

**G. Yu. Filippovsky, L. I. Zimina**

### **Metaphorical Space of the Concept *Railroad* in Texts of Russian and European Romantics of the XIX century**

The paper discusses the formation of the poetic concept «railway» in the texts of the XIX century literary romantic tradition. On the Russian background it occurs in the texts by P. A. Vjazemsky, E. A. Baratynsky, F. N. Glinka who were both romantic thinkers, philosophers, literary critics and early Russian romantic poets. A railway theme, started in Russia by the «Song of the Road» (1840) by N. V. Kukolnik (music of M. N. Glinka), was further developed by some above mentioned romantic Russian poets and later by famous Nekrasov's «A Railway» (1864), where episodes of railway labourers closely correlated with the same of W. Wordsworth (1844), one of the first English romantic poets.

In the European romantic tradition the first poet who started «railway poetry» was French-born A. von Chamisso in his poem «Das Dampfroß» (1830) written in the German language. Specific character of the all above mentioned romantic authors, Russian and European, including German romantics H. Heine, N. Lenau, Detlev von Liliencron, lies in stressing the philosophic aspects of time and space within the «railway poetry» concept, tending to its metaphorization. The main place in the sequence of «railway» romantic texts belongs to N. Lenau's «To spring» (1838) and also the poem by Russian Decembrist and hero of 1812 F. N. Glinka «Two roads» (1836), where the romantic «railway» context related with the topic of world origins and reflections about the future development of the mankind and its progress in both technical and communication spheres.

**Keywords:** «railway» poetic concept, the texts of Russian and European romantic poets, aspects of time and space, metaphorization of structural components within the «railway» poetic concept, texts by P. Vjazemsky, F. Glinka, A. von Chamisso, N. Lenau, H. Heine, Detlev von Liliencron; monograph «Eisenbahnen in der deutschen Dichtung: Der Wandel eines literarischen Motivs im 19. und beginnenden 20. Jahrhundert» by German scientist Johannes Mahr.

**M. D. Kuzmina**

### **Intension of Confession in N. V. Stankievich's Correspondence**

The relevance of the article is determined, on the one hand, by the increasing interest of modern literary critics in the epistolary genre and, in particular, to epistolary of N. V. Stankievich and his contemporaries, on the other – insufficient study of this subject. In the work the intension of confession in correspondence of the head of the known circle of the 1830-s N. V. Stankievich is investigated for the first time. His communication, including the epistolary, with relatives and friends was of confidential nature. Being benevolent, sympathetic, attentive to every person, Stankievich won someone's favor, drew out frankness. Friends sent him very personal letters, confessed as a spiritual father. In this aspect T. N. Granovsky's messages addressed to Stankievich are especially indicative. Stankievich preached, gave advice, but at the same time «mutually confessed», and thus he won more favor. Between him and his closest friend Ya. M. Neverov, relations were formed on the model of «a spiritual son and a spiritual father». Epistolary communication was, on the one hand, of very chamber character, without allowing the third parties (confessionary letters of Granovsky were directed only to Stankievich, and confessionary letters of Stankievich were only to Neverov), on the other – though it seems paradoxical, on the contrary, were drawn towards expansion of the circle of participants in correspondence. Receiving Granovsky or M. A. Bakunin's messages, Stankievich presents their contents to Neverov and consults on it before answering what reduced peculiarity of the position of the circle head and made more equal his dialogue with other participants of correspondence. A number of letters – though they are not so personal – Granovsky addressed to Stankievich and

Neverov or Neverov and V. V. Grigoriev at the same time, sometimes in the letter to one he did an addition to the other. Stankievich practiced it also, though it was more rare. In a friendly circle there was a tradition to show letters to the third parties. However senders nevertheless limited a circle of these third parties allowed to confessionary communication. Thus, revealing different sides, epistolary confessionary communication gave to participants of correspondence different opportunities. The intension of confession in Stankievich's epistolary is presented as multifaceted. It is, firstly, confession in a broad sense, relevant in the first half of the XIX century and assuming free sole opening, secondly, it was confession penance.

**Keywords:** N. V. Stankevich; correspondence; epistolary; confession; T. N. Granovsky; Ya. M. Neverov; Russian literature.

## **V. I. Moklyak**

### **Cyclization in Russian Romantics' Creativity**

The article is devoted to issues of cyclization in Russian romantics' creativity. In the work it is noted that in the cyclic art form here is important not only subordination of a part to the whole, but also peculiar overflowing of a part into the whole, here is also emphasized not the last role of coupling and montage of parts. The Russian romantic story of the first half of the nineteenth century represents a part of the all-European literary era of romanticism which arose in the preromantic eighteenth century (Ludwig Tieck, Novalis, E. T. W. Hoffmann). In our work the special accent is put, besides a cyclization phenomenon, on aspects of frontier in the Russian literature on material of N. V. Gogol and O. M. Somov's creativity. It is noted that these motives led to further development of some elements of both romantic prose, and all Russian literature. In the article the main prerequisites and factors of origin and development of cyclization in the Russian literature are considered. Besides, also views of the leading researchers on the cyclization phenomenon are noted. The article considers importance of the role of the image of the author and story-teller in the romantic story genre and a cycle of romantic stories. On the example of Rudy Panko's image from «Evenings on the Farm near Dykanka» by N. V. Gogol and Porfiry Baisky from «Little Russian True Stories and Tales» the conclusion is drawn about importance of the narrator's image as a cyclogenesis factor. Also the interrelation of images of narrator Rudy Panko and narrator Porfiry Baisky is analyzed, and it is noted that in the first fantastic stories, as well as «Haidamak», Porfiry Baisky prepared Rudy Pank's performance, and in the latest he was affected by the contemporary's mighty identity.

**Keywords:** cycle, cyclization, romanticism, narrator, narratology, story-teller, other-worldly poetics, frontier, cyclogenesis.

## **I. Yu. Luchenetskaya-Burdina**

### **Genre Transformations in L. N. Tolstoy's 1870-1900-s Creativity**

In the article genre transformations of L. N. Tolstoy's prose of the 1870-1900-s are investigated. The category of the genre is considered as a «world outlook phenomenon» caused by the era context. It is shown that transformation of Tolstoy's genre system on the background of historical and literary processes of the 1870-1900-s turned out to be a consequence of general regularities of development of «time forms» caused by two multidirectional trends: integration and differentiation of genres. At the same time «the ideas of time» refracted in consciousness of the writer and his art practice in a special way. It is proved that Tolstoy's refusal from the novelistic genre did not mean the writer's «crisis of talent», but was a consequence of development of his own theory of art and changed communicative ideas connected with orientation to education of the mass reader. In Tolstoy's creativity of the considered period there

is a synthesis of various genre forms: confession and sermon (an autobiographical treatise «Confession»); parable and folklore stylizations (a cycle of national stories), publicistic treatises, stylistically close to confession, and sermon; works of art in «a former manner» (short novels of the 1880-1890-s). «The perfect truth» of Tolstoy-preacher in publicistic works was complemented with statement of the positive program in national stories and corresponded to Tolstoy's concept of revival of art in nationality. The «mixed» genre of stories united elements of novelistic creativity, publicistic statements and the truth of national stories. The main genres in this period were Tolstoy training for writing of the final novel of the XIX century – «Revival» its genre the writer defined as «letter – cumulated – by many things». The research of genre transformations in works by Tolstoy of the late period allows us to consider the writer's works systemically and it confirms the provision on unity of his art world focused on solution of ethical problems.

**Keywords:** genre, concept of creativity, world which should be, world view, national stories, stories, journalism, L. N. Tolstoy, transformation.

**N. G. Koptelova**

### **A. Blok's Poem «Knight Commander's Steps»: Poetics Theatricality**

The poetics of theatricality is very characteristic of A. Blok's lyrics. One of the options of its embodiment in the poem «Knight Commander's Steps» is considered in the article. It is proved that the artistic specificity of this work is determined by a special theatrical-dramatic prism of interpretation of the eternal image of Don-Juan. The thoughts and feelings expressed in the poem are, as it was, enclosed in a theatrical envelope: a kind of replay of the epilogue of the tragedy takes place in the mind of the lyrical hero. The reader has an illusion of contemplation of a certain performance with creation of stage settings, with elements of scenery, with reconstruction of the author's notes and remarks of theatrical characters. One of the impulses that feed the theatricality of the poetics of «Knight Commander's Steps» comes from Blok's youthful impressions, who took part in the amateur production of Pushkin's «The Stone Guest».

Blok's interpretation of the image of Don-Juan is clearly polemical in relation to Pushkin's interpretation of this character and also – to an all-symbolist legend of Don-Juan – the admirer of beauty and the seeker of mystical depths. It is motivated with the aspiration of the poet to deprive the hero of his romantic aura. In Blok's reading Don-Juan is the «traitor» to whom deserved punishment comes.

It is admitted in the article that in the theatricality of poetics area Alexander Blok's poem «Knight Commander's Steps» correlates with «Another Person's Poem» by M. Kuzmin. It is shown that Kuzmin brings in some subjective connotations to the theatricality of the motives and images of his work, these were inspired by Mozart's operas «Don-Juan» and «Figaro's Marriage». In contrast to Blok's poem the motive of «loss» of Don-Juan sounds against the background of the major key in the lyrical narration of «Another Person's Poem». Behind this transcoding of theatricality there are both the features of Kuzmin's author's personality traits and the principles of his aesthetics, in many respects polar to the philosophy of Blok's creativity.

**Keywords:** Alexander Blok, the poetics of theatricality, lyrics, Don-Juan, *The Stone Guest* by Alexander Pushkin, the «language» of drama and theater, interpretation, performance, symbolists, M. Kuzmin.

**E. M. Boldyreva**

**Memory Topology in the Autobiographical Text: the Novel by I. Bunin «Arsenyev's Life» in the Context of the Western European Modernism (W. Benjamin «The Berlin Chronicle»)**

In the article is considered the space memory model in I. Bunin and W. Benjamin's autobiographical works in aspect of tradition of mnemonic wanderings of the hero in space of the city who becomes a memorial palimpsest; the metaphor is updated, which is important for understanding of the modernist autobiography topology, «wandering art» offered by the German writer and the philosopher Walter Benjamin in «The Berlin chronicle», the author considers «mnemonic wanderings» of I. Bunin and W. Benjamin's autobiographical heroes when memory as an immaterial phenomenon is exposed to specialization, and the real space of the city is «memorialized» personifying the collective nature of memory. The lyric and mnemonic event of the hero's wanderings generates intensive memorial intension when the hero moves not so much in real space but in space of sense and memory, he «maps» his own life, making different memorial charts as demonstration of the relations between the hero and space as a result of reminiscence, «memory map», its space model formed by movement of the autobiographical subject in a certain closed topos and the author's reproducing concept of memory and very tectonics of the autobiographical discourse. The specifics of I. Bunin and W. Benjamin's memorial space models is analyzed: refuse from trunk direct paths and orientation to «the side courses», the places visited by the hero as the major memorial toposes. In the article the conclusion is drawn that memorial charts form a special memory space when the hero plunges not only into his but also somebody's memory when, moving in a labyrinth of streets, he «exchanges with space» experience, knowledge and memoirs, «reads» the past traces entered in «the book of the city» and at the same time the «corporally drawn» chart materializes the major for Bunin and Benjamin principles of «will and Mnemozina's laws».

**Keyword:** I. Bunin, W. Benjamin, autobiography, autobiographical subject, memory topology, memorial charts, autobiographical discourse, memorial palimpsest, memory landscapes.

**V. V. Chastnykh**

**The Genre Form of «the Writer's Biography» in Alexei Varlamov's Prose: Magazine and Book Versions of the Book «Prishvin»**

The article focuses on the peculiarities of two versions ( magazine and book ones) of the biographic research «Prishvin» by Alexei Varlamov, which became the first detailed life description of the well-known Russian writer. In the research, M. M. Prishvin is shown as a classic of the Russian Literature who played an enormous role in preserving its traditions in the most difficult historical period when the ethic and aesthetic principles and canons had been changed. M. M. Prishvin's biography was the first in the row of writers portraits created by Alexei Varlamov, the writer and philologist, in the ZHZL series. It is interesting to observe how the method of unprejudiced narration and main character description – the creative method of Alexei Varlamov was shaping and developing in the Prishvin's biography. This is the method when the biography author's point of view is absolutely hidden and his attitude is not explicit, in this case, the main character's portrait is created by various documentaries: diaries, memoir, documents, etc. The effect of unprejudiced narration is reached due to using the documentaries: memoirs of the writer's contemporaries and first of all the diaries which the writer used to keep for his whole life starting from 1905 and which was called «the great diary» by Alexei Varlamov. The hero of the book is shown on the epoch background as he was seen by people who liked or disliked him and this helps the reader to understand better his creativity and the motives which

made him make certain steps in his life. In Prishvin's biography Varlamov defines a circle of questions which he'll keep to in his other books about writers: writer and authorities; writer and the freedom of creative work. The comparison of two versions of the Prishvin's biography (the magazine and the book ones) is interesting exactly from the point of view of investigation of the creative method of Alexei Varlamov. Compared to the earlier (magazine) version Alexei Varlamov changed the final (the book) version significantly. These changes can't be explained by the magazine format demands only.

**Keywords:** a writer's biography, creativity method, unprejudiced narration, Prishvin studies, structure, composition, life creativity, Alexei Varlamov, writer's diary.

**N. I. Klushina, D. O. Baigozhina, S. Sh. Takhan**

### **Mediatization: a Stylistic Vector**

The article reveals the concept of mediatization, which does not have an unambiguous interpretation in modern science. Political science, cultural studies and media dialogues understand mediaization as processes of expanding the influence of media on various spheres of public life and, consequently, the total impact on the mass consciousness. The interpretation of this term is described in various Western concepts and the author's definition is given from the standpoint of a new branch of stylistics – mediastylistics. Mediatization is understood by the authors not only as a social process associated with the extralinguistic features of media communication, but also as a stylistic vector of the modern development of language and culture in the media. Mediatization is understood as a creation in media discourse of special zones of intersection of media with social phenomena, what complicates the understanding of the media discourse, where it is proposed to distinguish, for example, culture media discourse, political, legal and other sub-discourses arising as a result of mediatization. Based on the results of the earlier analysis of the Russian-language discourse of Kazakhstan mass-media on the topic of culture, a stylistic process of mediatization culture is shown through precedent phenomena circulating in the media space. It is concluded that mediatization contributes to the formation of media culture, which the authors understand as a new type of culture created by media. Mediature integrates known types of culture, such as elite, traditional and mass, and creates a new value system.

It is offered to understand mediature not as subzero culture that is negatively estimated from the point of view of culture elite, as its substitute. Authors suppose that mediature is necessary for consolidation of society, it influences formation of general fund of culture and popularizes achievements of elite and traditional cultures.

**Keywords:** stylistics, media-stylistics, mediatization, media discourse, media culture, precedent phenomena, culture codes.

**E. N. Basovskaya**

### **Stylistic Decoration of the Festive Media Text: History and Modernity**

The article is devoted to the analysis of the style of the New year issues of Soviet and post-Soviet editions «Pravda» (1978, 1984, 2018), «Novaya Gazeta» (2018), «Rossiyskaya Gazeta» (2018). The author relies on the works of researchers who interpret the holiday not only as a significant information occasion, but also as a communicative event formed by the media, which has an ideological component of the content. The article deals with the composition of the issue, the names of headings and certain publications, lexical and syntactic features of the texts, the type of the illustrative material. It is suggested that the level of standardization of the media language should increase during the holidays in connection with the clichés of the festive discourse. The stylistic unity of the pre-holiday editions of the newspaper «Pravda» in the Soviet

period is revealed; the newspaper actively uses high stylistic means and the opposition «friend-or-foe», typical for political discourse. There are also similarities in the stylistic decoration of today's opposition publications, forming ideologically loaded antinomies «holiday – lack of social justice», «holiday – lack of civil liberties». Basing on empirical material, the author proves that the reflection of the holiday in journalistic texts is largely determined by the peculiarities of the historical period and the editorial policy of a particular medium. In Soviet newspapers and modern media, which have clear ideological orientation, both pro-state and opposition, the holiday is used as a propaganda occasion, and its interpretation entails the strengthening of ideological dissociation of the readership. The presentation of the holiday primarily as a national joyful event can, on the contrary, promote social integration and consolidation.

**Keywords:** holiday, style, Soviet newspaper text, media text, propaganda.

**V. N. Stepanov, N. N. Kustova**

### **Information Space of Prophetic Communication in France**

In the article authors consider modern information space of prophetic communication in France, the basic concepts and parameters of modern French-speaking prophetic discourse, analyze a prophetic tradition as an integral part of French culture. The scale of popularity of astrological products due to mass media and mass communication grow in modern information space of France. Mass media (printing, television, radio broadcast) are a center of the media sphere of prophetic communication in France, on the periphery today – mass media, or convergent media. The research has revealed three main types of texts of astrological forecasts: 1) general predictions; 2) horoscope on zodiac signs; 3) individual horoscope. It is necessary to determine the following astrological services: 1) horoscopes (daily, weekly, monthly, annual horoscopes; horoscopes on zodiac signs; Chinese (East) horoscope; love horoscope); 2) numerological calculations (numerology personal per day, year and for couple, a numerological profile, numerology for work, calculation of a lifeline, numeroscopy); 3) fortune-telling (Taro of love, Taro of works, Taro of symmetry, Taro of celebrities; guessing on a crystal sphere); 4) online predictions and live consultations; 5) astrology training. In the sphere of prophetic communication it is necessary to determine the following ones as information formats: 1) advertizing of astrological services and banner advertizing of astrologers; 2) popular articles on the subjects connected with astrology, including critical and investigative; 3) thematic TV and radio programs; 4) specialized TV and radio channels; 5) thematic websites and communities on social networks; 6) mobile applications.

**Keywords:** prophetic communication, tradition, discourse, text, genre, horoscope, astrological forecast, prediction.

**M. A. Fokina**

### **Narrative Properties of Language Means in I. A. Bunin's Story «The End»**

The article is devoted to the comprehensive philological analysis of the language means of different status that individualise the narrative structure of Bunin's short story «The End». The aim of the study is to elicit the narrative qualities of the leading figures of speech which maintain the structural-semantic integrity of the first-person narrative. The study of the narrative structure is based on three main components: the type of narration, the subject of speech, the narrative point of view. The narrative potential of the language means under study manifest itself in their active influence on compositional and informative organisation of the narrative. The article examines the lexical-phraseological and syntactic units which unveil a high symbolic value of the title of the short story. The author pays special attention to the key words and expressions

with spatiotemporal and processual semantics that serve to tie the plot of the story together into one narrative space and create a literary chronotope intensifying the dynamics of aesthetic impact. The dialogisation of the monologue of the narrator is achieved with the help of intertextual elements (the citation of poetic lines) and methods of autocommunication: the use of self-addresses of the character, accompanied by his remarks. The psychologism of the narrative is created by extensive textual repetitions and gradation, contextual synonymy and evaluative vocabulary that form the emotiveness of the text conveying the drama of the events depicted in the story and the internal anxiety as well as emotional tension of people. The study of the narrative structure of Bunin's short story has revealed the system of interdependent expressive means, which have high narrative capacities and preserve the structural-semantic integrity of the literary narrative.

**Keywords:** literary narrative, dialogisation of the narrative monologue, narrative potential, chronotope, dominating semantics, autocommunication, intertextuality.

**I. A. Sukhanova**

**Variations of Motifs of F. M. Dostoyevski's Story «The Village of Stepanchikovo and Its Inhabitants»  
in B. L. Pasternak's Novel «Doctor Zhivago»**

The article is the fourth – concluding one – in the cycle of articles devoted to the intertextual links of Boris Pasternak's novel «Doctor Zhivago» with F. M. Dostoyevski's story «The Village of Stepanchikovo and Its Inhabitants» («Selo Stepanchikovo i yego obitateli»). The previous three articles concerned firstly the revealing and transformation of the motifs connected with the archetypical plot of the Dragon and the Dragon-fighter. But the novel contains intertexts which are not connected with the archetypical plot, the present article concerns such of them. The roll calls with Dostoyevski's story in Pasternak's novel are numerous, the fact that they are present in complex confirms that the similarities of the motifs and the linguistic units are not accidental. Motifs of the elder text are modified in the younger one, a motif can be subdivided, can appear in connection with different characters, can be combined with one another, «turn itself over». A lexical unit of the elder text included in the younger text can be a signal confirming the existence of the reference. The most significant example of motif variations is the peculiar «synthesis» of the character of Markel combined of the pretext elements. Markel «inherits» the motifs connected with such characters of «The Village of Stepanchikovo» as Yezhevikin and Foma Opiskin, later – of Bakhcheyev and episodic character Vasilyev, nevertheless has little in common with each of them. Vedenyapin, a philosopher, in his relations with his nephew is unexpectedly projected on non-educated Rostanev, but in one episode even more unexpectedly – on Foma Opiskin (together with Komarovski, Liveri Mikulitsin, Hinz). Yuri Zhivago firstly is projected on Rostanev's nephew, than on Rostanev himself, but in the episode of argument with Liveri begins to use constructions common for Foma Opiskin – a «prototype» of Liveri, and so on. We must mention that the projecting on «The Village of Stepanchikovo» does not contradict the projecting on other works of Russian and World artistic literature.

**Keywords:** B. L. Pasternak, the novel «Doctor Zhivago», F. M. Dostoyevski, the story «The Village of Stepanchikovo and Its Inhabitants» («Selo Stepanchikovo i yego obitateli»), intertext, intratext, motif variations, the elder text, the younger text.

**Zh. K. Gaponova**

**Semantics of Words with a Prefixoid *polu-* (*half-*) in Russian (historical and lexicological aspect)**

The article is based on the statement that the questions concerning linguistic semantics are considered as top-priority ones in linguistics as the word meaning is a means for comprehending and understanding of culture. The prefixoid *polu-* (*half-*) has rather high derivational and semantic potential in Russian at different stages of its development therefore it is necessary to consider it taking into account synchronic and diachronic aspects of the analysis of language units. Based on material of various historical and modern dictionaries, the author investigates semantics, safety, word-formation activity of lexemes with a prefixoid *polu-* – in the Old Russian and Russian languages. The historical and lexicological analysis of words with the element *polu-* – undertaken in this article, showed preservation of the degree of this element activity in Russian. At all stages of development of language nouns and adjectives with a prefixoid *polu-* quantitatively prevailed – however in modern Russian the quantity of verbs in comparison with the Old Russian period of language development increased (by 16 %). The activity of a prefixoid *polu-* – is confirmed by modern colloquial and slangy formations and also a large number of lexical units with the element *polu-* – in the Russian dialects. The analyzed prefixoid can be characterized as regular and productive in Russian, at the same time the words formed with its help quite often become participants of the derivational relations. Consideration of the lexicon in different temporary cuts of language development showed that the viability of the prefixoid *polu-* – was not lost: new units appeared fixing in the word of reality of this or that temporary period. Examples of the use of the considered lexemes are given from the Russian National Corpus.

**Keywords:** the prefixoid *polu-* , semantics, language history, a compound word, derivation.

**R. V. Razumov**

**Onymic Situation in the Pre-Revolutionary Systems of Urbanonyms of the Yaroslavl Region Provincial Towns**

The article is executed within socioonomastics – a new hybrid direction which is formed at the interface of onomastics and sociolinguistics. The article is devoted to consideration of the term *an onymic situation*, its history is traced in domestic and foreign onomastics. The author notes that so far the developed definition of the term has not offered. It is offered to understand an onymic situation as a set of onyms and options of the onyms serving a certain society or several societies in their territorial and social relationship and functional interaction in borders of a certain territorial and administrative formation. The author offers a technique to research onymic situations in the urban environment: studying of the onym structure serving the city, the ratio of processes of the artificial / natural nomination, the principles of the object nomination. On the basis of the offered technique the description of features of the onymic situations is carried out in the towns of the Yaroslavl region of two historical eras: the end of the XVIII – the beginning of the XIX century and the beginning of the XX century. The author notes that during the first period in the considered towns the names prevailed which resulted from processes of the natural nomination of objects. At the beginning of the XX century in urbanonymy there were first cases of the artificial nomination of objects which led to creation of the first memoratives immortalizing the memory of the famous people. Especially a lot of such examples are noted in Rybinsk. Originally descriptive names were reference points helping citizens with movements in space. By the beginning of the XX century similar urbanonyms gradually lose identification opportunities: it becomes difficult to determine exact location of an object with their help. It demonstrates transformation of names into the town signs deprived of any internal form. The



author of the article notes that the revealed features predetermined further development of systems of town names in the XX century.

**Keywords:** onomastics; sociolinguistics; socioonomastics; town onomasticon, onymic situation, urbanonym.

**Li Chenchen**

### **On Possible Approaches to Translating Russian Interjections into Chinese**

The article is devoted to the problem of the possible approaches to translating Russian interjections into Chinese. The object of our study is Russian and Chinese interjections. Interjection, as specific language units, occupies a special position in the system of parts of speech, so it is very difficult to find their direct equivalents in the other language. The purpose of this paper is to collect, analyze and summarize the most commonly used methods of translating Russian interjections into Chinese. The research material is the plays «The Inspector General» (N. V. Gogol), «The Three Sisters» and «The Cherry Orchard» (A. P. Chekhov), and their Chinese translations. The article presents frequently used ways of translating interjections from Russian into Chinese. It addresses such a question that whether Chinese students who learn Russian can use these methods to translate Russian interjections correctly. The article has conducted a phonetic and semantic analysis of different groups of Russian interjections in terms of translation. Finally, the possible approaches to translation of interjections from Russian into Chinese at the present moment are summarized: 1. to take as a basis the phonetic form and emotionality when searching for interjection-equivalent in the target language; 2. to rely on the context and intuition of the translator when searching for adequate forms to convey the expressed meaning in the target language; 3. to take as a basis the transcription of a purely emotive component in translation.

**Keywords:** Russian interjections, Chinese interjections, translation, phonetic level, semantic level, context, emotion, linguistic specificity.

**E. I. Boichuk, M. A. Johnson**

### **Rhythmic Structure Specifics of Spanish Prosaic Texts**

The article discusses the main theories of Spanish linguists regarding the problems of the rhythm of the text, the means of its expression on the material of Spanish prose. The problem of text rhythm at this level is relevant due to the fact that foreign philologists and linguists do not fully cover the process of rhythm formation, paying attention only to superficial questions of the manifestation of this process, namely the emotional component of rhythm, the phonetic aspects of its manifestations, while rhythm as a complex phenomenon, manifested in the lexical, grammatical, structural and compositional levels of its organization. Rhythm has its own semantics, which is manifested due to the system of its components, namely the means of rhythmization. The main purpose of this study was to search for the primary characteristics of the rhythm of the Spanish prose text, identifying the features of the rhythm of the novel by G. G. Marquez «Leaf Storm». Of course, it is impossible to draw conclusions about the rhythm system of Spanish prose on the material of a single work, therefore this study will be the beginning of long work aimed at revealing the specifics of the rhythmization process of Spanish prose at all levels of rhythm manifestation. The result of this study was the definition of common features inherent in the rhythm of the Spanish language, based on its syntactic structure, as well as particular features associated with the rhythm of the novel under study.

**Keywords:** rhythm, prose, Leaf storm, Falling Leaves, G. Garcia Marquez, anaphora, polyptoton, symploce, epanalepsis, derivation, homogeneous parts of the sentence, antonymy.

**A. I. Makarova**

### **Functioning of a Subjunctive Mood in Noun Clauses in the French and Spanish Languages**

The article researches the use of the subjunctive mood in object subordinate clauses by the material of novels in French and their translations into Spanish. The relevance and novelty of the work base on the choice of novels for analysis – they are by the modern French writer Marc Levy. The aim of the research is to determine the features of the use of the subjunctive mood in two closely related languages. The aim defines a number of objectives: statement of the main theoretical problems connected with the use of the subjunctive mood in object subordinate clauses, definition of identical cases in the use of the subjunctive mood, definition of differences, and determination of the factors influencing the choice of mood in additional subordinate clauses. The aim and objectives define research methods: continuous sampling and comparative analysis. The analysis of theoretical literature has shown that the study of the subjunctive mood in the object subordinate clauses will be the most productive one in the framework of a comprehensive analysis (taking into account syntactic, morphological and semantic factors). The study showed that the choice of the mood in the subordinate clause is influenced not so much by the semantics of the verb as by the semantics of the whole sentence. The question and negation influence the choice of the mood so do morphological factors (the form of the verb in the main sentence) and the attitude of the speaker (the actor) to the information in the subordinate clause. With regard to the analysis of the use of mood in two closely related languages, along with a large number of coincidences, there are some differences associated with both semantic features of verbs and syntactic features of sentence construction in the Spanish language.

**Keywords:** verb, verbal categories, subjunctive mood, indicative mood, noun clauses, comparative analysis, question, negation.

**I. A. Tsybova**

### **Language Features of Colour Rendering in by A. Camus's Novel «The Stranger»**

The aim of this article is to compare adjectives of colour in the novel by A. Camus *L'Étranger* (*The Stranger*) with its translation in Russian. The problems put in the article are solved from contemporary anthropocentric positions. The reflection of colour is represented in naïve view of world. We agree with Anna Wierzbicka that concepts of colour are connected with some universal elements of human experience: day and night, sun, fire, vegetation, sky and earth. We accept 11 basic color terms of Berlin and Kay (*white, black, red, green, yellow, blue, brown, pink, purple, orange, grey*), while in Russian there are, according to R. M. Frumkina, 12: *черный/ black, белый/white, серый/grey, красный/red, синий/darkblue, голубой/light blue, оранжевый/orange, желтый/yellow, зеленый/green, фиолетовый/violet, розовый/pink, коричневый/brown*. The novel by A. Camus is divided into 2 opposite parts: the first part where its main character Meurseault is at liberty living like a common clerk and the second part where Meurseault is in prison facing his capital punishment. In the first part the palette of colours is various. In the second part of the novel where the hero describes his stay in prison a number of colours decreases and dark tones predominate. A comparative analysis of denomination of the colour category in French and Russian literary texts shows their relative adequacy. In the novel «La Peste» (*The Plague*) adjectives of colour are more rare. Relative poverty of the palette of colours in «La Peste» and in the second part of «L'Étranger» can be explained by the fact of description of so dramatic situations as stay of the hero in prison (*L'Étranger*) and epidemic of plague (*La Peste*). The perception of colour by writers (in particular by poets) is individual (A. Rimbaud). There are authors who do not like to use different colours in their books (for example: R. Queneau, A. de Saint-Exupéry, F. Sagan, F. Beigbeder and others).

**Keywords:** confrontive analysis, adjectives of colour, Camus, L'Étranger, translation, basic colour terms, adequacy of denomination of colour.

**I. V. Skuratov**

**Concepts «Silence» and «Dumbness» in Vercors' Short Story «The Silence of the Sea»  
(Vercors «Le Silence de La Mer»)**

The article deals with the manifestation of the concepts of silence and dumbness in Vercors' novel «The Silence of the Sea». The main purpose of the article is to determine the specificity of the manifestation of the concept of «silence»: the silence which is characteristic of nature, the embodiment of peace and order and dumbness – tense silence, inability to speak, aphonia, pathology. Both silence and dumbness in their unity act as an expression of protest against violence, against fascism. The first is embodied in the work in a state of tranquility of sound, silence, and the second in refraining from speech, statements, use of voice. This article dwells on the peculiarities of literary text interpretation with the help of cinematographic means. The study is based on the short story «The Silence of the Sea» by Vercors in which the main idea is expressed by way of the characters portrayal, description of their actions and the composition of the story itself. The limits of the short story narration define its style. The episode presentation is given in an extremely condensed manner and is distinguished by gradation. A short story is a written text in its core. It is an independent type of text which belongs to the belle-lettres style and the genre of the epoch. The results of the undertaken study prove that the topical and compositional structure as well as the language means of the short story correspond to the conventions of the continuous literary tradition. The concepts of «silence» and «dumbness», viewed through the prism of the plot-figurative system of the work, lead to deeper understanding of the idea of the novel. The lexico-semantic features of the structures, including these concepts, the high frequency of their use, indicate that mutisme like dumbness, as inability to speak, creates silence, the silence that accompanies the characters, which is so voluminous, omnipresent and deep that it drowns the sea characters in the world of silence.

**Keywords:** text, interpretation, contents, literary image, structure, composition, functional style, cinematographic image.

**E. G. Borisova**

**Transformation of the Valuable and Semantic Code in Modern Youth Language**

In the article the means are considered allowing to estimate a condition of public consciousness on the basis of the information provided by language of various social and demographic groups. In particular, it is shown how it can be applied for revealing modern youth's ideas about Russia. The task is to reveal reflection of socially significant representations in language units. A number of signs is specified as means to identify these representations. In particular, the possibility of the appealing to the theory of concepts is noted. Here are shown ways for defining manifestative lexicon, i.e. the words which are typically used only in certain political conditions. Special attention in this article is paid to one of possible ways for identification of moods in society through the appeal to the estimated potential of social and political and abstract lexicon. At the same time connection of lexicon reflecting the public relations is established with certain social and demographic groups. The technique is used for identifying estimated potential of a word and a phrase developed by the author. Here are provided data of surveys conducted in Russia since the end of the last century till present. Here is noted connection of estimated characteristics of words depending on policies of the person, his age, education, a property status. Are considered features of estimated potential variation of lexicon depending on time of holding polls. The changes in the estimated potential of lexicon

within twenty years are presented. Conclusions about the possible reasons of transformation of these representations are drawn.

**Keywords:** value, estimated potential, concept, public consciousness, language consciousness, manifestative lexicon, associative experiment, youth stratum.

**T. V. Klubkova**

### **«Ethnographic Atlas» by A. Balbi (1826): from History of Language Collecting**

The article discusses the history of the «Atlas ethnographique du globe...» (Paris, 1826). The «Atlas» is the result of the collaborative activities of philologists, orientalists, geographers, travellers, naturalists, historians, artists, collectors almost all over Europe. Among the participants, such very well-known personalities as Al. von Humboldt, A. Desmoulins, and less well-known ones (abbe J.-A. Dubois, a philosopher S. Pinheiro-Ferreira, an artist I. M. Rugendas, a bibliophile A. Lindenberg), and many others.

The Atlas completes the era of language collecting. The dictionaries by Pallas, those by L. Hervás y Panduro, the «Mithridates» are a series including the «Atlas ethnographique...».

A geographer, statistician, historian A. Balbi was the author and the organizer of the «Atlas» in the difficult period of the new classification of sciences.

A non-extensive «Atlas», containing 41 tables, has a substantial theoretical introduction, a retrospective journey into the history of language collecting; the author condemns false theories and insists on the use of the comparative study of languages for history and biology.

The «Introduction» discusses the possibility of using the Linnaeus system for systematizing language data, as well as discussing the terminology of the new sciences, ethnography and linguistics, and the criteria for their comparison.

The «Atlas» tables are constructed on a geographical basis, the languages are family grouped; and the preceding achievements are taken care of without copying.

The Chapter on «Coup-d'œil sur la littérature russe» is connected to Russian literary disputes.

A. Balbi was able to identify the problems: the lack of boundaries between languages, as well as between language, dialect, jargon and mixed languages; the substitution of one's native language by the conqueror language; the lack of a unified nomenclature of languages and the lack of a unified transcription. All these problems were being solved during the XIXth century. The «Atlas» is an indicator of the state of linguistics in the first quarter of the XIXth century.

**Keywords:** Balbi, Malte-Brun, Linnaeus, classification of Sciences, mixed language, Statistics, Ethnography, classification of languages.

**M. G. Isaeva, A. V. Moiseenko**

### **Pragmatical Functions of Code Switches in Mass Media Texts: an Ecolinguistic Approach**

In the article one examines the new interdisciplinary ecolinguistic approach to code-switching research. The code-switching is one of language contact units, it is the use of units of one language of different levels in the utterance in another language. The code-switching always carries out pragmatic functions and it can be a stylistic means in the text. The authors make a hypothesis about the relations between a code-switching pragmatic function and their ecolinguistic status in mass-media text by example of printed editions of the Vologda region. All pragmatic functions of code-switches are divided into two groups – functions that serve information convey (topic-related, metalinguistic, language means economy) and the ones that serve for impact, expressiveness (targeting, emphatic, humorous, decorative, emotional-evaluative, citing, esoteric, phatic, self-identification). Code-switches that carry out informative pragmatic functions do not violate ecology of mass-media text if while using them one follows the criteria of foreign unit ecological application (necessity of filling in an object-semantic gap;

pragmatic and stylistic accurateness; aesthetic appropriateness; potential derivative productivity; the uniformity of foreign unit graphics; explanation for a foreign unit semantic meaning in one text, the uniformity of explanation form). Code-switches that carry out expressive pragmatic functions can represent the cases of non-ecological use of foreign units because of lexical doublet (in the recipient language there is a wide-spread equivalent lexeme), the lack of creative constituent in the use of a code-switch, the mismatch of the mass-media text target group while interrupting the above-said criteria of foreign units ecological use. One forms the further prospects of the research, i.e. the studying of the criteria of foreign units ecological use depending on the quality type of a mass-media text.

**Keywords:** code-switch, foreign unit, ecolinguistic approach, pragmatic function, mass-media text.

**A. S. Kondina, E. V. Pastukhova**

### **Manifestation of Emotional Intelligence as an Essential Feature of the Secondary Linguistic Personality Narrative**

The article is devoted to a complex and ambiguously defined category of narrativization. The work identifies the leading emotional, cognitive and behavioral components that make up the structure of the model of emotional intelligence, defined through narrativization, and also defines the essence of the concepts of «emotion» and «emotiveness», presents emotions in specific speech acts – emotive. Attention is drawn to the emergence of the linguistic theory of emotions of homo sentiens in the context of teaching English in the university at non-linguistic faculties and the correlation between emotions and cognition of the bachelor / undergraduate / graduate student personality is revealed, the need to study the secondary linguistic personality in the process of narrativization is determined. It reveals the processes of conceptualization and lexicalization of the emotional and cognitive aspects of the narrative approach in the study of the secondary linguistic personality, as well as examples of the use of storytelling, which sets the positive emotiveness of the texts. Attention is drawn to the eco-friendly nature of the analyzed content and it is established that a positive assessment of the experience experienced, reflected in the process of narrativization, has a therapeutic effect on its users and creates motivation to learn a foreign language. Prospects for the study of the language of science and education are outlined in the context of studying the manifestation of emotional intelligence as a characteristic feature of narrativization from the point of view of cognitive and linguistic aspects. The study of the secondary linguistic personality in the framework of the narrative approach allows us to establish the need and relevance of polyparadigmatic and interdisciplinary coverage of the reducible aspects of narrativization and narration in the language of education and science.

**Keywords:** the language of science, narrative, narrativization, narrative approach, emotional intelligence, secondary linguistic personality, emotive, emotions, homo sentiens.

**O. V. Lukin**

### **Theodor Heinsius: from the XVIII century Linguistics and Linguodidactics to a New Linguistic Paradigm**

This paper presents an assessment of the contribution made by Otto Friedrich Theodor Heinsius (6.09.1770 – 19.05.1849) to German linguistics and linguodidactics of the XIX century. The article describes the life path of the scientist in the context of the development of German linguistics and presents a list of his main linguistic (grammatical, lexicological, stylistic and linguodidactic) works. After getting degrees in theology, philology and pedagogy at University of Jena and defending a thesis Otto Friedrich Theodor Heinsius taught German for 52 years in

Berlin high schools.» His studies of linguistics and linguodidactics were closely related. Together with his colleagues T. Heinsius founded the Berlin society of the German language. Practical teaching activities of the professor outweighed his linguistic studies. Practical focus of his numerous grammatical, lexicological, stylistic and linguodidactic papers published within 60 years prevented him from studying the works of his contemporaries – representatives of comparative linguistics, and from developing their ideas, but made him an interpreter of the linguistic ideas of the age of Enlightenment. The paper also focuses on the analysis of Heinsius's major work 'Teut or theoretical-practical textbook of German linguistics' (*Teut, oder theoretisch-praktisches Lehrbuch der gesammten Deutschen Sprachwissenschaft*). A close study and interpretation of Heinsius's creative heritage enable to see in a new light the process of formation of linguistic paradigms and the factors affecting their development.

**Keywords:** linguistic historiography, O. F. Th. Heinsius, linguodidactics, instruction in the German language, German grammar, Germany, the age of Enlightenment, XIX century.

**E. N. Makarova**

### **Reflection of the Communicative Goal in Language Structure**

The article deals with the issue of difficulties in transferring written English utterances meaning with different semantic structure by native Russian speakers. A literature review provides views of Russian and foreign scholars on word order and sentence stress as basic means of a signaling semantic structure in different languages. Theoretical and practical relevance of the research topic, its novelty, and the significance of using written speech material are stated. The methodology of the experimental study is presented, aimed at analyses of Russian equivalents of the English sentences. Experimental material, Russian subjects, and experiment stages are described. The semantic and structural analysis of the English variants with different semantic centre position, belonging to a «statement» and «question» communicative type, is presented; the results of the study are discussed. Two groups of examples, including variants with different position of logical stress and variants with different degrees of emphasis are considered. On the grounds of the experimental material analysis, a classification of methods, used by native Russian speakers in the process of meaning transfer, is offered. Word order changes and usage of certain lexical items are proved to be the most frequently used by the Russian subject for semantic centre actualization. Cases of English examples syntactic replication are revealed. Suggestions for further research are outlined; areas for in-depth study of the issue are indicated.

**Keywords:** semantic structure, variants, meaning, sentence stress, English language, Russian language.

**M. V. Novikov, Perfilova T. B.**

### **Archaic and Ancient People's World of Things according to F. I. Buslaev**

It is noted that by consideration of the problem stated in this article F. I. Buslaev could reveal himself more as a historian, and not just as a historian of culture and a philologist. He had to overcome genre diversity of sources, their belonging to various historical eras. It is emphasized that F. I. Buslaev managed to find information, important for the historian: norms of spiritual life, primordial cultural and historical traditions, systems of vital values disappeared in communicative multilevel communications and daily realities of life; contacts of the person with a natural and social Universum were realised through numerous types of economic activity and various public practices which were completely penetrated by pagan representations and ritual conservatism. Daily life and life were filled with small pagan deities and mythological characters

who accompanied the person from birth to death, being present at a house, shed, river, forest, field, pasture. Gods not only personified the natural phenomena, space phenomena, but also were identified with social forces, new phenomena in life of society. It is noted that F. I. Buslaev paid attention to the symbolical nature of national culture: clothes, household items, economic utensils, weapon by their forms, color signals, meanings of the broadcast artistic images reflected the world and contained explanations for natural and social establishments, proceeding from the cultural historical development of a way of perception, unique at that step, and judgment of the Universum, – mythological thinking.

**Keywords:** agricultural life, work, wealth, equivalents of the cost of material benefits, gold, metallurgy, weapon, household items, mythological logic, inseparability of the world of people and the world of things.

**O. V. Rozina**

### **F. Ya.Gardner and His Descendants' Porcelain Factory: Historical and Culturological Research**

In this article the author makes a comprehensive historical and cultural research of the first Russian private porcelain factory, opened in Verbilki near Moscow by F. Ya.Gardner. The «Gardner period» lasted more than 100 years – since the opening by Frants Gardner in the middle of the XVIII century till the sale of the entire manufactory by his heirs to M. S. Kuznetsov in 1892. The historical-culturological approach allows us to present the history of a certain factory in the context of the general history of Russia and cultural processes, which influenced the change in the range of products and technological methods of manufacture. In addition, porcelain products – these are not only prestigious or utilitarian household items, but also works of decorative and applied art, the evolution of which can also be traced in the specified period. The initial history of the porcelain factory is connected with the activities of the British citizen F. Gardner, who was a talented and successful merchant. His success was assured by adventurism and ambitiousness, which helped him to open the porcelain production in Russia, which was not inferior in quality to the famous Saxon designs. The founder of production laid his basic principles, which the descendants tried to preserve: the impeccable quality of technology, the stylistic novelty of products and the diversity of the range, both by type and by price groups. For a certain period of time, the F. Gardner porcelain factory was a model for other similar industries. However, in recent years it experienced great difficulties associated with the profound changes in the worldview of the Russian people of the post-reform period. Not only the workers became different, but the owners themselves could not, and, to a significant extent, did not want to devote all their time and energy to finding new ways and technologies in the face of fierce competition, to improve the range and quality of products. The interests of self-realization, the pursuit of personal self-development did not find application in the industrial sphere. All this led to the fact that the successful factory was sold to more enterprising and purposeful competitors.

**Keywords:** porcelain, Gardner, Verbilki, porcelain factory, historical and cultural research, decorative and applied arts.

**E. L. Saraeva**

### **Noble Children's Communicative Practice in the first half of the XIX century in Russia: Channels of National Culture Broadcast**

In the article are analyzed representations of contemporaries of the first half of the XIX century – the public figure, the writer A. I. Herzen, the children's writer E. N. Vodovozova, the

historian of Moscow university S. M. Soloviov – about the role of Russian women in their spiritual and moral development. The main source on the subject is memoirs of scientists and literary men of the first half of the XIX century. Their authors with rare gratitude created images of the nurses loved by them, wishing to keep them in memory of contemporaries and descendants. They highly appreciated influence of nurses on their inner world, development of religious consciousness. Nurses preserved and transferred moral values to the pupils, and the pupils consciously apprehended many significant moral principles which became for them reference points in communication with people, sociocultural environment. Nurses formed the idea of good and evil, social world order, concepts about conscience, mercy, compassion, love to people and the homeland, mutual aid, gratitude in pupils. They played a huge role in broadcasting, fixing of the best lines of the Russian spiritual culture. Thanks to nurses children from exclusive estates became carriers of the native language, got acquainted with national life. Transfer from generation to generation of basic components of the Russian spiritual culture was the main mechanism of storage, broadcasting and development of moral bases of the life of society in the changing world. Nurses were a peculiar spiritual bridge between the highest nobility and underworld. Due to nurses, noblemen really were not only familiar with the inner world of the people, but also introduced its values in the new culture of «Russian Europeanness» which had distinctive lines from the western civilization.

**Keywords:** E. N. Vodovozova, A. I. Herzen, A. S. Pushkin, S. M. Soloviov, Russian spiritual culture, national culture, nurse, history of women, childhood history, history of Russia of the first half of the XIX century.

**N. A. Khrenov**

### **I. Stalin's «Creative Answer» to History Challenge in the Context of the Byzantine Tradition**

The article continues a series of publications in the field of cultural and philosophical research of the Russian revolution and a post-revolutionary era in the history of Russia as a civilization. This article continuing the previous publications considers Stalin's «creative answer» which he had to give in the crisis situation of the revolution of 1917 that began to be felt in the next decades, and in the situation occurred in the world of the militaristic atmosphere as anticipation of the World War II. In this situation Stalin, sacrificing revolution ideals, forces the totalitarian regime in the country which as he assumed, became inevitable in order to resist the challenge from the West and, in particular, from Germany. Realizing «the creative answer», trying not to estimate it in terms of today, in new conditions, Stalin being not the most famous figures of the revolution of 1917 became the most known. In the article the emphasis is made, firstly, 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 psychological complexes connected with the difficult relations which were in history between Russia and the West and also, more specifically, between Russia and Germany.

**Keywords:** collision of civilizations, revolution, Stalin, post-revolutionary period, history challenge, creative answer, leader, ancient layers of culture, World War II, crisis of revolution, romantic period of revolution, Byzantism, mentality, germanism, Toynbee, totalitarianism, Danilevsky, West, Slavophilism, mythological archetype.



**T. V. Yurieva**

### **Icon-painter Pimen Sofronov: Period of Creativity in Prichudie**

In the article the complete analysis of works of the world famous, but little studied Old Belief icon painter and the restorer of icons Pimen Maksimovich Sofronov is given for the first time. The author carries out systematization of certain data on his creativity, makes chronology in creation of his main works, does the preliminary analysis of his author's manner. Analyzing biographic data and works of the icon painter, the author of the article allocates three main periods of his activity: Prichudie, or wider – Baltic, Western European and American. Having devoted this article to the first period of P. M. Sofronov's creativity, the author considers icon complexes of Old Belief preaching-houses in Prichudie where the icon painter worked with his teacher, G. E. Frolov: these are iconostases of the temple in Village Rayushi, the temple of the Rezekne community preaching-house, a preaching-house in Village Kazepel, a preaching-house in Village Kikit, a preaching-house in Maly Kolki, the Old Belief Troitsk temple in Mustvee, a preaching-house «Blessed Virgin Mary's Annunciation», the prelate Nikolay and the maiden Stefanida in Tallinn. The extensive number of the revealed works allows the researcher to draw a conclusion on formation during this period of the author's manner of the artist distinguishing his icon-painting works from the icon-painting manner of other Prichudie masters. The research will be continued in a number of the author's subsequent articles devoted to the following stages of P. M. Sofronov's creativity.

**Keywords:** icon, Old Belief, painting of icons of the XX century, Russian Abroad, P. M. Sofronov.