N. L. Ermolaeva

**Multiple meanings of the image of stone in the epic world of the novel trilogy
by I. A. Goncharov**

The author of the article comes from the assumption that using archetypes is one of the features of the epic thinking of I. A. Goncharov. The article deals with one of such problems that has not attracted the attention of the researchers yet, namely the artistic function of image of stone in the novel trilogy by I. A. Goncharov. The analysis is done according to the aim of the article: to show the image of stone as one of the connectors unifying the three novels into one epic trilogy, to trace the development of the plot lines associated with it and to reveal the multiple meanings of this image in the context of each of the works of art. The article proves that I. A. Goncharov uses a variety of meanings of the image of stone interpreted in the folk culture («stumbling block», «a heavy weight on the heart», «to cast a stone», «to fall plumb at one's feet», «a touchstone», «a stonewall», «one's heart is not a stone» etc.) and invents his own ones. All these phraseological units are filled with a moral psychological and visual sense. The plot of the novel «A Common Story» is organized as the story about a gradual petrification of the heart of the main character, «Oblomov» and «The Cliff» contain the motive of revitalization of a stone statue.

Key words: archetype, the image of stone, plot, phraseological unit, psychological depiction, plasticity, Saint-Petersburg, secular society, petrification motif, revitalization of a statue, epic world.

V. I. Melnik

The problem of novel trilogy of I. A. Goncharov and his conflict with I. S. Turgenev

The article deals with the conflict between I. S. Turgenev and I. A. Goncharov, which is seen in their correspondence and Goncharov's «Extraordinary history». The long-standing question of» plagiarism «has for some time had only one main meaning: whether Turgenev really borrowed in the «Noble nest» and other novels the details that were passed on to him in the conversation about the future novel «the Cliff» by Goncharov. The article raises the question of the need to change the paradigm of the dispute and the methodological approach to the subject itself. It is time to admit that – from the point of view of the laws of literary life-there is nothing humiliating for Turgenev in the fact of borrowing from Goncharov. Borrowing – in various and numerous ways-is an integral part of creativity, a factor that encourages the true artist to self-expression, to creative argument, and, ultimately, to create an original work in his own style. The question is raised about the creative circumstances of the conversation between the two writers in order to understand not the fact of borrowing, but the creative logics of Goncharov and what «novel impulses» the author of «The Cliff» so fervently transmitted to another subtle artist and insightful critic. The psychological atmosphere of the conversation and its creative context opens up a lot of new and interesting things. First of all, we are talking about the fact that «The Cliff «crowns the huge idea of the entire Goncharov's novel trilogy, built on the constructive and compositional principles of Dante's «Divine Comedy». The height and scale of the creative idea, on the one hand, forced Goncharov to «open up», and on the other – after finding borrowings-to experience a real psychological drama. The article deals in detail with the question of the unity of the novel trilogy of Goncharov and the place of the «Cliff» in it.

Key words: Goncharov, Turgenev, borrowings, conflict, genre, novel, unity of purpose, novel trilogy, Dante, «Divine Comedy», Gogol, Annenkov.

T. B. Ilinskaya

N. S. Leskov and Victor Bibikov: the role of feuilleton criticism in the formation of a writer's reputation

The article deals with the literary-critical works of the writer V. I. Bibikov (1863–1892), devoted to the work of N. S. Leskov, Bibikov's essays and reviews, found in an unpopular newspaper «Den», fill a significant gap of leskoviana, since it was believed that Bibikov, in whom Leskov saw a potential critic, did not fulfil his promise to make a «historical and literary portrait» of the writer. Bibikov's literary and critical articles, placed in a newspaper and designed for the widest reader, are a typical example of feuilleton criticism, with all its features and content, and poetics. Bibikov himself formulated the tasks of this criticism as an art to draw attention to the writer and his work (to the detriment of deep comprehensive analysis), which he successfully demonstrates in the essays devoted to Leskov. In them Bibikov wants not only to interest, but even to intrigue the reader, telling him biographical information about Leskov, describing his appearance and his office-museum, putting forward the thesis of the high qualification of the reader, which is needed to understand the story «the Hour of God's will». These feuilleton techniques coexist with Bibikov's analytical approaches, manifested in an attempt to build Leskov's literary biography as a history of undeserved ostracism, replaced by belated recognition. This part of the essay is of particular value, because in it Bibikov uses Leskov's image of «Senichkin poison», which allows us to conclude that the writer himself was involved in the creation of this essay. In spite of the fact that Bibikov's literary and critical feuilletons bear in themselves features of poetics of this «easy» genre (for example, epithets-expressives «virtuoso works»; «immortal chronicle „Soboryane"»; «story of tremendous power»), the author managed to outline the cardinal lines along which will move dedicated to Leskov criticism of the twentieth century. These are theses about the originality of Leskov-writer, including language; about his independence from the creative manner of novelists-contemporaries; about the destructive influence of democratic criticism on the reputation of the writer. The motif similarity of Leskov's auto-criticism and Bibikov's essays, which was part of the writer's inner circle in the late 1880s-early 1890s, allows us to conclude that the author of «Soboryan» was involved in the critical feuilletons dedicated to him.

Key words: N. S. Leskov, V. I. Bibikov, literary criticism, feuilleton criticism, genres of literary criticism.

N. G. Koptelova

«Jubilee» Chekhovian by D. V. Filosofov

A given study analyzes Dmitry Filosofov's articles «Life, Events and Nothingness» and «Linden Tea», dedicated to the fiftieth anniversary of Anton Chekhov, as well as to the fifth anniversary of his death and forming a certain semantic unity. Their dialogical ties are traced with some literary and critical works about Chekhov created by Dmitry Merezhkovsky, Zinaida Gippius and Vasily Rozanov. It is proved that the mentioned articles mark a special stage in the struggle of Dmitry Filosofov for the true Chekhov against the «Chekhovism» and in their own way they argue the ideas of «new Christianity». They constitute a separate chapter in the critical Chekhov's cycle, which Dmitry Filosofov creates together with his creative associates: Merezhkovsky and Gippius. However, in the polylogue with them, Dmitry Filosofov retains individual intonation, his assessments of Chekhov's work are more flexible and accurate. They are perceived not only as illustrations of the «religious creation» concept. Compared to Merezhkovsky and Gippius, Dmitry Filosofov more sensitively captures the semantic nuances of Chekhov's figurative world, shows more attention to the artistic originality of his works. This brings his «jubilee» Chekhovian closer to Rozanov's article «A. P. Chekhov». But at the same

time, the system of assessments of Chekhov's creativity in the works of Filosofov is more oriented than Rozanov's critical statements on the antinomy «Chekhov – Chekhovism».

The article concludes that the philosophical, journalistic and artistic principles are organically combined in the critical method of Dmitry Filosofov. Filosofov paradoxically «completes» the works of Chekhov to show the closeness of his modern heroes. The critic turns Chekhov's image of «linden tea» from «Uncle Vanya» into a conceptual metaphor that defines the specific influence of the writer on the minds of his readers. Dmitry Filosofov wittily thinks over catch phrases and quotes from the works of Russian classics to substantiate his point of view.

Key words: A. P. Chekhov, D. V. Filosofov, literary criticism, Chekhovian, assessments, «Chekhovism», D. S. Merezhkovsky, Z. N. Gippius, V. V. Rozanov.

N. N. Ivanov, L. I. Zimina

Kingdom of «heaven and earth, spiritual and fleshy»: reception of Goethe's motifs in creative evolution of M. Prishvin

The purpose of this work is to examine the current scientific historical and literary issues: reception of folklore and mythological motifs processed by Goethe in the creative search for M. Prishvin as the brightest representative of Russian neorealism. This literary phenomenon is presented in line with the General trend for prose: the expansion of artistic expression, the search for new narrative forms, and the enrichment of content. In the context of modern research of Russian literature in the first half of the XX century, the tasks set in the work were also solved: to identify functional aspects, roll-calls of German archetypes, motives and works of Prishvin, to analyze the semantics of his texts taking into account possible discursive practices.

The most significant results of the work were the following. The role of German motifs and images in the system of motives of M. Prishvin's prose is established; the Forest king, Faust, and Mephistopheles are understood in the context of his creative evolution. Having shown the functional side of these motives, the authors of the article made important observations in the field of studying the philosophy, aesthetics and poetics of prose, and the expressiveness of Prishvin's works. The potential role of Goethe in the creative evolution of Prishvin-artists is clarified, and Prishvin's discursive perception of Goethe's works is presented. Diaries are considered as a full-fledged link in the writer's legacy, and the attitude to them as secondary, auxiliary material has been overcome. These approaches led to an original view of the problem of writing skills and allowed us to expand the existing ideas about the type of artistic thinking of Prishvin. The paper gives new estimates of the content and form of a number of famous works, concretizes their artistry, clarifies the author's position, shows its relationship with mythology and folklore, the functions of components of external and internal forms. Prishvin's slill is meaningful in the context of contemporary Russian prose of the XX century neonatologists and word creation; thereby augmented scientific understanding of complex phenomena in the Russian literature of first third of XX century.

The work is addressed to philologists, literary critics, researchers of Russian literature and culture of the XX century.

Key words: M. Prishvin and I. V. Goethe, Russian neorealism, motif and archetype, prose poetics, artistic reception.

S. A. Makarova

Creative searchings and artistic strategies of M. Gorky: between verse and prose

The article analyses the specifics of creative thinking of M. Gorky who at different stages of his work resorted both to verse, prose and synthetic forms of versified prose. The early work of the writer, whose aesthetic self-determination takes place in the context of the poetry

unprecedented flowering and the swift affirmation of Russian symbolism, is accompanied by the need to choose between modernism and realism, poetry and prose – persistent searches for the original method, a decisive rejection of the poet's high mission lead to individual artistic strategies. In the 1890–1910s Gorky writes poetry, which is dominated by two-syllable meters and colloquial intonations associated with the lyro-epic nature of genres and contributing to the «prose» of the verse. In many works of different years, the metrization and rhythmization of prose is combined with a compositionally ordered alternation of verse and prose fragments. Moreover, in his epic and dramaturgical works, Gorky creates the images of decadent poets and self-taught poets; and the article investigates the conceptual functions of Gorky's poetic texts attributed to fictitious characters. Not only poets, but other characters of Gorky are also prone to reflections on the topic of versification and versification experience, whereas the overall number of poetic texts in the structure of prose works in 1890–1930-s is so large that it allowed us to conduct statistical analysis of their metric and rhythmic organization and compare the findings with the versification pattern in poetic works of the prose writer. The article draws conclusions about the distinctive character of literary talent and unique nature of creative Gorky's process who arrived to prose via overcoming the verse and enriched Russian literature with new forms of the versified prose.

Key words: M. Gorky, verse experiments, poetic metric rhythm, sound pattern, types of rhyme, metric prose, versified prose, verse in prose, theme of versification in prose works, poetic works of literary personages, images of poets.

B. V. Kovalev, A. P. Zhukov

Proper names in the story of V. V. Nabokov «Revenge»: semantics and pretexts

The article analyzes the semantics of the names of the characters in the story of V. V. Nabokov's «Revenge». In the process of analysis, it is discovered that Nabokov used the plot of Shakespeare's tragedy «Othello, the Moor of Venice» to build the plot of the story «Revenge». Nabokov's heroes are compared with the heroes of Shakespeare, special attention is paid to the analysis of Jack nomination. On the basis of formal and semantic correspondences the author concludes that Jack performs the same function as the Shakespearean Iago, the name «Iago» is a Spanish-language analogue of the English name «Jack». Based on the characteristics inherent to the above-mentioned heroes of Nabokov and Shakespeare. For this, Chintio's novel «The Venetian Moor» is analyzed, the legend of the apostle Jacob Zebedeev (the battle of Clavicho) and the Old Testament legend of Jacob are analyzed. Continuous semantic lines are found connecting the bearers of the name «Jacob», invariant features are revealed: the desire for the first possession of a woman and the struggle against the Moors. The influence of the prototype nomination is so great that, falling into the space of another text, the implications continue to «work», even if these nominations are absent in another text. The unnamed heroes in «Revenge» play the same roles and possess the same characteristics, with some modifications, as the Shakespeare endowed characters. Based on the analysis, a transtextual nomination chain is built for each character of the story of V. V. Nabokov's «Revenge», the definition of the concept of «nomination» is given and a number of conclusions are made about the features of constructing this kind of chains and the rules for their formation.

Key words: Nabokov, semantics of names, intertextuality, Shakespeare, apostle James, proper name, character system.

N. V. Belyaeva

The actualization of intertextual connections as a means of understanding of modern poetry

The article analyses the characteristic of intertextual connections in the modern Russian poetry. An example of such poems is Mikhail Shcherbakov's poem. He is regarded as an author's song representative. Critics consider great diversity and intertextuality a prominent feature of modern Russian poetry because it reflects the dialogical interaction of texts in the process of their functioning. The decoding of these relationships is an essential philological problem and depends on the reader's experience, the size of his/her literary and cultural horizons, yet such decoding is necessary to identify the meaning-forming elements of the text in the process of reading and understand poetry deeper.

The methodological basis of the research is the theoretical works dealing with the category «intertext» in fiction and revealing intertextual connections between the author's and borrowed words in the text that creates a unique intertextual field as well as numerous reviews of Mikhail Shcherbakov's works in literary criticism.

The poem «Volkhonka» reflects the main themes of the poet's works – love, death and the meaning of life, which the author treats a bit ironically. The author's text and the «borrowed» word correlations were studied on the basis of explicit and hidden quotations, reminiscences and allusions that were associated with Russian and world literature, modern author's song, biblical and mythological images, Latin sayings, as well as historical and cultural realities that refer to Moscow images and toponyms along with the poet's biography.

The study of intertextual connections in M. Shcherbakov's poetry can be useful for the development of the avid reader's qualities, expanding cultural horizons and growth of meaning in the process of perception, understanding and interpretation of lyrics.

Key words: modern Russian poetry, intertextuality, quotation, reminiscence, allusion, Mikhail Shcherbakov.

T. G. Kuchina, D. N. Ahapkina

Poetics of comic in parodia sacra (on the basis of «Officium Lusorum» and «Confitemini dolio»)

The subject of this feature is the poetic of parody within two Latin texts: «Officium Lusorum» (a XIII-century parody from Carmina Burana) and «Confitemini dolio», an anonymous text of the XIV century. The goal of the research is to discover various parodic transformations of the sacred texts (verse of the Gospel, masses, psalms) and to trace the representation of the carnivalesque «upside-down world» in the liturgical parody. The analysis is dedicated mostly to the lexical, phonetic and iconic imagery of both texts. Comedy in this type of ecclesiastical parody is mostly based on continual paronymous shifting from sacred elements to their profane opposites and on creating its own iconography consisting of the antipodes of the real religious symbols. Both of the given texts contain fragments of a «fake» Gospel being either a modified version of real biblical texts or originally created pieces, nevertheless unmistakably recognized by the contemporary as a parody. Sacred parody creates a whole parodic religion with its own rituals, saints and shrines.

Key words: Officium Lusorum, Confitemini dolio, parodia sacra, comic, carnival.

E. M. Boldireva, T. Z. Kalinina

Motivated roll calls in Guzel Yahina's novels «Zuleikha Opens Eyes» and Lisa See's «Snow Flower and the Secret Fan»

The article considers the system of creative roll calls in Guzel Yahina's novels «Zuleikha Opens Eyes» and Lisa See's «Snow Flower and the Secret Fan» considered as an example of the image of a female national character in conditions of non-freedom, at the turning points of history. When comparing the works of G. Yahina and Lisa See, many significant for the artistic world writers of motivated and figurative roll calls are revealed: motive of female subjugation and doom, bodily suffering, «blood and flesh», ambivalent image of the husband-palate and lover-palate, claiming commonality and habit of murder and violence, motives of cruelty as a knowingly chosen means of «heart anesthesia», dismembering animal flesh as a pledge of survival and salvation, «living dead» and «unburied corpses». The article notes the deep connection of novels at the level of mythological and archetypal: the important role of folk legends and legends, which become defining for the life of heroes who build the text of their being according to ancient mythological patterns; rethinking the image of the first-born son as the doomed first-born, traditional archetypal images of the house and «secret language», the significance of ornithological symbols and the self-identification of heroines through their own name. Having studied a number of common ideas and motives, the authors of the article conclude, that the novels of Guzel Yahina and Lisa See are not only chronicles of the formation of female self-consciousness, the acquisition of cultural autonomy by a woman, but they also enable the heroes to preserve their cultural identity, exposed to the danger of oblivion, disappearance in the modern world, but not to remain bound by chains of traditionalist national consciousness, sufficiently regulated and non-free, allow to rethink traditional cultural values and find in them ontological basis of existence.

Key words: 20th century Russian literature, American literature, artistic image, motif, culturological dual conception of reality, cultural identity, archetypal images, mythological symbolism.

M. E. Novichihina, N. S. Samoilenko

New media and new media text functions: to the question of the transformation of modern journalism

The purpose of this article is to analyze the transformation processes in modern journalism. The main trends that affect the development of journalism in modern society are identified. We study the impact on journalism of the so-called new media, which include high-tech interactive online media with the potential of hypermedia and mobile access to content. The conclusion is formulated that journalism and new media turn out to be connected by the relations of mutual influence. The problem of the relationship between the media and the state is discussed. The paper also evaluates a number of significant consequences of changes in journalism. So, in particular, attention is focused on expanding the functionality of journalism. The so-called new functions of modern journalism are revealed. It is shown that one of the new functions of both journalism in general and media text – in particular – can be considered the influencing function. Special attention is paid in the article to the so-called positioning function of the media text, which consists in the formation of the position of the mass audience in relation to certain objects of reality. It is shown that positioning in the media text can be carried out at the expense of nominative means of the language. The concrete examples illustrate the possibility of forming a fundamentally different idea of an object or phenomenon (the possibility of different positioning) depending on one or another way of their nomination in the media text. The conclusion is

confirmed that the sources of effective positioning for one purpose or another lie in such a feature of nominative units as heteronominativeness.

A. V. Kuzmin, E. V. Hamarhanova

Effectiveness assessment of industrial enterprise press-service: methodological problems

The article is devoted to methodological problems of effectiveness assessment of industrial enterprise press-service. The first question is the question of terminology. According to the authors' opinion, the term press-service is used in two different meanings. The former is as an independent functional organisation, having the function of interaction with Mass Media. The latter is the function of PR subject of interaction with Mass Media. The first meaning the authors call «subject» approach, the second – functional, Terminological confusion causes the problem of effectiveness assessment object. On practice press-service as an independent functional organisation of the company (subject approach) has not only the function of media relations but other PR functions, Thus, effectiveness assessment object of press-service must be not only media relations but all the other types of PR activity. The authors of the article support functional approach, view press-service as interaction of PR subject with Mass Media having a function to inform the society about its work. The next problem is the absence media relations effectiveness assessment methodology.

Existing methodology of PR activity and PR companies can't be used for media relations assessment. Familiar practice of report of fulfilled tasks which is measured by the quantity of press releases, initiated publications of Mass Media, events and so on, also do not shoe the press-service effectiveness. The authors put forward the effectiveness assessment of industrial enterprise media relations methodology based on eight effetiveness indices: organisational structure of press-service, media planning effectiveness, informational field saturation and uniformity information flow, the quality of information reason and information materials, the quality of positioning in Mass Media, the quality of media image, the organisation of respond to Mass Media inqury, information openness.

Key words: press-service, media relations, effectiveness assessment, industrial enterprise, methodology.

T. B. Kolishkina, I. V. Shustina

The implementation of communication strategies on the example of N. Samoilova's «Business inside out» broadcast

Modern radio discourse is one of the types of media discourse. It has specific communicative and pragmatic features that are implemented through the use of various communication strategies. The aim of the authors is to identify the leading strategies and tactics that implement them on the example of the speech behavior of participants in broadcast radio communication. The material for the study was thirty interviews of the «Business inside out» broadcast with experts who were representing various areas of modern Russian business. Based on the analysis of the interview materials, the authors identify the main strategies used by the host: the addressing strategy, the presentation strategy, and the motivation strategy. Most often, the text presents the addressing strategy and the motivation strategy, since they are aimed at establishing contact with the interviewer. The presentation strategy is situational and corresponds to certain parts of the interview structure. These strategies are implemented through tactics that the host uses to solve specific pragmatic problems. The study found that the choice of strategies and tactics is determined by the theme and problems of the broadcast, its genre and participants. The

linguistic analysis presented by the authors makes it possible to consciously apply certain linguistic techniques to implement specific tactics and strategies.

Key words: media discourse, radio discourse, communication strategies, communication tactics, linguistic means.

E. I. Beglova

The peculiarities of colorative vocabulary in the novel «Moscow» by Andrei Bely

The article examines adjectives and partially other parts of speech with the meaning of «color» in the novel «Moscow» by A. Bely, whose language has not been studied before. The subject of the article is mainly adjectives with the meaning of color, reflecting the image of the inhabitants of Moscow, its streets, houses, etc. The purpose of the article is an analysis of color vocabulary in terms of meaning, structure and functions in the novel. Particular attention was paid to the ways of forming of colorative adjectives. It has been revealed that from the point of view of structure, complex adjectives, formed by the method of univerbation of attributive phrases, as well as adjectives consisting of two or more color adjectives or word stems are frequently used. From the point of view of meaning, colorative adjectives perform different functions: 1) the traditional nominative function: they indicate color in a realistic description of objects, landscapes, etc.; 2) symbolic one: color vocabulary reflects the traditional symbolism of color; 3) semantic function: complex in structure, collorative adjectives are used when describing a complex color or color scheme, and they are also frequent in creating an artistic image based on the personification of an object or phenomenon, metaphorical transfer of the meaning and on the method of breaking the usual lexical compatibility.

It is concluded that the colorative vocabulary is frequently used in the novel «Moscow» and is a feature of A. Bely's idiostyle.

Key words: literary text, colorative vocabulary, color, functions, word meaning, word structure.

I. A. Vorontsova

Precedence as an author's individual style marker

The research focuses on the phenomenon of precedence considered an author's individual style marker in the context of the authorship attribution theory. The paper aims to validate the aptness of precedent phenomena (PP) for authorship attribution in relation to their level of precedence. The «ProseRhythmDetector» tool was used for collecting and examining the statistical data. The tool is generally designed for the search and analysis of rhythm figures based on repetition but is also capable of performing a few auxiliary functions including the calculation of word frequency in a text which proves useful for this research. It is hypothesized that the attribution accuracy is higher for PPs identifiable by smaller groups of the language community (the author and their family, a professional or social group etc.), while PPs belonging to the universal or national level of precedence (references to the Bible, Greek, Roman or Scandinavian myths, Egyptian symbols, facts of world history) have a lower accuracy of author identification. Nevertheless, such widely recognized precedent phenomena are to be regarded as an author's individual style markers with a view to the time period they refer to, the correlation between the «native» and «foreign» PPs as well as PPs originating from different thematic areas. The proposed dependence is deemed viable for fictional texts created in various genres and languages.

Key words: author's individual style, style marker, text attribution, attributive accuracy, precedence, precedent phenomenon, precedence level.

S. A. Gromiko

Russian-Polish cross-nationalist discourse in Russian Empire State Duma: rhetorical and pragmatic aspects

The article analyzes the cross-nationalist discourse in the pre-revolutionary State Duma. The rhetorical and pragmatic features of the debate between Russian and Polish nationalists in parliament are examined. The cross-nationalist public discourse that arose at the Russian institute of power in 1908 and continued until 1917 allowed the speech activity of Russian and Polish nationalists to be substantially updated. The object of the study was primarily the performances of Russian right-wing radicals. It has been established that one of the main features of cross-nationalist discourse is the system-forming role of national and historical arguments, since the agents of the discourse examined their contemporary relations between the Russians and the Poles through the prism of the history of relations between Russia and Poland, as well as through various kinds of arguments related to ethnic identification and self-identification . As a result of the analysis of the speeches of the Duma deputies, it was established that the most pragmatic strategy for Russian nationalists was to build the image of the enemy. At the same time, the typology of means of creating the image of the enemy showed the active use of a variety of ways of verbal influence on the audience: interpretation of the political position as hatred of Russia, attribution of intolerance and fanaticism, attribution of the point of view of the inferiority of Russians, direct accusation of hatred of the Russians, threats, description of cases of violence Poles over Russians. Russian nationalists actively used the communicative strategy of exposing a secret conspiracy against Russia and the Russians. The conclusion is drawn about the imperial nature of cross-nationalist discourse: in the debate, both sides actively used the binary cognitive construction «outskirts – center», which acquired the features of the construction «colony – metropolis».

Key words: parliamentary rhetoric, parliamentary speech, speech pragmatics, Russian nationalism, Polish nationalism, rhetoric of nationalism, argumentation, image of the enemy, national argument.

V. M. Berenkova

Antroponymic author's neologisms with the seme «appearance» (on thematerial of fantasy-trilogy of J. R. R.Tolkien)

The article is devoted to the analysis anthroponyms with the seme «appearance of the person» which are considered as author's neologisms in the trilogy of J. R. R. Tolkien «The Lord of Rings». The research objective is to reveal their lexical and semantic peculiarities and linguocultural context as elements of virtual fiction space of the novel where the writer acts in the role of the creator, designing a unique world with a cultural-historical specificity and virtual ethnoses. The analysis of the dictionaries created by the researchers of the writer's works and of the writer's notes s well has shown that practically any anthroponym, functioning in the trilogy, is motivated and bears certain semantic, lexical and linguocultural meaning. Within the specified semantic group, certain semantic categories have been distinguished: «appearance» as it is and «behavior manner» which, in turn, are subdivided into narrower semantic subgroups. In addition, features of their perception and semantization are considered from the point of view of the initial recipient – the English-speaking reader – at phonetic, lexical and semantic and cultural levels. The semiotic space of the Middle-earth world in the trilogy is based on seven languages where Westron is marked by the writer as a common language. Nevertheless, not all languages are fully presented in the novel. Many anthroponyms make additional difficulties for the reader. All facts specified above bring up the question concerning the translator's competence and causes the

necessity to create a clear appendix to the novel or paginal comments of the translator to help the reader. It was found out that all neologisms-antroponyms functioning in the fiction, possess certain features: 1) name imaginary literary characters; 2) the majority of them are the elements of the languages created by J. R. R. Tolkien, and thus, their meaning can be defined only with the help of special dictionaries and reference books; 3) some characters possess several names; 4) antroponyms contain some certain significant information «about the owners». Undoubtedly, the presented neologisms have a difficult multilevel structure. It is possible to make a conclusion that the author managed to create the complex integral versatile fiction Middle-earth world based on rich mythology in «The Lord of the Rings» space, where anthroponyms play one of the key roles in its perception by the reader.

Key words: author's neologisms, literary anthroponyms, the virtual world of the novel, linguocultural realities, language consciousness, semantic group «appearance of the person».

O. M. Barinova

The mirror of feelings: emotive lexis as a means of prediction in the letters of I. Turgenev to Yu. Vrevskaya (1873–1877)

The article is devoted to the characterization of lexical means – emotive predicates which act as explicators of I. Turgenev's emotional and psychological state in letters to Yu. Vrevskaya in 1873–1877, serve as a kind of mirror of feelings. The subject of the study is the means of prediction characterizing as the emotional personality of I. Turgenev who is the author of the letters. The problem of the functioning of emotive predicates in the text of the epistolary genre is considered, their role is indicated in revealing the features of the language personality of Turgenev, an emotionally and psychologically developing addresser. Due to a detailed analysis of linguistic means the pragmatic attitude of letters to Yu. Vrevskaya is revealed, where the author allows himself to intensify the presentation when describing feelings; signs of Turgenev's cognitive activity appear in a certain emotional mood, psychological state. It is underlined that the most vivid experiences of the writer are expressed in the text by lexical units with semantics 'love, friendship, affection', which in the role of emotive predicates demonstrate the specifics of the author's worldview. It is concluded that Turgenev's emotions and feelings towards Yu. Vrevskaya develop and generalize, and the semantic background of the texts, which has contextual complementary meaning, helps the author more fully to express his attitude to the correspondent. The analysis of emotive predicates revealed the communicative component of the author's idiostyle, presented one of the methods of Turgenev's perception of the sensual and emotional by means of textual representation, reflected the emotional and psychological development of the language personality.

Key words: I. Turgenev, epistolary text, Yu. Vrevskaya, means of prediction, emotive predicate, graded component, linguistic picture of the world, idiostyle, individual and authorial linguistic means.

O. V. Lukin

N. I. Grech's russian grammar books and their german sources

The article is devoted to the influence of German Grammar books of the Russian language and other German Grammars on the «Lengthy Russian language Grammar» of a famous Russian writer, journalist, publisher and philologist N. I. Grech. Born in a German protestant family, home educated, a future journalist studied in a Senate cadet school, then became a listener of S-Petersburg Pedagogical institute. His pedagogical work as a Russian language teacher made an ethnic German understand the laws of the Russian language and write Russian Grammar books.

The first published by him in 1827 «Lengthy Russian language Grammar» had a great success and its author was invited in the Emperor Academy of Science in Petersburg. Some other N.I. Grech's grammar books are closely connected with this one. They are also mentioned in this article. The author of the article speaks about German grammars of the Russian language and other grammar books in German which lay the foundation of «Lengthy Russian language Grammar». N. I. Grech himself admitted that the theoretical part was borrowed from A.F. Bergardi's «Linguistics» and F.V. Tirsh's «Greek grammar». The former is general grammar based on logical categories which N.I. Grech transferred to the Russian language. In the practical part the author used all known to him works including written in German Russian Grammar books by G. V. Ludolf, V. E. Adodurov, Y. Podde, I. A. Geim, I. S. Fater, A. Y. Puhmajer, A. V. Tappe.

O. I. Severskaya

«God – Edip – Father»:linguistic «theosophy» of metarialism

The article is devoted to the analysis of the Old and New Testament biblicalisms in the poetry of Russian metarealism, one of the main style trends of the late XX century. The author considers the appeals of metarealist poets to the Holy Scriptures, testifying to their special «Theosophy», which can be defined as linguistic. Particular attention is paid to the interpretation by metarealists of the poetic universals «silence» and «language / speech / word», «Christmas», «Baptism», «path», etc.

The article successively explores (using methods of hermeneutic, semantic, intertextual and content analysis) verbal images and motives associated with ideas about the Way of the Cross, Baptism and Christmas. In the interpretation of the evangelic stories, poets proceed from ideas about the divine Word-Logos. Baptism is associated with the appearance of the Word to the people in the river of speech, speech becomes synonymous with both Christmas and the Crucifix: the birth of the «mortal» word and the beginning of its Way of the Cross. Poetry is perceived by metarealists as a «cross», ascent to Golgotha. The author comes to the conclusion about the intimization (based on Freud's theory) of their ideas about the stages of the earthly path of Christ, testifying to the Oedipus complex of the poet in relation to the Creator. In the texts of metarealists several hypostases of the Poet were discovered: the «robber» who ascends to the «paradise» by God's will, but is capable of performing the sacrament of baptism with the fire of the «verb»; «Carpenter», «Joseph», stepfather of the «God-born baby»; builder, governor of Heavenly Jerusalem and leader of the heavenly host of words.

The linguistic «Theosophy» of metarealism is considered in the article in relation to the tradition of Russian spiritual poetry of the XIX–XX centuries. and with the search for the «divine» in modern European poetry, as well as with the philosophical traditions of search and search for being in existence – with the philosophy of L. Shestov and M. Heidegger.

Keywords: metarealism, spiritual poetry, biblicalisms, intimization, Freudianism in poetry, Theosophy, intertextuality, analysis of the poetic text.

N. S. Lapkovskaya

The representation of temperature attribute of weather of lexical semantic variation of English adjectives

The article studies the semantic and syntagmatic peculiarities of the group of lexical semantic variations of English adjectives with the common nuclear seme 'warm' («тёплый») / 'hot' («жаркий») / 'cold' («холодный») (*balmy («тёплый»); close («душный»); muggy (тёплый и*

влажный»); oppressive («душный»); steamy, sultry, sticky («жаркий и влажный»); boiling (hot), sweltering (hot), tropical («очень жаркий»); stifling (hot) («очень жаркий и душный»); mild («прохладный»); bleak, chill, chilly («студёный»); crisp («холодный и солнечный»); inclement («ненастный»); nippy, wintry, arctic («холодный»); biting, bitter, freezing, frigid, frosty, icy, raw («ледяной»)). The study of the contextual usage of the given lexical semantic variations in British National Corpus for weather description has shown that they combine with lexical units *weather / condition / spell*. The analysis of the semantics of lexical semantic variations shows that when representing weather temperature, these lexical semantic variations expose some additional information: the degree of temperature, emotional perception (pleasant / unpleasant / absence of emotional perception), humidity, fresh air, difficulty in breathing, pain. As a result, there has been made up a scale of graduality of temperature (cold – warm – hot – very hot). Also, in the process of studying, we have found a group of lexical semantic variations which have the meaning only of temperature without any additional information. The analysis of the semantics of the lexical semantic variations demonstrates that despite the common nuclear semes with the implication of temperature the meanings of the lexical semantic variations contain a range of weather phenomena closely connected with temperature. The examples of the usage of the lexical semantic variations of the adjectives from the authentic sources expose their real functioning.

Key words: adjective, lexical semantic variation, seme, lexical unit, syntagmatics, combination, graduality, warm, hot, cold.

Y. M. Sergeeva, S. A. Golubeva

Lingvo-pragmatic peculiarities of ego-centric fictional text of perceptual space formation

The article focuses on the role of linguistic means in revealing the perceptual space of an individual. The text of the egocentric prose combines various types of fictional universe – the real space, which reflects the corporeal or territorial space of the character within the text, and the cognitive, perceptual space, which conveys the subjective vision of reality, or, rather, the thoughts and emotions of the individual caused by the process of its perception. The perceptual space can either expand, covering those parts of the physical space that are not accessible to direct observation, or narrow down when the individuals for some reason ignore the world around them, concentrating on their inner sensations completely.

The boundaries of these two spaces are marked with the inner speech of the character who is, in this case, the narrator of the story as well. The formal way of expressing the narrator in a first-person fiction work is the suitable forms of pronouns and verbs. The characters in the texts under analysis speak of external phenomena as if they were their own feelings and emotions, combining images of external reality and internal impressions of them. Verbalization of the character's inner world is presented in various forms of inner speech: a monologue, a dialogue, and short remarks.

Internal utterances represent the individuals' hidden commentary of the external situation they perceive and therefore express various types of assessment – rationalistic, ethical, aesthetic, sensory, etc. They can have a bidirectional vector – positive, in case of a harmony of the character's internal state with the surrounding reality, and negative, in case of a conflict of external world and its subjective perception. rhetorical and pragmatic value judgment fills inner speech with emotional coloring and as a result, routine, ordinary events acquire a high degree of drama, expressed by such stylistic devices as epithet, metaphor, antithesis, various types of repetition, syntactic parallelism.

Key words: inner speech, perceptual space, assessment, conflict, women's fiction, metaphor, syntactic repetition.

Y. V. Plotskaya

Polysemy in German dental discourse

Currently, more and more attention is paid to the study of terminologies and terminological systems in various fields. Despite the fact that medical terminology is one of the most extensive, the need to replenish its lexical composition does not disappear, since the development of science and technology entails the emergence of new technologies, new means and methods of treatment, and new tools that need to be nominated.

The study is devoted to the problem of the presence and functioning of ambiguous terms in the German dental vocabulary. The problem of the admissibility of the phenomenon of polysemy in terminology is not fully resolved and remains open to date, which determines the relevance of the topic.

The purpose of the article is to identify and analyze in detail the polysemants functioning in the studied terminology. The paper analyzes the ambiguous terms, explores the sources of polysemy in German dental terminology in detail, highlights the characteristic features of polysemantic terms. The article presents a classification of polysemantic terms, created on the basis of previously proposed, and adapted to German dental terminology. The classification is based on the structural features of the terms being studied. During the study, the structural analysis method and the statistical method were used.

As a result of a thorough analysis of the factual material, the author was able to identify that the phenomenon of terminological polysemy is quite widespread in the terminology being studied, and also to establish that the most effective source for the emergence of ambiguous terms in the German terminology of dentistry is to narrow the meaning of a commonly used word. Concluding this work, the author suggests that the further terminogenesis of German dental terminology will be closely connected with polysemy.

Key words: German dental terminology, polysemy, ambiguity, terminogenesis, medicine sublanguage, polysemant, narrowing of meaning.

Y. V. Butko

The interaction of verbal and non-verbal components in creolized texts of Jean Effel

Creolized texts are becoming more common in modern communication. This type of text plays a special role in creating a comic effect in humorous drawings – caricatures, on the material of which this study was performed. We analyzed 100 works of the French cartoonist Jean Effel from the «Creation of the World» series. The purpose of the work is to study the mechanism of interaction of the linguistic and visual component of a humorous creolized text in the process of creating a comic effect.

Creolization is a combination of means of different semiotic systems in a complex that meets the condition of textuality. The verbal and visual signs in the creolized text are in constant interaction, synthesized into one «specific language», which suggests their harmonious combination, where, in isolation from each other, they lose their independence as communicative units. A humorous creolized text where the picture and signature are combined especially effectively to create the desired comic effect makes particular interest to the researcher . A significant role in the caricature is given to the text, enhancing its satirical sharpness. When analyzing the texts of caricature signatures, the following means of creating a comic effect were revealed: 1) general comic, or non-verbal, independent of a particular language: violation of presupposition, anachronism and metaphorical transfer; 2) linguistic or verbal means: double actualization of a ready-made unit, a pun.

In the analyzed examples, the mechanism of the comic effect produced using these techniques appeares only when the picture is examined. Consequently, creolization sharpens our perception of humour and helps comprehend the place of a person in the world, the main problems of our

time. We should also talk about the carnivalization of the most important values, which helps a person maintain mental health and look forward to the future.

H. G. Kosogorova, A. V. Namestnikova

Linguistic implementation of the concept of 'smell'
(on the basis of the french version of 'Perfume. The story of a murderer' by Patrick Süskind)

A current research is an attempt to examine a perceptive concept of 'smell' in its linguistic expression.

The relevance of this work is determined by several aspects. Firstly, it is carried out within an actively advancing scientific field of Cognitive Linguistics, which uncovers new perspectives in exploring the process of the conceptualisation of the olfactory sign. Secondly, the choice of the topic was determined by the insufficient elaboration of an issue of the author's individual conceptual sphere, especially that of the German-speaking writers in translation to the French language.

The aim of the research is to identify the main means of linguistic expression of the olfactory information in the French language.

This aim implies the achievement of several research and practical goals. It allows to shed some light on the main issues in comprehending the term of 'a conceptual world picture'; to get acquainted with the contemporary understanding of a concept as a linguistic and cultural phenomenon; to examine the existing means of constructing a concept, to adapt them to aspecific research in order to graphically describe the concept of 'smell', based on the independently selected and systematised factual data.

The scientific novelty is contained in the fact that for the first time a holistic research of the main principles of structuring the concept of 'smell' by means of identifying the peripheral components of its nominative field is conducted, based on the French translation of 'Perfume. The Story of a Murderer' by Patrick Süskind (SüskindPatrick. Leparfum. Histoired'unmeurtrier).

The theoretical value of the work is determined by the fact that it makes a certain contribution into the development of the methodological base of Cognitive Linguistics by means of examining the ways of defining the concept of 'smell' within the specificity of the conducted detailed analysis. The research opens up new perspectives of employing the uncovered data in relation to other languages, as well as in solving a series of theoretical issues in textual linguistics, pragmalinguistics, corpus linguistics.

A. S. Ovchinnikova

Translated text as a kind of intercultural interaction
(on the example of romance languages translations of V. S. Visotsky)

Abstract: the article deals with the conceptual framework of intercultural communication with the distinction between the concepts of «interculturalism», «multiculturalism» and «intercultural communication» for the first time, the definition of translation as a type of intercultural interaction isspecified. The confusion of the concepts «reality», «lacuna», «non-equivalent unit», «culturonym», «polyonym», «idionym», «xenonym» caused the need to introduce the concept of «linguoculturema» into the conceptual framework, which most adequately corresponds to the analyzed material. A new approach to the selection of methods (continuous computer sampling,

etymological analysis, word-formation analysis, word-formation synthesis, dictionary definition method, questionnaire method, comparative analysis, machine translation, component analysis, interactive and statistical analysis) it gives the most complete picture of the functioning of linguocultures in V. S. Vysotsky's poetic text and their equivalents in poetic translations of three romance languages: French, Spanish, and Italian. The combination of comparative and interactive analysis allows us to identify the asymmetry of semantic content of linguoculturema in the original and the seminal composition of the equivalents of the analyzed units in different structural languages. Application of component analysis to illustrative material, with 450 units, makes it possible to identify nuclear, differential and potential semes Russian linguocultural units and their equivalents in romance languages, as well as set them valentone of communication and the factors contributing to the incremental implementation of semes in Russian linguoculture, widely used V. S. Vysotsky. The article focuses on the ways of translating Russian linguocultures in the romance family of languages in the light of a new approach to translation as a polylogue between the author of the text, the translator and the reader. From this point of view, the translator acts as an actor of cross-cultural interaction, which determines the adequacy of the perception of the linguocultures that reflect the customs, traditions, and habits of another foreign culture.

G. V. Ovchinnikova

Word-formation and word-production processes in the formation of san-antonionisms of Frederick Dar

the article defines the concept of «San-antonionism» for the first time and establishes its differences from the concepts of «neologism», «semantic neologism», «potential word», «occasionalism», «author's neologism». It is necessary to use the term «San-antonionism» as a broader concept in comparison with the above. A wide range of methods for analyzing illustrative material allows the most adequate analysis of the productivity of word production and word formation methods. The theory of word-formation rows of N. A. Katagoshtshina, the theory of valency derivation, invariance and variability be developed on the material of the San antonionis. Frederic Dar builds his word-making, both in accordance with the laws of the word-formation system of the French language and the productivity of word-formation series, and violating in the most unexpected way all the laws of word-formation analogy. A study of 15,000 San-antoniologisms has led to the identification of their specificity in terms of expression and content. The specificity of verbal San-antoniologisms is a special frequency of generating bases, they are part of the nomenal two-link word-formation series. Derived words are both common names and proper names. The attraction of seme generating bases and seme word-formative meaning of the formant is the basis for the appearance of incremented semes. These connotative semes and give readers the expressiveness and play of words peculiar to idiostyle Frederick Dar.

A. V. Solntseva

Distinguishing of polypredicative constructions with a co-ordinating link in the French language

The article is devoted to the problem of distinguishing between different types of polypredicative units connected by a co-ordinating link.

A co-ordination parataxis, as a way of syntactic link, can be implemented both within a sentence and between independent sentences; therefore, the determination of the polypredicative units status connected by a co-ordinating link is often difficult.

Indeed, homogeneous predicates, components of coordinate sentences, combinations of simple sentences have a number of common features: syntax equality, openness of a series, and admission of an unlimited number of components. There are cases when one and the same sentence is interpreted differently by different authors.

The author shows formal criteria which make it possible to distinguish co-ordinate predicates from a compound sentence, as well as a co-ordinate sentence from the combination of independent sentences.

The author relates to the following formal grammatical criteria of a *co-ordinate sentence*: omission of a finite verb in the second predicative unit, omission of the auxiliary verb in the second component; the presence in the sentence of a disjunctive conjunctive; the omission of personal subjective pronoun in monosubjective structures after a co-ordinate conjunction. The analysis showed that sentences with a co-ordinate conjunction et possess richest opportunities in terms of semantics. The author shows that co-ordinate narrative sentences should be distinguished from co-ordinate interrogative sentences.

A specific grammatical feature of the *independent sentences combination* in modern French and their difference from co-ordinate sentence is the obligatory formal expression of the subject in the second component in monosubjective structures.

The homogeneity of the co-ordinate series is determined by the complex application of a number of criteria: the structural commonality of the predicates; coincidence of the predicate form; semantic affinity of verbs used as predicates; commonality of a predicate for nominal predicates.

Key words: French language, syntax, co-ordination, sentence, complex word, conjunction, homogeneous predicates, supra-phrasal unity.

I. V. Skuratov

Controversial questions of Russian and French lexicography in the XXI century

The purpose of this article is to introduce new dictionaries to the reader, which have appeared in the XXI century. The special feature of the work is that it is concentrated on the dictionaries, which have not been described yet. Providing some information about various dictionaries and their arrangement is the practical objective of the article. Certainly, it is problematic to present the whole diversity of dictionaries within one article; hence, the focus is monolingual dictionaries of different types, interesting to a broad circle of readers. The material of the article has been selected in correspondence with the widely recognized typology of lexicographic works, based on the topic of a book. Many dictionaries were created, following the lexicographic traditions, differing from their predecessors solely in the volume and number of entries. However, some new dictionaries are being published, which consider some other language units or any new characteristics. Those units or characteristics have not been described upon before. Such dictionaries are called experimental, and they certainly deserve special attention in the given publication. The peculiarity of such lexicographic works is their reliance on new information technologies, which promote a greater speed of their creation and the diversification of the functions. The results of the drawn analysis prove that the analyzed dictionaries have an informative character, they follow a particular description pattern, and due to commentaries inside, they possess quite an outstanding character. The models of dictionary definitions have a separate value for learners, and are a framework for comparative research.

Key words: lexicography, typology, a dictionary, reference books, a language unit, a monolingual informative character, an educational value.

N. A. Hrenov

From ideology to civilization: modern Russia collective identity transformation as a consequence of culturological turn

In the first article of the series of articles devoted to Russian population collective identity transformation the question about interior and external factors of sivilizational identity in its Russian variant is raised. The author underlines the external factors which mean the concept of «Different», that is different civilization. «Different» in this case means both American civilization and China as a sivilization. The author insists on the fact that on the turn of XX–XXI three independent civilizations – Russia, America, China demonstrate intensive forms of interaction.It influences on Russian civilizational identity transformation. It is seen in the aspiration to confront American hegemony and in the turn from the West to China. This makes urgent the idea of Eurasians which appeared in the first decades of the last century. America finally takes civilizational forms and continues to have in the XX century passionate tension. As for China- it is one of the most ancient civilizations. The author's attention is focused on Russia which in its history not once has reviewed its sivilizational identity. Today in its history it faces another radical turn, but as it seems it is oriented on the East. The author illustrated the changes with the help of art.

Key words: culturological turn, ideology, civilization, collective identity, civilizational identity, Hantington, Shpengler, empire, modern, postmodern, passionate outbreak, bolshevism, Americanism, socialism, state as a challenge, break phase, Russia, America, China. Different, interior factor, external factor, psychological factor of identity, passion, passionate tension.

A. B. Permilovskaya

The symbolism of world tree and cross in a traditional culture and Christianity

Cult architecture as an art form has its peculiar professional language, it «speaks» the language of architectural forms in which a traditional world picture of a man and religious doctrine are symbolically included. The peculiarities of folk worldview are vividly seen in the orthodox church. The main place here belongs to Christianity and mythopoetical outlookof Russian ethnos. The article speaks about the symbolism of world tree and cross which takes a central place in a traditional culture and Christianity. Symbol as a universal language of culture reflected main notions of the universe. In Orthodox religion cross is characterised as a world «life-giving» tree of life. The article is written in the context of Russian folk architecture. Wooden architecture is a peculiar, independent branch of traditional architecture. It represented Russia in its unique quality and diversity. Russia has always been a «forest and taiga» country. It is a real national architecture which absorbed the worldview of all layers of Russian society. The history of Russian wooden architecture is mainly the history of wooden architecture of the Russian North.Wooden crosses on the tops of northern churches were eight-pointed crosses and were viewed here as belonging to Old Believers. Votive and memorial crosses were very popular. They symbolized at the same time the tree of life and a cross by their form and artful wood carving. It is proved by preserved artifacts of wooden architecture: Ljudogoshchinsky cross of Flor and Lavr Church in Nizhny Novgorod (1359) and introduced by the author in scientific usage cross from v.Kushkopala Pinezhsky district Arhangelskaya oblast (mid-second half of the XIX c.). Both crosses by their forms and wood carving symbolize at the same time the tree of life and a Christian cross. «Cross» tree-sign («karsikko») in a traditional culture of Karelians and Russian pomors is an image of world tree and cross with the functions of amulet, sacral boundary and mediator between two worlds.

Key words: traditional culture, Christian symbolism, folk architecture, cross, church, world tree, votive cross, Russian North, Arctic.

N. A. Lichak, Y. A. Zasedatelev, L. A. Tukina

The preservation of monuments of manor culture of Vladimir province in the 1920s: on the question of sources

The article describes the initiative actions of state and local authorities of the Vladimir province in the case of museification of estate property in the 1920s. In a short period of time employees of the museum department preserved the pre-revolutionary collections of Senkov, Demidov, Bednyakov, Ovsyannikov, Ganshin, Vorontsov-Dashkov, Golitsyns and others by exporting them to central and local museums, creating local expositions. A special role was assigned to the monuments of estate architecture. Specialists managed to preserve the cultural heritage of the estates, preserving and transforming fragments of the pre-revolutionary era into museum objects. Examples of events in the Vladimir province are given based on the state and local authorities; local and state archival materials; press. During the study of measures to preserve the monuments of manor culture in the Vladimir province a comprehensive approach and a critical comparative analysis of various sources on the problem of relations between the state and local authorities and the mutual influence of the state on the fate of individuals of that time were used. The introduction into scientific circulation of a number of new sources of state archives, primarily of local origin allowed the authors to attempt to create a complete picture of the entire mechanism of estate protection measures in the region.

Key words: historical sources, monuments, manor culture, Vladimir province, 1920s.

S. A. Dobretsova

Presentation peculiarities of a private museum in a city space: «Music and time»

The article considers particularities of presentation of private museum on the example of the museum complex «Music and Time». Private museums in modern Russian culture have a special significance. It proves out a growth of their numbers lately («museum boom»). However, many private museums have highly disputable collections, exhibits and names they are popular among visitors. The topicality of consideration to private museums activity is contingent on pittance of scientific researches of the private museums features. Nevertheless, a modern sociocultural situation signals their significance in a city space, their popularity, being in demand, visitors' interest. This fact is connected with an eye toward making powerful methods of art and visitors interactions, holding a title of mediator, making «link of times», a private museum can choose different methods more freely and appears for a mediator. However, the main aim of both of them is conservation, reproduction and transmission of cultural heritage. That is why we approach to researching of features of presentation of the private museum in a city space. We choose museum «Music and Time» as a subject of researching because it is the most popular private museum in a context of the Yaroslavl city space. More than that, it is situated in the historical center of city. As a result of making researching the author of article notes such features of presentation as a private status of museum, a subjective principle of collection organization, an availability of museum booth, an excursion ticket, an advantages location in the historical center of city and involvement in the «culturogical» route of tourists and inhabitants of Yaroslavl.

Keywords: private museum, presentation, museum complex «Music and Time», historical center of city, collection, exhibit, interactivity.

M. B. Novikov, A. S. Morozov

Soviet cultural diplomacy in the Western countries during the Cold War

The article deals with the evolution of approaches of Soviet cultural diplomacy to the use of culture as a means to create a positive image of the USSR in the eyes of Western public amid a global confrontation. Despite a large variety of such means (film co-production, ballet companies' tours, exhibitions, international festivals, internship programs) cultural cooperation was highly dependent on foreign policy at large. The Soviet invasion of Hungary in 1958, of Czechoslovakia in 1968 and of Afghanistan in 1979 were severe blows to the cultural diplomacy of the Soviet Union which resulted in almost complete cut of all ties. Nevertheless, if right after the end of the Second World War the Western public mistrusted Soviet cultural diplomacy, then in the 1980s even amid worsening relations cultural links functioned regardless of politics. The tours of Soviet actors became an integral part of cultural agenda of a Western citizen who did not perceive those tours as enemy's undisguised propaganda. Short-term cooperation agreements were replaced by long-terms programs. Sometimes cultural links could be established and successfully promoted without any participation of high-profile officials. The personal factor is also worth mentioning – even a country's leader could become a conductor for the nation's spirit as Mikhail Gorbachev has been. However, for the Soviet Union cultural diplomacy was just a way of making softer the reaction to its foreign policy actions which were taken regardless of culture and art.

Key words: the Soviet Union, cultural diplomacy, the Cold War, soft power, cultural cooperation, Soviet-West relations, foreign policy.

N. T. Tarumova

The actualization of historical and cultural heritage of Moscow University poets in the Internet communication space

The actualization of the national cultural and historical heritage in the Internet communication space is a consistent creative multi-faceted process that begins with empirical and research works and finalizes with the presentation of the research object in the form of the Internet resource.

The purpose of this article is to review the content, structure and analysis of individual concepts representing poetry, science and education in the framework of the cultural study personalized site «Poetry of Moscow University from Lomonosov to...».

In the history of Russian culture, as well as other cultures, certain communities have developed, including informal ones, which are of particular value. One of these groups is students and teachers of Moscow University who have integrated many of the main trends in the development of national culture in their personal and collective creative work.

Archived materials on the poets of the University of Moscow, presented in this article, allowed us to return into the cultural turnover of a long-forgotten names and events.

A significant part of the work was related to archival research of documents, which made possible to collect on one Internet resource a historically consistent set of poetic texts and facts from the biographies of their authors. This project recreates a unique literary and historical space from the era of Lomonosov to our time, where talented individuals and poets are represented together – famous and not famous, with different political views and philosophical positions. All of them were closely connected with the life of the Moscow University.

Keywords: cultural and historical heritage, poetry, authentic publication, Moscow university, information technologies.