

E. M. Boldyreva, E. V. Asafieva

**«Memory hides so much evil...»: memory and oblivion in the artistic world
of the Russian Gulag authors and Chinese Misty Poets**

The article analyzes the specifics of the poetic representation of the category of memory in the works of the Russian poets of the Gulag and the Chinese Misty Poetry. The analysis is carried out in the context of typologically similar trends in the Russian and Chinese literature processes – home literature and the scar literature, or the literature of the wounded, – the works of the poets are reconsidered as a powerful confrontation of the sober mind to the absurd manifestations of the era. A lot of likeness in the motives proves the unity of spiritual and psychological complexes of the Misty Poets and Gulag poets, for whom writing and memory are a means of survival and overcoming evil, injustice and death. The article analyzes various aspects of the category of memory in the artistic world of the Gulag Poets and Misty Poets: the opposition of memory and oblivion, memory as a connection between the past and the future, memory as revenge, memory as poetry, memory of stone and memory of nature. Memory and oblivion in the works of the Gulag and Misty Poets are considered as ambivalent concepts: on the one hand, painful and grievous memories, memory as a traumatic factor, is opposed to oblivion as anesthesia, allowing to black out the agonizing pages of the past from the tormented consciousness; on the other hand, though, memory deadening is offending against morals, because it makes it possible to forget the *universal evil* and thereby gives it a chance to recur; additionally, memory is both intrinsically important as vengeance on injustice and the regime, which is trying to destroy everything alive and distinctive, and as a form of liberation from the dead hand of the past by means of writing, burnout, and self-destruction. The article concludes that one of the most important tasks of the Gulag literature and the Chinese Misty Poetry is the preservation of the historical and cultural memory of the tragic events of history.

Keywords: Gulag Poetry, Misty Poetry, Scar Literature, Literature of the Wounded, memory category, narrator, artistic image, motive, literature of the 20th century, allegory, metaphor.

O. V. Bogdanova, S. M. Nekrasov

**The tendentious dualism of the author's vision
(*The Priestling* chapter in the context of *Who is Happy in Russia?* poem by Nikolai
Nekrasov)**

The article analyzes the poem by Nikolai Nekrasov *Who is Happy in Russia?* and in particular, one of its first chapters, *The Priestling*. The author makes an attempt to look at the paradigmatic text of the Russian classic from modern new positions and to speculate about the issue of how much the poem – the so called epic of folk life – actually gets in line with the epic mentality and to what extent the poet objectively draws up the answer to the question posed in the title of the poem. In the course of the analysis, the authors of the work compare the canonical text of *The Priestling* chapter with draft manuscripts, notes, additions, and page amendments which are summarized by Nekrasov scholars and published in the comments to the poet's collected works. Comparison of various versions of the chapter allows the authors of the study to show how crucially and unexpectedly Nekrasov's attitude to his characters changed and what tendencies the poet followed. The work shows that the basis for the first version of the image of the priestling from the eponymous chapter was not folklore, as is traditionally believed, but mainly the legendary letter written by Vissarion Belinsky to Nikolai Gogol, which, when compared with the text of Nekrasov's poem reveals a literal (hard-line) similarity, thus, suggesting the idea that Nekrasov directly followed the view point of frantic Vissarion. However, as shown in the work, Nekrasov did not have a sustained and independent concept of the image of the priestling (not a priest, as is explicitly specified in the work). He kept being influenced now

by one ideological ally, then by another. So, the article evidentiates that the final image of the priestling in the poem was formed under the influence of another icon – Nikolai Dobrolyubov, a priest's son himself. It was he, as you can judge from the text, who helped Nekrasov to rectify the final features of the character in the chapter *The Priestling*. The article concludes that Nekrasov's early pseudonym –Perepelsky– continues to be invisibly present during the poet's work on *Who is Happy in Russia?* and finds its semantic motivation in it: Nekrasov was notable for his talent to change his point of view and readiness to follow the dominant tendency (a commercially profitable one, according to Mikhail Makeev). Thus, the total of the tendentious factors accompanying the text of the poem as a whole and *The Priestling* chapter in particular, and their instability, allow the author of the article to speak about the reduced folk – objective and epic – potential of the poem.

Keywords: Russian literature of the 19th century, Nikolai Nekrasov, *Who is Happy in Russia* poem, author's position, ideological dualism, axiological instability.

A. A. Fedotova

Parody in N. A. Nekrasov's prose of the 1840s

The article deals with the question of studying N. A. Nekrasov's works from the viewpoint of modern literary approaches. The relevance of the research appears obvious and immediate with the 200 anniversary of the writer's birthday coming soon. This article analyzes Nekrasov's prose of the 1840s that has been poorly studied so far. The research centers around the comic novel «Makar Osipovich Random». The story is considered from the viewpoint of the creative dialogue the writer holds with the prosaic literature of romanticism which flourished in the 1830s. The central problem of the article is Nekrasov's reception of romantic literature in the framework of individual creativity. The article explores the multi-style space of Nekrasov's text in which a parody of a romantic layer is adjacent to descriptive fragments created in the spirit of natural school that increasingly interested the writer. The main aspects (compositional, narrative, figurative) of poetics in the story are considered. It allows the reader to see how and for what purpose the writer actualizes certain clichés of romantic literature. The result of the research is a detailed analysis of the ideas concerning the problems and poetics of early Nekrasov's prose, the mechanisms of enriching the writer's works with intertextual concepts, the originality of his receptive strategies. The author of the article concludes that there are two main stylistic layers in the story: parody-romantic and socio-physiological. There is no complex compositional relationship between them but they are adjacent, sometimes even contrasting one another. The narrator's heterogeneity makes the reader constantly switch from one style to the other and only guess at the author's point of view until the moralizing end of the work where Nekrasov dots the i's and crosses the t's. Nekrasov's parody is not intrinsically valuable but serves to assert new social ideals «by contradiction». There are no heroes in the novel who could be described as «positive». The author takes on this role expressing his thoughts with the help of an implicit narrator.

Keywords: Russian literature of the XIX century, N. A. Nekrasov, romanticism, natural school, genre, narrative, reception, motif.

Y. A. Filonova

**Description of a disabled boy's inner world in A. A. Likhanov's story
«The Boy who Feels No Pain»**

The article is the first one to present a complex study of the specific features of psychologism in one of A. A. Likhanov's recent stories – «The Boy who Feels No Pain» (2009). The inner world of a disabled boy – a hero type entirely new for the writer – has never been in the focus of previous literary research, which defines the novelty and relevance of the study in hand.

The author indicates that the life of a disabled child has rarely been used as the subject of literature for children and young adults. In this regard A. Likhanov's story can be put into comparison with «Kostya+Nika» by T. Sh. Kryukova and «Remedial Class» by E. V. Murashova.

In contrast to the works of T. Kryukova and E. Murashova, A. Likhanov's story is not sentimental creating a realistic image of a child facing most severe challenges. Patience is the core of his character. Loneliness as well as isolation from the outer world and peers makes him turn his attention to reading, communing with nature and communicating with adult family members. The boy's vivid imagination, scrutiny of and reflection on trivial matters allow him to see unusual and surprising things hidden from ordinary people's eye. His power of observation, empathy and sensitivity to nature expand the boundaries of the boy's world.

The writer uses a direct form of psychological characterization, where the boy himself is revealing his inner world. The psychologism techniques comprise first-person narration; hero's verbal expression of feelings, description of behaviour and its motives; indication of the state of mind through speech nuances (including inner speech), details of the material world, portraits and scenery; metaphors revealing thoughts and feelings; colour rendering.

Keywords: psychologism, A. A. Likhanov, forms and techniques of psychologism conveyance.

N. S. Korotkova

Mythologism varieties in L. E. Ulitskaya's novels

The article considers L. E. Ulitskaya's novels in terms of their ability to represent elements of mythological perception and description of reality. The objective was to identify the specific ways of constructing a novel-myth in the writer's creative work. The main method of literary text analysis is mythopoetic, adopted to the interpretation of elements of the author's mythological worldview reflected in the texts of her novels. It can be claimed that L. E. Ulitskaya has produced two types of mythologism representation. In the first one, the writer narrates in two planes – real and mythological depicting each of them as a full-fledged structural (compositional) element of the text. This type of mythologism is presented in «The Kukotsky Enigma» in which two narrative planes coexist – the real and the surreal, mythological realized through the image of Elena Kukotsky. The second type is mosaic mythologism where the writer introduces numerous myth elements into the text (plot devices, images, motifs etc.) combining them, as parts of a mosaic, in a complex, holistic picture of the narrative. This variety of mythologism is presented in the works «Sonechka», «The Big Green Tent», «Jacob's Ladder». The elements of the mythological mosaics in the above works are presented through plots and images from Christian and classical mythology, mythologemes of home and family, the Crimean myth, the mythology of water. The author's skill is manifested in her ability to combine these seemingly fragmented mythological elements that merge and intertwine in Ulitskaya's texts creating a holistic picture of the author's neo-mythology. The article concludes with the statement of L. E. Ulitskaya being motivated by a desire to construct her own mythological space.

Keywords: myth, mythology, mythologism, mythological space, Russian literature, novel, Lyudmila Ulitskaya.

E. I. Beglova

Internal source of the Russian literary language vocabulary development in the XX–XXI centuries

The subject of the research is dialect, colloquial, vernacular and neological vocabulary as a source of enrichment of Russian literary vocabulary in the Soviet and post-Soviet periods. To justify the prominent role of the Russian non-standard vocabulary in the development of the Russian literary vocabulary, the author uses the Russian Dictionary of Language Extensions by A. I. Solzhenitsyn as well as his novella «Matryona's Place» whose language is an artistic reflection of the writer's opinion on the dialect, colloquial and outdated vocabulary.

The research objective is to investigate into the Russian literary language vocabulary development with non-standardized primordial means: dialect, colloquial, vernacular and neological vocabulary in the Soviet and post-Soviet periods.

The novelty of the study is thus seen in the examination of the usage of dialect, colloquial and vernacular vocabulary as well as neologisms as a source of the Russian literary language vocabulary replenishment during the XIX–XXI centuries. The study was conducted on the material of the Explanatory Dictionary of the Live Great Russian Language by V. I. Dal, the Russian Dictionary of Language Extensions by A. I. Solzhenitsyn as well as Solzhenitsyn's work of fiction. The opinions of modern linguists and writers reflecting their views on the problem of Russian vocabulary development based on the language internal resources are analyzed.

The demand for the research materials in the realms of lexicology, stylistics and lexicography determines its practical value. The theoretical relevance of the study is seen in addressing the problem of the Russian literary language development on the basis of the language internal resources as well as the development of idiostylistics.

Keywords: dialect vocabulary, colloquial and vernacular words, neologisms, the Russian Dictionary of Language Extensions, A. I. Solzhenitsyn, Russian literary language vocabulary development, language of a work of fiction.

M. A. Fokina

Metaphorical features of characters in short novel «Duel» by A. P. Chekhov

The article presents a philological analysis of metaphorical language means that determine the stylistic originality of Anton Pavlovich Chekhov's short novel «The Duel» (1891). The purpose of the study is to identify the structural-semantic and pragmatic properties of literary metaphors that describe the characters and provide the semantic integrity of the third-person narrative. The study of the short novel image structure takes into account its subjective speech organization: a narrative monologue; literary dialogues, internal and indirect speech of the characters; inner monologue combining the verbal plans of the narrator and the characters. The pragmatic potential of the analyzed language units is manifested in their active influence on the compositional and denotative organization of the narrative. The key metaphorical images created by the lexical-phraseological and syntactic means of the language are characterized. The article also analyzes anthroponymic and zoonymic metaphors as well as genitive constructions which serve as expressive self-characteristics and inter-characteristics of the short novel characters. Metaphorical means of creating a textual antithesis are given particular attention, which provides insight into the main conflict of the narrative: the clash of opposing life aspirations of the main characters. Dominant metaphors bring together the separate compositional parts of the literary text and create a common narrative space enhancing the dynamics of action. Dialogization of the

narrative monologue is achieved by the inclusion of intertextual elements (names of writers and literary characters) and the use of inner monologue revealing itself through an active interaction of the narrator's speech and that of the characters. The psychologism of the third-person narration is created by extensive textual repetitions and gradation series of words, contextual synonymy and antonymy, evaluative vocabulary and phraseology, which forms the emotiveness of the literary text conveying the drama of the depicted events and the complex internal state and emotional tension of the characters. The metaphorical means under study perform a number of interdependent text functions: characterological, conceptual, emotive, text-forming and style-forming. Based on the study of metaphor characteristics of A. P. Chekhov's «A Duel», the author undertakes to systematize the figurative means and methods of verbal expressiveness that possess a high pragmatic potential and ensure structural and semantic unity of the literary narration.

Keywords: metaphor, semantic dominant, opposition, antithesis, gradation, anthroponym, zoonym, genitive construction, pragmatic potential.

Jiang Yuan

**Representation of short *happiness* in tragic life through nomination and predication means
in N. S. Leskov's novella «Lady Macbeth of the Mtsensk district»**

The study of nomination and predication means in the language of fiction remains a topical research area that enriches the knowledge of Linguistics (more broadly, Philology) on the peculiarities of idiolects and idiostyles as well as the distinguishing features of creative thinking that generates images of specific literary works. The objective of the current research is to consider the means of nomination and predication used by N. S. Leskov in the «Lady Macbeth of the Mtsensk District» to represent the concept of «Happiness» allowing the author to portray the tragic life and reveal the essence of the main character Katerina Izmailova's image, deemed significant in the above respect. The nomination and predication means of the text have not been previously addressed in terms of semantic-stylistic and conceptual approach. Based on methods of observation and targeted sampling, lexical units with the semantics of 'feeling' are identified and analyzed. Such units play an important stylistic role in the description of characters and their actions conveying the author's assessment (including the implicit one) and serving means of representation of the «Happiness» concept significant for the ideological and artistic planes of the novella. It is established that the main means of nomination in the text are nouns, with the help of which N. S. Leskov recreates the atmosphere of merchant life and customs which determines the chain of tragic events in the life of Katerina Izmailova – from finding short happiness to meeting a terrible death. Lexemes with the semantics of 'feeling' (*heart, feeling, love, etc.*) become most significant for character development. It is concluded that the choice of nomination and predication means thoroughly depends on the author's message and approach to the solution of the aesthetic and pragmatic task seen in explaining that misfortune and tragedy are caused by the substitution of a creative sense of love with disastrous passions.

Keywords: the language of fiction, idiolect, idiostyle, N. S. Leskov, «Lady Macbeth of the Mtsensk District», means of nomination and prediction, semantics of 'feeling', the concept of «Happiness».

E. V. Brinyuk

Representation of concept of «human» in creolized educational texts for learners of Russian as a foreign language

The article examines the linguistic aspect of creolized educational texts (official educational editions) serving a major vehicle for conveying the content and functions of the concept of «Human» to the learners of Russian as a foreign language. The author analyzes the basic works on the concept problem in modern linguistics using them as a methodological basis of the research. Special attention is given to the definitions of words belonging to the «Human» concept cluster deemed important for the Russian language and culture provided by Russian dictionaries. A comprehensive analysis of the verbal and non-verbal components of creolization as well as their role in the elucidation of the above concept to foreign recipient-students of Russian is conducted. The article presents an authorial classification of lexical sets identified in the course of research that are chosen by textbook writers to convey the concept of «Human» in textbooks and manuals on Russian as a foreign language. Based on the analysis of creolized educational texts, the most frequent lexemes representing the above concept in educational publications are described. The author uses the following research methods: analysis and synthesis of the material collected in the process of targeted selection of creolized educational texts, comparative method, method of observation (monitoring), and method of counting creolized educational texts designed for the learners of Russian as a foreign language. The article may be of practical significance for further study and analysis of Russian as a foreign language coursebook texts in terms of their relevance and educational value, as well as for revealing the linguistic and cultural potential of creolized educational texts.

Keywords: concept, «Human», creolized text, verbal and nonverbal elements of creolization, Russian as a foreign language, educational text.

M. N. Kulakovsky

Clarifying functions of parenthetical constructions in literary text

The article focuses on the use of parenthetical constructions with a clarifying function in the literary text structure. The study is based on works of the Russian literary prose of the first half of the 20th century (novels and stories by M. Ageev, M. A. Aldanov, A. Bely, I. A. Bunin, E. I. Zamyatin, I. A. Ilf and E. P. Petrov, V. V. Nabokov, M. A. Osorgin, B. A. Pilnyak, M. I. Tsvetaeva) and texts of the contemporary Russian literature of the recent decades (works of E. G. Vodolazkin, B. Kenzheyev, A. A. Matveeva, I. F. Sakhnovsky, T. Solomatina, L. E. Ulitskaya). The article analyzes the basic trends of studying parenthetical constructions (in terms of gender linguistics, delinearisation of speech, link of parenthetical constructions to the main content of the utterance, chronotopos organization, peculiarities of their use in texts representing certain genres and literary movements). The article points out the most typical functions of parenthetical constructions with regard to clarifying information, addresses the question of their correlation with different text levels, and defines their role in the general structure of a literary text. It is noted that such constructions specify the concept presented in the scope of the main context by referring to its form or kind or emphasizing its most important notional component. The following functional types of parenthetical constructions can be distinguished in terms of way of clarification: constructions expressing direct explication, explication via component enumeration, explication by exemplification, explication via component exclusion, explication via informative extension, explication-accentuation via component repetition.

Keywords: parenthetical constructions, literary text, functional types of parenthetical constructions, time plan, interaction of speech plans, clarifying information, detailization,

informative extension, repetition, comic effect.

E. M. Melnikova, S. S. Metyolkina

Degree forms of absolute qualitative adjectives in modern speech

The article focuses on the problem of absolute qualitative adjectives forming degrees of comparison, which is among the most active processes in Russian grammar. Absolute qualitative adjectives denote qualities which cannot be expressed in a greater or smaller degree. The work presents analysis of semantic and grammatical features of non-standard forms of absolute qualitative adjectives and explores possible reasons for such form spreading in modern speech. The source of the language material is the Russian National Corpus database and the so-called 'spoken-written language' of the Russian Internet space. The four types of non-standard forms of absolute qualitative adjectives are equally spread in modern speech. Their examples can be found in the informal language of forums, blogs, social networks, as well as in mass media texts and literary works. Among the reasons for the increasing popularity of non-standard degree forms the following deserve consideration: a speaker's effort to express their individual creativity, especially an ability to create language play; a growing tendency to make speech more expressive and to hyperbolize the estimates as well as save speech efforts. The absolute qualitative adjective in any given degree of comparison can keep its direct meaning, the graduation of the feature being frequently accompanied by a semantic shift: the adjective loses the meaning of absolute quality in consequence of metaphorical and metonymical usage, or when used in its special (technical) meaning.

Keywords: absolute qualitative adjectives, forms of degrees of comparison, language play, active processes in grammar, linguistic norms, language usage, non-standard forms.

D. S. Trukhanova

Government hour as communication event in russian parliamentary discourse

In the Russian bicameral Parliament, the government hour is a public form of interaction between the executive and the legislative branches of power intended for the latter to implement the parliamentary control function. Extralinguistic factors define the communicative behavior of the government hour participants which features intentional and strategic complexity. The analysis of official transcripts and video records of government hours in the State Duma and the Federation Council allows for defining typical characteristics of the government hour as of a communication event, the analysis done via use of a synergy of research methods. The study has shown that in a ritualized parliamentary discourse the government hour is a pre-planned communication event held in accordance with a fixed plan at a specific time and built around a specific topos. Different structural elements of the government hour communication event are characterized by different degrees of orientation towards text. An increasing level of dialogics is observed at the point when invited officials answer the parliamentarians' questions. In is in this part of the government hour that the invited officials are in a vulnerable position. For the purpose of positive self-presentation, reduction of vulnerability and enhancement of positive credibility, the invited officials use various strategies and tactics implemented through a variety of language tools. The characteristics shared by government hour (communication) event in the State Duma and the Federation Council allow us to consider the ad hoc discourses of the two chambers of the Russian parliament as a single communicative space.

Keywords: institutional discourse; political discourse; parliamentary discourse; government hour; communicative event; mitigation.

G. M. Vishnevskaya, A. A. Abyzov

**‘Canadianism’ as a specific locally determined language entity
(lexicographic approach to meaning and use)**

The article deals with the lexicographical aspect of *Canadian English* in the context of language globalization and language contact. *Canadianism* is viewed by Canadian lexicographers as a diverse and complex entity which is manifested, on the one hand, in Canadian English speech continuum as a *canadianism* proper or as a *northamericanism*, and on the other, as an English *canadianism*, or a French *canadianism*. The authors touch upon a controversial problem of defining the borders and the meaning of the divergent linguistic units in *Canadian English* and *French Canadian*. Canadian lexicographers are trying to differentiate the locally marked linguistic entities from the corresponding language units of English and French spoken in other countries. The scholars point out the fact of predominant use of local language units in Canada. Canadian lexicographers also debate the issue of differentiating the use of canadianisms by American and Canadian English language speakers. The main factors named by Canadian lexicographers for determining the term *canadianism* are discussed and analyzed.

Keywords: lexicography, language contact, a canadianism, a northamericanism, an English canadianism, a French canadianism, a national variety of English, Canadian English.

V. N. Stepanov, E. N. Zarina

Maxim as a speech genre in social media: from saying to meme

Based on the identified category features, their functions and communicative significance for the social media, the authors are focused on the transformation of maxim as a speech genre in the social media. Maxim, an ancient type of saying, is currently taking a prominent place as a replicated meme, which it is highly convenient for due to its brevity. The modern type of the maxim-meme is no longer a concise form of philosophical and ethic wisdom, but rather a text of mass culture, a storage and accumulation of potential meanings. Replication and multiplication of potential and actual meanings in a maxim serve commercial purposes since public attraction to meme-running web pages results in their authors earning a certain capital – social or communicative. A powerful suggestive and provocative potential of maxims-memes makes them a perfect «bait» for the so called hype that attracts rapt attention to the web page where they are posted rather than to the saying itself. The exceptional simplicity of saying creation provides for their popularity in the social media and allows for replicating the genre model after which new maxims can be coined. Modern maxims encountered in the social media still present the speakers’ generalized experience. However, going through the communicative (technological) «filters» of mass communication channels they turn into a reflection of social experiences of certain groups and communities rather than that of the speaker’s personal practices.

Keywords: maxim, saying, post, meme, social media, transformation, speech genre, provocative, media text.

O. V. Lukin

**Role of german linguists in the formation of I. A. Baudouin de Courtenay’s scholarly views
(marking the 150th anniversary of his introductory lecture at university of St Petersburg)**

The article is devoted to the linguo-historiographical context of the lecture given by I. A. Baudouin de Courtenay on the occasion of his appointment as private assistant Professor at the Department of comparative linguistics of Indo-European languages at Saint Petersburg University on December 29, 1870. In 1867-68, after graduating from the Warsaw Main School,

the young scientist was sent to Germany for two semesters. A significant influence on the formation of his linguistic views was exerted by German linguists whose lectures he listened to during his trip and whose works he knew well. Among them were A. Schleicher, the founder of the naturalistic direction in linguistics, E. Haeckel, a famous naturalist and philosopher, A. Weber, a major specialist in Sanskrit literature and the Sanskrit language and A. Leskien, the founder of the Leipzig neogrammarian school. In 1870, eleven works by I. A. Baudouin de Courtenay were published, a large work «A few cases of the action of analogy in the Polish declension» (*Einige fälle der wirkung der analogie in der polnischen declination*) among them. Seven articles were also published in the magazine «*Beiträge zur vergleichenden Sprachforschung auf dem Gebiete der arischen, celtischen und slawischen Sprachen*», as well as a book «On the Old Polish Language Prior to the 14th Century». In his introductory lecture, published later as a separate booklet, the young private assistant Professor refers to the works of not only such famous linguists as J. Grimm, A. Schleicher, Th. Benfey, G. Kurtius, and J. Schmidt, but also to less well-known scientists (Ch. G. Voigtmann, E. Förstemann), showing knowledge of contemporary German linguistic literature. The author of the article does not deny the influence of German authors on the formation of the linguistic views of the young scientist, but highlights an idea that I. A. Baudouin de Courtenay did not follow this or that school of thought, but developed his own original ideas which were first expressed in his introductory lecture.

Keywords: linguistic historiography, linguistics, Jan Nieciślaw Ignacy Baudouin de Courtenay (13.03.1845-3.11.1929), Russia, Germany, neogrammarians, 19th century.

L. A. Gunko

Structure of code switches in Peter Mayle's novels «The Marseille Caper» and «The Corsican Caper»

The author examines the structural features of code switches in two novels – «The Marseille Caper» and «The Corsican Caper» written by the modern British writer Peter Mayle. The Matrix language of multilingual utterances is English, while the Embedded language is French. A code-switch is an alternate use of units of one language within an utterance in another language in a single conversation. Two groups of code-switches are distinguished: those in the bilingual characters' speech and those in the author's speech. Peter Mayle has used different types of code-switches in the bilingual characters' speech to emphasize their bilingual competence when they switch from English to French in various communicative situations. Different types of code-switches have been identified: intersentential, intrasentential – within a phrase (insertions, embedded language islands), clause-switches and tag-switches. The author of the article has found 502 units of code-switches in the two novels, with 263 units being represented in the author's speech and 238 units – in the bilingual characters' speech. The study has shown that the intrasentential type occurring within a simple sentence is the most frequently used code-switch type characteristic of both the bilingual characters' and the author's speech, the embedded language islands being predominant.

Keywords: code-switches, bilingualism in fiction, bilingual speech, insertion, embedded language island, the Matrix language, the Embedded language.

A. G. Stolyarova

Peculiarities of time perception from the perspective of grammar structures

The subject of the article is the semantics of the past tense grammemes in Russian and Korean languages. The author aims to describe and compare sets (ranges) of grammatical meanings

expressed by Russian and Korean forms of the past tense. The objective of the research is to identify the features of how grammatical structures of different languages express temporal meanings. In the author's opinion, such work could form the basis for a conceptual study on the features of time perception. The study is based on the material of Russian and Korean explanatory and grammar dictionaries: «Russian Grammar» edited by N. Y. Shvedova (Vol. 1), «Korean Language» by Lee Ikseop, Lee Sanok and Choi Wan, «Korean as a Foreign Language. Grammar dictionary» by Paek Pong Cha et al. The study which is a consistent description of semantic possibilities of the past tense grammemes in Russian and Korean allows for concluding that the Korean past tense grammeme is semantically much more complex than the corresponding grammeme in Russian. Unlike the Russian grammeme which is formed within the framework of the indicative mood closely related to the verb aspect meanings and implements the principle of connectedness/disconnectedness to the moment of speech, Korean grammeme combines both real and unreal (epistemic modality, evidentiality) meanings, distinguishes forms and their meanings by the principle of presence/lack of a resultant state lasting up to the moment of speech, and ranks past events by the degree of certainty.

Keywords: time, grammeme of the past tense, grammatical meaning, Russian language, Korean language, verb aspect, epistemic modality, evidentiality, indicative mood.

T. S. Zlotnikova, M. A. Soboleva

Duality motif in Dina Rubina's artistic world

The ambivalence of the world model and the dualism of human consciousness have long been discussed by men of science and culture. From antiquity to the present day it has also been addressed by writers, their works featuring a multiple reality (duality or «multi-world») and presenting images of character doubles. Of particular importance is the fact that duality as a motif runs through the life of literary characters representing the realm of art: actors, writers, and artists. The problem of duality has generated considerable academic interest with nearly all researchers recognizing its strong reference to myth. However, the studies of the issues and themes defining the author's personality lack consistency. In this article which presents a research based on the material of Dina Rubina's trilogy «People of the Air» («Style of Leonardo», «Petrushka's Syndrome», «White Dove of Cordova») an attempt is made to explore the duality motif in the artistic work of a popular modern writer, author of many books. The study of Dina Rubina's trilogy allows us to hypothesize that the duality motif is to be observed on four levels: the novel titles, the narrative and compositional level, the subject level, as well as the introduction into the text of the image of a character double. Peculiar features of a genius' self-fulfillment are also pointed out. The results obtained allow for the conclusion that the duality motif realized through a special type of hero becomes the key to understanding the author's world picture in their selected works.

Keywords: duality, artistic creativity, motif, genius, world picture, mirror image, Dina Rubina.

N. A. Khrenov

Challenge of World War II: role of culture in its overcoming

The article deals with the question of the Russian Revolution and post-revolutionary era in the history of Russian civilization. As a part of cultural and philosophical studies, it continues a series of papers which analyze the extreme situation arising from the Russian Revolution (1917) and considered here a clash of civilizations. It peaked in World War II. When considering all the aspects and outcomes of the war, it is necessary to conceive it as a clash between the civilization

featuring dynamic development and bringing to life the Modern Project (this naturally refers to the West) and the civilization upholding the traditions stemming from Byzantine Empire which declined in XV century, the civilization whose development rate differed significantly from that of the West. This extreme situation was a real challenge for Russia which it was to overcome. Thus, a question arose, whether Russian civilization would survive. This question could only be addressed in terms of a creative approach. In the early days of human history it was the 'cultural heroes' that provided the appropriate answer whereas later, in secular societies, it was the prerogative of the elite members. In Russia it was the leader who was traditionally expected to tackle it and he did find the answer. It was the rehabilitation of the so-called imperial complex which means that the Byzantine tradition helped to save Russian civilization in the extreme situation. However, resorting to this the leader betrayed the idea of freedom which had been impetus for the Revolution outbreak. This implied what is called totalitarianism. The article looks beyond the leader's individual contribution to the solution of the civilization clash issue. The author argues that the creative approach was not of individual nature. At least, the issue cannot be reduced to it. The solution was found by the people in their culture. The author's contribution to the understanding of the civilization clash issue consists in reflecting on this paradox. Thus, using the example of World War II the author offers a universal principle of interaction between history and culture. The author concludes that it is impossible to solve the issue of people's survival and of overcoming an extreme situation without appealing to culture.

Keywords: creative approach, Stalin, clash of civilizations, Modern, romanticism, Russian civilization, revolution, culture, war, World War II, people, rehabilitation of history, rehabilitation of religion, boundary situation, Thaw.

Zhang Zonghua, Jiang Yanhong

Russian nobility and east-asian culture in Shanghai (1917-1949)

This paper is a historical review of the Russian nobility's presence in Shanghai after the October Revolution (1917-1949). It is noted that after obtaining the status of an open city in 1843, the immigration regulations having been demolished, the city became an attractive place for forced migrants, adventurers, fortune-seekers and merchants, including Russian tradesmen and manufacturers. The authors claim that mass immigration of the Russian nobility to Shanghai started in 1918, with the whole local population including numerous foreign citizens being against it, the more so as many of the Russian immigrants were without means of support. It is stated that the period following 1924 when diplomatic relations were established between China and the Soviet Union saw differentiation of Russian migrants into the Soviet citizens and the White Russian emigrants. Moreover, representatives of the Russian nobility refused to take Soviet citizenship favouring the citizenship of other countries including China. It is worth noting that having adjusted to local customs at the end of the 1920s, the Russian nobility, now vigorous and well-dressed people, were actively involved in the life of Shanghai. By mid-1930s their population had increased to 20 thousand people. 70 % of the White Russian immigrants had regular jobs with the other 30 % being involved in freelance and criminal activities. The Russian nobility's active participation in Shanghai economic life is proved by their running department stores, small shops including chemist's and hairdressing salons. The article also explores the Russian nobility's involvement in the cultural life of Shanghai, illustrating it by the fact of Shanghai's becoming a literary center of the Russian expatriate community in China. The authors also note the establishment of 3 Russian musical centers including Shanghai symphony orchestra. It is emphasized that the Russian noble immigrants greatly contributed to the development of the educational system of Shanghai. They established 12 general education groups, 5 Russian schools, 12 technical schools, 3 educational institutions for the noble families. The research highlights the fact that the democratic system established in Shanghai by the

capitalist countries of Europe and America gave the Russian nobility relative freedom as well as the opportunity to demonstrate their talents in political, economic and cultural realms.

Keywords: October Revolution, Russian nobility migrants, expatriation in Shanghai, success.

T. V. Yuriyeva

Icon-painter Pimen Sofronov in Western Europe: development of personal style

The article presents the first-ever attempt to perform a holistic analysis of the artistic legacy of Pimen Maksimovich Sofronov, the world-known but poorly-studied Old Belief icon-painter and icon-conservator, of his European period of art. The author undertakes to systematize the sketchy data on Sofronov's art, establishing the chronology of his major works and doing preliminary analysis of his personal style. Analysis of the artist's biography along with the artwork of his second, European, period allows for identifying the Paris-Belgian, Serbian and Italian icon complexes reflecting the artist's progressive development and full establishment as an icon-painting master. The study of multiple extant works has led the author to the conclusion that Sofronov's European period was marked by a peculiar personal style. Generally, the artist's style features extreme delicacy of painting techniques achieved through the use of reduced colours and white spaces, shading haloes and distinctive «Sofronov's look». Whereas in his first, so-called Prichudsky, period P. M. Sofronov was greatly dependent on his tutor Frolov and followed the style common to all members of their association, the second, European, period saw him establishing himself an independent artist with his own manner of painting. Future studies will focus on Pimen Sofronov's art and life in the USA.

Keywords: icon, Old Belief, icon-painting in XX c., Russian émigré art, the «Icon» association in Paris, the N. P. Kondakov Seminar, P. M. Sofronov.

L. A. Tyukina

Memory and historical memory: term correlation

The article discusses the issue of memory, memories, historical memory, and mechanisms of their formation both commonly shared and unique. The author uses an integrated approach that allows them to consider memory and historical memory as a special mechanism which ensures the continuity of the society development and the transfer of cultural achievements from generation to generation assuming they are regulated by the society. The historical memory of the society as a whole provides for the continuity of historical development allowing the transmission of memories from generation to generation. The article explores the reasons for the issue of historical memory attracting widespread interest. The very existence of a nation is impossible in the absence of collective memory. The memory is formed on the basis of the memories of each member of a particular society and is a reflection of those events that are becoming relevant or acquiring significance at the moment. Considerable attention is paid to the characteristics of memory research sources as well as the methodological aspects of its reconstruction in research. The article emphasizes the importance of adopting a transdisciplinary approach when studying memory issues. The research is based on the works of Russian and foreign philosophers, cultural scientists, historians and sociologists who study channels of forming images of the past through individual, group and ideological (religious) channels. The article presents the concepts of «commemoration» and «recommemoration», as well as their role in the formation of historical memory images. The analysis of the historical transformation of the role of memory results in the formation of individual and collective historical memory. The memory of an individual is structured and included in the memory of the community to which the person belongs.

Keywords: Memory and memories; historical memory; commemoration, recommitment; individual and group memories.