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## Ethnonyms in “On a Chinese screen” by W.S. Maugham: a lexical and corpus-based analysis

In the article the topic about the recreation of ethno-cultural information based on linguistic and corpus analysis of the work of the famous classical British writer S. Maugham, consisting of a collection of short stories “on a Chinese screen” was considered. Subject of analysis is in science, is established that ethno-cultural information is directly related to the knowledge, experience, beliefs, traditions of a particular country. Classical British literature, including the book of S. Maugham, is distinguished by a unique, authentic, artistic, realistic description at the interconnection of different cultures. It was found out that S. Maugham's work, which was written during his travel to China, reflected on the cultural, spiritual values, traditions of the Chinese country, for which he felt with his heart, covered issues that have not lost their relevance to this day, such as inequality in society, cultural diversity, modernization at the cross-cultural relation and the influence between East and West, etc. The result of the article is related to S. Maugham's work, ethnonyms were collected using the e-searching way, the frequency of their activity in literary books was determined through the Google Books NGram Viewer, search engine from 1880 to 2019, the frequency and lexical meaning were distinguished by a lexical and corpus-based analysis.

*Keywords:* S. Maugham, ethno-cultural information, cultural diversity, intercultural dialogue, ethnonym, frequency.

### Introduction

Ethnocultural information refers to the knowledge, practices, beliefs, and traditions of a particular ethnic or cultural group. In classical literature, the recreation of ethno-cultural information plays a crucial role in portraying the diversity and richness of different cultures. By incorporating ethno-cultural information, classical literature brings to life the distinct perspectives, values, and traditions of various ethnic groups. This helps readers to develop a deeper understanding and appreciation for different cultures, fostering intercultural dialogue and promoting cultural diversity in literature. One issue in recreating ethno-cultural information from classical to contemporary British literature is the potential for misrepresentation or appropriation of cultures. This can lead to the perpetuation of stereotypes or the erasure of cultural nuances and complexities. To mitigate this issue, authors and researchers must engage in extensive research and consultation with members of the respective cultural communities to ensure accuracy and avoid cultural exploitation.

Additionally, another challenge in recreating ethno-cultural information is the evolving nature of culture and identity. As cultures continue to evolve and adapt in response to various socio-political factors, the representation of ethno-cultural information in literature must also reflect these changes and embrace the contemporary perspectives and experiences of individuals from diverse backgrounds. One approach to addressing these issues is incorporating diverse voices and perspectives in the creation and interpretation of ethno-cultural information. By including a range of voices and perspectives, literature can provide a more comprehensive and nuanced portrayal of different cultures, while also promoting inclusivity and representation. Furthermore, it is crucial to consider the ethical implications of recreating ethno-cultural information. Authors and researchers should be mindful of the power dynamics at play and strive to depict cultures in a respectful and responsible manner. They should also prioritize informed consent and collaboration with cultural communities, seeking their input and feedback throughout the process of recreating ethno-cultural information. Overall, recreating ethno-cultural information in British literature requires a balanced approach that respects

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cultural authenticity, embraces contemporary perspectives, and involves collaboration with cultural communities.

The aim of this article is to identify a lexical profile of Somerset Maugham's work "On the Chinese screen" that represents ethno-cultural information about the different nation. According to this aim the following research questions were established:

- to find ethnonyms in "On the Chinese screen" and Google Books NGram Viewer;
- to identify and compare the semantic meaning and frequency of using of ethnonyms in "On the Chinese screen" and Google Books NGram Viewer;
- to present the ethnonyms that carry the cultural diversity and the richness of different cultures.

#### *Research methods and material*

As the material of the study ethnonyms were chosen for implementing the main goal of the article. Ethnonyms can be used as a starting point to gather ethno-cultural information about a specific group. By understanding the meaning and usage of ethnonyms, one can explore the cultural, historical, linguistic, and social aspects associated with a particular ethnic group. About 50 language units such as ethnonyms and also literary archaic words, exotic words have been taken into consideration and conducted as a lexical profile to identify ethno-cultural picture of different cultural groups based on of S. Maugham's work "On a Chinese screen". To identify the main objectives of the study the following research methods were applied: by the electronic searching way the lexical profile of ethnonyms was found out. The quantitative method established the frequency percentage of ethnonyms which determines the high and low percentage of the collected language units. The lexical nature of ethnonyms was determined by a lexical and corpus-based analysis.

#### *Results and discussion*

Somerset Maugham (1874–1965) was a British author known for his short stories and novels that often explored themes of human nature, cultural differences, and the complexities of relationships. According to Khafizova A.A. "Various points of view on the fictional manner of the author are presented, namely the arguments of Russian and foreign critics attributing S. Maugham to such literary trends as modernism, naturalism, and realism" [1; 68]. It has been affirmed that Maugham lived through a time of extreme social change and he documented it with a historian's accuracy, detailing his character's struggle to make sense of a new world, whilst clinging resolutely to what he knew of the old one [2; 1408]. So in his works, such components as the concepts of love, freedom and creativity were identified by the different Russian and foreign scholars [3; 133]. W. S. Maugham is the author of a number of works that relate to travel literature. Among them there are the following ones: "The Land of the Blessed Virgin": Essays and impressions in Andalusia, 1905, "On a Chinese Screen", 1922, "The Gentleman in the Parlour: a Record of a Journey From Rangoon to Haiphong", 1930, "Don Fernando", 1935, "My South Sea Island", 1936 [4; 135]. The defining genre features of travelogue are the following: "retrospectivity and fragmentary narration; the defining role of the hero-narrator; route and chronotope as the basis of the plot; a high proportion of the narrator's reflection on what he saw, the inclusion of other forms in the genre synthesis", "synthesis of documentary and belletristic principles" [5; 6–8]. In Kazakhstan S. Maugham's linguistic personality and individual style were studied by different scholars like A.B. Ergeshbayeva. She investigated S. Maugham's works from conceptual point [6], according to her study there were established actual concepts like "Love", "Freedom" and "Art" on the basis of the works "Theater", "The Moon and Sixpence". D. Bekbulatova [7] took into consideration the religious motives in writing style of S. Maugham.

In the framework of this article we endeavor to identify ethnocultural information from the work "On a Chinese Screen" related to Chinese culture and life. In "On a Chinese Screen", a collection of short stories and sketches by W. Somerset Maugham, the author provides his perception of China through his observations and experiences during his visit to the country in the early 20th century. The book "On the Chinese Screen" is devoted to impressions from Maugham's trip to China in 1919-1920. It is a collection of scenes from Chinese life, short essays, notes and well-finished stories related to each other either by the narrator's figure or by the country in which Maugham was located. The author's intonations can be ironic (sometimes it is bitter irony), sometimes satirical and lyrical, sentimental [4; 135]. The elements of biographic, structural, cultural-historical, and motivational methods of literary study were addressed in this work. Researcher L.F. Khabibullina interpreted the pattern of the Chinese screen as "a pattern of prejudices and preconception" [8; 347]. It is not by chance that the author chose the title "On the Chinese Screen" for his book. "In 1922, British writer Somerset Maugham published his bestselling book "On a Chinese Screen", documenting

his 1,500-mile trip along the Yangtze river two years prior. The curious title, though, referenced not the stunning vistas he saw on his epic journey, but a piece of traditional Chinese furniture, known in Chinese as 屏风 (píngfēng). This was at a time when the chinoiserie aesthetic (which first boomed in the 18th century) was seeing a revival in Europe, and screens were popular again” [9]. The Chinese screen is the most important thing for oriental art from ancient times to the present, the glory of which has gone far beyond the borders of China itself. Having originally possessed an utilitarian function (protection from drafts and dust, mud or the delimitation of space) over time, it has acquired an increasingly important aesthetic significance. Gradually, the screens have become a real work of art. The researchers note that “On the Chinese worldview, the screen is an important element interior furnishing performed the function of bringing negative energy and evil spirits into the house” [10; 4], being an object of cultural heritage, it still “reflects the concept of empty space in Chinese philosophy, the idea of interconnectedness and interdependence of things in the world” [10; 4].

The essence of a Chinese screen for Chinese people is rooted in its cultural significance and historical importance. Chinese screens, also known as folding screens or room dividers, have been an integral part of Chinese art and interior design for centuries. They serve multiple purposes, including providing privacy, dividing spaces, and acting as decorative elements. Chinese screens often feature intricate designs and motifs that reflect Chinese aesthetics, such as landscapes, calligraphy, nature scenes, or symbolic representations. They are crafted using various materials like wood, silk, paper, or lacquer, showcasing the craftsmanship and artistic skills of Chinese artisans. Beyond their functional and decorative aspects, Chinese screens also hold symbolic meanings. They can represent harmony, balance, and the concept of yin and yang. Screens are often used to create a sense of tranquility and serenity in interior spaces, aligning with traditional Chinese principles of Feng Shui.

Production of similar screens, variety the forms of which are amazing, accompanied by a synthesis of various decorative and applied arts and crafts. It is worth noting that traditional crafts continue to play an important role in the life of China today. Maugham speaks about this more than once in his work, for example: “Your eye, amid the uniformity, for every Chinese town, at all events to the stranger's eye, much resembles every other, takes pleasure in noting trivial differences, and so you observe the predominant industries of each one” [11; 88]. Drawings on textiles are the most important component of the exterior of the screen, and over time they became real works of pictorial art. China for Maugham is a large space (the motif of the path, the road is one of the through-and-through in this book, one of the most poetic chapters is called, “The Road”), all parts of this space exist, separate “patches” are part of something larger, create a single “painting”.

During the study there were found ethnonyms, literary archaisms, and exoticisms in his work “On the Chinese screen”. Ethnonyms are terms or names used to identify or refer to specific ethnic or cultural groups. They are often used to describe the collective identity, language, customs, traditions, and characteristics of a particular group of people. The Merriam Webster dictionary defines it like “a name used to refer to an ethnic group, tribe, or people” [12]. Ethnonyms can vary across different languages and cultures and may be self-identified by the group itself or assigned by others. They play a significant role in understanding and studying different cultures, societies, and their diversity. Ethnonyms can provide insights into the group's origins, migration patterns, religious beliefs, social structures, artistic expressions, and more. According to the englopedia: “Literary archaism is that found in literary works, often used as a style resource to make the text more solemn, cultured, decadent, etc. They consist of the use of expressions typical of the time to which the literary text refers, but which are no longer used at the time the text was written” [13].

Maugham's perception of China can be summarized as follows:

1. Cultural Differences: Maugham portrays China as a country with a rich and distinct culture, vastly different from the Western world. He highlights the unique customs, traditions, and social norms that he encounters during his travels. Maugham often emphasizes the exoticism and mystique of Chinese culture. For example, in “On Chinese screen” the passage about the Great Chinese Wall was found where he described the enormous, majestic and silent voice of Chinese people: “There in the mist, enormous, majestic, silent, and terrible, stood the *Great Wall of China*” [11; 113].

The Great Wall of China, often referred to as the “Chinese Wall”, is a monumental structure with a majestic history. Construction of the wall began as early as the 7th century BC and continued for centuries, with various dynasties contributing to its expansion and fortification. The primary purpose of the wall was to protect China from invasions and raids by nomadic tribes from the north.

Under the rule of Emperor Qin Shi Huang in the 3rd century BC, the separate walls built by different states were connected and reinforced, forming the foundation of the Great Wall as we know it today. Throughout the following centuries, subsequent dynasties, such as the Han, Sui, and Ming, further extended and fortified the wall. The Great Wall stretches over 13,000 miles (21,196 kilometers) across China, making it one of the most remarkable architectural achievements in history. It is composed of various materials, including stone, brick, tamped earth, and wood. Guard towers, watchtowers, and beacon towers were strategically placed along the wall to enhance its defensive capabilities and facilitate communication.

While the Great Wall served as a physical barrier against invasions, it also played a significant role in trade, transportation, and cultural exchange. It became a symbol of Chinese civilization and unity, representing the strength and resilience of the Chinese people. Today, the Great Wall of China stands as a UNESCO World Heritage Site and a testament to the ingenuity and engineering prowess of ancient China. It continues to be a popular tourist destination, attracting visitors from around the world who marvel at its grandeur and historical significance.

The next heritage of Chinese culture is a temple that is known as a place of worship and religious significance also in various cultures and religions. In Chinese culture, a temple, known as "miao" (庙) or "si" (寺), is a sacred space dedicated to the worship of deities, ancestors, or spiritual figures. Temples in Chinese culture often serve as centers for religious rituals, ceremonies, and practices. They can vary in size and architectural style, ranging from small shrines to large complexes with multiple buildings and courtyards. Temples are not only places of religious devotion but also cultural and historical landmarks, attracting visitors for their architectural beauty, cultural heritage, and spiritual significance. According to the study in Maugham's work this ethnonym "temple" was appeared 20 times with 8% of frequency. The use of this word indicates that the author was highly impressed by the beauty of Chinese culture.

2. Traditional Values: Maugham's writings reflect his perception of China as a country deeply rooted in traditional values and beliefs. He explores themes such as filial piety, Confucianism, and the importance of hierarchy in Chinese society. He also delves into the influence of ancient Chinese philosophies on the daily lives of the people.

As one of the essential examples of ethnonyms among traditional or national values of not only typical for Chinese people and also for all Asian people is the concept of "hospitality". Hospitality plays a significant role in Chinese culture and society. Chinese people highly value the concept of hospitality and extend warm and generous treatment to guests and visitors. We have found the passage using in Maugham's work only once exactly this word: "From a port in Chili he managed to get the Marquesas where for six months he had lived on the natives always ready to offer *hospitality* to a white man, and then begging a passage on a sooner to Tahiti, had shipped to Amoy as second mate of an old tub which carried Chinese labor to the Society Islands" [11; 20]. Maugham identified through this passage Chinese hospitality emphasizes showing respect and courtesy towards guests. It involved treating guests with utmost politeness, offering them a warm welcome, and making them feel comfortable and valued. It is noticed that the natives showed respect for six months and also these people are ready always to offer a warm welcome house to a white man.

To analyze the concept of "hospitality" based on Google Books NGram Viewer (Fig. 1), we can examine the frequency of its usage in published books over time. NGram Viewer allows us to track the occurrence of specific words or phrases in a vast collection of books. By inputting "hospitality" into the NGram Viewer, we can observe the relative high frequency of its usage in books published from different years, for instance between 1812–1822 years. We note that there was a gradual decline after 1823 until 1978. Then a noticeable increase from 1979 to 2017 is clearly visible. This analysis provides insights into the evolving importance and cultural relevance of hospitality over time. Based on the NGram Viewer data, we can see that the concept of "hospitality" has maintained a relatively consistent level of usage throughout the years, with some fluctuations. It suggests that hospitality has been a recurring theme in literature and likely holds enduring significance in human interactions. However, it is important to note that the NGram Viewer analysis alone cannot provide a comprehensive understanding of the concept of hospitality. It merely reflects the frequency of its usage in published books and does not capture the nuances or evolving interpretations of the term. But we confirm that the noticeable increase indicates that the concept "hospitality" will be observed actually from 2017 and all time in human life.

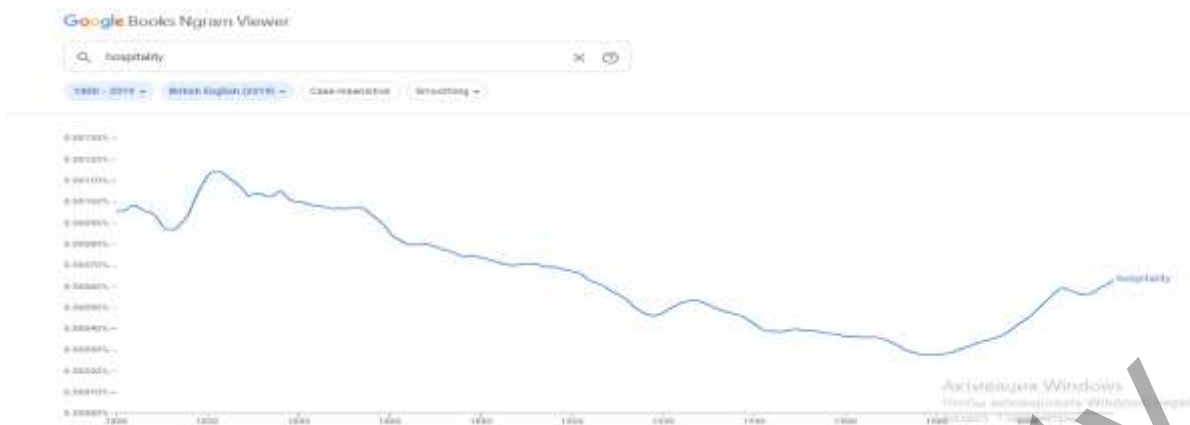


Figure 1. Representation of the concept “hospitality” by Ngram Viewer

3. Social Inequality: Maugham's observations shed light on the stark social inequalities prevalent in China at the time. He depicts the vast disparities between the rich and the poor, the urban and rural populations, and the privileged and the marginalized. This portrayal highlights the challenges faced by different segments of Chinese society.

Observing the lives of Chinese people of different social groups, Maugham expresses the idea of a paradoxical equality of people, different from that in Europe and America: “In the East man is man’s equal in a sense you find neither in Europe nor in America [11; 141]. ...in the despotic East there should be between men an equality so much greater than in the free and democratic West, ...” [Maugham, 142 p.]. The reason for this Maugham finds in the presence or absence of an unpleasant odor: “I venture to think that the cesspool is more necessary to democracy than parliamentary institutions. The invention of the “sanitary convenience” has destroyed the sense of equality of men” [11; 143]. So, a Chinese official (the hero of the chapter of “Democracy”), who caused a scandal because there was no decent free room in the hotel, subsequently sits in the company of a ragged coolie: “He had made all that to-do to give himself face, but having achieved his object he was satisfied, and feeling the need of conversation he had accepted the company of any coolie without a thought of social distinction” [11; 141].

Many pages are devoted to the difficult life of the working people. In describing these hard-working people, Maugham initially retains the painter's view: “He looked no different from any of the thousands of *coolies* in their monotonous blue that you passed every day in the crowded streets of the city” [11; 227]; «в первый момент *кули* на дороге, горбящиеся под своей ношей, кажется живописным», он удивительно «гармонирует с ландшафтом» [14; 177]. The term “coolie” historically referred to a manual laborer, particularly in the context of colonial India and other parts of Asia. The urban dictionary defines “the word “coolie” is originated from Hindi word for baggage carrier” [15]. Coolies were often hired for physically demanding work, such as construction, plantation labor, or railway construction. The term has its origins in the Hindi word “kuli”, which means a hired laborer. During the colonial era, coolies were often subjected to exploitative working conditions and low wages. They were frequently recruited from impoverished regions and transported to other countries as indentured laborers. However, it is important to note that the term “coolie” is considered outdated and can be seen as derogatory or offensive today. It is more appropriate to use terms like “laborer” or “worker” to describe individuals engaged in manual labor.

The concept of “coolie” can be analyzed based on the data provided by Google Books Ngram Viewer (Fig. 2). Ngram Viewer is a tool that allows users to search and analyze the frequency of words or phrases in a large corpus of books. To analyze the concept of “coolie”, we can use Ngram Viewer to track the usage of this term over time in published books. This can provide insights into the historical context and evolving perception of the term. The term “coolie” historically referred to an unskilled laborer, often of Asian origin, who was hired for manual work, particularly in the 19th and early 20th centuries. Coolies were commonly employed in industries such as agriculture, mining, and construction, and were often subjected to harsh working conditions and low wages. By searching for the term “coolie” in the Ngram Viewer, you can explore its high frequency of usage in books over time between 1888–1906, which may provide insights into its historical context and evolving perception. It is seen according to Ngram Viewer that this word “coolie” was actual only in the 19th and early 20th centuries. It is proven that this word will be accepted as an archaic word that is not used in today’s books and also in language usage.

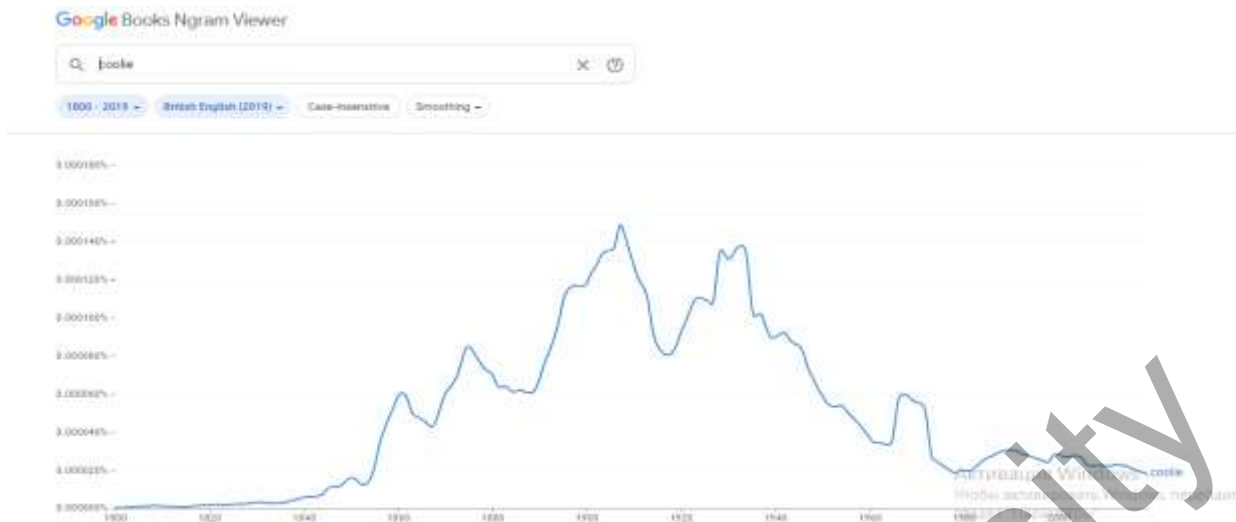


Figure 2. Representation of the concept “coolie” by Ngram Viewer

If we examine the frequency of “cooli or coolies” from Maugham’s work it was identified as one of the most used ethnonym after “inn”. It was applied 45 times with the 17% according to the Figure 3, among other ethnonyms it took up the second place. And after the “coolies” the next ethnonym that was established also as one of the often used word in Maugham’s work was “chair” with the usage of 43 times making up 16%. This word is connected with the hard working life of coolies, bearers, where the “bearers” were applied 19 times with the 7%. In “On a Chinese screen” it was a means of transportation with which the coolies carried their masters, the white men, officials: “He wanted to see for himself whether that grave was really there and stepping into his *chair* he told the *bearers* to take him to the cemetery” [11; 201]. However, there is a traditional form of transportation known as a sedan chair or “litter” (轿子/*jiàozi*). A sedan chair is a portable enclosed chair carried by multiple bearers using long poles. It was historically used to transport wealthy or important individuals, such as nobles or officials, in a seated position. Sedan chairs were commonly used in ancient China as a luxurious and prestigious mode of transportation, especially during ceremonial events or for short distances within cities.

4. Modernization and Western Influence: Maugham also captures the impact of Westernization and modernization on China. He explores the clash between traditional Chinese values and the growing influence of Western ideas, technology, and lifestyle. This theme reflects Maugham's perception of China as a country in transition.

Ethnocultural information related to the word “bridge” can vary depending on the cultural context and the specific cultural references associated with bridges. Here are a few examples:

4.1. Japanese Culture: In Japanese culture, there is a traditional form of bridge called “Taiko-bashi” or “Drum Bridge”. These arched bridges are commonly found in Japanese gardens and are known for their aesthetic appeal. They are often associated with tranquility and harmony.

4.2. Chinese Culture: In Chinese culture, bridges hold symbolic significance. The famous ancient bridge called “Lugou Bridge” or “Marco Polo Bridge” in Beijing is considered a cultural heritage site. It is associated with historical events and represents the architectural and engineering prowess of ancient China.

4.3. Indian Culture: In Indian culture, there are various types of bridges that hold cultural significance. For example, the “Ram Jhula” and “Laxman Jhula” are suspension bridges in Rishikesh, India, which are associated with Hindu mythology and are considered sacred by many.

4.4. Native American Culture: In Native American cultures, bridges may hold spiritual or ceremonial significance. For example, some tribes have traditional bridge-like structures used during rituals or as a symbolic representation of crossing from one state to another.

4.5. Cultural Metaphors: Bridges can also be used as metaphors in various cultures. For instance, in many cultures, the concept of “bridging the gap” is used to symbolize bringing together different groups or resolving conflicts between individuals or communities.

In the context of “On a Chinese screen”, the meaning of “bridge” refers to a structure that connects two areas or spans a gap, typically over a body of water or a valley. It could also symbolize a connection or link between different elements or ideas within the story. For example: “... and he stood on his *bridge* in a neat

brown suit and homburg hat...” [11; 164]. In this book the ethnonym “bridge” was used 18 times (see pie chart in the Figure 3). According to this pie chart the frequency of “bridge” in the work consists 7%. Among them the meaning of bridge as a bridge was found 10 times and the meaning of bridge as a game was identified 8 times: “My poor husband, he misses his billiards and his *bridge*”, “But perhaps we shall be moved then to some place where there’s a club and then you’ll be able to go and play *bridge* in the evenings” [11; 128]. If we study the origin of the word “bridge” we find such information: “The origin of bridge whist is not definitely known, but a similar game appeared in Constantinople before 1870, under the name *khedive*, and almost the same game had been played in Greece before that. *Khedive*, whose name had for some reason become *biritch*, was played on the French Riviera in the 1870s. A pamphlet titled *Biritch; or, Russian Whist*, was issued in London in 1887 and very nearly described bridge whist” [16].

The high frequency is presented by the word “inn”. It was used in the work “On a Chinese screen” 65 times and we observed through the pie chart this essential use of this concept. That was the main place where mostly the scene was demonstrated. The concept “inn” typically refers to a small establishment that provides lodging, food, and sometimes entertainment to travelers. It is often characterized by its cozy and rustic atmosphere, offering a more intimate and personalized experience compared to larger hotels. Inns have been a part of hospitality culture for centuries, serving as resting places for weary travelers along their journeys. The meaning of “inn” from Merriam-Webster dictionary sounds like “an establishment for the lodging and entertaining of travelers” [12]. As the synonyms the words like hotel, motel, tavern, lodging etc. will be offered. And the word inn was identified to being used mostly in book language nowadays.

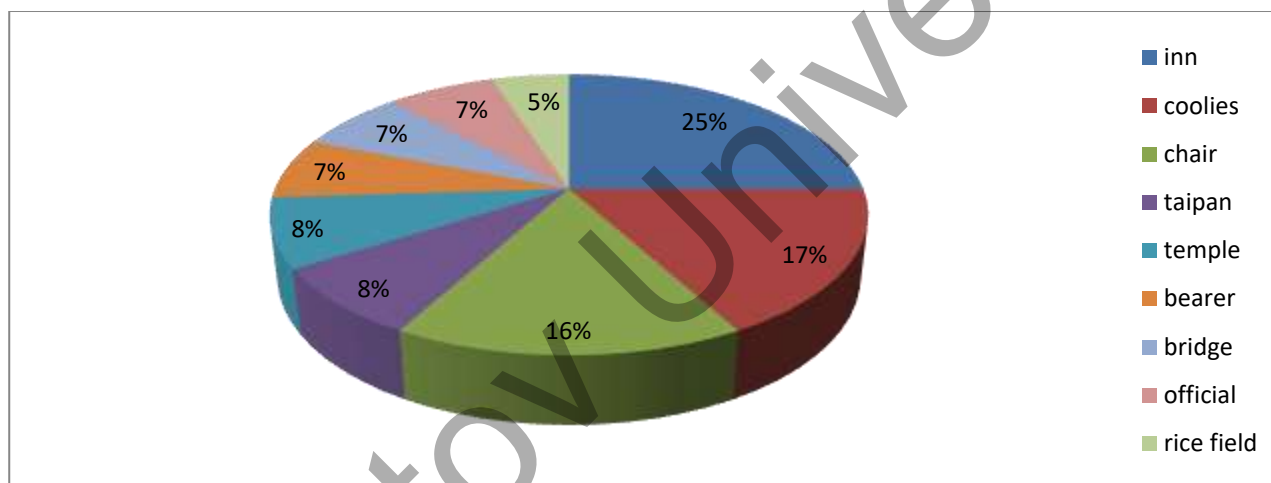


Figure 3. Frequency of use of ethnonyms “On Chinese screen” by S. Maugham

The ethnonym “taipan” has multiple meanings depending on the context. In Chinese culture, “taipan” refers to a high-ranking businessperson or tycoon. It originated from the Cantonese language and was historically used to describe the leaders of major trading companies in Hong Kong. The dictionary defines “taipan” like “a powerful businessman in China or Southeast Asia” [17]. In a broader sense, “taipan” can also refer to a person who holds a position of great influence or power in a particular industry or organization. Additionally, “taipan” is the name of a popular strategy board game that originated in China. The frequency of using of “taipan” in Maugham’s work was 22 times. According to the pie chart the percentage is 8. “The *taipan* began to feel vaguely annoyed he did not like things happen of which he knew nothing” [11; 199]. The context indicates that the word “taipan” was used in the meaning of “a high-ranking businessperson” in Chinese society.

5. Natural Beauty and Landscape: Throughout his writings, Maugham showcases the natural beauty of China's landscapes, including its mountains, rivers, and gardens. He often describes the serene and picturesque settings, evoking a sense of awe and admiration for the country's natural wonders as rice fields, green hills: “Firs and bamboos grow in the hollows as though placed there by a skillful gardener with the sense of ordered beauty to imitate formally the abandon of nature” [11; 71].

However, Maugham’s writings do occasionally include descriptions of natural elements to set the scene or create a specific atmosphere. Maugham’s novels are written in a style highly idiomatic and fluent, revealing the qualities of simplicity, lucidity, and euphony which the author sought to attain [18], [2; 1409]. For

example, in his novel "The Painted Veil [19]" he briefly mentions the lush vegetation and exotic flora of the Chinese countryside. In "The Moon and Sixpence [20], [21; 146]" he describes the vibrant colors and spectacular scene of the Tahitian landscape. Overall, while Maugham's works may touch upon natural beauty and landscapes, they are not the central focus of his writing. His storytelling tends to revolve more around human emotions, relationships, and the complexities of the human condition.

### Conclusion

To refer ethnonyms to ethno-cultural information, one can conduct research using various sources such as academic literature, ethnographic studies, historical records, cultural archives, and interviews with members of the group. These sources can provide valuable information about the group's traditions, rituals, folklore, language, cuisine, clothing, music, dance, and other aspects of their cultural heritage. It is important to approach the study of ethno-cultural information with respect, sensitivity, and an understanding of cultural relativism. Ethnonyms should be used as a starting point for exploration and should be supplemented with diverse perspectives and sources to gain a comprehensive understanding of a particular ethnic group's culture.

In the book "On a Chinese screen" by S. Maugham, there are different rich expressive words that describe different cultures and they are clarified by us as ethnonyms which present ethno-cultural information about a particular ethnic group like Chinese and British people. About 50 language units were investigated to identify ethno-cultural specific features of these ethnic groups. By a lexical and corpus-based analysis such ethnonyms like "Chinese Wall", "Chinese screen", "coolie", "taipan" and also literary archaic book words like "inn", exotic words "temple", "sedan chair" and etc. were defined. They share ethno-cultural information what life is like for people from different places, like China. Some of the words are old-fashioned and not used anymore, but they give us a picture of what life was like in the past. By the linguistic analysis the different types of frequency percentage were established: 1. Frequency with high percentage: inn, coolie, and chair, 2. Frequency with middle percentage: taipan, temple, bearer, 3. Frequency with low percentage: bridge, official and rice field.

In summary, the essence of a Chinese screen for Chinese people lies in its cultural significance, artistic expression, functional utility, and its ability to evoke a sense of harmony and balance in living spaces. Overall, hospitality holds a significant role in Chinese culture by promoting harmony, fostering relationships, and showcasing generosity and respect towards guests. It is deeply ingrained in Chinese social interactions and reflects the values of warmth, kindness, and communal harmony.

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Л. Янг, Д.А. Карагойшиева, Ж.К. Өмірбекова  
**С. Моэмнің «Қытай пердесіндегі» этнонимдері:  
лексикалық және корпусдық талдау**

Мақалада британдық классикалық әдебиеттің әйгілі жазушысы С. Моэмнің «On a Chinese screen (Қытай пердесінде)» атты қысқа әңгімелер жинағынан тұратын еңбекке лингвистикалық және корпусдық талдау жасау негізінде этномәдени ақпаратының қайта жаңғырту мәселесін қарастыруға арналған. Талдау пәні — ғылымда этномәдени ақпарат белгілі бір елдің таныммен, тәжірибесімен, наным-сенімдерімен, дәстүрлерімен тікелей байланысты екені айқындалған. Классикалық британ әдебиеті, оның ішінде С. Моэмнің еңбектері, мәдениеттер тоғысында ерекше, шынайы, көркем сипаттамамен ерекшеленеді. С. Моэмнің талдауға түскен еңбегі Қытай еліне саяхаттау барысында туындаған шығармасы өз көзімен көрген, жүрегімен сезінген, сол елдің мәдени, рухани құндылықтарын, дәстүрлерін ой елегінен өткізіп, осы күнге дейін өзектілігін жоғалтпаған мәселелерді, мысалы қоғамдағы әділетсіздік, мәдени әртүрлілік, мәдениеттер тоғысындағы жаңару, Шығыс пен Батыстың әсері т.б. тақырыптары қамтылғаны анықталды. Мақаланың нәтижесі — С. Моэмнің еңбегінен электронды жаппай сұрыптау әдісі арқылы этнонимдер жинақталып, сондай-ақ *Google Books NGram Viewer* іздеу жүйесінің көмегімен 1880 жылдан 2019 жылға дейінгі аралықтағы әдеби шығармалардағы тілдік бірліктерді қолдану белсенділігі анықталып, лексикалық және корпусдық талдау арқылы сөздердің жиілігі мен лексикалық мәні айқындалды.

*Кілт сөздер:* С. Моэм, этномәдени ақпарат, мәдени әртүрлілік, мәдениаралық диалог, этноним, жиілік.

Л. Янг, Д.А. Карагойшиева, Ж.К. Омйрбекова  
**Этнонимы в «На китайской ширме» С. Моэма:  
лексический и корпусный анализ**

В статье рассмотрены проблемы воссоздания этнокультурной информации на основе лингвистического и корпусного анализа произведения, состоящего из сборника рассказов известного писателя классической британской литературы С. Моэма «On a Chinese screen» («На китайской ширме»). Предмет анализа — этнокультурная информация, напрямую связана с познанием, опытом, убеждениями, традициями той или иной страны. Классическая британская литература, в том числе и произведение С. Моэма, отличается уникальным, реалистичным, художественным описанием на стыке разных культур. В результате проделанного анализа мы видим, что С. Моэм затронул в своих произведениях темы культурной и духовной ценности народа, их традиции и обычаи, а также социальные проблемы, имеющие значительную актуальность в современном мире, такие как несправедливость в обществе, культурное колоритное разнообразие, модернизация на стыке культур, влияние Востока и Запада. Результат статьи — из произведения С. Моэма были собраны этнонимы методом электронной сплошной выборки, а также с помощью поисковой системы *Google Books NGram Viewer* с 1880 по 2019 гг. определена активность использования языковых единиц в литературном произведении, выделены частота и лексическое значение этнонимов при помощи лексического и корпусного анализа.

*Ключевые слова:* С. Моэм, этнокультурная информация, культурная разновидность, культурный диалог, этноним, частотность.

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