, because throughout the time soul is developing and growing.

Next examples are from the same author, V.V. Nabokov, from his story *Solus Rex* (1940). The examples from this story are: “его чувствительной душе”, “виденное все же отпечталось у него в душе”. English translations are: “his sentimental soul”, “but that glimpse imprinted itself in his soul”. The constructs “его чувствительной душе” and “his sentimental soul” both uses the word “soul”. The meaning of the idea is a person is very sensitive and cannot hold strong emotions in his self. The examples “виденное все же отпечталось у него в душе” and “but that glimpse imprinted itself in his soul” as well, both uses the word “soul”. The meaning of the examples “отпечталось у него в душе” and “imprinted itself in his soul” is that a person saw something that cause some huge emotion, it could be something scary, shocking, and even beautiful. It could be anything that cause strong emotion for a person. After experiencing such situation, a person will remember it for a long time.

The next examples are from N.N. Nosov novel *The Adventures of Dunno and his Friends* (1953-1954). The examples from this novel are: “там уже никого не было”, “на улице было совсем пусто”. English translations are: “but there was not a soul in sight”, “there was not a soul in sight”. The examples “никого не было”, “было совсем пусто” and “not a soul in sight” have the same meaning that there was not a single person in particular place. Although, Russian versions of cultural construct, to express the same meaning, are using different words. Although, they are not with the word “soul”, they are referring to it as a person.

The last examples are from A.N. Strugatsky novel *Roadside Picnic* (1971). The examples from this novel are: “простая твоя душа, и не понимаешь”, “сложная твоя душа”. English translations are: “you simple soul, you don't understand”, “you complicated soul”. The examples “простая твоя душа, и не понимаешь” and “you simple soul, you don't understand” are both using the word “soul”. The meaning of the examples “простая твоя

душа” and “you simple soul” is that a person has such simple and even plain understanding of thing, emotions, feelings or events that he/she is said to have simple soul. The examples “сложная твоя душа” and “you complicated soul” are both using the word “soul”, and are opposite to the examples above in this paragraph. The meaning of the examples are that a person has such complicated soul, it could be because of the emotions and feelings he/she had to deal with or some negative thoughts.

To conclude this part, cultural constructs related to the word “soul” from Russian authors have similarities and differences. The examples could refer to something deeply personally, or sincere and genuine, to emphasize the specific feeling or emotion, also could refer to a person, could be referring to such strong emotion that left footprints on person’s soul, it could also refer to some personal characteristics. The differences are that to express the idea word choice could be different. Most frequently, the word “soul” in Russian language is referring to some emphasis on emotions and feelings.

Table 3: cultural constructs related to the word “soul” from Russian literature

Author and book	Example in Russian language	Translation into English language
М. А. Булгаков. Мастер и Маргарита (1929-1940)	В самой глубине души	In the very bottom of his soul
	Задушевно спросили у Никанора Ивановича	Nikanor Ivanovich was asked soul fully
Н. А. Островский. Как закалялась сталь (ч. 1) (1930-1934)	Возненавидел с тех пор попа Павка всем своим существом	From that day Pavel hated the pr iest with all his soul
	В его душе стало еще тяжелее инепрогляднее	His soul was more desolate and dreary than ever
Н. А. Островский. Как закалялась сталь (ч. 2) (1930-1934)	Нутром чуял приближение оп асности. С трусливой нервозн остью желал лишь одного	He sensed danger and his cowardly soul craved but one thing
	Лови момент, тут вам иединство души и тела	It will be a true communion of soul and body
В. В. Набоков. Весна в Фиальте (1938)	Лишь ударит в душу черная и совершенно пустая ночь	Nothing but a perfectly black void would face one's shivering soul

	Но близкого товарища мужа-творца	If not the part of a muse at least that of a soul mate and subtle adviser
В. В. Набоков. Волшебник (1939)	Начинает дурно отражаться постоянное качание души между отчаянием и надеждой	Had begun to suffer from the ceaseless vacillation of his soul between despair and hope
	Пока что — сосед не видит сквозь стену и шофер не читает в душе	For the time being, my neighbor cannot see through the wall, and the chauffeur cannot scrutinize my soul
В. В. Набоков. Посещение музея (1939)	Но ни души, ни души	But not a living soul, not a living soul
В. В. Набоков. Ultima Thule (1940)	И как не похож, конечно, на интонацию твоей души, твоей жизни	And how little it resembled, of course, the intonation of your soul, of your life
	Бы вместе с душой потеряв чувство времени (без которого душа не может жить)	And yet as though along with his soul he had lost his sense of time (without which the soul cannot live)
В. В. Набоков. Solus Rex (1940).	Его чувствительной душе	His sentimental soul
	Виденное все же отпечталось у него в душе	But that glimpse imprinted itself in his soul
Н. Н. Носов. Приключения Незнайки и его друзей (1953-1954)	Там уже никого не было	But there was not a soul in sight
	На улице было совсем пусто	There was not a soul in sight
А. Н. Стругацкий, Б. Н. Стругацкий. Пикник на обочине (1971)	Простая твоя душа, и не понимаешь	You simple soul, you don't understand
	Сложная твоя душа	You complicated soul

3.1.4 Cultural constructs related to the word “spirit” in Russian language

In this part of the analysis, cultural constructs related to the word “soul” in Russian language will be analysed. The examples were chosen from various Russian literature contexts as follows: L.N. Tolstoy *Anna Karenina* (1878) (Л. Н. Толстой, *Анна Каренина* (ч. 1-4) (1878)), А.Р. Chekhov *The Privy Councillor* (1886) (А. П. Чехов, *Тайный советник*

(1886)), A.P. Chekhov *Dreams* (1886) (А. П. Чехов, *Мечты* (1886)), М. Gorky *The Icebreaker* (1912-1915) (Максим Горький, *Ледоход* (1912-1915)), I. If and E. Petrov *The Twelve Chairs* (И. А. Ильф, Е. П. Петров, *Двенадцать стульев* (1927)), N. Ostrovsky novel *How the Steel Was Tempered (1st part)* (1930-1934) (Н. А. Островский, *Как закалялась сталь* (ч. 1) (1930-1934)), N. Ostrovsky *How the Steel Was Tempered (2nd part)* (1930-1934) (Н. А. Островский, *Как закалялась сталь* (ч. 2) (1930-1934)), V. V. Nabokov *The Visit to the Museum* (1939) (В. В. Набоков, *Посещение музея* (1939)), V. V. Nabokov *Beneficence* (1940) (В. В. Набоков, *Василий Шишков* (1940)), М. А. Bulgakov *The Master and Margarita* (1929-1940) (М. А. Булгаков, *Мастер и Маргарита* (1929-1940)). These authors mentioned cultural constructs related to the word “spirit” and it will be analysed how the meaning changes, or no, when they are translated into English language, and what words are chosen to construct the idea. Examples from the analysis are shown in table 4. Not all examples are presented in this part, the other ones can be found in the appendix.

The first examples are from L.N. Tolstoy novel *Anna Karenina* (1878). The examples related to the word “spirit” in this novel are: “она не могла собраться с духом ответить что-нибудь”, “или только в этом исостоит весь русский дух?”. English translations are: “she could not pluck up spirit to make any answer”, “Russian spirit consist in just this?”. Examples “она не могла собраться с духом ответить что-нибудь” and “she could not pluck up spirit to make any answer” both uses the word “spirit” (“дух”) in the examples, “собраться с духом” and “pluck up spirit”. The meaning of these examples is that a person was not brave enough to make a decision or another action. In this situation a person is feeling doubtful. Examples “или только в этом исостоит весь русский дух?” and “Russian spirit consist in just this?” both use the word “spirit”. The meaning of these examples “русский дух” and “Russian spirit” is that a person is a Russian person or may be has some characteristics of a Russian. It may be assumed because of certain qualities of a person, his cultural view, religion.

The next example is from A.P. Chekhov short story *The Privy Councillor* (1886). The example from this short story is “ничего не поделаешь: дух времени” and translation in English is “there's no help for it; it's the spirit of the age”. Cultural construct of these examples both uses the word “spirit”. The example “дух времени” and “the spirit of the age” are comparing passing time with the spirit of the age. It is an invisible energy which makes every living thing experience aging. This energy of aging could not be seen, although it definitely could be felt.

Another example from the same author, A.P. Chekhov is from his short story *Dreams*

(1886). The example from this story is “но он силен плотью и бодр духом, не боится ни сосен” and translation in English is “but he is strong in body and bold in spirit, and has no fear of the pine-trees”. These examples both use the word “spirit”. The examples “бодр духом” and “bold in spirit” have meaning that a person is courageous and do not fear anything.

The next examples are from M. Gorky story *The Icebreaker* (1912-1915). The examples from this story are: “собачий характер надобен тут, чтоб охранять хозяиново, как свою родную шкуру, мамино наследство...”, “веселые”. Translations in English are: “the spirit of a dog, so that he shall look after his master's stuff as he would look after the skin which his mother has put on to his own body”, “though relieved in spirit”. In the examples “собачий характер надобен тут, чтоб охранять хозяиново, как свою родную шкуру, мамино наследство...” and “the spirit of a dog, so that he shall look after his master's stuff as he would look after the skin which his mother has put on to his own body” English version express the idea through the word “spirit”. This is because, in Russian language metaphor, as refers phraseological dictionary of Russian literature, “собачья душа” is generally used in negative context and refers to an unpleasant person. Although, “собачий характер” is translated as “the spirit of a dog”, because in English it do not present any negative characteristics of a person. In the examples “веселые” and “though relieved in spirit” only the English translation uses the word “spirit”. The meanings are the same, these constructs express the feeling of joy.

Another examples are from I. Ilf and E. Petrov novel *The Twelve Chairs*. The examples from this novel are: “играли весело, танцевали энергично и пели милыми голосами”, “толчки и взрывы прибоя накаляли смятенный дух отца Федора”. Translations in English are: “acted with spirit, danced energetically, and sang in tuneful voices”, “father Theodore's troubled spirit into a frenzy”. In the examples “играли весело, танцевали энергично и пели милыми голосами” and “acted with spirit, danced energetically, and sang in tuneful voices” only English translation uses the word “spirit”. The examples “играли весело” and “acted with spirit” presents meaning that something was playing energetically and everyone who were involved in the activity were cheerful. The examples “толчки и взрывы прибоя накаляли смятенный дух отца Федора” and “father Theodore's troubled spirit into a frenzy” both uses the word “spirit”. The examples “смятенный дух” and “troubled spirit” express the feeling of confusion, the person do not know what to do or how solve the problem.

The next examples are from N. Ostrovsky novel *How the Steel Was Tempered (1st part)* (1930-1934). Previously were analysed examples with the word “soul”. Examples related to the word “spirit” are: “оно встревожило озорного, мятежного парня”, “измученный,

избитый, подавленный”. Translations in English are: “his rebellious spirit was troubled”, “bruised and aching in body and spirit”. The difference between cultural constructs related to the word “spirit” is that only English version uses the word “spirit”. The examples “мятежного парня”, “rebellious spirit”, “избитый, подавленный”, “bruised and aching in body and spirit” express the characteristics of a person. This person is youthful, rebellious and also has some melancholic and depressing feelings.

Another example from the same author, N. Ostrovsky, although from the 2nd part of the novel, *How the Steel Was Tempered*, which examples related to the word “soul” were as well analysed in the previous part. The examples related to the word “spirit” are: “какая нелегкая затащила сюда Артема?”, “с горячки и я нащипал заявление”. Translations in English are: “what evil spirit lured Artem out here?”, “I also got into the spirit of the thing and applied”. In the examples “какая нелегкая затащила сюда Артема?” and “what evil spirit lured Artem out here?” only English translation uses the word “spirit”. The constructs “нелегкая затащила” and “evil spirit lured” mean that something sinful made a person go or do some kind of things. In the examples “с горячки и я нащипал заявление” and “I also got into the spirit of the thing and applied” as well, only English translation uses the word “spirit”. The examples “с горячки” and “the spirit of the thing” express the meaning that a person done something while being in the state of illness. When a person is ill he/she cannot think clearly and could done something unusual for him/her.

The next example is from V. V. Nabokov story *The Visit to the Museum* (1939). The example is “а когда я вхожу во вкус, то остановить меня невозможно” and English translation is “when I get in the spirit, no one can hold me back”. Only the English version is using the word “spirit”. The examples “вхожу во вкус” and “get in the spirit” means that a person receives particular energy that inspires him/her to do something.

Another example from the same author, V. V. Nabokov story *Beneficence* (1940). The example is “что для меня есть действительность духа” and English translation is “what is to me the reality of the spirit”. Both examples use the word “spirit”. The examples “действительность духа” and “the reality of the spirit” means that something is real, exact or clear.

The last examples are from M. A. Bulgakov novel *The Master and Margarita* (1929-1940). The examples from this novel related to the word “soul” were analysed in the previous part. The examples related to the word “spirit” are: “я к тебе, дух зла и повелитель теней”, “неужели это трудно тебе сделать, дух зла?”. Translations in English are: “I have come to see you, spirit of evil and sovereign of shadows”, “is that hard for you to do, spirit of evil?”. Both examples are using the word “spirit” and they are both the same “дух зла” and “spirit of

evil”. The meaning of these examples is that a person carries sinful characteristics and is unpleasant for others. The phrases are used in negative expressions.

To conclude this part, cultural constructs related to the word “spirit” from Russian authors have similarities and differences. The examples could refer to person’s emotions, feelings and characteristics, to an invisible energy, that could as well make people who are participating in some kind of special activity be united and feel joy. In addition this special energy could inspire a person to do something. The differences between Russian and English translations is mostly because of word choice. Although, to express the idea, the words have to be chosen carefully. In one language the phrase or words could have negative connotation, therefore it is obligatory to use different words and need to be aware of the meanings. Most frequently the word “spirit” in Russian language is used to express emotions, feelings or characteristics and to present invisible energy that affects one person or a group of people.

Table 4: cultural constructs related to the word “spirit” from Russian literature

Author and book	Example in Russian language	Translation into English language
Л. Н. Толстой. Анна Каренина (ч. 1-4) (1878)	Она не могла собраться с духом ответить что-нибудь	She could not pluck up spirit to make any answer
	Или только в этом исостоит весь русский дух?	Russian spirit consist in just this?
А. П. Чехов. Тайный советник (1886)	Ничего не поделаешь: дух времени	There's no help for it; it's the spirit of the age
А. П. Чехов. Мечты (1886)	Но он силен плотью и бодр духом, не боится ни сосен	But he is strong inbody and bold in spirit, and has no fear of the pine-trees
Максим Горький. Ледоход (1912- 1915)	Собачий характер надобен тут, чтоб охранять хозяиново, как свою родную шкуру, мамино наследство	The spirit of a dog, so that he shall look after his master's stuff as he would look after theskin which his mother has put on to his own body
	Веселье	Though relieved in spirit
И. А. Ильф, Е. П. Петров. Двенадцать стульев (1927)	Играли весело, танцевали энергично и пели милыми голосами	Acted with spirit, danced energetically, and sang in tuneful voices

	Толчки и взрывы прибора накаляли смятенный дух отца Федора	Father Theodore's troubled spirit into a frenzy
Н. А. Островский. Как закалялась сталь (ч. 1) (1930-1934)	Оно встревожило озорного, мятежного парня	His rebellious spirit was troubled
	Измученный, избитый, подавленный	Bruised and aching in body and spirit
Н. А. Островский. Как закалялась сталь (ч. 2) (1930-1934)	Какая нелегкая затащила сюда Артема?	What evil spirit lured Artem out here?
	С горячки и я нашпарил заявление	I also got into the spirit of the thing and applied
В. В. Набоков. Посещение музея (1939)	А когда я вхожу во вкус, то остановить меня невозможно	When I get in the spirit, no one can hold me back
В. В. Набоков. Василий Шишков (1940)	Что для меня есть действительность духа	What is to me the reality of the spirit
М. А. Булгаков. Мастер и Маргарита (1929-1940)	Я к тебе, дух зла и повелитель теней	I have come to see you, spirit of evil and sovereign of shadows
	Неужели это трудно тебе сделать, дух зла?	Is that hard for you to do, spirit of evil?

3.2 Comparison between the cultural constructs related to words “soul” and “spirit” in English and Russian languages

In this second part of the analysis, the quantity of cultural constructs with different and same meanings in each category is shown. In addition, differences and similarities between

the cultural constructs from both languages are presented. The analysis is presented in charts as well as with explanations. Some analysed parts may have not an equal number of the examples, it is due to the fact that in each category, 10 authors were analysed, and the maximum number of examples from one author is 2. Therefore, some authors have more examples in their books than others.

3.2.1 Comparison between cultural constructs related to the word “soul” in English and Russian languages

Selected examples from English literature and related to the word “soul” express such meanings as: person’s characteristics, feelings or emotions, to explain that body is temporal while the soul lives eternal life, and identifies “soul” as a person, something that is living, explains that if someone lost his/her “soul” it becomes extremely difficult to live, without satisfying a soul a person could not be joyful. The differences between cultural constructs related to the word “soul” in English literature and Russian translations are that in some cases only one language use the word “soul” to express the idea. Some examples present that in order to refer to the idea that is stated in the context, the author uses different word, for example “heart”. All in all, the word “soul” in English language is most frequently used to express that body is temporal while the soul lives eternal life, to express happiness, because when a person is feeling joy, his/her soul “is singing” too and identifies “soul” as a person, something that is living. Figure 1 presents how many of examples with most often meanings were in the analysis of the cultural constructs related to the word “soul”.

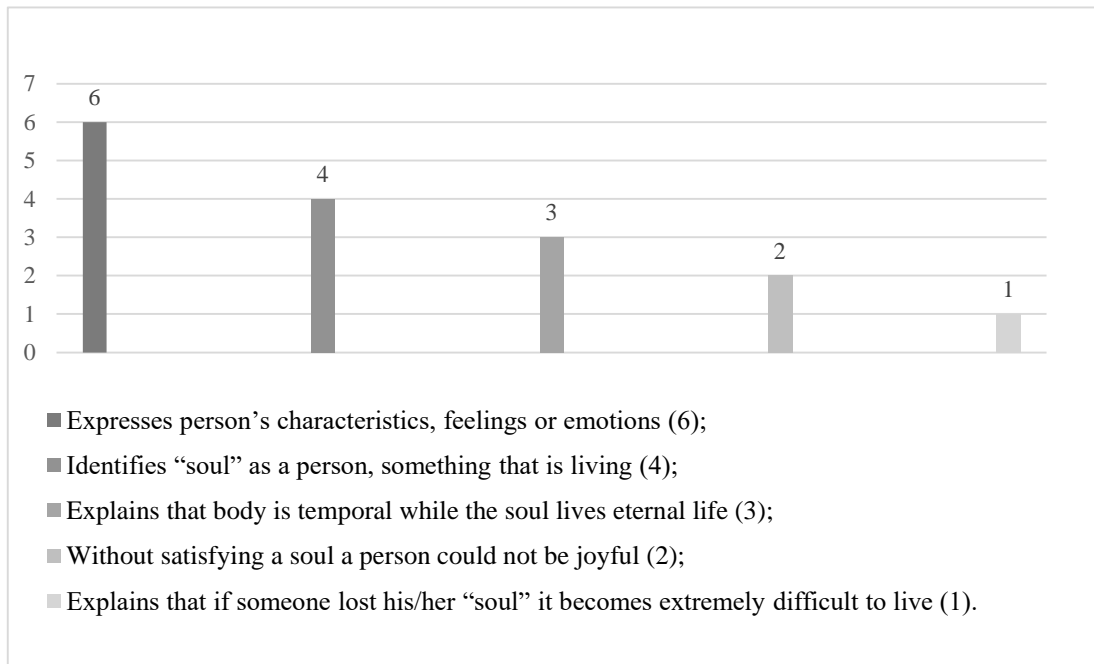


Figure 1: meanings related to the word "soul" in English language

Selected examples from Russian literature and related to the word "soul" express such meanings as: referring to something deeply personally, or sincere and genuine, emphasizing the specific feeling or emotion, referring to a person, or to such strong emotion that could leave footprints on person's soul, and could also refer to some personal characteristics. The differences are that in order to express an idea word choice could be different. Most frequently, the word "soul" in Russian language refers to some emphasis on emotions and feelings. Figure 2 presents how many of examples with most often meanings were in the analysis of the cultural constructs related to the word "soul".

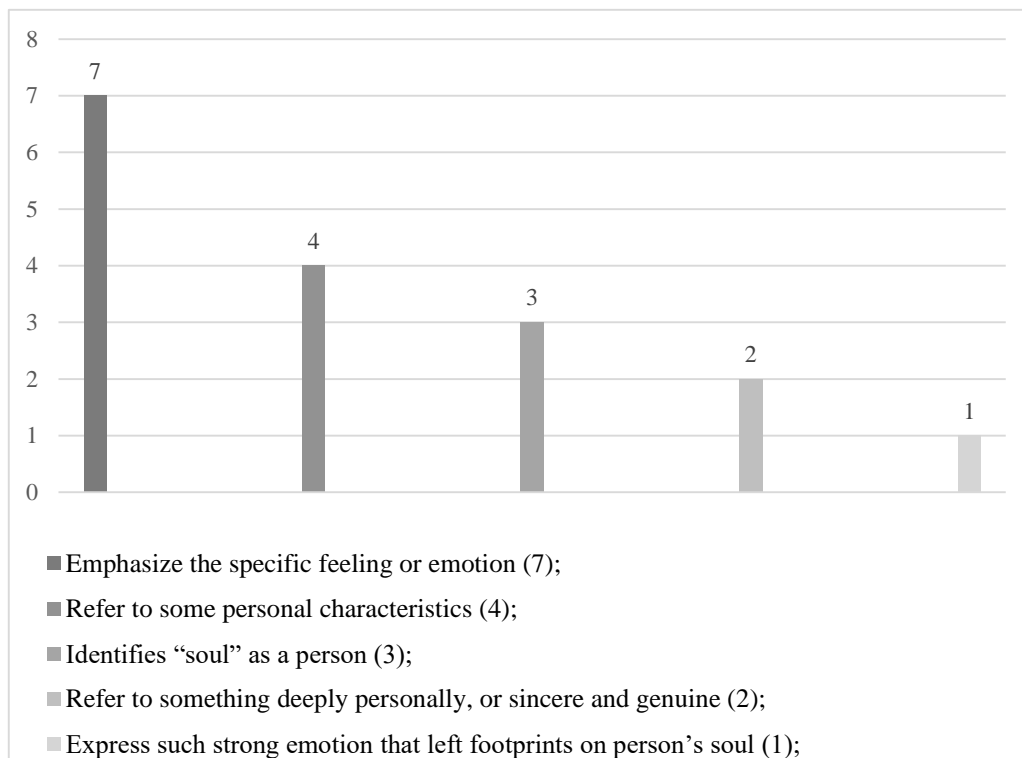


Figure 2: meanings related to the word "soul" in Russian language

The differences between cultural constructs related to the word "soul" in English and Russian languages is that authors of English language uses the word "soul" to express that body is temporal while the soul lives eternal life and to express happiness (figure 1), and to express feeling such as when a person is feeling joy, his/her soul "is singing" too. In contrast, authors of Russian language uses the same word to express emphasis on emotions and feelings and make statement or idea stronger (figure 2). The similarities of both languages are that English and Russian languages both use certain meaning words most of the time. Figure 1 and 2 present that both English and Russian languages tend to use phrases related to the word "soul" with the meaning expressing emotions and feeling. As figure 1 shows, 6 examples in the English language and as chart 2 shows, 7 examples in Russian language.

To conclude the comparison between cultural constructs related to the word "soul" in English and Russian languages, it is important to mention that while both English and Russian authors use different meanings with the same word "soul", these two languages have similarities as well, and non-native speakers could, therefore, easily understand the literature if they are aware of the meanings.

3.2.2 Comparison between cultural constructs related to the word “spirit” in English and Russian languages

Selected examples from English literature and related to the word “spirit” express such meanings as: relates to a person’s emotions, energy, or feelings, in phrases that are of understanding something clearly, referring to some kind of special atmosphere in the specific place or unique feeling that occurs once a year during celebrations, or feeling that represents the spirit of the some kind of game that involves group of people, expressing current emotions and state of mind that the person has at the moment of living and the specific quality of a person, it could be related to the human spirit half that becomes whole when it is connected with the other half of the spirit of different person, also could address to the God or something that is above and that everyone believes in. Examples also present that using both words “soul” and “spirit” increases the emphasis on strong emotion or feeling. Figure 3 presents the quantity of analysed words which have certain meaning related to the word “spirit”.

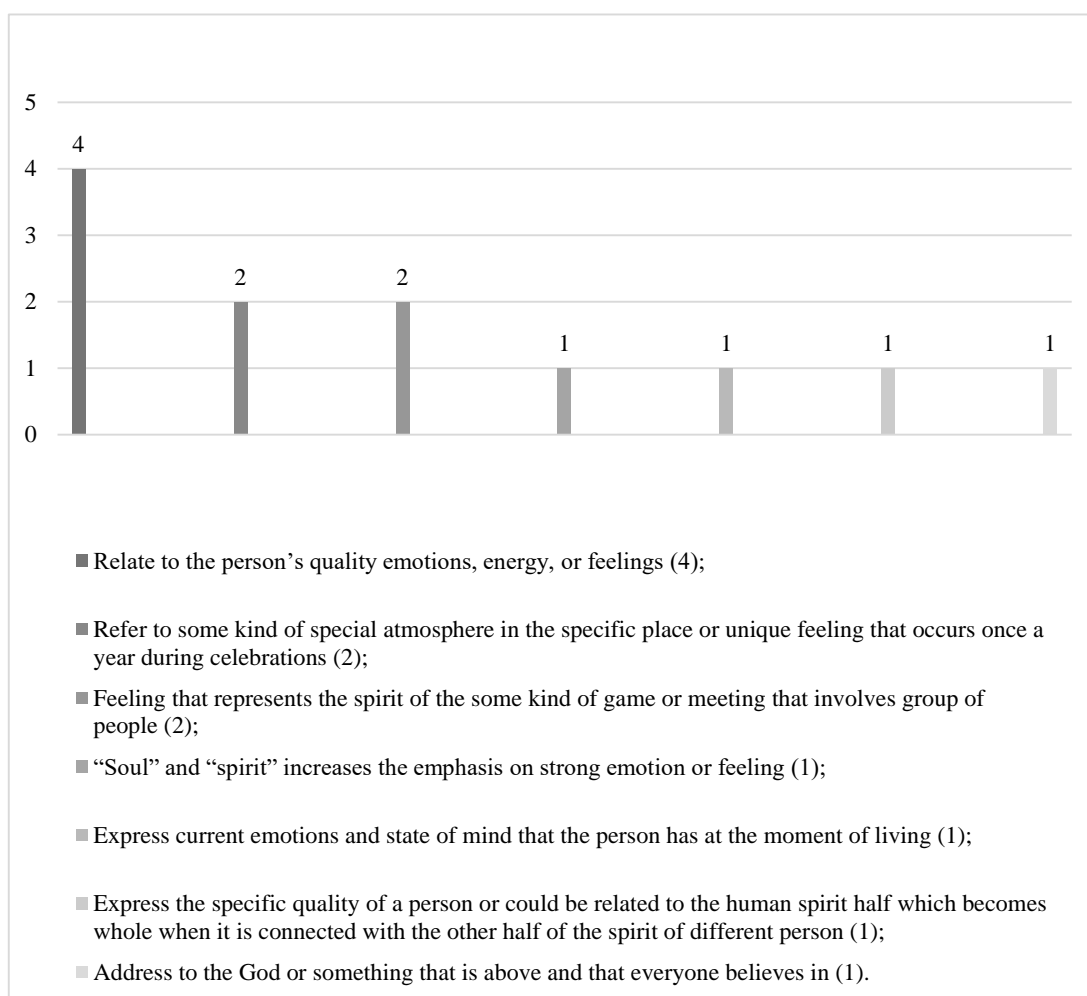


Figure 3: meanings related to the word “spirit” in English language

Selected examples from Russian literature and related to the word “spirit” express such meanings as: referring to a person’s emotions, feelings and characteristics, or person’s nationality, presenting an invisible energy, that could as well make people who are participating in some kind of special activity be united and feel joy or inspire to do something. In addition, this special energy could inspire a person to do something. It is very important to mention that to express the idea the words have to be chosen carefully. In one language the phrase or words could have negative connotation, therefore it is obligatory to use different words and need to be aware of the meanings. Figure 4 presents the quantity of analysed words which have certain meaning related to the word “spirit”. As in figure 3 and 4 it is presented that both English and Russian languages tend to use more words related to the word “spirit” in expressing person’s emotions, feelings, or characteristics, 4 expressions from English examples and 8 from Russian.

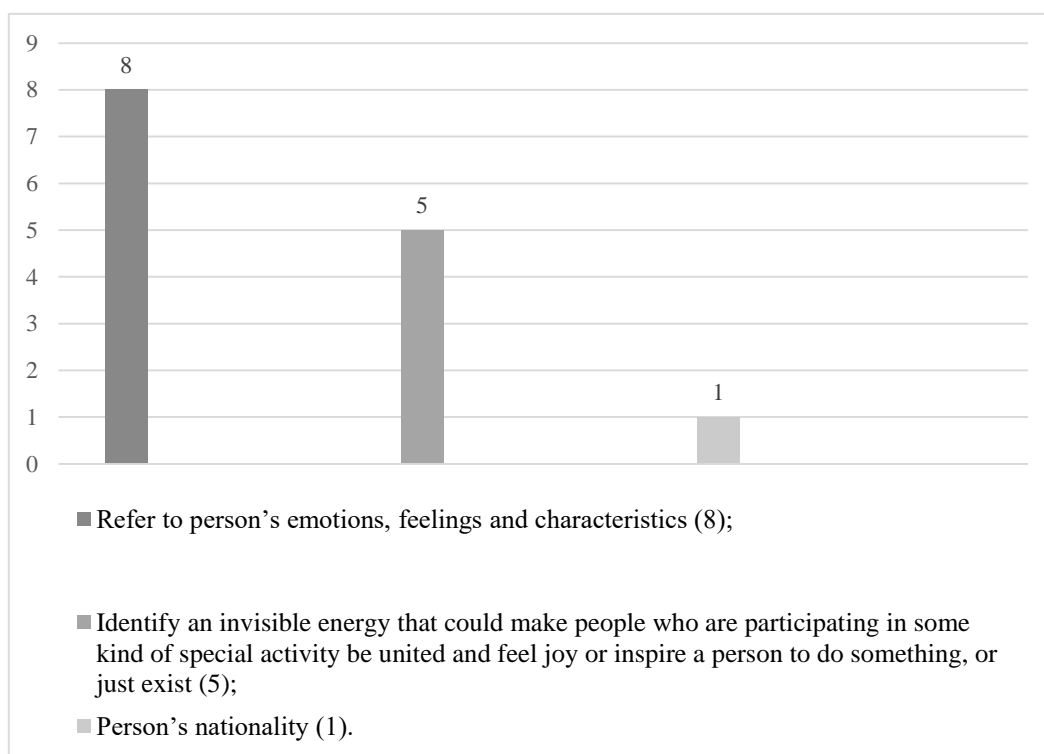


Figure 4: meanings related to the word “spirit” in Russian language

The differences between cultural constructs related to the word “spirit” in English and Russian languages is that authors of English language more often uses the word “spirit” to express some kind of special atmosphere between parts or some kind of invisible energy that creates unique emotions or feelings (figure 3). Therefore, authors of Russian language more often uses the same word to express emotions, feelings or characteristics and to present

invisible energy that affects one person or a group of people as well as in English language (figure 4). The similarities between cultural constructs related to the word “spirit” in English and Russian languages are that both languages uses the meaning some kind of invisible energy that creates unique emotions or feelings to a group of people more often. Figure 3 and 4 presents that both English and Russian languages tend to use more words related to the word “spirit” in expressing person’s emotions, feelings, or characteristics, 4 expressions from English examples and 8 from Russian.

To conclude the comparison between cultural constructs related to the word “spirit” in English and Russian, the analysis has shown that more often both languages are using the word “spirit” to express the same meaning in both languages.

CONCLUSIONS

1. In this work, such terms as "soul" and "spirit" are defined. To clearly identify the cultural constructions associated with these words, it is necessary to find their definition and translation in English and Russian dictionaries. Therefore, the problem from a psycholinguistic and sociolinguistic perspective is explained. In addition, such terms as cultural construct, lexicon, lemma, processing, and levels of representation are identified and explained.

2. Secondly, the words "soul" and "spirit" are explained through culture and thinking. Culture and thinking do a great job of understanding words and meanings. It is important to realize the values, traditions and views of certain cultures in order to develop and understand different cultural constructs.

3. To complete the empirical survey, 126 examples of cultural constructs from 32 different literature contexts in English and Russian were found. They were collected from the "Russian National Corps". The examples were analysed and then compared. The collected examples represent the cultural constructs associated with the words "soul" and "spirit." In the first part of the empirical survey, examples were divided into two broad categories, one related to cultural constructs associated with the word "soul" in English and Russian, and the other with cultural constructs related to the word "spirit" in English and Russian.

4. In the second part of the empirical survey, the number of cultural constructs with different meanings is shown and the differences and similarities between cultural constructs in both languages are presented.

In the empirical survey, qualitative and quantitative research methods are applied. These methods analyse the meaning and differences between the selected cultural constructs. In addition, categories that have the greatest number of cultural designs associated with the same meaning in English and Russian are evaluated.

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SUMMARY IN RUSSIAN (РЕЗЮМЕ)

Культура оказывает большое влияние на жизнь людей и их использование языка. Культуры во всем мире имеют различный словарь, смысловые значения и культурные конструкции, которые ясно понимают только носители языка. Для неместного человека трудно найти правильное слово на другом языке, чтобы использовать его в определенном контексте, поскольку он может иметь разные значения в разных контекстах. Поэтому, чтобы использовать нужное слово в определенном контексте, пользователь должен знать культуру этого языка. Например, в английской культуре одно слово может быть связано с одним предметом а, на русском языке это может быть связано с совершенно разными вещами. Трудно понять носителей языка или писателей, когда они используют свои культурные фразы в своих работах. Не носители языка могут представлять другое изображение, относящееся к одному и тому же предмету, потому что они могут быть из совершенно другого культурного общества.

Прежде всего, в этой работе выделены и объяснены такие термины, как слова «душа» и «дух». Чтобы проанализировать культурные конструкции, связанные с этими словами, необходимо найти их определение и перевод в словарях на английском и русском языках. Также, чтобы полностью понять, как человеческий мозг распознает неизвестное или известное слово, необходимо идентифицировать проблему с психолингвистической и социолингвистической перспективы. Такие термины, как культурная конструкция, лексика, лемма, обработка, уровни представления помогают понять, что должен испытывать человеческий мозг для выполнения с одной стороны основной повседневной функции.

Следующее, выполнено объяснение слов «душа» и «дух» через культуру и мышление. Культура и мышление выполняют большую работу по пониманию слов и значений. Обязательно осознавать ценности, традиции и взгляды определенных культур чтоб понять разные культурные конструкции.

Для завершения эмпирической части было найдено 122 примера культурных конструкций из 32 различных литературных контекстов на английском и русском языках. Они были собраны из «Русского национального корпуса». Примеры были проанализированы, а затем сравнены. Собранные примеры представляют культурные конструкции, связанные со словами «душа» и «дух». В первой части эмпирического исследования они были разделены на две большие категории, одна из которых касается культурных конструкций, связанных со словом «душа» в английском и русском языках,

а другая - для культурных конструкций, связанных со словом «дух» на английском и русском языках.

Во второй части эмпирического исследования, показано количество культурных конструкций с разными значениями в каждой категории и представлены различия и сходства между культурными конструкциями в обоих языках.

В эмпирическом исследовании применяются качественные и количественные методы исследования. Этими методами анализируются значение и различия между выбранными культурными конструкциями. Кроме того, оцениваются категории, которые имеют наибольшее количество культурных конструкций, связанных с одним и тем же значением на английском и русском языках.

APPENDIX

Other examples related to the word “soul” in English language from analysed literature contexts

Author	English example	Russian translation of the example
Dan Brown. The Da Vinci Code (2003)	The spiked cilice belt that he wore around his thigh cut into his flesh, and yet <i>his soul sang with satisfaction</i> of service to the Lord.	Подвязка с шипами, сплетенная из человеческих волос, которую он носил на бедре, больно впивалась в кожу, однако <i>душа его пела от радости</i> . Еще бы, он славно послужил Господу.
	Over the course of twelve years, <i>his flesh and soul withered</i> until he knew he had become transparent	Он просидел двенадцать лет, и ему стало казаться, что <i>его тело и душа сжались</i> , стали почти невидимыми, прозрачными.
	Teabing looked both startled and pleased." <i>An enlightened soul.</i>	Тибинг удивился и обрадовался одновременно: — <i>Просвещенная душа!</i>
Lemony Snicket. The Ersatz Elevator (2001)	Count Olaf had been the first guardian Mr. Poe had found for the orphans, and <i>he was a person as shady as Dark Avenue.</i>	Граф Олаф был первый опекун, какого нашел им мистер По, <i>а душа у него была такая же темная, как Мрачный Проспект</i> .
Dan Brown. Angels and Demons (2000)	As Langdon sat on his brass Maharishi's chest and savored the warmth of the chocolate, the bay window caught his reflection. The image was distorted and pale... like a ghost. ANAGING GHOST, he thought, cruelly reminded that his <i>youthful spirit was living in a mortal shell.</i>	Лэнгдон, присев на окованный медью сундук из Бомбея, наслаждался живительным теплом ароматного шоколада. Боковым зрением он видел в оконном стекле своеотражение. Искореженное, бледное... настоящее привидение. К тому же стареющее привидение, подумал он, — беспощадное напоминание о том, что его <i>по-прежнему молодая душа заключена в брентную оболочку</i> .
	Langdon always laughed it off, reminding them he already had three loves in his life — symbology, water polo, and bachelorhood — the latter being a freedom that enabled him to travel the world, sleep as late <i>as he wanted</i> ,	Лэнгдон же всегда отшучивался, напоминая им, что в его жизни уже есть три предмета самозабвенной любви — наука о символах, водное поло и холостяцкое существование. Последнее означало свободу,

	and enjoy quiet nights at home with a brandy and a good book.	которая позволяла по утрам валяться в постели, <i>сколько душа пожелает</i> , а вечера проводить в блаженном уюте за бокалом бренди и умной книгой.
	His intellect seemed to be the product of an icy divorce from <i>his inner spirit</i> .	Создавалось впечатление, что его <i>интеллект и душа отделены друг от друга</i> бескрайним ледяным простором...
	"Science can heal, or science can kill. <i>It depends on the soul</i> of the man using the science. <i>It is the soul that interests me.</i> "	- Наука способна исцелять, но наука может и убивать. <i>Это целиком зависит от души прибегающего к помощи науки человека.</i> Меня <i>интересует душа</i> , и в этом смысле наука иррелевантна — то есть не имеет отношения к душе.
	Sensing options and minutes slipping away, Langdon made his decision. Pulling the gun from his pocket, he committed an act so out of character that he suspected <i>his soul must now be possessed</i> . Running over to a lone Citroën sedan idling at a stoplight, Langdon pointed the weapon through the driver's open window. "FUORI!" he yelled. The trembling man got out. Langdon jumped behind the wheel and hit the gas	Время терять было нельзя. Поскольку выбора у него не оставалось, он принял решение. Вытащив пистолет из кармана, он подбежал к остановившемуся перед светофором одиночному "ситроену" и, сунув ствол в открытое окно водителя, заорал: — Fuori! Смертельно испуганный человек выскочил из машины словно ошпаренный. Этот полностью противоречащий характеру ученого поступок, бесспорно, говорил о том, что <i>душа Лэнгдона угодила в лапы дьявола</i> . Профессор мгновенно занял место за баранкой и нажал на газ.
	Only a few feet away, Cardinal Baggia <i>felt his soul straining to leave his body</i> . Although he had prepared for this moment his entire life, he had never imagined the end would be like this. His physical shell was in agony ... burned, bruised, and held underwater by an immovable weight. He reminded himself that this s	А находящийся в нескольких футах от него кардинал Баджиа чувствовал, как его <i>душа покидает тело</i> . Хотя священнослужитель готовил себя к этому моменту всю свою жизнь, он и представить не мог, что его конец будет таким. Его телесная оболочка пребывала в страданиях... Она была обожжена, покрыта кровоподтеками, а теперь лежала на дне, придавленная огромной железной ц

	<p>uffering was nothing compared to what Jesus had endured .</p>	<p>епью. Кардиналу пришлось напомнить себе, что его страдания не идут ни в какое сравнение с тем, что пришлось испытать Христу.</p>
	<p>The bird was looking west. Langdon tried to follow its gaze, but he could not see over the buildings. He climbed higher. A quote from St. Gregory of Nyssa emerged from his memory most unexpectedly. <i>AS THE SOUL BECOMES ENLIGHTENED... IT TAKES THE BEAUTIFUL SHAPE OF THE DOVE.</i></p>	<p>Птица смотрела на запад. Лэнгдон попытался проследить за ее взглядом, но не увидел ничего, кроме окружающих площадь домов. Он пополз выше. В его памяти совершенно неожиданно всплыла цитата из святого Григория Нисского *: "<i>Когда душа достигает просветления... она принимает форму прекрасной голубки</i>".</p>
	<p>As the key tumbled into the night, Langdon felt <i>his soul falling with it.</i></p>	<p>Лэнгдону показалось, что вслед за ключом <i>во тьму полетела его душа.</i></p>
	<p>Camerlegno Carlo Ventresca stood on the rooftop terrace of St. Peter's Basilica and looked down over the multitudes of people staring up at him. Was he awake or dreaming? He felt transformed, otherworldly. He wondered <i>if it was his body or just his spirit that had floated down from heaven toward the soft, darkened expanse of the Vatican City Gardens... alighting like a silent angel on the deserted lawns, his black parachute shrouded from the madness by the towering shadow of St. Peter's Basilica.</i></p>	<p>Камерарий Карло Вентреска стоял на верхней террасе собора и вглядываясь в тысячи и тысячи обращенных к нему лиц. Он не знал до конца, происходит ли это наяву или видит его ему во сне. Ему казалось, что он перевоплотился и существует уже в ином мире. Камерарий задавал себе вопрос: что спустилось с небес на мирные сады Ватикана — <i>его брненное тело или всего лишь нетленная душа?</i> Он снизошел на землю, словно одинокий ангел, а громада собора скрывала от глаз беснующейся на площади толпы его черный парашют.</p>
	<p>Mortati could sense the cardinals studying him. They seemed distant, at a loss, offended by his sobriety. Mortati longed <i>to feel his heart swept up in the miraculous exultation</i> he saw in the faces of</p>	<p>Старик увидел, что кардиналы смотрят на него с явным подозрением. Более того, в некоторых взглядах можно было заметить даже враждебность. Священнослужителей уязвило его равнодушие к явленным только что вс</p>

	ound him. But he was not.	ему миру чудесам. Трезвый подход ко всем явлениям должен иметь свои границы, считали они. Мортати очень хотел, <i>чтобы его душа возликовала вместе с остальными</i> , но этого почему-то не случилось.
Kurt Vonnegut. Hocus Pocus (1990)	<i>While there is a soul in prison I am not free.</i>	<i>Пока хоть одна живая душа томится в тюрьме, я не свободен.</i>
Winston Groom. Forrest Gump (1986)	There is only a blank there now —medals where my soul used to be.”	Теперь там, <i>где была моя душа</i> , висят эти медали. Они прикрывают пустоту.
Stephen King. Children Of The Corn (1977)	“Remand your soul to God, for you will stand before His throne momentarily,” the boy with the red hair said, and clawed for Burt's eyes.	— Через минуту <i>душа твоя вернется к Господу</i> , а сам ты предстанешь перед Его престолом. — Рыжий потянулся пятерней к его глазам.
Ursula Le Guin. The Tombs of Atuan (1971)	Now, as she went with Kossil down the steps of the Small House and up the steep winding path towards the Hall of the Throne, she recalled that conversation with Manan, and <i>exulted again</i> .	И вот теперь, когда Арха спустилась с Кессил по ступенькам Малого Дома и поднялась по крутой, продуваемой ветрами, тропинке к Тронному Залу, она вспоминала свой разговор с Мананом и <i>душа ее ликовала</i> .
	She will do it by stealth, by poison, in the night. " <i>Then I will be born again</i> ." Manan twisted his big hands together.	Она расправится с тобой по-другому — тайком, ночью, с помощью яда. - <i>Моя душа возродится снова</i> . Манан заломил руки и пролепетал.
	She tells you that the Nameless Ones are dead; <i>only a lost soul, lost to truth, could believe that</i> .	Она сказала тебе, что Безымянные мертвы, <i>но только потерянная душа, потерянная для правды, может поверить в это</i> .
	Where was he now, <i>on what way of the spirit did he walk?</i>	Где он сейчас, по каким тропинкам <i>странствует его душа?</i>
Kurt Vonnegut. Slaughterhouse-Five Or The Children's Crusade (1969)	And the guards said that, on the difficult route they had chosen, they <i>had not seen another living soul</i> .	И охранники сказали, что на нелегкой дороге, по которой они пришли, им не встретилась <i>ни одна живая душа</i> .
John Fowles. The Collector (1963)	Seeing her always made me feel like I was catching a rarity, going up to it very careful, <i>heart-in-mouth</i> as they say.	Смотреть на нее было для меня ну все равно как за бабочкой охотиться, как редкий экземпляр ловить. Крадешься остороженько, <i>душа в</i>

	A Pale Clouded Yellow, for instance.	<i>пятки ушла</i> , как говорится... Будто перламутровку ловишь.
	It's me he wants, my look, my outside; <i>not my emotions or my mind or my soul or even my body</i> .	Ему нужна я, мой вид, моя наружность, <i>а вовсе не мои чувства, мысли, душа, даже и не тело</i> .
	Or it wasn't a sadness that <i>hurt</i> , not an all-through one.	Во всяком случае, <i>это была не та печаль, от которой болит душа</i> , не та, которая овладевает тобой целиком.
Walter M. Miller, Jr.. A Canticle For Leibowitz (1960)	For then the <i>small shivering soul</i> who had endured the tedium, endured it badly or well, would find itself in a place of light, find itself absorbed in the burning gaze of infinitely compassionate eyes as it stood before the Just One.	И после этого <i>маленькая трепещущая душа</i> , хорошо или плохо вынесшая эту скуку и томление, вдруг оказывается в месте, полном света и, стоя перед Единым и Справедливым, впитывает в себя горящий пристальный взгляд вечно страдающих глаз.
	He murmured no protest, but contented himself with realizing that someday <i>the soul of dear Brother Jeris would depart by the same road as the soul of Brother Homer</i> , to begin that life for which this world was but a staging ground—might begin it at a rather early age, judging by the extent.	Он не промолвил ни единого слова протеста и находил удовлетворение в том, что представлял, как <i>однажды душа дорогого брата Джериса отправится той же дорогой, что и душа брата Хорнера</i> , чтобы начать ту, другую жизнь, для которой этот мир был всего лишь первой ступенью... и сможет начать ее в возможно более раннем возрасте, в соответствии с той мерой, с какой он волновался, кипел от злости и перегружал себя.
	I'm through with it. Why, for Heaven's sake, did Abbot Boumous— <i>may his soul be blessed</i> —ever buy the silly contraption? "	Ну зачем, во имя всего святого, аббат Баумаус – <i>да будет благословенна его душа</i> – приобрел это дурацкое устройство?
	<i>A vegetable soul? And the animal soul?</i> Then the <i>rational human soul</i> , and that's all they list in the way of incarnate vivifying principles, angels being disembodied.	<i>Душа растений, душа животных, затем рациональная человеческая душа</i> – и все это перечисляется для того, чтобы выразить принципы ангельской сути,

		освобожденной от телесной оболочк и.
	If you think you have <i>a soul that God would send to Hell</i> if you chose to die painlessly in stead of horribly, then go ahead and think so.	Если вы считаете, <i>что у вас есть душа, которую бог может отправить в ад,</i> когда скоро вы предпочтете умереть не безболезненно, а в ужасных муках – считайте так и поступайте соответст венно.
	" <i>You don't have a soul, Doctor. You are a soul. You have a body, temporarily.</i> "	– <i>Вы не обладаете душой, доктор. Вы сами есть душа.</i> Вы обладаете телом лишь временно .
	God is not pleased by temptati ons that afflict the flesh; <i>He is pleased when the soul rises above the temptation</i> and says, 'Go, Satan.	Богу не доставляют удовольствия и скушения, которые терзают тело. Ему приятно, <i>когда душа воспаряет над искушением и говорит: «Изыди, Сатана».</i>
	" <i>My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour;</i> for He hath regarded the lowlin ess of His handmaid...."	– <i>Да восславит душа моя Господа и да возрадуется дух мой во Господе, моем спасителе,</i> ибо увидит он смирение своей служ анки...

Other examples related to the word "spirit" in English language from analysed literature contexts

Author	English example	Russian translation of the example
Dan Brown. The Da Vinci Code (2003)	Even fewer people knew that the five-pointed star had almost become the official Olympic seal but was modified at the last moment — its five points exchanged for five intersecting rings to better <i>reflect the games' spirit</i> of inclusion and harmony .	Еще меньше людей знают о том, что пятиконечная звезда едва не стала символом Олимпийских игр, но в последний момент его модифицировали: пять остроконечных концовзвезды заменили пятью кольцами, по мнению организаторов, лучше <i>отражающими дух участия и гармонию игр.</i>
	Intercourse was the revered <i>union of the two halves of the human spirit</i> — male and female — through which the male could find spiritual wholeness and co	Совокупление расценивалось как <i>единение двух половинок человеческого духа</i> , мужской и женской, только через совокупление мужчина достигал духовной целостности и ощущения единения с Богом.

	mmunion with God.	
	"So the Holy Grail is in the vault beneath us?" She laughed. <i>Only in spirit.</i> One of the Priory's most ancient charges was one day to return the Grail to her homeland of France where she could rest for eternity.	- Стало быть, Грааль находится в подземелье, у нас под ногами? Она рассмеялась: — <i>Лишь в чисто духовном, символическом смысле.</i> Согласно древнему решению Приората Грааль непременно должен был вернуться во Францию и упокоиться там навеки.
Lauren Weisberger. The Devil Wears Prada (2003)	So, you're sure he's on his way, or is it possible <i>there's a kind spirit up above who just may spare me that particular misery today?</i> "	Так ты уверена, что он едет сюда, или есть шанс, <i>что Всевышний уберет меня от этого визита?</i>
Sir Timothy Garden, Tom Donnelly et al.. In the wake of Iraq ("NATO Review") [ABBY LingvoPRO] (2003)	These countries will now be part of those Western structures in which Germany itself is firmly embedded; and the same structures will now allow these countries to deal with their Eastern neighbour <i>in a spirit of partnership</i> but from a position of strength.	Теперь эти страны станут частью тех западных структур, в которые прочно входит и сама Германия; эти же самые структуры позволят теперь этим странам строить отношения со своим восточным соседом <i>в духе партнерства</i> , но при этом с позиции силы.
	It would invoke the <i>legacy and spirit of the Alliance's founding fathers</i> to push for a renaissance of transatlantic cooperation.	Это напомнит <i>о наследии и духе основателей Североатлантического союза</i> и позволит перейти к возрождению трансатлантического сотрудничества.
Dan Brown. Angels and Demons (2000)	As Langdon sat on his brass Maharishi's chest and savored the warmth of the chocolate, the bay window caught his reflection. The image was distorted and pale... like a ghost. ANAGING GHOST, he thought, cruelly reminded that his <i>youthful spirit was living in a mortal shell.</i>	Лэнгдон, присев на окованный медью сундук из Бомбея, наслаждался живительным теплом ароматного шоколада. Боковым зрением он видел в оконном стекле своеотражение. И скореженное, бледное... настоящее привидение. К тому же стареющее привидение, подумал он, — беспощадное напоминание о том, <i>что его по-прежнему молодая душа заключена в брэнную оболочку.</i>
	His intellect seemed to be the product of an icy divorce <i>from his inner spirit.</i>	Создавалось впечатление, <i>что его интеллект и душа отделены друг от друга</i> бескрайним ледяным простором...
	The caller laughed coarsely. "A woman of spirit. I am aroused. Perhaps before this night is over	- <i>Сильная духом женщина!</i> — хрипло рассмеялся ассасин. — Такие меня всегда возбуждали. Н

	r, I will find YOU. And when I do..."	е исключено, что я найду тебя еще до того, как кончится эта ночь. А уж когда найду, то...
	Vittoria found it ironic that she felt more apprehensive in this unlit church than she would swimming at night with barracuda. Nature was her refuge. She understood nature. But it was matters of <i>man and spirit that left her mystified.</i>	Виттория усмехнулась про себя, осознав, что боится этой темной базилики гораздо больше, чем купания в ночном океане в обществе барракуды. Природа всегда служила ей убежищем. Природу она понимала, и лишь проблемы человека и его души неизменно ставили ее в тупик.
	The camerlegno seemed to read the <i>young man's mind</i> . "Someday I will ask your forgiveness for placing you in this position. Today I ask for your obedience. Vatican laws are established to protect this church. <i>It is in that very spirit that I command you to break them now.</i> "	- Друзья, — ответил камерарий, словно прочитав, <i>что творится в душах молодых людей</i> , — придет день, когда я буду просить прощения за то, что поставил вас в подобноеположение. Но сегодня я требую беспрекословного повиновения. Законы Ватикана существуют для того, чтобы защищать церковь. <i>И во имя духа этих законов я повелеваю вам нарушить их букву.</i>
	We cry out for meaning. And believe me, we DO cry out. We see UFOs, <i>engage in channeling, spirit contact, out-of-body experiences</i> , mindquests — all these eccentric ideas have a scientific veneer, but they are unashamedly irrational. They are the desperate cry of the modern soul, lonely and tormented, crippled by its own enlightenment and its inability to accept meaning in anything removed from technology."	Мы вопием, желая познать суть вещей и свое место в мире, и верим, что можем достичь результата нашими воплями. Мы видим НЛО, <i>устанавливаем связи с потусторонним миром, вызываем духов, испытываем разного рода экстрасенсорные ощущения</i> , прибегаем к телепатии. Вся эта, мягко говоря, эксцентрическая деятельность якобы носит научный оттенок, не имея на самом деле никакого рационального наполнения. В этом проявляется отчаянный крик современных душ, душ одиноких и страдающих, душ, изувеченных знаниями и неспособных понять ничего, что лежит за границами техники и технологий
	" <i>I will leave when the spirit moves me.</i> "	- <i>Я покину Ватикан, только повинувшись приказу своей души.</i>
	"GRAZIE," Langdon said, unsure whether he was relieved or horrified. He knew he had seen Vittoria u	- Grazie, — ответил Лэнгдон, не зная, радоваться ему или ужасаться. Он был уверен, что видел Витторию на полу бе

	<p>unconscious on the floor. Now she was gone. The only explanation he came up with was not a comforting one. The killer had not been subtle on the phone. <i>A WOMAN OF SPIRIT. I AM AROUSED. PERHAPS BEFORE THIS NIGHT IS OVER, I WILL FIND YOU. AND WHEN I DO... "</i></p>	<p>з сознания. Теперь девушка исчезла. Причина исчезновения, которая сразу пришла ему на ум, была неутешительной. Убийца, говоря по телефону, не скрывал своих намерений." <i>Сильная духом женщина</i>, — сказал он. — Такие меня всегда возбуждали. Не исключено, что я найду тебя еще до того, как кончится эта ночь. А уж когда найду, то... "</p>
	<p>Releasing all fear and doubt, Baggia opened his mouth and expelled what he knew would be his final breath. <i>He watched his spirit gurgle heavenward</i> in a burst of transparent bubbles. Then, reflexively, he gasped. The water poured in like icy daggers to his sides. The pain lasted only a few seconds.</p>	<p>Оставив все страхи, кардинал Баджиа открыл рот и выдохнул из груди воздух. Он знал, что это было его последнее дыхание, <i>и спокойно наблюдал за тем, как дух его возносится к поверхности через станку мелких воздушных пузырьков</i>. Затем он рефлекторно вздохнул, и вместе с водой в его легкие впились тысяча ледяных кинжалов. Боль продолжалась всего несколько мгновений.</p>
	<p>Within minutes, Max felt as if <i>some sort of magic spirit were flowing through his veins</i>. The warmth spread through his body numbing his pain. Finally, for the first time in days, Max slept.</p>	<p>Через несколько минут Макс почувствовал, <i>что его жилы наполняются какой-то волшебной жидкостью</i>. По всему его телу, гася боль, начало разливаться тепло. И наконец он уснул. В первый раз за несколько дней.</p>
Helen Fielding. Bridget Jones's Diary (1996)	<p>Midnight. Humph. None of them turned up. Vile Richard changed his mind and came back to Jude, as did Jerome, and Simon's girlfriend. It was just over-emotional <i>Spirit-of-Christmas Past</i> making everyone wobbly about ex-partners. And Daniel! He rang up at 10 o'clock.</p>	<p>Полночь. Х-м-м. Никто не приехал. Подлец Ричард передумал и вернулся к Джуд, так же, как и Джером, и подруга Саймона. Все это просто волнения, связанные <i>с рождественскими настроениями</i>. Людей тянет к бывшим партнерам. А Даниел! Он позвонил в десять</p>
Kurt Vonnegut. Hocus Pocus (1990)	<p>So I said, <i>in a spirit of irony</i>, since he knew science did not delight me as it delighted him, that my last opportunity to amo</p>	<p>Так что я ему сказал, <i>чтобы посмеяться</i> — ведь он прекрасно знал, что наука меня интересует куда меньше, чем его самого,</p>

	unt to anything was the County Science Fair.	— что есть у меня последняя возможность прославиться — Выставка Технического Творчества нашего Округа.
Winston Groom. Forrest Gump (1986)	<i>I have suffered a loss, Forrest, far greater than my legs. It's my spirit, my soul, if you will.</i>	<i>Я многое потерял, Форрест, не одни только ноги — если хочешь знать, я потерял душу, дух.</i>
Douglas Adams. The Hitchhiker's Guide to the Galaxy (1978-1979)	Somewhere a band was playing, brightly coloured flags were fluttering in the breeze and <i>the spirit of carnival was in the air.</i>	Где-то играл оркестр, яркие флаги трепетали на ветру, и <i>воздух был пронизан праздничным настроением.</i>
Stephen King. The Lawnmower Man (1975)	In fact, that's damned good. I can see <i>you got the right spirit.</i> Okay if I write that down when I get back to the office?	Просто чертовски хороша! Я вижу, <i>вы все поняли правильно.</i> Вы не будете против, если я отмечу это в своем докладе, когда вернусь в офис?
Stephen King. The Mangler (1972)	<i>Yet something of her spirit perhaps remained in the machine,</i> and if it did, it cried out.	Но если бы что-то <i>от ее духа осталось бы в машине, которая убила ее,</i> она бы закричала.

Other examples related to the word “soul” in Russian language from analysed literature contexts

The author and book	Russian example	English translation of the example
А. Н. Стругацкий, Б. Н. Стругацкий. Пикник на обочине (1971)	Ты ведь, <i>простая твоя душа, и не понимаешь, какую мы штуку притащили...</i>	<i>You simple soul, you don't understand what it is we've brought back."</i>
	Пока мы так трепались, я оделся. Сунул пустую флягу в карман, пересчитал зелененькие и пошел себе. - Счастливо тебе оставаться, <i>сложная твоя душа...</i> Он не ответил — вода сильно шумела.	While we were bulling, I dressed. put the empty flask in my pocket, counted my money, and left. "Good luck, <i>you complicated soul.</i> " He didn't answer. The water was making a lot of noise.
	- Давай-ка лучше выпьем, <i>простая ты душа!</i>	"Why' don't we just have a drink instead. You're <i>such a simple soul!</i> "
	- <i>Простая я там душа или сложная, а про этого типа я бы тут же донес куда следует</i>	" <i>Simple soul or complicated,</i> I'll tell you what I would do about that guy.

Н. Н. Носов. Приключения Незнайки и его друзей (1953- 1954)	Незнайка вскочил с постели и выбежал в коридор, но <i>там уже никого не было.</i>	Dunno jumped out of bed and ran out i nto the hall, but there <i>was not a soul in sight.</i>
	Он печально смотрел вслед у даляющейся толпе, потом ог ляделся по сторонам, будто к ого- то искал. <i>На улице было совс ем пусто. Всех словно унесл о ветром.</i>	He remained standing in the street, gaz ing sadly after the disappearing crowd and looking about him as if in search o f somebody. <i>There was not a soul in si ght.</i> It was as if the wind had swept eve rybody away.
М. А. Булгаков. Мастер и Маргарита (1929-1940)	Вот они где у меня сидят, эти интуристы! — интимно пожаловался Кор овьев, тыча пальцем в свою жилистую шею, — верите ли, <i>всю душу вымо тали!</i>	I've had them up to here, these foreign tourists! ' Koroviev complained confidentially, jabbing his finger at his sinewy neck.' Believe me, <i>they wring the soul right o ut of you!</i>
	Вследствие этого <i>что- то неясное томило душу пре дседателя</i> , и все- таки он решил принять предл ожение.	As a result, <i>something vague weighed on the chairman's soul</i> , but he neverth eless decided to accept the offer.
	И тем не менее где-то какая- то иголочка <i>в самой глубине души</i> покалывала председате ля.	But, all the same, somewhere, some lit tle needle kept pricking the <i>chairman i n the very bottom of his soul.</i>
	<i>И не было, вообразите, в пер еулке ни души.</i>	<i>And, imagine, there was not a soul in t he lane.</i>
	И сознание опасности, неизв естной, но грозной опасности , <i>начало томить душу финди ректора.</i>	And the awareness of danger, an unkn own but menacing danger, <i>began to gn aw at Rimsky's soul</i>
	— Откуда валюту взял? — <i>задушевно спросили у Ник анора Ивановича.</i>	"Where did you get the currency? ' Nikanor Ivanovich <i>was asked soul ful ly.</i>
	Вам задают внезапный вопро с, вы даже не вздрагиваете, в одну секунду овладеваете со бой и знаете, что нужно сказ ать, чтобы укрыть истину, и весьма убедительно говорите , и ни одна складка на вашем лице не шевельнется, но, увы , встревоженная вопросом <i>ис тина со дна души</i> на мгновен ие прыгает в глаза, и все кон чено.	A sudden question is put to you, you d on't even flinch, in one second you get hold of yourself and know what you must say to conceal the truth, and you speak quite convincingly, and nota wri nkle on your face moves, but — alas — the truth which the question stirs up <i>from the bottom of your soul</i> leaps mo mentarily into your eyes, and it's all ov er!
	Быть может, еще не все стру ны сгнили <i>в ее ростовщицье</i>	Maybe not all the strings have rotted i n her <i>usurious little soul</i>

	<i>й душонке</i>	
	Проклинаю тебя, бог разбойников, <i>их покровитель и душа!</i>	I curse you, god of robbers, <i>their soul and their protector!</i> '
В. В. Набоков. Solus Rex (1940)	Он процарствовал тридцать с лишним лет, не возбуждая ни в ком ни особой любви, ни особой ненависти, одинаково веря в силу добра и в силу денег, ласково соглашаясь с парламентом большинством, пустые человеколюбивые стремления коего нравились <i>его чувствительной душе</i> , и широко вознаграждая из тайной казны деятельность тех депутатов, чья преданность престолу служила залогом его прочности.	He reigned thirty-odd years, arousing neither particular love nor particular hatred in anyone, believing equally in the power of good and the power of money, docile in his acquiescence to the parliamentary majority, whose vapid humanitarian aspirations appealed to <i>his sentimental soul</i> , and generously rewarding from a secret treasury the activities of those deputies whose devotion to the crown assured its stability.
	Он любил щегольское платье и вместе с тем был, как рарыг (семинарист), нечистоплотен; он знал толк в музыке, в ваянии, в графике, но мог проводить часы в обществе тупых, вульгарных людей; он обливался слезами, слушая тающую скрипку гениального Перельмона, и точно так же рыдал, подбирая осколки любимой чашки; он готов был чем угодно помочь всякому, если в эту минуту другое не занимало его, — и, блаженно сопя, теребя и пощипывая жизнь, он постоянно шел на то, чтобы причинить <i>каким-то третьим душам</i> , о существовании которых не помышлял, какое-то далеко превышающее размер его личности постороннее, почти потустороннее горе.	He had a penchant for showy clothes and was at the same time as unwashed as a papugh (seminarian). He was well versed in music, sculpture, and graphics, but could spend hours in the company of dull, vulgar persons. He wept profusely while listening to the melting violin of the great Perelmon, and shed the same tears while picking up the shards of a favorite cup. He was ready to help anyone in any way, if at that moment he was not occupied with other matters; and, blissfully wheezing, poking, and nibbling at life, he constantly contrived, in regard to third parties whose existence he did not bother about, to cause sorrows far exceeding <i>in depth that of his own soul</i> , sorrows pertaining to another, the other, world.
	Пускай он сразу же отстал снова; <i>виденное все же отпечаталось у него в душе</i> , и впервые ему открылось гибельное положение государства, осужденного стать игрищем пох	Admittedly, he at once fell back again, but that glimpse <i>imprinted itself in his soul</i> , revealing to him in a flash what perils awaited a state doomed to become the plaything of a prurient ruffian

	отливого хахаля.	
	Маневры, парады, толстощекая музыка, полковые пирушки и с соблюдением колоритных обычаев и другие старательные развлечения маленькой островной армии ничего невозбуждали в сугубо художественной душе принца, кроме пренебрежительной скуки	War games, parades, puff-cheeked music, regimental banquets with the observation of colorful customs, and various other conscientious recreations on the part of the small insular army produced nothing but scornful ennui in <i>Adulf's eminently artistic soul</i> .
В. В. Набоков. Ultima Thule (1940)	Милая твоя голова, ручеек виска, незабудочная серость косящего на поцелуй глаза, тихое выражение ушей, когда поднимала волосы, как мне примириться с исчезновением, с этой дырой в жизни, куда все теперь осыпается, скользит, вся моя жизнь, мокрый гравий, предметы, привычки... и какая могильная ограда может помешать мне тихо и сытно повалиться в эту пропасть. <i>Душекружение</i> . Помнишь, как тотчас после твоей смерти я выбежал из санатория и не шел, а как-то притоптывал и даже пританцовывал (прищемив не палец, а жизнь), один на той витой дороге между чрезвычайно чешуйчатых сосен и колючих щитов агав, в зеленом забронированном мире, тихонько подтягивавшем ноги, чтобы от меня не заразиться.	Your darling head, the hollow of your temple, the forget-me-not gray of an eye squinting at an incipient kiss, the placid expression of your ears when you would lift up your hair... how can I reconcile myself to your disappearance, to this gaping hole, into which slides everything, my whole life, wet gravel, objects, and habits, and what tombal tailings can prevent me from tumbling, with silent relish, into this abyss? <i>Vertigo of the soul</i> . Remember how, right after you died, I hurried out of the sanatorium, not walking but sort of stamping and even dancing with pain (life having got jammed in the door like a finger), alone on that winding road among the exaggeratedly scaly pines and the prickly shields of agaves, in a green armored world that quietly drew in its feet so as not to catch the disease.
	Ах, как был ужасен этот сухонький стук ноготка внутри столешницы, и как не похож, конечно, на интонацию твоей души, твоей жизни	Oh, how awful was the dry tap of the phantasmal fingernail inside the tabletop, and how little it resembled, of course, <i>the intonation of your soul</i> , of your life.
	Камни, как кукушкины яйца. кусок черепицы в виде пистолетной обоймы, осколок топазового стекла, что-то вроде мочального хвоста, совершенно сухое, мои слезы, микроскопическая бусинка, коробочка из-под папирос, с желтобороды	Pebbles like cuckoo eggs, a piece of tile shaped like a pistol clip, a fragment of topaz-colored glass, something quite dry resembling a whisk of bast, my tears, a microscopic bead, an empty cigarette package with a yellow-bearded sailor in the center of a life buoy, a stone like a Pompeian's foot, some

	<p>м матросом в середине спасательного круга, камень, похожий на ступню помпеянца, чья-то косточка или шпатель, жестянка из-под керосина, осколок стекла гранатового, ореховая скорлупа, безотносительная ржавка, фарфоровый иверень, — и где-то ведь непременно должны были быть остальные, дополнительные к нему части, в явном ображал вечную муку, каторжное задание, которое служило бы лучшим наказанием таким, как я, при жизни слишком далеко забегавшим мыслью, а именно: найти и собрать все эти части, чтобы составить опять тот соусник, ту супницу, — горбатые блуждания по дико туманным побережьям, а ведь если страшно повезет, то можно в первое же, а не триллионное утро целиком восстановить посудину — и вот он, этот наимучительнейший вопрос просветления, лотерейного счастья, — того самого билета, <i>без которого, может быть, не дается благополучия в вечности</i>.</p>	<p>e creature's small bone or a spatula, a kerosene can, a shiver of garnet-red glass, a nutshell, a nondescript rusty thingum related to nothing, a shard of porcelain, of which the companion fragments must inevitably exist somewhere, and I imagined an eternal torment, a convict's task, that would serve as the best punishment for such as I, whose thoughts had ranged too far during their life span: namely, to find and gather all these parts, so as to recreate that gravy boat or soup tureen, hunchbacked wanderings along wild, misty shores. And, after all, if one is supremely lucky, one might restore the dish on the first morning instead of the trillionth, and there it is, that most agonizing question of luck, of Fortune's Wheel, of the right lottery ticket, <i>without which a given soul might be denied eternal felicity beyond the grave</i></p>
	<p>Я с завистью думаю, что, обладай я крепостью его нервов, упругостью души, сгущенностью волн, он бы теперь мне передал сущность нечеловеческого открытия, сделанного недавно им, то есть не боялся бы, что сто сообщение меня раздавит; я же со своей стороны был бы достаточно упорен, чтобы заставить его все сказать до конца.</p>	<p>I think with envy that if my nerves were as strong as his, <i>my soul as resilient, my willpower as condensed</i>, he would have imparted to me nowadays the essence of the superhuman discovery he recently made, that is, he would not have feared that the information would crush me; I, on the other hand, would have been sufficiently persistent to make him tell me everything to the end.</p>
	<p>Зять говорил, что из Фальтера словно извлекли скелет; мне же показалось иначе, <i>что вынудил душу, но зато удесятел</i></p>	<p>Mr. L. had said that he looked as if his bones had been removed; I, on the other hand, had the impression that <i>his soul had been extracted but his mind inte</i></p>

	<i>рили в нем дух.</i>	<i>nsified tenfold in recompense.</i>
	<p>Я хочу этим сказать, что одного взгляда на Фальтера было довольно, чтобы понять, что о никаких человеческих чувствах, практикуемых в земном быту, от него не дождешься, что любить кого-нибудь, жалеть, даже только самого себя, <i>благоволить к чужой душе</i> и ей сострадать при случае, посильно и привычно служить добру, хотя бы с общественной пробы, — всему этому Фальтер совершенно разучился, как разучился здороваться и пользоваться платком</p>	<p>By this I mean that one look at Falter was sufficient to understand that one need not expect from him any of the human feelings common in everyday life, that Falter had utterly lost the knack of loving anyone, of feeling pity, if only for himself, of experiencing kindness and, on occasion, <i>compassion for the soul of another</i>, of habitually serving, as best he could, the cause of good, if only that of his own standard, just as he had lost the knack of shaking hands or using his handkerchief.</p>
	<p>Не сомневаюсь, что он отлично сознавал, что в календарном смысле с тех пор прошло почти четверть века, а все же, как бы вместе с <i>душой потеряв чувство времени (без которой душа не может жить)</i>, он не столько на словах, а в рассуждении всей манеры, явно относился ко мне так, как если бы все это было вчера — и вместе с тем нисколько симпатии ко мне, никакого тепла, ничего, ни пылинки.</p>	<p>No doubt he was perfectly aware that, chronologically, a quarter of a century had passed since those days, and yet as though along <i>with his soul he had lost his sense of time (without which the soul cannot live)</i>, he obviously regarded me, a matter not so much of words, but of his whole manner, as if it had all been yesterday; yet he had no sympathy, no warmth whatever for me, nothing, not even a speck of it.</p>
	<p>Выходит так, что если я признался бы в том, что в минуты счастья, восхищения, <i>обнажения души я вдруг чувствую</i>, что небытия за гробом нет; что рядом в запертой комнате, из-под двери которой дует стужей, готовится, как в детстве, многоочитое сияние, пирамида утех; что жизнь, родина, весна, звук ключевой воды или милого голоса, — все только путаное предисловие, а главное впереди; выходит, что если я так чувствую, Фальтер, можно жить, можно жить,</p>	<p>Apparently, then, if I admitted that, in moments of happiness, of rapture, <i>when my soul is laid bare</i>, I suddenly feel that there is no extinction beyond the grave; that in an adjacent locked room, from under whose door comes a frosty draft, there is being prepared a peacock-eyed radiance, a pyramid of delights akin to the Christmas tree of my childhood; that everything, life, patria, April, the sound of a spring or that of a dear voice, is but a muddled preface, and that at the main text still lies ahead, if I can feel that way, Falter, is it not possible to live, to live, tell me it's possible, and I'll not ask you anything more. "</p>

	— скажите мне, что можно, и я больше у вас ничего неспрошу.	
В. В. Набоков. Волшебник (1939)	Тут взываю к закону степени, который отверг там, где он был оскорбителен: часто пытался я поймать себя на переходе от одного вида нежности к другому, от простого кособою — очень хотелось бы знать, вытесняют ли они друг друга, надо ли все-таки разводить их по разным родам, или *то* — редкое цветение *этого* в <i>Иванову ночь моей темной души</i> , — потому что, если их два, значит, есть две красоты, и тогда приглашенная эстетика шумно садится между двух стульев (судьба всякого дуализма)	"Here I invoke the law of degrees that I repudiated where I found it insulting: often I have tried to catch myself in the transition from one kind of tenderness to the other, from the simple to the special, and would very much like to know whether they are mutually exclusive, whether they must, after all, be assigned to different genera, or whether one is a rare flowering of the other <i>on the Walpurgis Night of my murky soul</i> ; for, if they are two separate entities, then there must be two separate kinds of beauty, and the aesthetic sense, invited to dinner, sits down with a crash between two chairs (the fate of any dualism).
	Немного замкнутая, пожалуй, живая скорее в движениях, чем в разговоре, не застенчивая, но и не бойкая, <i>с подводной душой</i> , кажется, но в светлой влаге, опаловая на поверхности и прозрачная на глубине, любящая сладости, щенят, невинный монтаж киножурналов — и у таких, теплокожих, с рыжинкой, с раскрытыми губами, рано бывает первая уборка, — в общем, игра, кукольная кухня...	She might be a little introverted, livelier of movement than of conversation, neither bashful nor forward, <i>with a soul that seemed submerged</i> , but in a radiant moistness. Opalescent on the surface but translucent in her depths, she must be fond of sweets, and puppies, and the innocent trickery of newsreels. Such warm-skinned, russet-sheened, open-lipped girls got their periods early, and it was little more to them than a game, like cleaning up a dollhouse kitchen...
	И за все это, за жар щек, за двенадцать пар тонких ребер, за пушок вдоль спины, <i>за дымок души</i> , <i>за глуховатый голос</i> , за ролики и за серый денек, за то неизвестное, что сейчас подумала, неизвестно на что посмотревши с моста...	And for all this, for the glow of her cheeks, the twelve pairs of narrow ribs, the down along her back, <i>her wisp of a soul that slightly husky voice</i> , the roller skates and the grayish day, the unknown thought that had just run through her head as she glanced at an unknown thing from the bridge...
	Постоянство колебаний в состоянии ее здоровья представлялось ему самой механикой ее существования; постоянство их становилось постоянст	The regularity of the fluctuations in her health seemed to him to embody the very mechanics of her existence; that regularity became the regularity of life itself; for his part, he noticed that this w

	<p>вом жизни; со своей жестоконы он замечал, что вот уже на его делах, на точности глаза и граненной <i>прозрачности заключений</i> <i>начинает дурно отражаться постоянное качание души между отчаянием и надеждой</i>, вечная зыбь неудовлетворенности, болезненный груз скрученной и спрятанной страсти — вся та дикая, душная жизнь, которую он сам, сам себе устроил</p>	<p>ork, the precision of his eye, and the faceted transparency of his deductions had begun to suffer <i>from the ceaseless vacillation of his soul between despair and hope</i>, the perpetual ripple of unsatisfied desires, the painful burden of his rolled-up, tucked-away passion, the entire savage, stifling existence that he, and only he, had brought upon himself</p>
	<p>Пока что — сосед не видит сквозь стену и шофер не <i>читает в душе</i>.</p>	<p>For the time being, my neighbor cannot see through the wall, and the chauffeur cannot <i>scrutinize my soul</i>.</p>
<p>В. В. Набоков. Посещение музея (1939)</p>	<p>Потом я попал в темноту, где натыкался на неведомую мебель, покамест, увидя красный огонек, я не вышел на платформу, лязгнувшую под мной... а за ней вдруг открылась светлая, со вкусом убранная гостиная в стиле ампира, <i>но ни души, ни души...</i></p>	<p>Then I found myself in darkness and kept bumping into unknown furniture until I finally saw a red light and walked out onto a platform that clanged under me, and suddenly, beyond it, there was a bright parlor, tastefully furnished in Empire style, <i>but not a living soul, not a living soul</i>.</p>
<p>В. В. Набоков. Весна в Фиальте (1938)</p>	<p>Я этот городок люблю; потому ли, что во впадине его названия мне слышится сахаристосырой запах мелкого, темного, самого мятого из цветов, и не в тон, хотя внятное, звучание Ялты; потому ли, что его сонная весна <i>особенно умащивает душу</i>, не знаю; но как я был рад очнуться в нем, и в отшлепать вверх, навстречу ручьям, без шапки, смокрой головой, в макинтоше, надетом прямо на рубашку!</p>	<p>I am fond of Fialta; I am fond of it because I feel in the hollow of those violaceous syllables the sweet dark dampness of the most ruffled of small flowers, and because the altolike name of a lovely Crimean town is echoed by its viola; and also because there is something in the very somnolence of its humid Lent that <i>especially anoints one's soul</i>. So I was happy to be there again, to trudge uphill in inverse direction to the rivulet of the gutter, hatless, my head wet, my skin already suffused with warmth although I wore only a light mackintosh over my shirt</p>
	<p>О ту пору, когда я встретился с ним, его книги мне были и известны; поверхностный восторг, который я себе сперва разрешал, читая его, уже сменялся легким отвращением, В начале его поприща еще можно было сквозь расписные окна его поразительной прозы различить какой-то сад, какое-то сонно-</p>	<p>I had known his books before I knew him; a faint disgust was at ready replacing the aesthetic pleasure which I had suffered his first novel to give me. At the beginning of his career, it had been possible perhaps to distinguish some human landscape, some old garden, some dream-familiar disposition of trees through the stained glass of his prodigious prose...but with every new book the tints gr</p>

	<p>знакомое расположение деревьев... но с каждым годом роспись становилась все гуще, розовость и лиловизна все грознее; и теперь уже ничего не видно через это страшное драгоценное стекло, и кажется, что если разбить его, то одна лишь ударит в душу черная и совершенно пустая ночь.</p>	<p>ew still more dense, the gules and purple still more ominous; and today one can no longer see anything at all through that blazoned, ghastly rich glass and it seems that were one to break it, nothing but a perfectly black void would face <i>one's shivering soul</i>.</p>
	<p>Гремел тогда по Парижу его "Passage a niveau", он был очен, как говорится, окружен, и Нина (у которой гибкость и хваткость восполняли недостатки образования) уже вошла роль, я не скажу музы, но <i>близкого товарища мужа-творца</i>; даже более: тихой советницы, чутко скользящей по его сокровенным извилинам, хотя на самом деле вряд ли иодолела хоть одну из его книг, изумительно зная их лучшие подробности из разговора избранных друзей.</p>	<p>At the time we met, his Passage a niveau was being acclaimed in Paris; he was, as they say, "surrounded," and Nina (whose adaptability was an amazing substitute for the culture shelacked) had already assumed if not the part of a muse at least that of a <i>soul mate and subtle adviser</i>, following Ferdinand's creative convolutions and loyally sharing his artistic tastes; for although it is wildly improbable that she had ever waded through a single volume of his, she had a magic knack of gleaning all the best passages from the shop talk of literary friends</p>
<p>Н. А. Островский. Как закалялась сталь (ч. 1) (1930-1934)</p>	<p>На другой день пошла она в школу и упросила отца Василия принять сына обратно. Возненавидел с тех пор попа Павка <i>всем своим существом</i>. Ненавидел и боялся. Никому не прощал он своих маленьких обид: не забывал и попу незаслуженную порку, озлобился, затаился.</p>	<p>And the following day she had gone to the school and begged Father Vasili to take him back. From that day Pavel hated the priest <i>with all his soul</i>. Hated and feared him. His childish heart rebelled against any injustice, however slight. He could not forgive the priest for the undeserved beating, and he grew sullen and bitter.</p>
	<p>Павел быстро оглянулся назад. Улица, ведущая в город, была свободна. <i>На ней не было ни души</i>. Впереди торопилась пройти женская фигурка в весеннем коротком пальто. Она не помешает. Второй улицы вбок от перекрестка он видеть не мог. Лишь вдалеке по дороге на станцию виднелись человеческие фигуры.</p>	<p>Pavel glanced quickly behind him. The street leading to town was deserted; <i>there was not a soul in sight</i>. Ahead a woman in a light coat was hurrying across the road. She would not interfere. The second street branching off at the intersection he could not see. Only far away on the road to the station some people were visible.</p>

	<p>Днем пришел комендант, и казаки увели Христину. Она попрощалась глазами с Павлом. В них был укор. И когда за ней захлопнулась дверь, в его душе стало еще тяжелее и непрогляднее.</p>	<p>The next day the Commandant came with some Cossacks and took Khristina away. Her eyes sought Pavel's in farewell, and there was reproach in them. And when the door slammed behind her his soul was more desolate and dreary than ever.</p>
<p>Н. А. Островский. Как закалялась сталь (ч. 2) (1930-1934)</p>	<p>Угрем ускользал от прямых ответов, но глаза бегали по сторонам. Нутром чуял приближение опасности. С трусливой нервозностью желал лишь одного: поскорее уйти отсюда, туда, где к сытому ужину ждет его не старая еще жена, коротая вечер за романом Поль де Кока.</p>	<p>He twisted and turned like an eel to avoid direct answers, but his eyes darted nervously about him. He sensed danger and his cowardly soul craved but one thing: to get away from here as quickly as possible and slink off to his cosy nest, to his supper and his still youthful wife who was probably cosily whiling away the time with a Paul de Kock novel.</p>
	<p>Первый дом, который он хотел посетить, был в центре города, на Крещатике. Медленно взбирался по ступенькам. Все кругом знакомо, ничто не изменилось. Шел по мосту, рукой скользил по гладким перилам. Подошел к спуску. Остановился — на мосту ни души. В бескрайней вышине ночь открывала замороженным глазам величественное зрелище. Черным бархатом застилала темь горизонт, перегибаясь, мерцали фосфористым светом, жглись звездные множества. А ниже, там, где сливалась на невидимой границе небосклоном: земля, город рассыпал в темноте миллионы огней...</p>	<p>On his arrival in Kiev, Pavel set out at once for Kreshchatik Street in the heart of the city. Slowly he climbed onto the bridge. Everything was as it had been, nothing had changed. He walked across the bridge, sliding his hand over the smooth railings. <i>There was not a soul on the bridge.</i> He paused before descending to admire the majesty of the scene. The horizon was wrapped in the velvety folds of darkness, the stars sparkled and glittered with a phosphorescent glow. And down below, where the earth merged with the sky at some invisible point, the city scattered the darkness with a million lights....</p>
	<p>Ясно — творилось что-то неладное, и большая площадь и глухие переулочки словно вымерли — ни одной живой души. В один миг на дверях маленьких лавчонок появились огромные средневековые замки, захлопнулись ставни. И только бесстрашные куры</p>	<p>Something was obviously afoot. The main square and sidestreets grew deserted. <i>Not a soul was in sight.</i> In a flash huge medieval padlocks appeared on the doors of the tiny shops and shutters boarded windows. Only the fearless hens and hogs continued to rummage among piles of refuse.</p>

	да разморенные жарой свинь и старательно сортировали с одержимое куч.	
	<p>Дубава внезапно озлился: — Это меня не интересует. — И, отрыгнув, добавил с придушенной злобой: — А ты утешать ее пришел? Что же, самое время. Вакансия теперь освободилась, действуй. Тем более, отказа тебе не будет. Она мне ведь не раз говорила, что ты ей нравишься, или как там у баб еще называется. Лови момент, <i>тут вам единство души и тела.</i></p>	<p>Dubava suddenly lost his temper. "That's no concern of mine!" he shouted. He belched and added with suppressed malice: "Come to console her, eh? You're just in time to fill the vacancy. Here's your chance. Don't worry, she won't refuse you. She told me many a time how much she liked you... or however those silly women put it. Go on, strike the iron while it's hot. <i>It will be a true communion of soul and body</i></p>

Other examples related to the word “soul” in Russian language from analysed literature contexts

The author and book	Russian example	English translation of the example
М. А. Булгаков. Мастер и Маргарита (1929-1940)	— Я к тебе, <i>дух зла и повелитель теней,</i> — ответил вошедший, исподлобья недружелюбно глядя на Воланда.	I have come to see you, <i>spirit of evil and sovereign of shadows,</i> 'the newcomer replied, glowering inimically at Woland.
	Неужели это трудно тебе сделать, <i>дух зла?</i>	Is that hard for you to do, <i>spirit of evil?</i>
В. В. Набоков. Василий Шишков (1940)	Но религия скучна, чужда мне и не более чем как сон относится к тому, что для меня есть <i>действительность духа.</i>	But religion is boring and alien to me and relates no more than a chimera to what is to me <i>the reality of the spirit.</i>
В. В. Набоков. Посещение музея (1939)	Я решил немедленно закончить дело, а <i>когда я вхожу во впуск,</i> то остановить меня невозможно.	I decided to settle the matter without delay. <i>When I get in the spirit,</i> no one can hold me back.
Н. А. Островский. Как закалялась сталь (ч. 1) (1930-1934)	Расставшись с Павлом, Тоня направилась домой. Она думала о только что прошедшей встрече с этим черноглазым юношей и, сама того не созна	After parting with Pavel, Tonya headed for home, her thoughts occupied by her encounter with the dark-eyed lad; she felt happy, though she did not know why.

	<p>вая, была рада ей. <i>"Сколько внем огня и упорства! И он совсем не такой грубиян, как мне казалось.</i></p>	<p>" <i>What spirit he has, whatgrit!</i> And he isn't at all the ruffian I imagined him to be.</p>
	<p>Первое, еще не осознанное, но незаметно вошедшее в жизнь молодого кочегара чувство было так ново, так непонятно, волнующе. Оно встревожило озорного, <i>мятежного парня.</i></p>	<p>This strange new feeling that had imperceptibly taken possession of him disturbed Pavel; he did not understand it and his <i>rebellious spirit</i> was troubled.</p>
	<p>Нащупав руками, подобие нар, он сел, <i>измученный, избитый, подавленный</i></p>	<p>Feeling around he found something like a bunk, and he sat down, <i>bruised and aching in body and spirit.</i></p>
<p>Н. А. Островский. Как закалялась сталь (ч. 2) (1930-1934)</p>	<p>Павел встал и вышел, не дождавшись брата. Закрывая калитку, заметил в крайнем оконце голову старухи. Она следила за ним. <i>"Какая нелегкая затянула сюда Артема?"</i> Теперь ему до смерти не выбраться.</p>	<p>Pavel got up and went out without waiting for his brother. As he closed the gate behind him he noticed the old woman peering suspiciously out at him through the end window of the house. <i>"What evil spirit lured Artem out here?"</i> he thought bitterly. Now he's tied down for the rest of his life.</p>
	<p>- Еще зимой в Харьков уехали Жаркий, Митяй и Михайло. И не куда-нибудь, стервецы, а в Коммунистический университет. Ванька и Митяй на подготовительный, Михайло — на первый. Нас человек пятнадцать собралось. <i>С горячки и я написал заявление.</i> Надо, думаю, в мозгах начинку подгустить, а то жидковато. Но, понимая, в комиссию меня посадил и на песок.</p>	<p>"Zharky and Mityai went off to Kharkov last winter. And where do you think they went, the beggars? To the Communist University! Got into the preparatory course. There were fifteen of us at first. <i>I also got into the spirit of the thing and applied.</i> About time I got rid of some of the sawdust in my noodle, I thought. And would you believe it, that examination board flunked me!"</p>
<p>И. А. Ильф, Е. П. Петров. Двенадцать стульев (1927)</p>	<p>Артисты, сбросившие с себя путы никестринского конструктивизма, <i>играли весело,</i> танцевали энергично и пели милоыми голосами</p>	<p>The actors, who had now freed themselves from the chains of Sestrin's constructivism, <i>acted with spirit,</i> danced energetically, and sang in tuneful voices.</p>

	Тень Лермонтова незримо витала над гражданами, вкушавшими мацони на веранде buffeta.	<i>Lermontov's spirit hovered unseen above the citizens trying matsoni on the verandah of the buffet</i>
	Толчки и взрывы прибоя накали смятенный дух отца Федора.	The jolting and the spray from the surf whipped Father Theodore's troubled spirit into a frenzy.
Максим Горький. Ледоход (1912-1915)	В должностях этих надобно понимать, что есть имущество, собачий характер надобен тут, чтоб охранять хозяинов, как свою родную шкуру, мамино наследство...	In jobs of this kind what a man needs to know is the meaning of property. He needs to have in him <i>the spirit of a dog</i> , so that he shall look after his master's stuff as he would look after the skin which his mother has put on to his own body.
	Мокрые, иззябшие и веселые, мы на берегу, в толпе слободских мещан; Боев и солдат уже ручаются с ними, мы кладем Осипа на какие-то бревна, он весело кричит:	Wet, and chilled to the bone, <i>though relieved in spirit</i> , we stepped ashore to find a crowd of townspeople in conversation with Boev and the old soldier. And as we deposited our charge under the lee of a pile of logs he shouted cheerfully:
А. П. Чехов. Мечты (1886)	Медленно и покойно рисует воображение, как ранним утром, когда с неба еще не сошел румянец зари, по безлюдному, крутому берегу маленьким пятном пробирается человек; вековые мачтовые сосны, громаздящиеся террасами по обе стороны потока, сурово глядят на вольного человека и угрюмо ворчат; корни, громадные камни и колючий кустарник заграждают ему путь, но он силен плотью и бодр духом, не боится ни сосен, ни камней, ни своего одиночества, ни раскатистого эха, повторяющего каждый его шаг.	Slowly and quietly the fancy pictures how early in the morning, before the flush of dawn has left the sky, a man makes his way along the steep deserted bank like a tiny speck: the ancient, mast-like pines rise up in terraces on both sides of the torrent, gaze sternly at the free man and murmur menacingly; rocks, huge stones, and thorny bushes bar his way, <i>but he is strong in body and bold in spirit</i> , and has no fear of the pine-trees, nor stones, nor of his solitude, nor of the reverberating echo which repeats the sound of every footstep that he takes.

<p>А. П. Чехов. Тайный советник (1886)</p>	<p>Спиридон, радуясь, что бранят не его, а моду, пожимал плечами и вздыхал, как бы желая сказать: "Ничего не поделаешь: <i>дух в ремени!</i>" Волнение, с которым мы ожидали приезда гостя, можно сравнить только с тем напряжением, с каким спириты с минуты на минуту ожидают появления духа.</p>	<p>Spiridon, relieved that the blame was thrown on the fashion and not on him, shrugged his shoulders and sighed, as though to say: "There's no help for it; <i>it's the spirit of the age!</i>" The excitement with which we awaited the arrival of our guest can only be compared with the strained suspense with which spiritualists wait from minute to minute the appearance of a ghost</p>
<p>Л. Н. Толстой. Анна Каренина (ч. 1-4) (1878)</p>	<p><i>Она не могла собраться с духом ответить что-нибудь.</i></p>	<p><i>She could not pluck up spirit to make a ny answer.</i></p>
	<p>Но каждый раз, как он начал говорить с ней, он чувствовал, что тот дух зла и обмана, который владел ею, овладевал и им, и он говорил с ней совсем не то и не тем тоном, каким хотел говорить.</p>	<p>But every time he began talking to her, he felt that the spirit of evil and deceit, which had taken possession of her, had possession of him too, and he talked to her in a tone quite unlike that in which he had meant to talk.</p>
	<p>Вот некстати; неужели ночевать? — подумала она, и ей так показалось ужасно и страшно все, что могло от этого выйти, что она, ни минуты не задумываясь, с веселым и сияющим лицом вышла к ним навстречу и, чувствуя в себе присутствие уже знакомого ей духа лжи и обмана, тотчас же отдалась этому духу и начала говорить, сама не зная, что скажет.</p>	<p>" How unlucky! Can he be going to stay the night? "she wondered, and the thought of all that might come of such a chance struck her as so awful and terrible that, without dwelling on it for a moment, she went down to meet him with a bright and radiant face; and conscious of the presence of <i>that spirit of falsehood and deceit</i> in herself that she had come to know of late, she abandoned herself to <i>that spirit</i> and began talking, hardly knowing what she was saying.</p>
	<p>- Ты ночуешь, надеюсь? — было первое слово, которое подсказал ей дух обмана, — а теперь едем вместе.</p>	<p>" You're staying the night, I hope? "was the first word the <i>spirit of falsehood</i> prompted her to utter;" and now we'll go together.</p>
	<p>Он видел, что Россия имеет прекрасные земли, прекрасных рабочих и что в некоторых случаях, как у мужика на половине дороги, рабочие и земля производят много, в больши</p>	<p>He saw that Russia has splendid land, splendid laborers, and that in certain cases, as at the peasant's on the way to Sviazhsy's, the produce raised by the laborers and the land is great—in the majority of cases when capital is applied</p>

	<p>нстве же случаев, когда по-европейски прикладывается капитал, производят мало, и что происходит это только от того, что рабочие хотят работать и работают хорошоодним им свойственным образом, и что это противодействие не случайное, а постоянное, имеющее основание <i>в духе народа</i>.</p>	<p>in the European way the produce is small, and that this simply arises from the fact that the laborers want to work and work well only in their own peculiar way, and that this antagonism is not incidental but invariable, and has its roots in <i>the national spirit</i></p>
	<p>И принц с чрезвычайною легкостью усвоил себе <i>русский дух</i>, бил подносы с посудой, сажал на колени цыганку и, казалося, спрашивал: что же еще, или только в этом состоит весь <i>русский дух</i>?</p>	<p>And the prince with surprising ease fell in with <i>the Russian spirit</i>, smashed trays full of crockery, sat with a gypsy girl on his knee, and seemed to be asking—what more, and does the whole <i>Russian spirit</i> consist in just this?</p>