

A. V. Svyatoslavsky, M. A. Vikhreva

**Opposition of the Hero and Environment in Russian Literature
of the XIX century in the Light of the Formation of Representations of Mass and Elite
Culture**

The article enlightens the research carried out within the Yaroslavl School of Cultural Studies project concerning correlation of the concepts of «mass culture» and «creative person». Acknowledging the fact that the prevailing in science views relate the actual phenomenon of mass culture to the 20th century, the authors draw attention to the fact that a number of scholars regard the *nineteenth* century in search of the origins of those features of collective psychology that distinguishes popular culture in its modern scientific understanding. In this regard, in the theoretical part of the work, the most attention is also given to the opinions of M. Gorky, A. V. Zakharov, T. S. Zlotnikova, in search of the origins of the concept of popular culture in the traditional notion of philistinism. Methodologically, the authors proceed from the position of J. Ortega y Gasset on the search for opposition to the *mass vs elite* culture outside the usual class or ideological framework (aristocracy and plebs, etc.) An attempt is made on the basis of the analysis of the 19th-century Russian literature to build a binary opposition «bourgeois vs creative person» considering the phenomenon of philistinism as a kind of proto-mass culture in relation to the mass culture of the XX century. Exploring the literary images of the so-called «odd people», traditionally opposed to the social environment in which they have to turn, the authors try to identify types that, according to certain parameters, can claim to be the idea of «a creative personality». The subject matter of the article is developed through the analysis of the works of A. S. Griboyedov, N. G. Pomyalovsky, N. G. Chernyshevsky, V. A. Sleptsov, I. S. Turgenev.

Keywords: mass culture, proto-mass culture, philistinism, creative personality, Russian literature of the XIX century, J. Ortega y Gasset, A. S. Griboyedov, N. G. Pomyalovsky, V. A. Sleptsov, I. S. Turgenev, M. Gorky.

V. I. Melnik

I. A. Goncharov and His Confessors

In the article for the first time the question is raised on supervisors of I. A. Goncharov's spiritual life, since childhood and up to the death in 1891. The characteristic feature uniting four confessors of the writer was the fact that all of them had high education and original intelligence that gave to the spiritual life and consequently, to works of the novelist the corresponding direction. The Simbirsk archpriest Fiodor Troitsky, who graduated from Kazan seminary when seminarists listened to lectures at Kazan University, was the first spiritual mentor of the future writer. The father Fiodor, the first teacher of Goncharov in his childhood, sent Goncharov's spirituality to the course of «cultural Christianity» and was remembered by him for a long time. It is confirmed by the fact that the father Fiodor was as a prototype of the Volga priest in the novel «Break» (1869). Also by chance during training in Moscow commercial school the confessor of the writer was not an ordinary priest but the father of the historian S. M. Soloviov and the grandfather of the philosopher V. S. Soloviov – Archpriest Mikhail Soloviov. If the first supervisors of Goncharov's spiritual life were sent to him by destiny, later he elected his spiritual supervisors by himself: they were the Candidate of Divinity, priest, famous in St. Petersburg, prior of the Church of St. Panteleimon Gavriil Vasilievich Krylov, and after his early death the priest of the same church Vasily Peretersky was. These were priests, who were close not only to high circles of noble and official St. Petersburg, but partly to the court environment. The question is raised on the combination of «cultural Christianity» and «infantile belief» in Goncharov's personality.

Keywords: Goncharov, priests F. Troitsky, M. Soloviov, G. Krylov, V. Peretersky, «cultural Christianity», «infantile belief».

A. P. Dmitriev

I. S. Turgenev and N. P. Gilyarov-Platonov: about History of Mutual Relations

The article for the first time introduces into the scientific circulation and summarizes the already existing information about the relationship of I. S. Turgenev and N. P. Gilyarov-Platonov – philosopher, literary critic, journalist of the Slavophil direction. Particular attention is paid to the periods of the turn of the 1850-1860s, when N. P. Gilyarov-Platonov was a censor of the writer's works, as well as the end of the 1870s – the beginning of the 1880s, when in his editions (the newspaper «Sovremennye Izvestiya» and the magazine «Raduga») he published a series of articles on I. S. Turgenev's fiction and social significance. The novelty of the research lies in the fact that for the first time the literary criticism of I. S. Turgenev's works is analyzed by a journalist of the Slavophil direction, whose position differs from the basic views of his like-minded Slavophiles. The relevance of the work is due to the fact that the analysis of materials extracted from rare newspapers and archives made it possible to correct the ideas that have been established in science about the irresistible ideological confrontation between the representatives of the conservative and Slavophil thought and the great writer during the post-reform period. Here is established authorship of N. P. Gilyarov-Platonov and his co-editor F. A. Gilyarov for a number of literary and critical materials of the newspaper «Sovremennye Izvestiya», published anonymously or under cryptonyms. N. P. Gilyarov-Platonov's analytical inferences and aphoristic formulations in his leading articles and public speeches about I. S. Turgenev are investigated, their difference from the critical assessments of his contemporaries is revealed. It is proved that N. P. Gilyarov-Platonov's reception of I. S. Turgenev's creative path and social significance makes important corrections in the understanding of the overall picture of the mastery of the writer's work by literary criticism and can stimulate modern research thought.

Keywords: the relationship of I. S. Turgenev and N. P. Gilyarov-Platonov, Slavophile criticism, history of journalism, textual commentary, epistolary genre.

Ya. O. Glembotskaya

***New, Special and Former* in Plays «The Lower Depth» by M. Gorky and «Untilovsk» by L. Leonov**

The article is devoted to the analysis of the personages system in two plays of Soviet playwrights, Maxim Gorky and Leonid Leonov. Gorky's «In the Lower Depths» is a world famous masterpiece, while «Untilovsk» by Leonov has been forgotten for decades after being stigmatized by the Soviet censorship as «ultra-reactionary». Both Gorky and Leonov make a group portrait of Russian Society depicting different social backgrounds of the personages. Despite the difference in social experience and tracks every hero in the both plays is lost, marginalized and homeless. But the personal situation of everyone can be the token of the systematic social and political crisis. In its social and economic policy the Soviets would reconstruct the feudal principals of using people: «kolkhoz» being as a matter of fact the version of serfdom. Chernyshevsky in his socialist utopia «What is to be done» proposed names for the agents of the future: new people and special people. In Leonov's play we see that there are none of them in late 1920s – all of them have become 'former' people, the stigmatizing category invented for those whose parents were not workers or peasants. Bureaucracy and corruption in Russia as toxic social institutes are still the main obstacles for dynamic economical growth, so Leonov's Untilovsk and Gorky's «lower depth» remain up-to-date in nowadays Russia.

Keywords: Gorky, Leonov, «The Lower Depth», «Untilovsk», «new», «special», «former» people, comparative analysis.

N. N. Ivanov

Transformation of the Virgin Myth in M. Gorky's Prose

The aim of the work is to study the ways of transformation of the so-called virgin myth in the works of M. Gorky. At the same time, the tasks of considering the Theotokos myth both in the context of mariology and establishing the functional aspects of the myth in the attitude, aesthetics, principles of narration and artistic expressiveness of Gorky's prose were solved.

The most significant results were the following ones. The reception of the God-born myth by Gorky in the context of the development of Russian neorealism of the early XX century, its artistic-ontological and aesthetic characteristics is considered. The diverse embodiment of the myth in the form of motifs and archetypes in Gorky's work is revealed. Preference is given to the Orthodox version of the Theotokos myth, but also is taken into account its Christian interpretations, conceptual and terminological ambiguity. The complex of ideas about the Virgin Mary creatively perceived by the writer defined many important characteristics of women's images in the Autobiographical trilogy, The Okurov dilogy, the cycle of stories «In Russia». This tendency, which is not often studied in scientific literary works, is interpreted as a General property of Russian prose of the early XX century, but in the individual author's manifestations. The functional aspects of the Theotokos myth in Gorky's work are refined and concretized taking into account the Russian literary context. The type of Gorky's artistic thinking is substantiated from the point of view of the problem posed; the view of Gorky's famous works is updated. The close and fruitful connections of Gorky's attitude and creativity with the mythopoetic tradition revealed in this work allowed us to see new worldview and aesthetic reference points.

The work is addressed to philologists, literary critics, specialists in the field of Russian literature and culture.

Keywords: Russian neorealism, M. Gorky, Christian mythology, the virgin myth, mariology, poetics of prose.

E. M. Boldyreva

«The Ural text» in the novel by O. Slavnikova «2017»

In article the novel by O. Slavnikova «2017» in aspect of the culturological concept of the «supertext» modeling and embodying philosophical, historical and cultural, esthetic installations of the author is considered. «The Ural text» is important instance in formation of territorial identity as Ural is structural-semantic education, one of categories of the Russian culture comprehending both the city, and the earth. «The Ural text» is the literary phenomenon representing set of works of various genres connected by the relations of problem and thematic unity. The analysis of structure and semantics of «the Ural text» allows to reveal features of a chronotope (division of the world on real and otherworldly, washing out of border between the worlds and ability of the hero to cross this border; a protivopostavlenost to the city world of simulacra original, but time of the pernicious world of mountain spirits and rifeysky stones), special type of the character (the master in a stone who is integrally feeling communication with the earth and perceiving minerals as elements, allocated with htonichesky abilities), the folklore figurativeness connected with P. Bazhov's tradition. In detail the specifics of «a mineralogical discourse» of the novel as the earth and the world of minerals become in O. Slavnikova's text an integrated basis of the world, the certain metadesign which is the cornerstone of many events, smysloporozhdayushchy model by analogy with which many descriptions are built are considered: the relation to stones as criterion of value of the identity of the hero, «the

mineralogical biography» of characters», mineralogical determinism, a sacralization and aestheticization of minerals, ambivalence of a role of minerals in the fate of the person. In article the conclusion that O. Slavnikova pereosmyslyat semantics of mountain mythology of P. Bazhov is drawn, and the novel «2017» appears bitterly – ironical inversion of the Ural myth.

Keywords: «supertext», «Ural text», O. Slavnikova, mineralogical discourse, Ural top wasps, htonichesky character, intertekstualnost, folklore figurativeness, mineralogical determinism.

L. E. Malygina

Virtual and Augmented Reality as Prospects in Television Promodiscourse Development

The article discusses various areas of use of virtual and augmented reality in television promo-discourse, analyzes situations in which the use of VR / AR-technologies turns out to be effective, identifies tasks that virtual and augmented reality technologies cannot solve.

The author distinguishes the concepts of virtual reality, augmented and mixed reality; he reveals and describes the properties of virtual reality; makes the classification of types of VR-devices; he also analyzes the risks and possibilities of using virtual and augmented reality in education (using the example of training television journalists), in the media and in business.

To achieve these goals, the author uses the methods of a deductive and inductive logical analysis, a descriptive method, a method of the stylistic analysis, a method of the comparative analysis, a method of interviewing informants and a method of in-depth interviews.

The theoretical conclusions made during the study of the problem of using virtual and augmented reality in television promo-discourse can be widely used in the courses of teaching such disciplines as television journalism, television language, mediastylistics, etc.

The research results presented by the author will also be useful for practicing television journalists.

Keywords: television promodiscourse, television promotion, virtual reality/VR, augmented reality/AR, addressee, addressee.

E. I. Beglova

Features of Functioning of Exoticisms in Modern Print Media Texts

The purpose of this article is to identify the role of exoticisms in the modern journal text and to determine their lexical-thematic groups. The subject of the study is exoticisms, which serve as a factor of text formation in modern journal texts. The definition of exoticisms is accepted, which are considered as a kind of word-agnonyms. It is noted that today there are no studies on the role of exoticisms in journal texts that demonstrate the features of the language of print media.

On the basis of the text and lexical material collected by the author from the modern magazines, the analysis of the peculiarities of the use of exoticisms by the addresser of the text has been made. Seven lexical-thematic groups of exoticisms reflecting the peculiarities of national cultures, in particular, phenomena of nature and fauna, dances, holidays, professions, type of people by any trait, are revealed and described. Particular attention is paid to the exoticisms that make up the semantic core of the journal text and serve as a factor in text formation.

In conclusion, the main features of the use of exoticisms in the printed media texts, in particular, in journal ones are formulated: 1) exoticisms act often as factors of text formation, fulfilling the basic semantic function; 2) the text created by the addresser on the base of explanation of the meaning of exoticism expands to description of the etymology of this phenomenon, turning into a story about the phenomenon of the culture of some nations; 3) texts based on the use of exoticisms as a semantic core belong to the cognitive sphere. In this kind of

cognitive texts, a number of communicative and pragmatic tasks of the media are implemented: 1) educate the addressee; 2) encourage him to acquire new knowledge; 3) contribute to raising the general level of the addressee's culture. The special task of the addresser is to get his addressee who shows interest in the incomprehensible, to make him a like-minded person.

Keywords: exoticisms, agnonyms, language of the media, journal text, communicative-pragmatic tasks, lexical-thematic group.

G. V. Sudakov

History of Lexical Groups in Slavic Languages: Prospects for Comparative Studies

The typology of lexical groups is a relevant and promising problem of theoretical lexicology. The paper discusses the problems of comparative typology of lexical groups in Slavic languages, identifies specific areas of that research, and provides examples from the historical lexicology of the Russian language. It evaluates the work on lexical style, historical lexicology and etymology. The word is presented as an essential element of the sentence, and the meaning of the word depends on the place in the sentence and the whole context. The semantic regularities of the word development, first discovered by the scientist and continued. The work carries out a study to identify different types of lexical-semantic groups in one language and traced their evolution at different time slices, from the XVI to the XX centuries. The analysis for the first time is run as a part of diachronic linguistics, by comparing different groups, as well as the same groups in different fields of language use: the literary and written dialect and the colloquial one. There is estimated the use of different names, the territory of existence and lexical-semantic properties. In the study, the etiquette formulae mainly include phraseological units of different types of fusion. The study of etiquette formulae is based on the methods of the contextual lexical-semantic analysis, the study of verbal interaction is relied on the theory of communicative tactics, and the comparative method is used to describe the ancient phrasebooks. According to the research results, in the process of communication, speech etiquette formulae are used to establish the verbal contact, to identify the addressee and to appeal to the interlocutor. The typological study of various groups of language allows ways to replenish the vocabulary of the language structure, trends in the development of lexical and phraseological means, especially the functioning of lexical groups in different territorial and functional varieties of the language.

Keywords: lexicology of Slavic languages, types of lexical groups, comparative studies, functional style, national mentality.

Xia Lin

The Term *Literature* in a Pre-Revolutionary Russian Philological Tradition (on the material of P. V. Smirnovsky's textbook «Theory of Literature», 1913)

The aim of the work is to identify the term *literature* in the pre-revolutionary Russian philological tradition on the material of the textbook «theory of literature» by P. V. Smirnovsky in 1913. This solved the problem of explaining the term literature in other scientists' textbooks on literature and described the content of literature in P. V. Smirnovsky's textbook «theory of literature», 1913. The most significant results were the following. The term *literature*, as the Russian traditional way, was popular in the XIX century. In the second half of the XIX century the theory of literature has become an academic discipline in the Russian school and there were numerous manuals on literature, where the main content was the classification of kinds and types of literature. Each author of the textbook, for example, I. I. Davydov and P. Z. Tymoshenko, on his principle makes classification and explains the term literature. But the principle of classification of prose types defined by Smirnoff is not quite accurate and clear, classifications relate mainly to literary prose. And the main attention in P. Smirnovsky's textbook is paid to the types of poetry. In accordance with this classification, the system of rules of the arts of speech is finally replaced by the concepts of the artistic style, poetics and aesthetics. The content of P.

V. Smirnovsky's literature in comparison with the works of scientists until the middle of the XIX century shows a completely different trend in the development of literature in the Russian philological science. And now, it is necessary to give an objective assessment of modern trends in the teaching of Russian literature and find out its cultural content.

Keywords: literature, term, theory, classification, textbook, principle, prose, poetry, literature.

Zh. K. Gaponova

Words with a Root *Pravd-* in the Russian Language

The article is based on that situation that language semantics is a means to comprehend and understand culture. The root *pravd-*(true) has rather high derivational and semantic potential in Russian, therefore gives the chance to track how the semantic space of root nest members changed. Numerous word-formation derivatives with a root *pravd-* presented at different stages of the language development, are considered as the fact of the importance of a lexical-family of words with a dominant *pravda* (truth) in the language picture of the world of the Russian person. The importance of a concept-notion-lexeme *pravda* (truth) and its features during various historical eras is confirmed by numerous phraseological units, proverbs, sayings, quotes from various works. The historical and lexicological analysis of the word *pravda* (truth) and its derivatives undertaken in this article showed specifics of development of a root nest with the top *pravd-*. Development of this root nest is connected with increase in quantity of derivative lexemes, on the one hand, and with reduction of quantity of derivatives and their total disappearance from the language – on the other hand. At the present stage of the language development there are recorded less derivative words with the root *pravd-* than in Ancient Russia, however the viability of lexemes with the considered root is proved that at each stage there were formed and are being formed new words, at the same time some lexemes with the considered root became significant for the corresponding era. Special attention is paid to the derivatives which appeared in 2000 and their estimated component in semantics – *pravdochka*, *pravdorub* and also expressions *the truthful truth*, *fandom truth*. Examples of the use of the considered derivatives are given from the Russian National Corpus.

Keywords: semantics, word-formation derivatives, a family of words, a language picture of the world, a root *pravd-*.

I. A. Sukhanova

Intertextual Relations of B. L. Pasternak's Novel «Doctor Zhivago» with F. M. Dostoyevski's Story «The Village of Stepanchikovo and Its Inhabitants»

This article is the third of the series of articles concerning the intertextual relations of B. L. Pasternak's novel «Doctor Zhivago» and F. M. Dostoyevski's story «The Village of Stepanchikovo and Its Inhabitants» («Selo Stepanchikovo i yego obitateli»). We examine the motifs connected with the characters of Rostanev in Dostoyevski's story and Zhivago in Pasternak's novel. The characters have nothing in common but carry out parallel roles in the projection of both texts on the archetypical plot of the Knight and the Dragon. Certainly it is not enough to believe that there is intertext between two texts but we see the same transformations of the archetypical plot in them. So in the both texts we find the motif of the «shared captivity» between the hero and the heroin (the dependence accordingly of Foma Opiskin and Komarovski) in the elder text appears the «grain» of the «shared dragon-fighting» – a motif strongly developed in the younger one. In Dostoyevski's story Sashenka declares that Foma Fomich is worth *killing with two pistols*, in Pasternak's novel Lara really tries to *shoot* Komarovski. But in other respects Lara corresponds not with Sashenka but with Nastya. In each work we see several

false «dragon-fighters» (Obnoskin, Mizinchikov, Korovkin, Sergei in Dostoyevski's story; Strelnikov, Liveri, Hinz in Pasternak's novel). Even «the dragon» himself claims to be a «dragon-fighter». So Foma Opiskin claims to save Rostanev of his imaginary sins, to save Nastya of Rostanev and also the inhabitants of Stepanchikovo of their own ignorance; Komarovski pretends to be a savior not only of Lara and her daughter but also of Strelnikov and Zhivago. A comparison of texts fragments reveals a motif common to two characters but not strongly connected with the archetypical plot: in everyday life they do not look like heroes, seem to be passive and suffer wrong blame for non-existent sins. We can observe the common for the text structure of «Doctor Zhivago» motif subdivision, a transfer of the pretext elements from one character to another, and unlikeness of the characters in this case appears to be of principle.

Keywords: B. L. Pasternak, the novel «Doctor Zhivago», the poem «A Tale» («Skazka»), F. M. Dostoyevski, the story «The Village of Stepanchikovo and Its Inhabitants» («Selo Stepanchikovo i yego obitateli»), intertext, intratext, archetypical plot, transformations of the motifs.

M. N. Kulakovsky

Role of Parentheses in the Art Text Spatial Organization

In the article features of use of parentheses as a means of the art text spatial organization are considered. The material of the research is Russian art prose works of the first half of the XX century (M. Ageev, A. Bely, M. A. Bulgakov, V. V. Nabokov, M. I. Tsvetaeva's novels and stories) and modern Russian literature texts of the last decades (P. M. Aleshkovsky, E. G. Vodolazkin, A. A. Matveeva, Yu. M. Polyakov, I. F. Sakhnovsky, L. E. Ulitskaya, V. A. Sharov's works). In the work the most characteristic functions of parentheses are defined in respect of formation of the space-time organization of the text, their connection with various informative levels (within the sentence and the text in general), the role in the general structure of the art text. It is noted that parentheses may contain information of additional character on the scene of action and to update various spatial images important for informative expansion of the text. The author of the article pays attention to the ratio of spatial plans of parentheses and the main sentence, the change of perception direction updating new realities of the objective world or new characters, integration of the spatial plan, interaction of various images within uniform space, interaction of spatial characteristics with the mental plan of the storyteller, realisation of space fullness, interaction of informative and metaphorical plans of perception (of various directions), the metaphorical spatial organization of the inner world of the character, updating of the comic effect by means of parentheses. The carried-out analysis shows functional variety of the parentheses forming a chronotope and allows us to speak about an important role of parentheses in the art text spatial organization.

Keywords: parentheses, art text, space-time organization of the text, chronotope, integration of the spatial plan, turning of the text spatial plan, specification, time plan, mental plan, metaphorical plan, space fullness, comic effect.

V. A. Bondar

The Perfect in Old English: on Identification Criteria

The paper deals with a much disputed topic of defining the grammatical status of habban+participle II in Old English and the rise of the perfect. The main focus is paid on the application of semantic and syntactic criteria aimed at teasing apart the state-resultant properties of the construction from the perfect ones. Such diagnostics as the types of subjects and objects used with habban within the construction under question are employed. This allowed for a better definition of the status of the possessive verb which is argued to function as a copula showing relations between the subject and either object or a completed action. Not all examples can

succumb to a state-resultant interpretation. It was shown that such instances, though they are few, are encountered mostly in later Old English when the semantics of the construction was undergoing changes. Moreover, the application of such a syntactic criterion as the use of objects, viz. cases where no objects are found, reinforces our conclusion drawn from the use of subjects. It is argued that an overlap of several diagnostics in one context in the use of the construction can be a reliable means for identification of the perfect. Sporadic usage of the perfect in Old English is interpreted in terms of the grammaticalization theory and considered to be implicatures that are not fixed in the grammatical system of the language and that later will become conventionalized to give rise to a new category of the perfect.

Keywords: perfect, resultative, grammaticalization, grammatical semantics, syntax, possession, Old English.

Yu. G. Gorpennikova

A Semiotics Aspect of the Speech Act of Apology in the German Business Discourse (on the material of e-mails)

The apology is cultured and the process of its statement is typical for the daily communication. The business communication is not counterexample. The aim of the article is the analysis of using apology in the German language from the point of the semiotic aspect view.

The examples from German business E-mail-communication serve as data for study. These E-mails have been collected from private business letters of German firms. The business E-mails, which have apology, are taken into consideration from the point of pragmalinguistics and are named sociative speech act. The total amount of analyzed material is 500 business E-mails in the German language.

The apology is often used in the German communication. Considering the speech act «apology» in the German business E-mails we take into consideration the semiotic aspect from three points: pragmatic, semantic and syntactic. The speech act apology is the method of mitigation in the business communication, which regulates the relation, influences other people. The results of the present research have shown that speech act «apology» in the German letters are referred to the reciprocal speech act, which people need for the mitigation of conflict. The tactic was pointed, which helps to go to positive conclusion of the problem: the tactic of accommodation, the tactic of commentation, the tactic of confession. The use of the exams «Entschuldigung / sich entschuldigen, Verzeihung / verzeihen» was researched in these tactics. The lexeme «Verzeihung / verzeihen» is used in the tactic of accomodation, the lexeme «Entschuldigung sich/ entschuldigen» is used more in the tactics of commentation and confession.

Keywords: speech act, apology, semiotic aspect, semantic, pragmatic, syntactic, tactic.

N. A. Sineokaya

Masculine Communication Strategies and Tactics in the Female Political Discourse (on the example of Women Politicians' Interviews in Germany)

The features of women's political discourse are studied on the basis of the interviews with women politicians of Germany. The political arena makes female politicians adopt a male style of behavior, which is manifested in the use of masculine communication strategies and tactics. The article deals with masculinity in political discourse. The concept of masculinity is defined. The interview texts are analyzed with the aim of establishing communicative strategies and tactics of masculinity. The analysis is based on the texts of seven well-known women politicians in Germany, information about them can be found in the public domain on the Internet, on the

official pages and on social networks. The interview texts are particularly interesting for the analysis, as they most clearly show the personality of the interviewee, his political views and position. The research employs the method of the contextual analysis and semantic-stylistic analysis, the combination of which allows us to identify the real meaning of the statement and to establish their various stylistic functions in the political discourse. The quantitative calculation method was used as well as to confirm the validity of the results. The closeness of the politics sphere for women up to the success of the feminist movement in the XX century makes it up-to-date to consider the characteristic features of the discourse of women politicians. Previously, such political leaders have been gravitating to the male standard of conduct, since the political sphere requires masculine behavior from women. Based on the analysis of literature on the topic of masculine communication strategies and tactics, the article presents their classification. The analysis of the texts demonstrate that women politicians often use the strategy of opposition, as well as the tactics of polarization, criticism of the opponent, denial, motivation, which displays the desire of women politicians to maintain their leadership positions and to defend their point of view.

Keywords: political discourse, Internet discourse, genre of interview, political interview, masculinity, communicative strategies and tactics, confrontation, confrontational communication, opposition strategy, approval strategy.

E. I. Boichuk

Quantitative Adverbs as a Means of Authorizing Artistic Texts (on the material of the 19th century French prose)

The article presents the analysis of the use of the French quantitative adverbs *beaucoup*, *très*, *trop*, *assez*, *peu*, *un peu*, and *combien* in the prosaic texts of the 19th-century French literature, namely, in the works of Stendhal, O. de Balzac, G. Flaubert, E. Zola, G. de Maupassant. The main purpose of the study was to determine the possibility to consider quantitative adverbs as one of the parameters for the attribution of unknown authors' texts. The reason for choosing this part of speech for analysis is its participation as a component of such stylistic means as gradation repetition, epanalepsis, and reduplication. These funds are involved in the process of rhythmization, which is aimed at identifying features of the individual author's style. In addition, quantitative adverbs reflect a certain degree of emotionality of the author, which can also serve as an indicator of idiostyle. In the course of the study, a quantitative analysis of the use of the adverbs of quantity and degree was carried out, data tables and diagrams were presented that graphically reflect the content of adverbs in the texts under study. As a result, a number of specific characteristics of the use of adverbs in the texts of various authors of the 19th century were determined. At the same time, the active use of adverb of a low degree of intensity *peu*, characteristic of all considered works, was revealed. The prospect of this study is the further study of the ability of quantitative adverbs to reflect the author's individual style, in particular the study of their distribution, lexical-semantic links and pragmalinguistic features in French prose.

Keywords: quantitative adverbs, attribution, authorization, Stendhal, O. de Balzac, G. de Maupassant, G. Flaubert, E. Zola, quantitative method, individual author's style.

O. S. Egorova

The Article as a Means for Actualizing the Communicative Sentence Structure

The article is devoted to the study of the problem of the article, which is one of the most pressing and complex problems in linguistics, which has always attracted the attention of many researchers, but has not yet received an unequivocal interpretation in the scientific literature. The

author considers the problem in question within the frame of the promising and actively developing research direction – communicative syntax, in particular, the theory of actual division of the sentence, which forms the basis of communicative syntax. According to the theory of communicative syntax, the actual segmentation (communicative structure) is the most important aspect of any sentence-statement, predetermining not only its main content (meaning), but also its formal construction. In the process of speech, the speaker (writer) always makes his statement in accordance with the actual (subject-rhematic) articulation, reflecting his communicative-pragmatic intentions, and chooses such language means that would be able to convey most accurately the purpose of the message. In this regard, studying the system of communicatively oriented means acquires special significance, both from the theoretical and practical point of view, being specifically designed in a given language for the adequate expression of the actual sentence segmentation, and therefore for constructing a communicatively unambiguous utterance. The purpose of the article is to study the communicative function of the article in the French language, namely the identification of its functioning features as one of the effective ways to update the communicative (theme-rhematic) structure of the sentence. Based on the analysis of the actual material in the article, it is concluded that in French sentences the nominal theme tends to be formed by means of the definite article, and the nominal rheme – with the indefinite article. At the same time, the author of the article emphasizes that, being evidenced from the analyzed material, the definite article can form the theme as well as the rheme, and the indefinite article can be used for the nominal rheme and for the nominal theme. Thus, the article discusses in detail the patterns of using the definite article with the nominal rheme and the indefinite article with the nominal theme.

Keywords: communicative structure of the sentence, actual division, theme, rheme, definite article, indefinite article.

N. A. Barabash

Chaos as a System of Meanings

In the article is considered such a difficult, which became a part of cross-disciplinary creativity of the phenomenon, thing of chaos, which participates almost in all processes of the creative act. As during creation of any work, and its niche in what becomes subsequently the understood, interpreted event is found. Here are analysed as well as works by classic writers' absurdist literature, and national classics as, for example, Chekhov in whose creativity there are already lines of that phenomenon which will be designated as postmodern subsequently. Chaos is considered as a process, as event, as ascertaining in time and space of the creative act. It is possible to understand more fully and more deeply that there is chaos as a category and as a phenomenon through existential concepts of life death. Chaos precedes order and on this way it takes the arsenal such components as paradox, parody, absurdity – those signs and symbols of time without which the phenomenon of postmodern could not sound fully. And therefore the part of that sign sense most of which metaphorically and detached at the same time estimates postmodern is assigned to chaos. Plays and novels of absurdist and also plays by Chekhov are involved into consideration. Romanity and generality of this category of chaos provides full clarity of the picture, where absurdity and its growth from subsoil of any unreal beginning becomes prevailing carriers of chaos. Incomprehensibility and spontaneity of chaos provide its full support of world art culture as there it is dissolved, exists, dissipates as a relevant beginning of the process of creativity.

Keywords: paradox, elements, dissipation phenomena, absurdity, death or entropy as process, reminiscences of chaos and absurdity, dual nature of chaos, order and not mixture of borders of chaos.

M. V. Novikov, T. B. Perfilova

Natural Universum in a Picture of the World of Archaic and Ancient people: F. I. Buslaev's interpretation

This article is continuation of a series of publications [11] devoted to the analysis of creativity unfairly forgotten during the Soviet period the great Russian scientist Fiodor Ivanovich Buslaev. In the article it is postulated that Buslaev's concept of the myth developed under the influence of W. Humboldt's philosophical anthropology. As well as the classic of the German transcendental philosophy, Buslaev used semantic space of a word or a text to describe mechanisms of the person's emotional experience hidden from science – a source of formation of myths, considered a language (word) and a myth appreciably and genetically inseparable; used a word as a unit for measuring dynamics of thought processes; emphasized that a word – and myth making have inadvertent, non-reflective character; he believed in perfection of the primitive mankind's lexicon. It is noted that on certain material Buslaev gave an additional argument of the concept of the language world perception of the archaic and ancient people: being an admirer of the organic theory of language the scientist illustrated the ability of lexemes to create a new world of figurative reality by means of anthropomorphous ideas and forms; he proved that the myth was present at origin of language, filling it with initial views on a natural and social Universum; he proved inseparability of mythological thinking from emotional, affective and motor function of the brain; and accentuated the value of art tropes during creation of mythological images, having revealed a source of their emergence – «language and mythological thinking». In the article it is emphasized that the research of semantic transfers during word formation brought Buslaev closer to understanding of primitive people's peculiar logic which was based on associative chains and codes, that is such a property of mythological consciousness which will be later called as complexity and diffusion.

Keywords: myth, mythological thinking, language, word, language world perception, tracks, linguo-psychological processes and mechanisms.

S. S. Polikarpov

Specifics of Temporary Reference Points in the Ancient Indians' Picture of the World

On the basis of the epic works «Mahabharata» and «Ramayana» the unique paradigm of temporary orientation of the picture of the world of the ancient Indians is investigated. It is proved that the defining characteristic of the Old Indian image of time was variability. It expressed organic interrelation of three plans of life – last (para), future (anagata) and real (bhavya). The integrity and identity of the designated temporary categories were emphasized with axiological coordinates: images of the past (para) and future (anagata) could accept outlines «Golden Age» (kṛta yuga), primitive chaos (asat); whereas valuable indicators of the present (bhavya) were regulated by religious and ethical traditions of «Mahabharata» and Ramayana. In the context of variability of temporary representations of the ancient Indians' picture of the world the category of historicity was distinguished. It resisted to historicism as the idea of objectively complete past and postulated – by means of religious and ethical, socio-political and anthropological motives of the national epos of India – a situation, unique for a preindustrial era: the people of Ancient Hindustan used plots of mythological antiquity exactly in that measure in what they met spiritual needs of the present (bhavya) and designing of images of the future (anagata). In the article it is emphasized that the unstable, «indistinct» nature of the Old Indian image of time generated lability of a temporary stream which with the largest force was reflected in motives of its orientation. On the one hand, «Mahabharata» and Ramayana coordinated time cyclic models (cakra) corresponding to ontologic and religious and ethical concepts of the Indian antiquity. On the other hand, epic time could submit to the idea of forward, linear development –

kgla. These temporary directions were open for semantic code conversion. Therefore they were quite often weaved among themselves, expressing at the same time both cyclic (cakra), and linear (kgla) prospects of a temporary stream.

Keywords: Ancient India, epos, «Mahabharata», Ramayana, uniqueness, time, variability, historicity, lability.

R. V. Korobko

Semiotics And Synergetics Of Framing In The Art Of Cinematography

Cinema process has a natural dichotomy in the form of artistic creativity and the production process. The production element of cinematography is aimed at the forced standardization of the creative process, which contradicts the fundamentals of cinema as art. Standardization of cinematographic activity leads to a gradual erosion of creativity from cinematography, the pace of which increases in proportion to the pace of industrialization.

The conclusion is drawn that, within the framework of cinematographic creativity, there is a theoretical and practical organic combination of film creativity and film production in the context of the well-known nature of art: the priority of creativity over production.

Directed to consolidate the divisional (artistic-production) cinematography process, this study put forward and substantiated the framing hypothesis as one of the most important codes of cinematographic communication: in the cinematographic (imagery) perspective and the metaphorical perspective.

Transdisciplinary (including synergistic) theoretical and applied substantiations of the framing hypothesis based on the provisions of semiotics (C. S. Pierce and U. Eco), art studies (H. Wölflin and V. Shmid), film direction (S. M. Eisenstein and M. I. Romm), cinematography (A. D. Golovnya, V. Storaro, D. A. Dolinin, V. S. Nielsen and V. N. Zheleznyakov).

The term «framing» is appropriate to understand, depending on the situation, in three «hierarchical» levels of representation of contextual semiotic links: the relationship between the mise-en-cadre and mise-en-scène (the level of the cinematographic form of film sign – cinematography activity); the relationship between cinematographic imagery, action and meaning (the level of the cinema sign – film directorial activities); the relationship between the subject and the object of knowledge, interpretation (the general semiotic level).

The cinematographic nature of framing consists in the unity of the linear-tonal organization of the artistic cinema-pictorial space, as well as in the unity of the space-time organization of the cinema imagery.

The metaphorical nature of framing is expressed by the general artistic phenomenon *pars pro toto* (S. M. Eisenstein) as a phenomenon of asymmetry of the sign.

Keywords: framing, semiotics, synergetics, moving imagery, metaphor, composition, context.

Ming-Hui Huang

A Cross-Reference Approach to Conceptualising the Russian Holy Fool

An interest in the holy fool, linking the mysterious exuberance of the pagan priest or shaman, is an example of presenting a dynamic conception which can be regarded as being endemic to the experience of ethnic and cultural integration in the Russian Empire. By being ambiguous, the status of the holy fool and shaman affords to adopt a variety of faces. The mystery of the holy fool and shaman has been recognised and mentioned not only by the religious authority, but also by various scientific movements which were inspired to characterise their abnormal symptoms. Although the tantalising hints of shamanism and its relation to the Russian holy fool were insufficiently given in different areas of interest. The idea of discovering the phenomenon of holy foolishness from cross-reference approach will, however, allow us to examine theories about the interplay of social-environmental factors upon the uncommon disorder.

Keywords: Holy Fool, Siberian Shaman, Avvakum, Stranniki, Abnormality.

O. V. Rozina, M. N. Pavlova

The Moscow Imperial Theater on the Eve and during the French Occupation of 1812

The article examines the state of the Moscow Imperial Theater on the eve and during the Patriotic War of 1812. The authors explored different sources: letters, memoirs, works of pre-revolutionary historians and publicists. It helps to study the management system and the general situation in the Moscow Imperial Theater on the eve of the entry of the enemy into the historical capital, the difficulties of the evacuation of theatrical property and coffers, as well as actors and employees to Vladimir, and then Kostroma. As a result, the part of the property of the theater was not removed from the city and was destroyed after looting and fire during the occupation period. The life of the actors and employees of the theater also was difficult: their planned evacuation was not carried out, they had to solve this problem on their own, which led to the dissipation of the troupe and the loss of many of its participants. Some of the actors were forced to remain in occupied Moscow, but did not participate in the attempts of the enemy to restore theatrical life in it. Particular attention is paid to the history of the creation of a «court theater» by Napoleon from a part of the French troupe of the Imperial Theater, as attempts to organize theatrical life in a captured city with the aim of raising the moral spirit of officers and soldiers. The article analyzes the situation of the French actors remaining in Moscow, as well as the difficulties of reviving of the Moscow Imperial Theater after the end of the Patriotic War of 1812. The authors came to the conclusion that the features of the civilizational conflict between the national self-consciousness and the behavior of the Russians and the French are visible in the history of the theater in the days of the war.

Keywords: the Imperial Theater, Moscow, Patriotic War of 1812, French occupation, Napoleon, A. L. Naryshkin, A. A. Maikov, actors, theatrical life, civilizational conflict, national identity.

A. A. Likhomanova

Foundation of the City of St. Petersburg in Reflection of the Russian Westerners of the forties years of the 19th century

In the article the ideas of the Russian Westerners of the forties years of the 19th century about value of foundation of the city of St. Petersburg are analyzed. V. G. Belinsky and A. I. Herzen's opinions about the purposes of the policy of Peter I are given. Belinsky and Herzen's ideas of national problems on development of Russia at the beginning of the 18th century are revealed. Westerners considered that it is possible to understand Peter's plan, only having an idea of pre-Peter Russia. Herzen characterized a condition of the country before Peter as «catalepsy» which did not have a development source. Westerners considered that Peter opposed St. Petersburg, the carrier of innovations, Moscow, the keeper of traditions. Westerners considered creation of the city as making process of europeanization of Russia. From their point of view, the europeanization purpose – creation of conditions for development of society as interaction of the people allows getting acquainted with innovations. Herzen noted Peter's ruthlessness in relation to the people building St. Petersburg. Violent methods are a characteristic feature of converting activity of the tsar. Herzen revealed a contradiction between orientation of the tsar to the European norms of life and use of violence to the people testifying to the disrespectful attitude towards him. Herzen called the period from Peter I «St. Petersburg» because the city was an embodiment of Peter's policy of interaction of Russia with Europe. Belinsky offered to consider foundation of the city of St. Petersburg in a geopolitical context – relationship with the European countries, need to protect the lands. Belinsky considered that Peter's genius consisted in understanding of Russia's national interests. Westerners highly appreciated construction of St.

Petersburg expanding contacts of Russia with Europe. In the concept of Westerners of creation of St. Petersburg Herzen's idea is distinguished that St. Petersburg not only had the European lines, but also dictated will of the tsar-despot. The dual purpose of St. Petersburg, according to Herzen, was manifestation of contradictions in development of Russia.

Keywords: St. Petersburg, Moscow, Peter I, V. G. Belinsky, A. I. Herzen, P. V. Annenkov, westernizer.

N. A. Khrenov

The Russian Revolution in the Context of History of Civilizations Collision

The article continues a series of publications in the field of cultures – a philosophical research of the Russian revolution and a post-revolutionary era in the history of Russia as civilizations. In this article continuing the previous publications that is considered «the creative answer» of Stalin who is in power, which it should give in a situation of the crisis of the Revolution of 1917, that it began to be felt in the next decades, and in a situation of the militaristic atmosphere as anticipation of the World War II which arose in the world. In this situation Stalin, sacrificing revolution ideals, spreads totalitarian regime in the country which as he assumes, becomes inevitable owing to need I Will cause to resist from the West and, in particular, from Germany. Realizing the «creative answer», not estimating it in terms of today, in new conditions, Stalin being one of not very famous figures of the Revolution of 1917 becomes the most known. In the article the emphasis is made, first, on the fact that in this eminence of the leader an active role was played by the masses, tired from revolutionary excitement, seeking for establishing order in the country and, secondly, that the World War II awoke the psychological complexes connected with the difficult relations which in the history were between Russia and the West and also, more specifically, between Russia and Germany.

Keywords: collision of civilizations, revolution, Stalin, a post-revolutionary period, a creative answer, masses, a leader, ancient layers of culture, World War II, a modernist style, crisis of revolution, a romantic period of revolution, fascism, Byzantinism, the people – anarchist, the people – statesman, mentality, Fichte, German Messianism.

E. M. Boldyreva, E. V. Asafieva

Literature of «Wounds and Scars»: Zhang Xianlianga – «a Chinese Shalamov»

In the article the system of creative musters of Varlam Shalamov and Chinese writer Zhang Xianlianga called critics «the Chinese Shalamov» is considered. Works of writers are analyzed in the context of typologically similar trends in the Russian and Chinese literary process – domestic literature of GULAG and the Chinese literature of «wounds and scars», the fate of both writers is considered as an example of difficult opposition of the personality to the totalitarian system. Comparing Zhang Xianlianga and V. Shalamov's works it comes to light a great number of writers of motive musters, significant for the art world: a motive of physical and moral exhaustion, a description of severe realities of the surrounding nature, hunger as an integrated basis of existence of prisoners, painful pleasure food, its search on the verge of life and death, aestheticization and sacralization of food, motives of frost, snow and total frosting, a special role of the category of a case, motives of repentance and redemption of ancestors, passionate thirst of life and passionless and quiet attraction of death. Along with it in the article essential distinctions of the art world of Zhang Xianlianga and Varlam Shalamov are considered: work perception as pleasures from the socially useful business awakening thirst of life, awareness of need of suffering for finding happiness, hope for finding the place in the fate of the people and the country in Zhang Xianlianga's works and judgment of prisoners' physical work as the absolute

evil leading to moral corruption, and creativity – as revenges «overcoming the evil» and a way of restoration of historical justice in V. Shalamov's works.

Keywords: V. Shalamov, Zhang Xianlianga, Russian literature of the XX century, Chinese literature, literature of GULAG, literature of «wounds and scars», category of memory, autobiographical hero, motive.

T. I. Erokhina, E. S. Kukushkina

A Phenomenon of the Immersive Theater in Modern Russian Culture

In the article authors appeal to one of the most debatable concepts of modern culture, the one which has not been given a terminological definition – a phenomenon of immersive theater. Focusing attention on the genesis of the immersive theater, the authors note the European roots of the immersive theater and specifics in formation of immersive theater productions in Russia. Analyzing signs of immersivity, the researchers pay attention to specifics of space where the action takes place and also the necessity of the audience's participation in the theater production. In the article are designated similarities and differences of immersive theater productions with cultural practices similar in a form and principles of construction. The proximity of the immersive theater with performance, happening, Site-specific and promenade is noted. Systematizing information on history of immersive theater productions in Russia, the researchers analyze specifics of two theater productions positioning themselves as immersive shows: «Returned» and «Faceless». In the specified immersive theater productions here are revealed two parallel plans based on drama and plasticity, plot and subtext, authenticity and irreality. The dual attitude towards the viewer is noted who is to be a participant of the show, but at the same time he has no right to choose, which is a part of immersivity in its initial value. The role of the masks performing different functions is designated: anonymity and impersonality. The authors pay attention to the change of the role of the actor in immersive action and the director and also they pay attention to age and national specifics of immersive action and its perception in modern culture.

Keywords: immersive theater, domestic culture, frontier, theatrical space, promenade, performance, game, relevant practices.