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Summary

The article deals with autocausative reflexive verbs in German language which do not have source non-reflexive verbs or do not correlate with the existing source verbs. The types of non-reversibility are examined, the kinds of possible combinations of different non-reversibility types are determined, the lexical types of source non-reflexive verbs are described.

INVESTIGATING THE FICTION: FEMSLASH FANFICTION AND CSI

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CSI: Crime Scene Investigation is one of the most successful TV series created for the CBS TV network. It became an instant success with television viewers worldwide, beating other television drama series. Its success triggered creation of its two followers *CSI: Miami* and *CSI: New York*.

There were many different crimes solved throughout its ten seasons (season 10 is currently premiered in the USA) [<http://www.cbs.com/primetime/csi/>]. Contrary to the tradition of main heroes of crime series being fearless detectives, CSI presented a new kind of hero. People usually unknown and never heard about so far came to the forefront and became new masters of crime solving. These people are investigators working in the labs, analyzing every little fiber and detail and solving the mystery. Apart from these new heroes, CSI presents traditional heroes as well; however, their role is not as important as that of investigators [Allen 2007].

The popularity of these characters is, among other things and spheres, mirrored by the number of fan fiction created based on the series. Especially intriguing is the amount of femslash fiction, bearing in mind that there is no lesbian relationship established in the series itself.

Basic terminology

When analyzing a character or a person from the point of view of gender, there are certain attributes that have to be taken to consideration. According to Judith Butler, gender is a complex category that consists of biological sex, sociological gender and sexual desire [Butler 2002]. Biological sex can be further divided into male, female and intersex, which, according to Anne Fausto-Sterling, can be divided into male pseudohermaphrodite, female pseudohermaphrodite and pure pseudohermaphrodite. Fausto-Sterling argues that only two sexes are simply not enough and thus the intersex classification should be added to those traditional sexes [Fausto-Sterling 1993, 2000]. Sociological gender is divided into masculine, feminine and androgynous. Moreover, all of the above mentioned have to be understood as a spectrum. Gender studies scholars argue that sociological gender and biological sex are not directly related to one another. Judith Halberstam proposed a spectrum for female masculinity, which varies from androgyny, through soft butch, butch, stone butch to transgender [Halberstam 1998]. The third category is sexual desire, which can be divided into heterosexual, homosexual, bisexual [Butler 2002]. Therefore, when trying to analyze a character it is important to acknowledge all three of these layers.

Fan fiction is a term used to describe a fiction, whether in a form of text or video, created by fans of a particular show or series. There are several different types of fan fiction [cf. Hellekson, K. and Busse, K. (ed.) 2006, Pugh 2005]; however, this article will discuss only the relation between femslash fan fiction and female characters of *CSI*.

Character analysis

One of important factors in the popularity can be without a doubt traced to its cast and characters. Although, the investigators played a key role of the crime-solving, viewers received almost no information about private lives of the characters. Thus, they had to rely on their own analysis of behavior, clothes, relationships (either actually shown or those played by subtext only).

TV viewers are used to certain types presented on the TV screen and everything that differs from the expected picture either disturbs or intrigues the mind. Traditionally, TV characters are presented with some background story, which would explain their current behavior, relationships, etc. This is where *CSI* is lacking, or it provides its viewers with space to create their own theories on the past of characters. Viewers learn bits and pieces of information throughout seasons; however, the private life almost never plays a key role in any episode. One of the most notable exceptions to this “rule” were the “Living Doll” and “Dead Doll” episodes. In these, the crime was directly connected to the private life of investigators.

Female characters presented by *CSI* were to a certain extent groundbreaking – a former stripper turned CSI, a traumatized child turned into a great scientist and finally a CSI turned detective – making the most prominent female characters believable. These above mentioned characters are Catherine Willows, Sara Sidle and Sofia Curtis, played by Marg Helgenberger, Jorja Fox and Louise Lombard respectively.

Catherine Willows is a very strong and independent woman with the experience of being a stripper in Las Vegas. Her past itself creates an important notion of a woman not afraid of using and to a certain extent relying on her sexuality. This can be seen in various episodes where she uses her “influence” mainly on men to receive the information needed. Her looks are very feminine and one can state that she impersonates the typical standard for a feminine woman with her long hair, high heels, feminine clothes and make-up.

Sara Sidle, when introduced to the *CSI*, could have been described as “a pretty tomboy, as she is tall, almost gangly, and wears clothes that play down rather than emphasise her femininity” [König In: Allen 2007]. Contrary to Catherine Willows, Sara Sidle is not a representative of a traditional feminine looks. She looks more androgynous, sometimes shifted even further to the other side of the spectrum of female masculinity. She is usually dressed in pants, shirts, jackets, and almost no make-up. Nothing in her behavior is pointing towards the notion of traditional femininity, on the contrary, she is often described as logical and rational, two qualities traditionally understood as being masculine.

The tension between these two characters was tangible from the start of the series. In the actual discourse (the series itself), these characters were usually fighting each other, only later there was a development toward an understanding and creation of a fragile friendship.

The balance is interrupted by the arrival of the third character mentioned previously, Sofia Curtis. This character starts as an ordinary CSI. However, in the very first episode she is introduced she manages not only to disrupt the relationships between the other characters but viewers’ understanding of the notion of femininity as well. The first time, viewers see Sofia she is dressed in a red dress, which she immediately changes for a CSI-overall. This changing of clothes happens in the line of sight of the male characters and although the naked flesh of the character is not exposed, this action alone is responsible for doubting the traditional femininity this character presented. Later, although Sofia was usually wearing pantsuits, her femininity was accentuated by long hair and make-up. The moment Sofia Curtis is re-introduced as a detective her feminine appearance is lessened. The character is turned into a tough police officer with a touch of femininity.

The relationship between Sofia and Sara is purely antagonistic; these characters are competing with one another in all spheres. Sofia and Catherine’s relationship is not as hostile and it becomes friendlier with Sofia becoming a detective. Although, the above-mentioned relationships Sara/Catherine and Sara/Sofia are supposed to be read as heterosexual, the antagonism being based on competing for the affection of male characters, another reading is proposed by a numerous *CSI* fandom.

The above presented gender analysis, although only sketched, explains the repeated production of femslash fan fiction. As two of the main characters are not described as overly feminine, it is understandable and expected that the viewers would read these in gender ambiguous terms and thus they might start to speculate about their sexuality. Especially in femslash fan fiction the underlying tension between the characters is explained as being sexual in nature, thus the whole dynamic is shifted from the area of heterosexual friendship towards homosexual love and affection. This argument can be supported by a huge number of femslash works with predominantly two romantic couples – Sara and Catherine, Sara and Sofia. The changed dynamic in the relationships of the characters caused by the introduction and re-introduction of Sofia Curtis can be seen with the lowered amount of fan fiction written for the Sara/Catherine pairing and a rising tendency to create Sara/Sofia stories.

Conclusion

The gender ambiguity presented in the *CSI* is not extremely overt. However, as subtle as it may be, it still is perceived by a large number of viewers, who thus read the characters alternatively to dominant and anticipated reading. Although, the creators of the series tried and succeeded in establishing a heterosexual relationship in the actual series, many fans around the world still read these characters as gender ambiguous and thus they keep creating fan fiction, where these form pairings alternative to the canon presented in the series. It is highly probable that if these characters were all highly feminine such a notion would not occur, because there would be no space left for the alternative reading of original characters. Therefore, the gender ambiguity as presented on TV leads directly to gender queer presentation in fan fiction.

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Summary

CSI: Crime Scene Investigation is a groundbreaking TV series. Not only with an introduction of different heroes, but with the depiction of female characters as well. The fact that two out of three main female characters are not highly feminine only helps in alternative readings and the creation of alternative realities, where these form relationships outside mere friendship. In this article, I present the notion that such a reading is possible precisely because of the gender ambiguity presented in the characters themselves.

ФЕНОМЕН ЛАКУНАРНОСТІ В АСПЕКТІ СУЧАСНИХ ЛІНГВІСТИЧНИХ ДОСЛІДЖЕНЬ

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Теоретичне осмислення мови як антропоцентричного феномена є однією з головних тенденцій лінгвістики ХХІ століття. Сучасне мовознавство, акцентуючи на «людському факторі», дає змогу по-новому поглянути на зв'язки мови, мислення і комунікації: світ відображає не мова, а мислення, яке створює структури знання. Багато концептів, які не мають засобів мовного вираження в національній мовній системі та відображають специфіку тієї чи іншої лінгвокультурної спільноти, перешкоджають взаєморозумінню носіїв різних культур. Тому саме феномен лакунарності став предметом дослідження лінгвістів багатьох учених сучасності, адже саме він “зберігає нашу мову живою як життя” [8, с.59]. Розбіжності в мовах і культурах фіксуються на різних рівнях і описуються різними авторами в різних термінах. Термін «лакунарність» використовується на позначення розбіжностей у контактуючих мовах і культурах, які ускладнюють розуміння між комунікантами різних лінгвокультурних спільнот [11;13;15]. Однією з причин феномена лакунарності можна вважати загальнокультурну толерантність, яка постала на першому плані у зв'язку з процесами глобалізації.