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**STUDYING OF LINGUOCULTURAL POTENTIAL OF SYMBOL
FIRE BY FOREIGN STUDENTS IN THE PROCESS OF LEARNING
THE RUSSIAN LANGUAGE**

New tendencies of a process of preparing specialists concern learning foreign languages. Professional development of specialists, in particular foreign students in the age of globalization, requires attention from the point of view of cultural adaptation in the context of the language studied. In the process of learning a foreign language, the acquaintance with the culture of the country of studied language plays an important role (S. G. Ter-Minasova, V. A. Maslova [2], L. P. Ivanova [4] etc.). Linguocultural studies investigate the embodiment of cultural constants in linguistic units (symbols, phraseological units etc.).

Let us dwell on the symbol, which is one of the ways of storing, transforming and transmitting cultural information, a unit of memory of the people [1, p. 25]. In the texts (prose and poetry) of Russian culture offered to foreign students studying the Russian language, the frequency of symbols of the elements such as «Fire», «Earth», «Water», «Air» is quite high. The traditional and authors' values of the universal symbol "Fire" are analysed because its symbolic meaning is represented in different cultures.

In the Russian language symbol Fire is closely connected to some mythologems with different origins: *огнистый столп, конь блед, Купина, бог, рай, демон, душа, преисподняя* (Christian ones), *Прометей* (Greek mythology), *Змей Горыныч, Иван Купала, Стратим* (Slavic mythology), *Thor* (Scandinavian one).

Our studies of the symbol Fire let to define the following archetypes concerned its traditional and author's symbolic meanings: fire – water, life – death, day – night, light – dark etc. [5].

So students are offered to compare the symbolism of the element Fire in their native culture, in the culture of the mediator language (in our case English), in the foreign language studied.

Traditional symbolic value of the element Fire can be found in mythological dictionaries, dictionaries and encyclopedias of symbols (Kerlot H. Je., Tresidder J., V. Baujer etc.) they are as follows: alive, mobile element, the symbol of God's energy, the divine entity, the substitute of God on Earth, is characterized by the properties of ambivalence, a symbol of creation and destruction, life and death, a symbol of fertility, a symbol of passion, strong feelings and desires, a symbol of transformation, revival, interaction of elements, a symbol of purification and healing, light, a symbol of creativity and inspiration.

In comparison with attributive constructions with the word «fire» taken from A. Pushkin's lyrics the following semantics can be defined: 1) feelings and emotions – *мятежный, неустойчивый, ревнивый, уединенный*; characteristics concerning time – *быстрый, медлительный*; evil power – *адский, роковой*; alive or animated creature, – *девственный, игривый, умирающий*; area of human's activity – *казачий, рыбачий*; a source of light and warm – *погашенный, разложенный*; colour – *багровый*; creative power – *живительный*; size – *малый*; origin – *небесный*; poetic work – *поэтический* [3, с. 79].

Thus, analysis of associative fields of the word «fire» proves similar meanings in Russian symbolists's and A. Pushkin's poetry: a world of feelings and emotions, ambivalency, time, humanization, light, warmth, warm colours, poetic works.

From linguistic point of view, neologisms are the most interesting phenomenon that are created by the authors and promote to generate and express new symbolic meaning. For instance: *победно-огненный, огнецветный* (K. Valmont), *безогненный, безмирно-огненный, златоогненный, огненно-лучистый, огневеющий, огневеть* (A. Bely), *безогнен* (A. Block),

огнецветный, нежно-огненный, огневеющий (V. Brusov).

In conclusion it is worth to notice that studying a foreign language in the conditions of preparing future specialists in different areas assumes learning cultural features of the people and their country of the language studied.

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