

I. Yu. Luchenetskaya-Burdina, A. A. Fedotova

Functioning of Gospel quotations in N. S. Leskov's «autobiographical» narrative

The article is devoted to the topical issue of N. Leskov's strategies for Gospel text «appropriation». The material for the analysis were the less studied works of the writer written in 1892 which Leskov himself positioned as «autobiographical» – «rhapsody» *The Vale of Tears* and «picture from life» *The Improvisers*. Applying modern methods of textual analysis (communicative-pragmatic, receptive) and a complex of research methods of theoretical poetics, the authors of the article investigate the problem of the Gospel reception by the writer at the level of the author's style as a combination of basic stylistic elements (narrative, compositional, plot, figurative, linguistic). In the 1890s Leskov's works, the «autobiographical» kind of narration became quite common. It can be found both as a form of primary narrative, complementing the secondary fairy tale narration (*Midnighters, Rabbit Remiz*), and as an independent narrative form (*Concerning the Kreutzer Sonata, The Vale of Tears, The Improvisers, Lady and Fefela*). The comparative analysis of *The Vale of Tears* and *The Improvisers* demonstrates fundamental similarities in the functioning of the Gospel quotes in Leskov's «autobiographical» works. The semantic and emotional culmination of the latter is the lyrical monologue of the I-narrator, in which the writer turns to quoting the Gospel. The Gospel quotes do not result directly from the plot and are presented not as rational conclusions from the events described, but as a kind of «revelation» of the I-narrator. It is not the power of logical persuasion that comes to the fore, but feeling. Appeal to the Gospel word, which acts in his works as the main means of satisfying spiritual «hunger,» allows Leskov to show the reader a way out of the situation of moral and spiritual ignorance, which, according to the writer, the Russian «common people» found themselves in at the end of the 19th century.

Keywords: N. S. Leskov, the Gospel, 19th century russian literature, reception, poetics, narrative, intertextuality.

V. G. Andreeva

N. N. Strakhov on the epic basis of Leo Tolstoy's works

The article deals with the problem of Nikolay Strakhov's assessment of the genre originality in Leo Tolstoy's works. The author of the article believes that Strakhov's philosophical observations of the 1870-s were especially significant for the artistic and moral search of Tolstoy, who, mainly under the influence of Strakhov's ideas, strove for all-inclusiveness. Strakhov was the first to speak boldly enough about the religious foundations of Tolstoy's art, which demanded a special artistic form that could «embrace the unembraceable», accommodate people's life in its diversity and fullness. Strakhov's articles on War and Peace make accurate remarks about the artist's epic talent based on religious art, about his elevation above the traditional novel conflict. The author of the article shows that unlike K. N. Leontiev, who spoke of Tolstoy's growing objectivity as he freed himself from the allegedly pernicious influence of the natural school, Strakhov in his articles on War and Peace stresses the writer's truthfulness, absence of hypocrisy and reveals remarkable features of his epic narrative. In Tolstoy's works, life is not generalized in advance, the writer's position does not obscure the versatile and complex nature of existence. Step by step Strakhov comes to understanding the epic nature of Tolstoy's artistic worlds, which is understood not just as a calm and unhurried manner of narration, but as a revival of the scope of ancient epics in the new literature. Strakhov's subtle outline of the two foundations of Russian epic art showed a profound connection between the family theme in Russian literature and the idea of progress. By comparing the works of Tolstoy and Pushkin, Strakhov raised the figure of the former significantly above the momentary disputes, above his contemporary literature

engulfed by nihilistic trends, defining the significance of the writer in the formation of truly people's art.

Keywords: Leo Tolstoy, Nikolay Strakhov, epic vision, novel conflict, people's art, religious basis, objectivity, formula of creativity.

O. V. Bogdanova, S. M. Nekrasov

**The motif of «dry misfortune» and people's mentality in N. A. Nekrasov's poem
«Who is Happy in Russia?»**

The article seeks to interpret N. A. Nekrasov's text from a new, modern perspective and to consider whether the poem, an «epic of people's life», meets the criteria of an epic work noted by critics, and to what extent the poet answers the question from the title in the final chapter of his work. The authors compare the «canonical» text of the chapter «The Feast for the Whole World» with the draft notes, variants, and page-by-page corrections, which makes it possible to see how Nekrasov's point of view on the events and the main character, Yakov, changed in one of the important episodes, and what tendencies the poet followed in creating the situation depicted. The article shows that the story of Yakov the Faithful, traditionally perceived as the apex scene of the final chapter, contrasts with the conventional canons of the «peasant epic» in the artistic reality of the poem. The article demonstrates that, in contrast to the stable Christian (Orthodox) tradition, Nekrasov portrays the character's suicide as an act of high vengeance, blessed by God, whereas such behavior cannot be recognized as natural and acceptable to the Russian mentality. The analysis carried out in the article demonstrates the occasional nature of many of the circumstances depicted by the writer, the inconsistency and alogism of Nekrasov's characters and their behavior, the violation of the structural and compositional order of the poem. A number of tendentious factors in the text of the poem, the instability and variability of the writer's approaches help the authors of the article identify and establish the process of reducing the objectivity and epic potential of the work, and propose new strategies for understanding the poem and finding its place among the classical works of Russian literature.

Keywords: N. A. Nekrasov, «Feast for the Whole World», motif of «dry misfortune», people's mentality, objectivity, epic.

E. M. Boldyreva

Motive echoes in the poetry of B. Pasternak and Wang Jiaxin

The article considers the work of the Chinese poet Wang Jiaxin (based on the works not translated into Russian), called by critics «Chinese Pasternak», as a characteristic example of the spiritual and artistic influence of Pasternak's work on modern Chinese poetry. Comparing the works of Boris Pasternak and Wang Jiaxin we discover a lot of motifs and images that are significant for the poets' artistic world (motifs of burning candle, snow and snowstorm, garden, thunderstorm, sea, rain), but one of the most powerful images Pasternak and Jiaxin share is that of the wind. The article reveals symbolic connotations of this image common for both poets: anthropomorphization of the wind; wind as a mediator between the human body and the world; wind as a universal omnipresent entity, pantheistically dissolved in the universe, a unifying force that facilitates the merging of particularities into a single cosmos; the guardian of cultural memory, creating the link between times and generations; wind as the language of art, the element in search of means of verbalization; wind as a symbol of the transformative power of art, the symbol of historical upheavals; wind as a universal metaphysical force that governs the world, etc. This article examines the intertextual links of Wang Jiaxin's work with the «wind text» of Chinese poetry, using the poetry of the Tang era and the lyrics of the poets of the 20–40s

of the XX century as examples. The article concludes that Pasternak's wind is the most important component of his poetic natural cosmos, the embodiment of spontaneous playful, joyful, life-affirming creativity, while Wang Jiaxin's wind is a more severe, mysterious and irresistible element; it is not only a reflection of some values significant for the poet, but also a kind of «literary wind» that accumulates multiple cultural connotations and reflects both «wind songs» of classical Chinese poetry and the «windiness» of Pasternak's poetic universe, and the creative dialogue between Wang Jiaxin and Pasternak not only demonstrates a profound connection of Chinese and Russian poetic traditions, but also allows us to take a new look at Pasternak's poetry, seeing its brilliant reflection in Wang Jiaxin's lyrical mirror.

Keywords: Wang Jiaxin, B. Pasternak, Russian literature of the twentieth century, Chinese literature, poetic space, symbol, lyrical hero, motif, philosophy of nature, concept of feng liu.

S. V. Koliadko

Emotive analysis of poetic text

The purpose of the article is to examine the functioning of emotion in a poetic work and to describe this process by means of emotive analysis. The aim is to describe this action through revealing the author's subjectivity and depicting his inner world, as well as through the subjective organisation of the poetic text. Emotive analysis of a poetic work is based on establishing the influence of emotion on the organisation of the text at all levels of its structuring. Identifying the emotivity of textual components in content and form is carried out by the method of emotive analysis. We propose a multilevel emotive analysis, concerning different structures and levels of poetic text: phonetic (sound writing), lexical, descriptive and expressive (tropes, figures of speech, images), syntactic (poetic syntax), genre (genre forms and varieties), plot and composition (emotemes and changes in poetic experience), etc. The author of the article concludes that emotivity is characteristic not only of stylistic means, but also of the emoteme, emotive image, lyrical plot, emotive type of creative personality, etc. Emotivity coordinates all levels of the poetic text structure and influences the revealing of the poet's message and the reader's perception of it. And the poetic emotion also becomes an activator of certain lyrical situations / lyrical events, a regulator of emotional changes in 'events of the soul', an emotive marker of certain moods, states, experiences.

Keywords: emotive analysis, emotion, emotive, emotivity, emoteme, lyrical plot, style, experience.

A. S. Bokarev, Y. V. Tkachuk

Intersubjectivity in Maria Stepanova's poetic cycle «Spolia»

The article considers M. Stepanova's cycle of poems «Spolia» (2015) from the point of view of the relationship between the author and the hero, whose outlooks are clearly getting closer at the non-classical stage of poetics development. The authors analyse the artistic strategy where «I», being the subject of the utterance, delegates the right to speak and/or the right to make judgements to the «other», «connecting» to the «other» for the sake of self-expression. Spolia is based on the complex of meanings connected with the author's consciousness, directed towards the author, but not autonomous in relation to the subject: replication (usually not marked graphically) and «alien» intention (understood as value expression directed at the protagonist) are the most popular forms of speech production in the cycle. The author's powers are thus limited to recording judgements addressed to the heroine and critically interpreting Stepanova's texts (the poet's works must be read as meta-lyrics), and to organizing the space for dialogue. The «voices» of both classical and modern artists (from A. Griboyedov and P. Tchaikovsky to

Ven. Yerofeyev and G. Dashevsky) are included in the subjective sphere of «Spolia» as inseparable but not merging with the author's voice. When the purpose of the intertext comes down to expanding the boundaries of the personality, which is no longer understood as a «center», but as a «radius» of the artistic world, it is natural to disregard the individual biography of the writer.

The poet's «passport» name, according to Stepanova, is a «synonym» for the epicenter of pain: unity with the world is only bought at the cost of suffering, which opens up to the author the possibility of «no-self-speaking», rare in poetry.

Keywords: M. Stepanova, «Spolia», subject structure, intersubjectivity, «I» and the «other», dialogical relations in poetry, meta-poetics, intertext.

E. I. Beglova

Peculiarities of using lexical means in the work of V. V. Rozanov's «The Fallen Leaves»

The subject of the study is the lexical means used in the «Fallen Leaves» (1913, 1915) – the work by V. Rozanov, a publicist and a writer of the XIX – first third of the XX centuries – which represents a new author's genre – a leaf. Particular attention is paid to identifying the methods of using the vocabulary in this work in terms of expressing the author's thought in an aphoristic form, when the word plays a crucial role not only in generating the author's individual meaning, but also in expressing emotions and opinions.

The author of the article identifies and demonstrates the most significant methods of using lexical means: subjective emotional and rational definition of concepts; interpretation of the meaning of words through contextual «increment» that creates the author's inferences; filling a word with contextual meaning by using associative images; the use of various lexical means, as well as tropes, stylistic figures to create connotative meaning and expression of the text; the method of creating a semantic opposition based on the antithesis; the use of metaphors, antitheses, gradations as text-forming factors.

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The author concludes that the technique of using different lexical means is one of the main features of the writer's idiosyncrasy.

Keywords: lexical means, text, the leaf genre, techniques of using vocabulary, definition of concepts, inference, contextual meaning, connotation, neologism, idiosyncrasy.

A. V. Kanafieva

Interrogative modifications of mononuclear and two-member sentences in modern Russian

The purpose of the article is to define and characterize the paradigm of interrogative modifications of mononuclear and two-member sentences that have the function of an expressive message, which do not imply a verbally expressed answer. The article substantiates the convenience of their definition as rhetorical statements. Members of each paradigm are analyzed from the point of view of their structure and semantic features, considering not only the standard meanings of denial, affirmation and subjective reflection, but also modal and emotional-evaluative shades. The article points out the peculiarities of their intonation which is different from the intonation of an interrogative sentence; the specifics of the structure (the presence of reinterpreted interrogative-pronominal words (pronominal components) and interrogative particles, that represent rhetorical formants); a complex of subjective-modal meanings. These properties create the expressiveness of the analyzed models. We also draw attention to their phraseological character, though the degree of their impenetrability is not as high as that of the actual phraseological units.

Taking into consideration the above aspects, we analyze the paradigm of interrogative modifications of some mononuclear and two-member sentences with a supporting component *что*, also included in the analytical predicative combinations *что толку, что пользы, что нужды*, etc. We note the specifics of modal-temporal meanings of interrogative modifications in comparison with typical structural models of mononuclear and two-member sentences, as well as a tendency towards generalization of these meanings. Standard predicate-modal meanings of inexpediency and unimportance are enriched with various emotional shades of subjective modality. Among the analyzed models, the article highlights evaluative ones with a predicate *что (что такое)* in two-member models and with analytical predicate forms: *что хорошего (плохого, удивительного, странного, etc.)*.

Keywords: interrogative modification, rhetorical statement, predicate, analytic structure of the predicate, pronominal component, intonation, phraseologization.

Y. A. Kuznetsova, N. A. Kalmazova

Representation of the concept 'thief' in the modern mass media

The main purpose of the article was to study the representation of the concept 'thief' in the language of Russian mass media. This concept is important for both national and scientific legal concept spheres. The appeal to journalistic texts is due to the fact that they quickly reflect the main characteristics of the current state of mass consciousness and manifest its key stereotypes. The analysis was carried out in accordance with the main task of the study: to identify the key features of the concept represented in the media. In the course of the study, information from the newspaper subcorpus of the National corpus of the Russian language was used in order to collect and analyze empirical data. Semantic analysis of the contexts containing the key word of the concept revealed basic characteristics of the concept prevailing in the mass national consciousness. The authors conclude that the romantic and heroic image of the thief, which has deep folklore and literary roots, continues to exist as one of the prevalent characteristics of this concept in modern public consciousness. This image of the thief is largely formed by modern mass cinema, literature and music which are discussed in the media. The image of the so called «thief in law», often mentioned in the analyzed material, also partly contributes to the strengthening of the romantic features of this concept, since it implies following some alternative principles of morality and honor. At the same time, the research has shown that this concept receives an ambiguous evaluation in the Russian society, since the idea of criminality of this phenomenon is clearly expressed in many of the contexts under study.

Keywords: concept, mass media, newspaper context, cognitive linguistics, mass consciousness, stereotype.

S. M. Kolesnikova, E. A. Burskaya

The influence of affixes on the phonosemantic gradable picture of derivative words in V. Mayakovsky's poetic texts

In a poetic text, derivative words play an important role in solving artistic problems and creating images. The word-formation method is a set of affixes linked by paradigmatic relations that differ in productivity, distribution and additional meanings. V. Mayakovsky's texts are characterised by the productive use of neologisms, which creates their specificity and uniqueness and contributes to the realisation of certain qualitative and characterising meanings. Derivatives and word-formation devices become the means of actualising different gradable meanings: these formations are characterised by the expression of the gradable semantics of derivatives (increase/intensification, higher/extreme degree of manifestation of a feature, process, phenomenon), contained in the gradoseme (the seme of measure and degree) of the language units under study. Affixal neologisms implement and specify quality attributes of the meanings expressed. The speaker's subjective perception of the real world is conveyed.

Mayakovsky's poetic texts give the material to examine the affixal formation of nouns and adjectives in terms of its influence on the richness of speech. The research focuses on the words that allow the narrator to solve artistic and aesthetic problems and to become the basic means of creating the image. The particular expressiveness of these formations is explained by the contrast between the style and the special semantics of gradual prefixes. The objective phonosemantic picture of the words/word pairs in question reflects different relationships between sound and meaning, ranging from complete conformity to contradiction between them. The contradictions between sound and meaning in affixal structures usually lead to ironic use of derived lexemes in context. These structures perform different semantic and contextual functions.

Keywords: poetic text, affixal formations, gradable semantics, phonosemantics, matching/mismatching of sound and meaning, attribute rating scale.

M. N. Kulakovsky

Parentheses in A. Belyi's poetry and prose

The article examines peculiarities of the use of parentheses in A. Belyi's lyrics and prose. The author describes the main aspects of analysing parentheses in modern linguistics: description of their functional features, their link with the main body of the statement, parentheses as text forming means, time and space organization of the text, realization of the author's irony, means of conveying evaluative information, ways of comparing, metatextual comment, informative actualization, means of creating a dialogue in a fiction text, usage parentheses in particular genres. This study identifies the most characteristic functions of parentheses in A. Belyi's texts, the connection of parentheses with different textual levels and their role in the overall structure of the literary text. Both the most typical and unique functions of parentheses in A. Belyi's works are described in detail. The main functional features of parentheses are defined in terms of space and time organization of the text and the interaction of various informative and subjective speech plans of the text. The article outlines the main aspects of language game within the framework of parentheses, as well as the means of interaction between the parentheses and the main context, presented in the poetry and prose of A. Belyi. The analysis suggests that the most typical functions of the parentheses in A. Belyi's works are detailed portrayal of the character, switching space and time registers, making comparisons, clarification, and conveying emotional and evaluative information.

Keywords: parentheses, literary text, individual author's style, expressive syntax, functional types of parentheses, space-time plan, comparison, emotional evaluation, metaphorical image, interaction of speech plans.

E. M. Melnikova

Yaroslavl microtoponym ZAVOLGA: grammatical status, semantics

The article analyses semantic and grammatical features of the Yaroslavl microtoponym Zavolga. It is noted that the sphere of modern unofficial microtoponymy (urbanonymy) is heterogeneous in its stylistic status: speech communication of city dwellers includes both expressive colloquial and vernacular names from urban jargons and emotionally coloured neutral micro-toponyms. The urban name Zavolga belongs to the latter group: the appearance of this word on Yaroslavl's minibus taxi signs as well as in the local press, indicates that it is widespread in the city's usage and has gone beyond the limits of verbal vernacular. Replacing the word combination Zavolzhsy district and the single-word name Zavolzhye, the urbanonym Zavolga is actively acquiring the full declension paradigm in the singular, is used with adjectives and combines with prepositions of space. The article considers both normative prepositional phrases and non-normative constructions. It is shown that the prepositional case form «v Zavolge» is used very rarely and its place is taken by the adverbialized form «Zavolgoi»; the form «Zavolgu» is used instead of the form *v Zavolgu. The author suggests that not distinguishing these forms from the normative Za Volgoi and Za Volgu reveals the irrelevance of distinguishing their semantics: both spellings denote the same thing – the city district, not the river beyond which something takes place. The study also points out that such variability in the spelling of urban toponyms is not unique to the speech of Yaroslavl residents: the coexistence of spatial names merged with prepositions and prepositional case combinations is found in the toponymy of different Russian regions, and the convergence with nominal nouns like zagraniitsa and adverbial phrases za granitse, za granitsu, underlines the transitional status of such units.

Keywords: toponymy, urban language, unofficial micro-toponymy, urbanonyms, prepositional case structures, regional linguistic norm.

A. A. Kozlovskaya

Personal predicatives with the semantics of positive expression in A. Akhmatova's poetry

The aim of the article is to characterise the specific functions of personal predicative constructions with the semantics of a positive state of mind in Akhmatova's poetry. The author analyses the collections Evening, The Rosary, The White Pack, Plantain, Anno Domini. The study considers personal predicative constructions, using the continuous sampling method to identify them, as well as the structural-semantic description of the linguistic material using the functional approach. The analysis has shown that the main body of Akhmatova's literary texts are syntactic constructions with a personal predicate expressing state of mind. Akhmatova's skillful use of personal predicative constructions enabled her to express her feelings and emotions in a concise and expressive form. The material of this article reveals the peculiarities of Akhmatova's creative method. The theoretical methodology for analysing constructions with predicate can be used when working with the language of the texts written by other authors of the early 20th century, because the predicate is a universal means of creating an artistic image in the poetry and prose of the Silver Age.

Keywords: acmeism, predicative, state of mind, emotion, intensity, intensifiers, distribution, syntactic partners.

O. V. Lukin

«The Outline of Universal Grammar» by L. H. Jakob: German philosophical grammar in Russia

The article looks at one of the most famous philosophical grammars written in Russia by Professor L. H. Jakob, a German philosopher, economist and lawyer. The author of the article gives a detailed analysis of the scientist's life against the background of historical events in Germany and Russia at the beginning of the of the XIX century. The author also highlights the details of his scientific career, the history of creation, use and disappearance of his main and only linguistic philosophical work «The Outline of Universal Grammar», all the facts being studied from the perspective of narrative linguistic historiography. Born into a family of farmers, he becomes rector of the University in Halle. However, the Napoleon invasion of the country forces him to flee to Kharkov and start teaching and research activities at the University there. Two years later he moves to St-Petersburg and works in the Ministry of Finance. After less than ten years in Russia, he returns to his alma mater. This article refers to the facts of instability in political and educational life of Russian society during the reign of Alexander I, and highlights their negative impact on both L. H. Jakob's personal life and his philosophical grammar. The author of the article quotes extensively both from 19th- and 20th-century biographical publications and from well-known works on the history of linguistics. The author also refers to works from certain branches of linguistics, which acknowledge the scientist's contribution to linguistics in general and Russian linguistics in particular. The reasons for both the publication and the defeat of L. H. Jakob's grammar reflected the changing national political environment and the unstable situation in public education in the Russian Empire. Nevertheless, whatever the circumstances, they in no way diminish the significance of this work among other philosophical grammars.

Keywords: narrative linguistic historiography, school grammar, philosophical grammar, L. H. Jakob (26.02.1759 – 22.07.1827), Russia, Germany, XIX century.

M. G. Isaeva

Code switches to the sicilian dialect in G. Culicchia's novel «*Sicilia, o cara. Un viaggio sentimentale*»

The aim of this article is to identify the pragmatic functions of code-switching to the Sicilian dialect of the Italian language in the autobiography of the contemporary Italian writer G. Culicchia. Code switches studied by contact linguistics are the embedded language units of different levels in the matrix language utterance. The author uses I. Y. Mishintseva and G. N. Chirsheva's classification of pragmatic functions for studying code switches in literary works.

The foreign language units in G. Culicchia's work perform two groups of functions: functions characteristic of fiction (creating the effect of communication in the Embedded Language in the literary work) and those characteristic of spoken language (topic-related, metalinguistic, citing and emotional functions). The topic-related function of code-switches is used to convey Sicilian culture realities as well as the direct speech of the author's Sicilian relatives. The metalinguistic function of the code-switches under analysis involves introducing the reader to pronunciation and lexical features of the Sicilian dialect. The citing function means the author's citing of Sicilian proverbs and sayings. The emotional function consists in expressing the author's emotions and feelings towards Sicily and Sicilian relatives. Thus, the pragmatic functions show that the code-switches under analysis are the source of subjective and objective information in the novel. The Sicilian code-switches have a graphic feature in the novel: all of them are printed in italics. The italic type as a graphic stylistic device is used to logically separate Sicilian words

from Italian lexis, to convey emotions, to separate the author's Italian speech from the other characters' Sicilian dialect.

Keywords: code-switch, the embedded language, the matrix language, pragmatic function, the Italian language, Sicilian dialect.

E. I. Boichuk

Automated analysis of the rhythm of advertising text

The purpose of this study is to determine the specificity of the rhythm in advertising texts based on the analysis of rhythm figures using the ProseRhythmDetector computer application, which allows to search for certain rhythm figures in a text of any nature in four languages (English, French, Russian and Spanish). The issue of the specific nature of advertising texts has been studied in some detail, as is evident from a large number of scientific works in this area; the issues of the impact of advertising on the recipient have been studied in detail. However, the question of the means of influence remains controversial, regarding which there is no consensus among researchers and no single structure of linguistic means of influencing the consumer's subconscious. The suggestive aspect of this problem is often presented through the means of repetition, which is quite logical, since it is the repetition that allows us to remind the customer of the product, to impose the product, to provoke a purchase. This tool is multifaceted, it includes various combinations of the main element and repeating elements depending on the position, compatibility, the number of repetitions, their nature and the degree of intensity of manifestation in the text. This study presents various types of repetitions, some of which are characterized as rhetorical figures (anaphora, epiphora, symploce, diacope, epanalepsis, episeuxis, anadiplosis, polysyndeton, chiasmus, aposiopesis), some refer to grammatical means, such as repeating sentences of the same purpose of the statement. The materials for the research are English-language advertising texts of a verbal-visual communicative type (more than 50,000 characters), obtained from the websites of selling companies. However, the analysis takes into account only the verbal component of the advertising text that accompanies the visual image of the product being sold. As a result, the most frequent means typical for advertising texts in English have been identified, in particular, the most active is diacope, repetition after intermediate words. Epiphora, anaphora, anadiplosis and the sequence of interrogative sentences were less active.

Keywords: rhythm, advertising text, ProseRhythmDetector, rhythm figures, repetition.

E. A. Glebova, I. A. Tislenkova, I. V. Bgantseva

Linguo-cultural concepts of colour in english, french and russian (on the material of phraseological units with colour attribute)

The relevance of the given research can be explained by the fact that concepts of colour represent significant information about the hierarchy of values within the linguistic community and contribute to the notion «colour picture of the world». It is reasonable to conduct a research of colour from the perspective of cultural linguistics, in particular, of its branch, linguistic conceptology. The article provides a linguo-cultural analysis of the colour conceptual sphere, represented by phraseological units with colour attribute and colour words in the english, french and russian languages. The objectives of the research are to carry out a comparative analysis of phraseological units with colour attribute and colour words in the english, french and russian languages and reveal their universality, difference and their unique character in the linguistic cultures under consideration. The main methods of the research are comparative and interpretation analyses as well as etymological and quantitative methods. The main sources for the research are phraseological units with colour attribute and words denoting colour collected from english, french and russian phraseology dictionaries using the continuous sampling method.

The research has led to the following conclusions: man perceives the world around through colours, because colour accompanies almost all manifestations of human life; every language culture is characterized by its own ethnic-priority and ethnic-relevant colours; colour acts as an expression of universality, difference and uniqueness in the perception of the outside world. The theoretical significance of the study lies in the development of linguistic and cultural conceptology with regard to the concepts of colour.

Keywords: linguo-cultural concept, phraseological units with colour attribute, words denoting colour, colour conceptual sphere, colour picture of the world.

O. V. Rtischeva

Linguistic personality in culture: research areas

The article deals with the definition of linguistic personality in the context of the relationship between language and culture. Language as a cultural phenomenon in determining the linguistic personality is considered in the works of J. L. Weisgerber. Speaking about language as a cultural value, the researcher evaluates the possibility for understanding it as an internal content of culture. Moreover, the author considers the linguistic personality within the context of the internal features of culture, taking into account the existential characteristics of language in its statics and dynamics.

In Russian science, the first mention of the linguistic personality is found in V. V. Vinogradov's works. In his interpretation the linguistic personality acts as an integrative formation including two sides, the collective (social) and individual. An important aspect of V. V. Vinogradov's linguistic personality reconstruction is the fact that the author focuses on the speech structure, which demonstrates real understanding of a language with regard to its functional characteristics, which overcome the closed existence in the system of set rules.

Modern Russian linguistic and cultural concepts present more detailed study of linguistic personality practices in the context of culture. For example, V. I. Karasik considers the linguistic personality from the point of view of linguistic conceptology, focusing on integrative understanding of a language in its semantic and value aspects, on the one hand, and in its practical and functional aspects, on the other. Y. N. Karaulov tries to integrate the polarity of the linguistic personality with the levels of its organization, taking into account invariant and variable characteristics.

The author notes that the linguistic personality can be characterized from the position of language consciousness and speech behavior. However, the focus of its study in the context of culture reveals certain aspects of human nature and life connected to the implementation of cultural forms, in which the existential foundations of human life are realised, reflecting its spiritual content.

Keywords: linguistic personality, language community, language culture, language interaction, cultural linguistics, cultural anthropocentrism.

N. A. Khrenov

Russia and China: from fear of pan-Mongolism to perception of Eurasianism

This article is a fragment of a series of publications by the author on the relationship between the three civilizations that largely determine the fate of the world today, namely, America, Russia, and China. The subject of the study is civilizational identity, which is formed by both internal and external factors. Internal factors should include the key events that took place in the history of each civilization, determining both the mentality of the people and their collective identity. External factors include the pressure exerted by the values of other civilizations, especially those claiming leadership in modern history. There is a concept of the «Other» in

contemporary philosophy. The article also examines the interaction between civilizations according to the principle of the «Other». It is clear that going beyond Westernization in the early twentieth century and not being the leader of world history, although the historical archetype of «Third Rome» seemed to oblige the country to play this role, with the revolution of 1917 giving grounds for this, Russia has experienced a long period of transition in the twentieth century. Nowadays, in the situation when China is claiming to play the role of a new world leader, Russia has started thinking of its Eurasian roots more often.

As for China, enchanted by Marxism, it also underwent a long period of transition in the twentieth century, during which relations between Russia and China became more complicated, although it seems that Marx's ideas and the idea of socialism should have contributed to their becoming closer. By now, the conflicts between Russia and China seem to have been resolved. For some time now, the idea of Russian émigré thinkers, who called themselves Eurasianists, has become the new political course. In all likelihood, the rise of China cannot but affect the transformation of the civilizational identity of today's Russia. Thus, the question once asked by the Russian thinker P. Chaadayev has become relevant again – which supercivilization is Russia closer to: the West or the East.

The author attempts to examine this psychological transformation unfolding in Russia through the prism of cinema, analyzing Russian, American, and Chinese films in this, as well as in the previous and subsequent publications in this journal.

Keywords: civilizational identity, East, West, pan-mongolism, hesychasm, marxism, trotskism, maoism, eurasianism, liberalism, thaw, westernization, cultural revolution.

T. S. Zlotnikova, A. V. Samsonova

Theatrical interpretation of the classics as cultural experience of the post-soviet era

The article analyzes the post-soviet artistic practice of working with theatrical interpretations of the Russian classical plays «The Forest» by A. N. Ostrovsky and «The Seagull» by A. P. Chekhov. The productions of the Yaroslavl Volkov Drama Theatre were chosen as novel empirical material. The main objective of the study is to identify the features that characterize modern understanding of the classics, emphasizing the socio-moral and socio-cultural range of problems in the works. The main methods of the research are, above all, cultural and historical, resorting to which the authors present the peculiarities of interpreting Russian classical drama in its social, moral and psychological aspects. Equally important is the aesthetic method with emphasis on artistic descriptive analysis of specific works of art, which is necessary for examining the paradoxical theatrical productions staged in the recent post-soviet period. Alongside with presenting the results of the research the authors give references to the leading authors using these methods. The article presents both literary and theatrical versions of the classical plays, as well as the opinions of contemporary critics about the productions. This allows us to give a thorough characterization of the views on the classics. The article shows two tendencies of working with classical literature in the post-soviet period. The first one, represented in Ostrovsky productions, is related to the actualization of the social and moral problems in the play. Through acting and scenography, the emphasis is made on the character of the landlady, on the comic aspects and moral criticism in the play. The second tendency presented in Chekhov productions has to do with the postmodern re-interpretation of classical characters as psychologically and aesthetically negative people. The authors consider the works analyzed in the article and the artistic, social and moral tendencies expressed in them to be representative of post-soviet culture.

Keywords: post-soviet era, director's interpretation; genre of the play; artistic device; «Forest» directed by A. Kuzin; «The Seagull. Sketch» directed by E. Marcelli.

L. G. Ilivitskaya

The city and its co-existential chronotope: a diagnostic aspect

The article attempts to substantiate the possibilities of the chronotope as a tool for cultural diagnostics of the city. The angle of the research is chosen due to the current demand for a transdisciplinary approach in the study of a variety of phenomena associated with human existence. In this regard, the city is no exception, its research also involves the use of methodologies which allow combining managerial practices and scientific theories.

The city is considered in the article in its «medial existence» as a space of meanings, which makes it possible to use the chronotope as an ontological unit, which can be used as the basis for the cultural diagnostics of the city. Due to the fact that the chronotope connects temporal-topos and semantic criteria into a single structure, different dimensions of the city acquire specific expression, being reflected in various chronotopic invariants (profane, global, innovative, etc.).

The author concentrates on the co-existential chronotope which focuses on the present of the city, reflecting its spatio-temporal foundations, within the boundaries of which the life and activity of a person as a consumer of urban space-time take place. Saturation, concentration and proportionality are suggested as indicators of the co-existential chronotope, which make it possible to carry out culturological diagnostics of the city. Saturation reflects the existing spectrum of spatio-temporal configurations, in which there is a direct reproduction of human life in the city, the realization of human needs and interests, the formation of a person as a city dweller. Concentration indicates the differentiation of the city from the point of view of the «centrality» of the place, determined by its functional purpose. Proportionality allows you to identify the correspondence between the city and its inhabitants, considered in a subjective aspect.

Keywords: city, chronotope, person, consumer, diagnostics, space, time, existence.

T. I. Erohina, E. C. Zheltov

Representation of the soviet era in national comics

The article studies representation of the soviet era images in the national comics culture. Paying attention to the popularity and relevance of soviet culture in contemporary mass culture, the authors emphasize the controversial nature of showing the «Soviet past». Analyzing the peculiarities of representation, which is a polysemantic concept and can pursue different goals, the authors focus on the «spectacular» function of representation typical of modern mass culture. The article gives a thorough analysis of national comics in which the representation of the soviet era is most obvious; moreover, the comic strips creators claim it is a deliberate technique. The authors of the article note that the representation of the soviet era can be featured in the plot of a comic book, with references to historical events or historical chronotope of the soviet era. The soviet era can be represented in the system of recognizable characters with possible prototypes in soviet culture. National comic books, addressed to the russian reader, can actualize the visual images of the soviet era. Analyzing various techniques and ways of showing the Soviet era in comics, the authors offer a functional analysis of representation, noting that resorting to the soviet era can serve different purposes and have both positive and negative connotations. The article examines different functions of the soviet era representation connected both with nostalgic trends in society and with ironic perception of the soviet past.

Keywords: comics, national culture, mass culture, representation, soviet era, nostalgia, artistic image.

A. V. Zaitsev

Humanistic ontology of the worldview in I. Dedkov's literary criticism: origins, nature, essence

The article examines the question of the nature, origins and content of the humanistic worldview of I. Dedkov, a literary critic. The author polemicizes with the existing views on this issue and offers his own approach to solving it using specific empirical material. From the author's point of view, the origins of Dedkov's humanistic worldview can be found in russian classical philosophy and russian pre-revolutionary philosophy. In addition, as it follows from the textual analysis of various verbal sources, including his epistolary heritage, diaries, literary and critical articles, I. Dedkov was strongly influenced by russian and Western European existentialism. The main purpose of this article is to reconstruct Dedkov's worldview in its dynamics and development, and to determine his relation to the marxist philosophy and communist worldview that prevailed at the time. This article demonstrates a gradual but systematic trend in the transformation of the literary critic's worldview from the dominance of stalinist elements in Dedkov's social, political, and philosophical views to overcoming them and to forming free and independent perception of reality. The main methods the author relies on are the elements of system analysis, induction and deduction, analysis and synthesis, biographical approach, discursive and narrative analysis. As a result of this work the author of the article was able to reconstruct the main elements and features of I. Dedkov's humanistic worldview, as reflected in his biography and literary and critical work. The author used I. Dedkov's hitherto unpublished letters stored at the I. A. Dedkov Interregional scientific and educational center at Kostroma state university as a source for writing this article.

Keywords: worldview, literary criticism, marxism, stalinism, humanism, I. Dedkov, russian classical literature, philosophy, existentialism.