

N. N. Bedina The Eschatological Chronotope in the Life of Saint Theodosius of the Kyiv Caves

In the medieval Russian culture, where the verbal creativity was interpreted as a variant of the prayer monastic deed, and the prayer deed was defined by the textual «habitat» (I. M. Gritsevskaya) of the prayer, the overall orientation of religious culture the most frankly manifested itself in bookness. This article is devoted to the features of the chronotope in the «Life» of Saint Theodosius of the Kyiv Caves in the context of the Old Russian church culture living by «an eschatological dream about the City of God» (A. V. Kartashev). Through the use of the conceptual analysis, as well as in through identification of the liturgical code of the text it was possible to identify the eschatological orientation of the space-time signs in the text of the «Life». The concept of «death» is implemented here several-fold more often than the concept of «life». At the heart of the «focused attention to death» (E. V. Dushechkina) there is the idea of overcoming, perceived from the Gospel. It defines the chronotope of the «Life» of Saint Theodosius. In the «Life», most important, key events take place at night. In the Christian tradition, the night is closely associated with the idea of death: «This night your soul will be required of you» (LK. 12: 20). The daily cycle of offices begins with the evening: the evening and night prayers repentant intonations are replaced by the morning joyful and glorifying sound. Like a liturgical tradition, in Nestor's narrative the mortal darkness is overcome by the morning light: Saint Theodosius' death coincides with the sunrise. So the time in the «Life» is a night that has overcome the death darkness and turned into a morning. The dynamics of the space signs in the text has the same content. The space is a place (the cave, the monastery) that has overcome the crampedness of the grave and become a «place above». «The exercises in death» (Evargius) of Saint Theodosius, in accordance with the patristic tradition, is a means of not denying, but restoring life.

Keywords: chronotope, eschatology, hagiography, liturgical code, topos, Saint Theodosius of the Kyiv Caves, monachism.

V. A. Galanova F. N. Glinka's Poem «Karelia...» as a Literary Fairy Tale

This paper is discussing the problem of Feodor Glinka's romantic poem specific features. N. Ovchinnikova names several criteria of the literary fairy-tale. These criteria are also valid for some greater poems by Feodor Glinka and their romantic narrative. The poem «Karelia, or exile of Marfa Ioannovna Romanova», written in 1828, gives effective illustration to the events, that happened in the Russian North many years ago. It is one of the most outstanding greater romantic poems in Russian literature. Beside the historical aspects, closely related to fairy tales, Glinka's longer poem is based upon the pictures, images of northern Nature. Feodor Glinka lived in Karelia for a long time, and he depicts typical aspects of northern nature. Like G. R. Derzhavin and E. A. Baratynsky he becomes a real poet of northern nature. All of that was noticed by A. S. Pushkin in his critical essay. In Glinka's poems an epic component is closely related to rich imagery, fantastic legends of the past, and even poetic vision that is highly characteristic of European Romanticism. Glinka's epic fantasy though partly historic in its features, basically remains in the space of fairy tales. In fact, these poems mainly belong to popular genres, namely folk legends and fairy tales, definitely created by a particular author, i. e. literary fairy tales: e. g. Pushkin's «Ruslan and Lyudmila», his numerous literary fairy tales, such as «A tale of she-bear» or Ershov's «Konyok-gorbunok».

Keywords: literary genres, greater poem, literature, literary fairy-tale, romantic poetry, romanticism, Feodor Glinka.

V. I. Melnik Nikolay Tregubov in the Fate of I. A. Goncharov

In the article, on the basis of the analytical comparison of various documents, for the first time is considered the biography of the godfather of Ivan Alexandrovich Goncharov – nobleman Nikolay Nikolaevich Tregubov, who had huge influence on formation of the writer's personality in the children and youthful periods. The article describes the history of the Tregubovs, dating back to the Tatar Prince Kasim, who received from the Grand Duke the town of Kasimov in the XV century. For the first time is

presumably named the date of Tregubov's birth. The first period of his service is considered, connected with Ochakov capture by Commander A. Suvorov. For the first time in detail the facts concerning Nikolay Tregubov's Freemasonry and an assumed circle of his Masonic acquaintances are considered. Here are described the likely time, circumstances and place of entry of Tregubov to the Masonic Lodge. It lists the composition of Simbirsk Masonic Lodge «Golden Crown», where Tregubov was a member of it for many years. The question of the spiritual evolution of Tregubov is emphasized: being seriously ill and approaching premature death, Goncharov's godfather confessed his position as a punishment for the sin of Freemasonry. He suddenly changes his attitude to the Church, begins to attend Church services. The great participation of Tregubov in the life of the Goncharovs was taken into account: he educated the children and left his fortune to them. Here is reviewed a number of private moments of Goncharov's biography, in particular, the direct involvement of Tregubov to Goncharov's career in Simbirsk. The conclusion is: not being himself a Mason, writer by chance, used the patronage of Tregubov and other masons of Simbirsk in the beginning of his career.

Keywords: I. A. Goncharov, N. H. Tregubov, biography, training, service, Russian-Turkish war, Ochakov, Freemasonry

A. A. Fedotova The Narrative Structure of N. Leskov's Short Novel «The Night Owls»

The article is devoted to the urgent problem of studying the features of the experimental narrative structure of N. Leskov's late prose. The material for the analysis is the short novel «The Night Owls» (1890), which is considered in the context of the writer's work as a whole. Applying modern methods of the text analysis, the author of the article explores the relationship and functions of different types of narrators in the story, the specifics of the construction of narrative levels, the main ways of forming narratorial perspectives, especially dwells on the narrators' ideological and phraseological points of view. The article also analyzes the current issues of Leskov's organization of dialogue with the reader, reveals narrative and linguistic ways of activating readers' attention. The result of the analysis is concretization of the ideas about the peculiarity of Leskov's fantastic narrative (a significant extension of the functions of the explicit narrator, the transmission of the speech of the characters with the help of the quotation diction), clarifying the role of «elimination» in Leskov's narrative, and clarifying the reasons for the writer's choice of the unusual subtitle of the story – «landscape and genre». «Midnight» is an unusual text in which Leskov uses various narratological techniques to virtually completely «eliminate» direct narratorial evaluation. The narrative features of the «Midwives» are analyzed in relation to the problems of the story, which allows us to establish the patterns between the specifics of the narrative and Leskov's aspirations, using the example of the image of the main heroine, to popularize a number of the religious and moral teachings of Leo Tolstoy, a special interest to which the writer had since the middle of 1880-s.

Keywords: Russian literature of the XIX-th century, N. S. Leskov, L. N. Tolstoy, narrative, skaz, «ostranenie», genre

N. N. Ivanov Mythopoetics in M. Gorky's Art Consciousness

The most significant results were the following ones. The influence of myth, mythopoetics on M. Gorky in the context of the development of the Russian artistic prose in early XX century, Russian neo-realism, its artistic, ontological and aesthetic searches. The diverse embodiment of the myth in the form of motifs and archetypes in Gorky's works is revealed. Preference is given to Slavic mythology, which, due to the conceptual and terminological ambiguity of its interpretation, is often called pagan mythology. Creatively interpreted by the writer traditional mythologism made up the originality of the author's mythologism, the so-called neomythologism. This tendency, not often raised in scientific literary works, is regarded as a common property of the Russian prose of late XIX – early XX centuries, but in the individual author's manifestations. The functional aspects of mythopoetics in Gorky's work have been clarified and specified taking into account the Russian literary context. The article substantiates the type of Gorky's artistic thinking from the point of view of the problem. Typological similarities and differences between Gorky and his contemporaries are outlined, the view of well-known works of

literature is updated. The close and fruitful relations of Gorky's attitude and creativity with the myth revealed in this work made it possible to see completely different than it was considered, ideological and aesthetic landmarks of the writer, to understand his main aspiration – to answer the eternal questions of being, the universe. The analysis of this nature seems to have determined the true value of a number of M. Gorky's works. The work is addressed to philologists, literary scholars, specialists in the field of Russian literature, culture and its connoisseurs.

Keywords: Russian neo-realism, M. Gorky, mythopoetics, poetics of prose, motif, archetype, symbol.

T. G. Kuchina, D. N. Akhapkina The Art of Lie as «a Premonition of Truth»: Metapoetical Features of I. Babel's Short Stories

The subject of this article is interaction of the art and the reality in I. Babel's short stories as well as the semantic relations, which are built in the world of his creative works between the concepts of lie / fiction, art, reality and truth. A stable network of interrelated microthemes is formed in the short stories, such as the interpretation of art/fiction as «a lie» and at the same time a higher truth that becomes available for the characters by means of the inspiration flash only; the representation of a character having a creative genius as a liar or a dreamer as well as a holder of the verity; the everyday situations «fitting» literary genres and the style regulation of the narrative; the connection of the art and death. The «lie» / art is deliberately above – as the authentic senses belong to them – the prosaic and boring facts of life according to Babel's art axiological coordinates. A repetitive feature of Babel's characters is making up their own alternative biography («My First Fee» / «Answer to an Inquiry», «In The Basement»), creating their past and present in the system of literary allusions, intertexts, quotations, which leads to art «flowing» into reality and partly substituting it («Guy de Maupassant», «Di Grasso»). But the art giving the power over the reality requires the life of the artist instead.

Keywords: Babel, art, fiction, metapoetics, pretext, motive, metatheme.

M. Yu. Egorov Poetics and Pragmatics of I. F. Zhdanov's Poem «If a bird is a shadow of flight ...»: Metarealistic Parting

I. F. Zhdanov is a poet-metarealist. The abundance of difficult metaphors is an important feature of his poems. The poem «If the Bird Is a Shadow of Flight ...» is penetrated by motives of uncertainty, duality. In the article development of these motives is traced at the formal and substantial levels. For example, the feeling of uncertainty, duality is supported with the first word of the poem beginning with the conditional conjunction: «If a bird is a flight shadow ...». Motives of leaving, parting, grief are maintained by a semantic aura of a meter – the poem is written with a pentameter trochee. The subject «I» in the poem collapses gradually, dissolved in metaphorical images, which the second and third quatrains are especially full of. Not only the grammatical personal form disappears, but also the feeling, stirring of lyrical «I» can only be guessed. Feelings, stirrings are not pronounced, but are replaced with a number of difficult allegoric images. The special semantic importance allocates the last quatrain, that is emphasized with the formal difference from other strophes – unlike other strophes the fourth strophe is not ended with a verse with pyrrhics in the first and fourth measures, masculine ending. The parting situation used in «If a bird is a shadow of flight ...», can be understood as parting with rigid compliance of the meant one to the meaning one, transition and the escaping meaning one, and the escaping meant one (I. F. Zhdanov pointed to importance of the ellipsis and fragment for the poetry). Perhaps, this parting with a possibility of usurping of the one and only point of view is not casual in the last quatrain «I».

Keywords: metarealism, I. F. Zhdanov, modern poetry, «If a bird is a shadow of flight ...», duality, metametaphorism, neobaroque.

V. I. Moklyak Rhythmic Organization of Fantastic Cycles in Russian Literature

The article considers the problem of the rhythmic organization in prosaic cycles of the Russian literature. In the Russian literature, as well as in the world, since the 11th century, structuring of fantastic

stories by means of cyclization is distinctly traced, that can be considered as aspiration to adapt fantastic (unpredictable) phenomena to norms of human life. The article relies on ideas of Ancient Greek philosophers on the structure of the world unity. The Milesian philosophers' aspiration to refuse mythological consciousness is considered as an example of overcoming the mythologized world picture by means of creation of a structurally organized complete model of the Universe. This work considers rhythmization as the main way of the structural organization in literary cycles. A special attention in the article is given to writer-romantics' works, whose creativity was influenced by early ancient philosophy in a special way. A special type of the structural organization of writer-romantics' literary cycles seems to the author predetermining poetics of the XX–XXI centuries (modernism and postmodernism). In the article the conclusion is drawn that it is similar to aspiration of foremost antique philosophers, in writer-romantics' works a means of rhythmization of fantastic stories in narrative literary cycles is considered as a way of overcoming irrational forces by means of arranging, that is a structural organization of the text.

Keywords: cycle, cyclization, rhythm, the poetics of fantastic, poetics of mystery, poetry of foreign, antique philosophy, romanticism, irrationality.

L. V. Selezneva, I. A. Tortunova, A. V. Lyulikova Pharmaconym as a Marketing Phenomenon of Information and Communication Space

The article studies functional peculiarities of a pharmaconym as a verbal nomination of the concept «Medication» outside of the professional sphere of its use. Using methods of linguistic pragmatics and hermeneutics here were determined semantic dominants of pharmaconym – health, family, time, sport – which form its frame structure and provide attraction of drugs before the consumer audience. The authors prove that, in accordance with the communicative orientation of the advertising text, pharmaconym is an onomastic unit of pharmaceuticals in advertising and PR-discourse. Pharmaconyms have a few basic functions. On the one hand, its nominative function is important, thanks to which the name of the drug occurs and at the same time the disclosure of the content of medical concepts. On the other hand, it is interesting to see the function of exposure, because the drug popularity depends on how the patient perceives the name of the drug, and the desire to be treated with this drug. It is impossible not to note a feature of the pharmaconym, which is very important in the transfer of the marketing value of the advertising text. The study describes how the choice of speech influence on the recipient in constructing pharmaconyms, which are determined by the communicative setting, the specified ad copy and sold advertising discourse.

Keywords: pharmaconym, discourse, concept, pharmaceutical, medicine, advertising, PR.

P. A. Lekova Parcellulation in the system of methods of speech portraying

The article examines the texts of the Dagestani publicist Svetlana Anokhina, who is a laureate of the State Prize of the Republic of Dagestan, a diploma of journalistic contests, the creator of the portal «Daptar.ru», whose work is known not only in Dagestan, but also abroad. As a result of the analysis of newspaper articles published in various independent publications, it can be stated that S. Anokhina belongs to the category of journalists, who are characterized by a careful attitude to the stylistics of their writings. Expressiveness is manifested at all levels of her journalistic text, in particular syntactical. First of all, we are talking about phenomena that create the effects of spontaneous speech construction. In the framework of this article, we consider such methods of expressive syntax that are characteristic of a modern journalistic text, such as parcellation, question-answer and plug-in constructions. The article illustrates the thesis that S. Anokhina's articles are characterized by question-answer constructions, where mutually exclusive statements are presented. So the author seeks to highlight the overlapping opinions. In addition, the alternation of questions and answers forms a semantic complex that represents the position of a journalist seeking to consolidate with readers. Parcellation, inherent in the style of S. Anokhina, gives the texts a colloquial connotation, indicates the author's desire to be closer to the addressee of the information. Using plug-in constructions, the journalist expresses her assessment of the described things. Various inserts inform about the journalistic strategies and the language competence of the author. In the

course of the study, it is proved that, being the dominant of the stylistic organization of the text, these techniques can be considered in the system of means of speech portraying. The indicated methods of expressive syntax manifest the desire of the author-journalist to shorten the distance with the target audience, to declare about such qualities of the discursive personality as oppositional thinking, worldview eclecticism. The methods of expressive syntax, to which the author of the publicistic text appeals, signal a number of characteristics of the linguistic, emotional and discursive personality, which in turn testify to ways of selfidentification with respect to the surrounding reality, about the author's strategies for forming a picture of the world in the consciousness of recipients on the basis of a common emotional experience.

Keywords: expressive syntactic constructions, linguistic personality, discursive personality, speech portrait

T. P. Kuranova Individual and Author's Metaphors in the Television Sport Report

In the article the typology of individual and author's metaphors in the speech of the regional level sportscaster – S. Kuritsyn is considered, their role in the television sport discourse is defined. The analysis of records of sport reports allowed us to draw a conclusion that the thematic range of metaphors of the TV reporter of Pervy Yaroslavsky channel is extremely wide: gastronomic, trade, legal, educational, hazardous, love, construction, agricultural, automobile, railway, musical, theatrical, medical, tourist, animalistic, sports, sea, power, military. In the article special attention is paid to expressional opportunities of the sport metaphors functioning in the speech of the TV reporter. The attention is focused that the effect of conscious impact on feelings and emotions of television fans is provided due to the use of different types of metaphors – from military and power, highlighting emotionally critical moments of a situation and creating the effect of presence, – to theatrical and musical used for the purpose of emotional and aesthetic impact on the viewer. The author comes to the conclusion that by means of metaphors in discourse of the television sport report is reached: 1) richness of language of the sportscaster, its beauty, picturesqueness, virtuosity of possession of a word; 2) an arrangement of television audience to perception of the sport comment; 3) expression which is caused by the TV reporter's expressions of own relation to resulting on the playground; thus it influences opinion of hockey fans; 4) non-standard treatment of normal, that is metaphors cultivate the feeling of language, make comments more various, bright, live and interesting. As the research showed, the use of metaphors is one of language expressiveness means which always gives a guaranteed result of impact on mass audience.

Keywords: individual and author's metaphors, discourse of the television sport report, television broadcasts of hockey matches

T. V. Levanova The Word PR in Terms of Neology

The article presents neologism of PR from the position of neology. The author of the article points out that the appearance of the word PR in the domestic discourse is due to extralinguistic factors, namely: new models and principles of public communications have given impetus to the development of applied disciplines, including the theory and practice of advertising, as well as PR. In the article, the token of PR is characterized from different points of view. 1. By its design, the new lexeme is a separate word. The language unit of PR goes back to the English-speaking abbreviation PR. 2. By appointment, the concept of PR calls a phenomenon that has already taken place in the life of society, but for one reason or another has not received its name. 3. On the sphere of use, the neologism of PR is interstyle, used in different styles. 4. By stylistic coloring, the word PR refers to neutral vocabulary. However, the context and the ability to active word-production saturates the concept of PR with tinted markers. 5. By the tightness in use, the lexeme of PR belongs to the linguistic, known to a wide range of native speakers and received fixation in the dictionary literature. 6. According to the duration of active use, the word PR can be attributed to the neologism group of the post-perestroika period, which is included in the active stock and is used on a par with other actual units of the modern Russian language. 7. By origin, the neologism is an external borrowing from the English language.

Keywords: neology, neologism, PR, social conditioning of the vocabulary of the Russian language.

Z. Yu. Petrova, O. I. Severskaya Speaking Human World in the Russian Poetry of the 18–20th centuries

The article is the second part of the work which examines the use of words with the meaning of speech in metaphors and similes in the XVIII–XX centuries Russian poetry. The aim of the study conducted on the material of the Russian National Corpus is to describe «talking» inner human world and the «voice» of social categories. The analysis of the figurative contexts, selected and classified by tenors and vehicles of metaphors has identified common and differential «speech» characteristics of internal and external poetic worlds. Both of them speak, whisper, babble, say over and over again, pontificate. However, the inner world is more prophetic (it pontificates and prophesies more often). Some kind of its idealization is reflected in the rare use of stylistically «low» predicates chatter, grumble. The gradation of «talking» according to the sound volume is more important for the inner world than for the outer world, from whisper to shout, scream, which can be explained by the according range of emotions embedded in the «message». It is noted that the entities of the inner human world are much more likely to whisper, babble, murmur, and incomplete articulation of the «inner voice» corresponds to the nature of the inner speech. Metaphorical transfer in some cases is supported by metonymy, which is not present in the personifications of the external world. Thus, the article presents the conclusions that are important for distinguishing between the ideas about the internal dialogue in poetry and poetic communication with the outside world.

Keywords: metaphor, simile, personification, lexical-semantic group «Speech», internal dialogue, inner human world, social plan, poetic language, Russian poetry, corpus-based analysis.

O. A. Titov The Lexical-Semantic Field «Fire-Smoke» in A. S. Griboedov's Comedy «The Mischief of Being Clever»

The article is devoted to the analysis of structure and functions of the extensive lexical-semantic field «fire-smoke» in A. S. Griboedov's comedy «The Mischief of Being Clever». Not less than 25 lexemes are the main part of the field, at the same time key, nuclear lexemes are used in the text 2–3 times, that promotes updating not only these words, but also the whole field in general. The structure of the field considerably extends due to numerous associative communications – both common-language, and contextual. Its structure organically comprises «speaking» surnames of characters, which etymology is directly connected with concepts of fire and smoke. The result of the analysis makes it clear that the lexemes of this field dispersed in the whole space of the text are used mainly in a figurative sense and enter difficult interrelations due to what there are implicit metaphors «fire – emotions, life», «cold – callousness, lifelessness», «smoke – black-out». Consecutive development of these metaphors not only deepens images of the main characters, but also forms one more major conflict of the work – fight of the spiritual, live beginning against callousness and pragmatism. Unlike ideological collision and a love collision, where mainly two – three heroes are involved, practically all characters of the comedy are involved in this conflict, and it is shown not only in the external fight of carriers of polar qualities, but also in inner tensions, first of all in gradual sincere «cooling» of the characters passing from one contradictory group into the other. During the analysis it is also proved that behind external simplicity of the form masking under the easy secular speech, that there is a complex language organization of the text due to which the system of the interconnected motives, which are extremely expanding and deepening contents of A. S. Griboedov's comedy is created.

Keywords: A. S. Griboedov, comedy «The Mischief of Being Clever», lexical-semantic field, lexeme, sema, figurative sense, motives of fire and smoke, implicit metaphor, conflict.

N. V. Patroeva Isolated Constructions with Negation in the Russian Literary Language of the middle of the XVIII – the first half of the 19th century

The traditional division of negative utterances into general- and private-negatives takes into account the position taken by the main means of negation – the particle NOT. The binary opposition of negative constructions does not allow us, however, to assess adequately and consistently the status of the sentences containing the so-called complicator of the elementary model of the sentence – a separate syntagma as a carrier of the implicit predicativity: the structural-semantic hierarchy of the sentence when introduced into the model of the secondary-predicative elements forms potential positions for expressing the common negation on the additional propositional and rhematic layer. Due to the two-layer communicative, semantic and structural division that arises when the second predicative element appears, the article shows a new classification that clarifies a traditional division of sentences into the general and private-negative ones by introducing additional columns: the negative sentence of the first and second degree. The observations of the sentences with the negative unattached syntagmas on the material of the «Syntactic Dictionary of the Russian Poetry» of the XVIII – the first half of the XIX century show that most of these constructions are characterized by the conditionality relations that are developed between the basic and additional predicates (causative-resultative, concessive, less often conditional or purposive). The verboids (participles, gerunds), adjectives and substantives are involved in the organization of the isolated groups; unlike the conjugated verbal forms, they do not have paradigmatic possibilities for the morphological expression of the non-indicative modal meaning for establishing the supposed connection between the determined and determining events. The correct conclusion in this connection is that it is the negative modal particle in the structure of an unattached phrase in the language that introduces the unreal notional underlying theme (of probability, hypothetical characters, optativity as the characteristics of the additional situation) required for the implementation of the idea of the conditionality into the complicating syntagma.

Keywords: syntax of the Russian language, isolated constructions, negation, negative sentences, syntactic dictionary of Russian poetry

A. P. Ushakova The Means of Expressing Disapproval in Syntactical Idioms of the Modern Russian Language

The article deals with the research modal meaning disapproval, which is implemented in syntactical idioms of different types in the modern Russian language: *Хорош друг!*, *Тоже мне помощник!*, *Ох, уж эти мне экзамены!*, *Буду / стану тебе помогать!*, *Охота тебе работать!*, *Нет чтобы помочь!*, *Нашёл, кого слушать!* etc. The modal meaning disapproval is the additional meaning for the main meaning of syntactical idioms. It is possible to realize the range of meanings: damnation, reprobation, stricture, disapprobation, frustration, negative attitude of the speaker's attitude to reality. The author has analyzed syntactical idioms of different types of syntactical idioms and has identified basic means of creating disapproval in a sentence: order of constant and variable components, desemantization of a constant component, lexical content of a variable component and context, intonation, derivational features of the variable component. In the article it is demonstrated that the variable component is free semantically and can be expressed in a neutral word stylistically, this component does not have disapproval initially and negative evaluation, also it can be represented stylistically by informal verbal subtleties. The article is devoted to the problem of demonstrating features of the implementation of the disapproval meaning. Particular attention is paid to the analysis of the role of the context in the implementation of the modal meaning of disapproval in syntactical idioms, the analysis of the word with a false positive assessment and informal verbal subtleties stylistically as the variable component. The analysis has been carried out on the materials of modern mass media and modern fiction.

Keywords: syntactical idioms, constant and variable components, disapproval, desemantization, assessment, context, intonation, a model.

E. A. Siprova «Moral Values»: Linguistic and Conceptual Division of the World

The article touches upon the issue of boundaries of linguistic and conceptual division of the world at the level of extremely abstract categories that differ from basic categories by the smallest set of categorical attributes and the greatest openness, which allows the category to change its semantic volume and connotative potential. We tried to figure out how systemic relations are projected onto the zone of abstract concepts. A research material was the supercategory MORAL VALUES (VIRTUE), which is considered in opposition to the supercategory SIN. The task was to describe not only the features of the systematization of knowledge within the supercategory, but also the diachronic changes in this systematization. It was revealed that the development of the supercategory VIRTUE had three cultural-historically conditioned periods and was characterized by directionality from the prevalence of meanings formed by religious thinking (18th century – early 20th century), through their gradual replacement by components formed by everyday thinking (20–80-s of the 20-th century), until complete desacralization (the 1990-s – until now). The task was to analyze the structure of the antinomic supercategories of WITNESS and SIN, and to trace how it was embodied in the language, whether it changed after the changes described above in the category itself. We narrowed the area of our analysis to seven deadly sins, which in their development pass through the same three stages, and we set ourselves the task of determining which virtues they are opposed to. This article contains the analysis of the categories CONCEIT and ENVY. The results of this research showed uneven distribution of meanings between supercategories. It is proved that systemic language connections are not identical with conceptual ones.

Keywords: abstract categories, categorization, linguistic division of the world, conceptual division of the world, virtue, sin, opposition, conceit, envy.

E. B. Arutyunyan, I. B. Rubert Interpretation of a Literary Text as an Act of Desacralization (based on «The Waves» by V. Woolf)

The creation of a literary text can be rendered as something mysterious, opposite to the profane and mundane, as a sacred act in other words. The sacred meaning of the ancient texts was available only to the closed circle of the medium of the sacred knowledge; the superficial, profane meaning was open to the masses. But the craving for the sacred knowledge, the pursuit for truth stays humane and natural. The article attempts to desacralize, to reconstruct the novel, trying to answer the major question what the novel was written about. It is focused on the following dominant themes: (1) an identification of a person, (2) an autobiography or biography of V. Woolf's friends, (3) a novel as an epitaph to V. Woolf's eldest brother, (4) a novel as a poem, (5) a novel – silence, (6) a novel – nothingness. Apart from the above themes, the waves become a major motif of the novel, a through theme, a mechanism that recreates the text, that states the links between the episodes, that defines the integrity of the novel as it is. The waves exist in the novel physically and can be heard in the thoughts of the main characters, in the repetition and cyclicity of their cogitative processes. The waves become a brilliant metaphor of their contemplations. The main characters differ from each other as waves but being orchestrated by the rhythm of the novel, they become united in one cogitative and language space.

Keywords: desacralization, identification, inner soliloquy, waves, a novel-silence, a novel-nothingness.

A. V. Petrushkina Gender Aspect of the Phraseological Nomination of a Person with the Anthroponymic Component in the Modern German Language

The research is relevant due to the increase of modern linguistics interest to gender and its manifestation at the lexical level. This article is devoted to the study of the gender macrocomponent in the semantics of the phraseological nomination of a person with a component – anthroponym. Each object of a human life has a name, which is necessary for the ability to transfer information from person to person. Events in the life of society, historical processes, etc., affect the appearance of new lexical units. There is also an association of already existing words with new phenomena. However, such processes are recorded in the language, including through phraseology. Set expressions reflect people's thought, what is the

experience of previous generations. There is also the association of proper names with new phenomena and processes. The variability of the male proper names, which become common names, is also wider. In the article, groups of phraseological units were considered, where it was possible to combine the selected nominations in relation to their meanings. One Part of the phraseological nomination of a person is a symbol, another part characterizes a person with respect to any characteristics and features, the group «stupid person» is separately considered, and also the group «job titles» is studied. An attempt was made to substantiate an unequal language representation, which is largely due to the wide field of men's activities, as well as to the fact that the characteristics of women is also carried out by men. The similarity of meanings of phraseological units with a certain structure was found. Androcentrism of the modern German language is confirmed by the fact, that there are more phraseological nominations of men than the nominations of women.

Keywords: gender, language picture of the world, phraseological language picture of the world, communication, nomination of a person, androcentrism, phraseological nomination of a person, anthroponym, symbol, desemantization, gender asymmetry, gender macro component.

Yu. A. Eygrafova Structural-Semantic Features of Proverbs: Verbalization of a Constant Human Appearance in the Russian and English Languages

This article deals with the structural and semantic peculiarities of proverbs that articulate Constant «Human appearance» (of a female). To focus on the structural characteristics the method designed by Permyakov is employed which helps systemize and classify paroemiological units. From there, logical and semantic structures that comprise two-fold unity of the logical-semiotic plane and its invariant pairs of realia are analyzed. As a part of a study supreme logical-semiotic invariants (SLSI) are singled out, onward inside them there are found logical-thematic groups and in them – logical schemes. As the next step plane of realia is scrutinized as the result of which «invariant binary pairs», or thematic groups, are picked. Each thematic pair contains all SLSI and its structural elements. These two planes, of logic-semiotic and of realia, complement each other: the first discloses the logical form of content, demonstrating the relations between the real-life objects, and the second describes the logical substance of content, i.e. naming the objects themselves. Thus, being a whole, they construct the unified plane of proverbs, the analysis of which enables to uncover their structural and semiotic peculiarities. It is important to underline that in this article proverbs are viewed regardless of their «individual semiotics», i.e. beyond their actualization and acquisition of the «second» reality in the consciousness of the individual (addressant/addressee), but they are studied as linguocultural unities that contain the code of «tradition» and that articulate the constant of culture.

Keywords: proverb, saying, logical-semiotic plane, plane of realia, Constant, cultural linguistics, linguoculture, female, appearance, prescription-stereotype, pattern-plot.

A. V. Loza About Life and Career of Linguophilosopher C. Hermann

The real research is in the focus of historiography of linguistics and linguophilosophy. In the article the author appeals to new, earlier not published data from the biography and career circumstances of Conrad Hermann, he is a German linguophilosopher and one of the first historiographers of linguistics of the 19th century, whose name is known only to a narrow circle of experts. This article is divided into three subject parts, the first one narrates about the narrative approach in linguophilosophy developed by P. Shmitter, by a famous German scientist, theorist of linguohistoriography, specialist in the Humboldt movement. The specified approach was a methodological basis for work carried out by us. Within the second part of the article the author represents data from the Hermanns' life, describes family relations. It became possible thanks to the found materials from archives of the university and the city of Leipzig. In the third part of the article are offered the main features of the research and development paradigm of C. Hermann, and also the philosophical grammar is touched upon, a multiaspect discipline about language developed by the scientist, its tasks are comprehensive study of the essence and also spheres of language existence (in the oral and written form as means of communication, expression of the poetic thought,

etc.). Results of the research are especially important for historiography of linguistics and linguophilosophy as it is directed to complete gaps in scientific knowledge.

Keywords: linguistics, linguohistoriography, narrative approach, narrativity, language philosophy, philosophical grammar, language and thinking, language and knowledge.

A. D. Petrenko, D. M. Khrabskova Linguistic Formalization of Science in the Context of V. I. Vernadsky's Doctrine about a Noosphere

The activation of international interaction processes and the progressive pace of development of artificial intelligence technologies actualize the philosophical interpretation of the planetary scientific worldview made by V. I. Vernadsky. Noospheric space, as one of the possible prospects for human development, seems increasingly realistic. The purpose of the study lies in analytical comprehension of the origins and forms of the meta-science communication code as well as in assessment of the prospects of its project planning. The main theoretical problems are formulated within three branches of knowledge: Philosophy, Philology and Mathematics. The hypothetical-deductive method used in the work is accompanied by elements of lingual project planning and statistical estimation of formal models. An abstract approach to the construction of logical conclusions within the provisions of the ordinary language philosophy allows us to formulate a hypothesis about the planned formalization of the sociolect Homo intellegens: noospheric space, semantically displayed in the logical model of formal reality is formed by a posteriori meta-language defined over the alphabet of international communication within the limits of natural grammatical analytics of a closed type. Further development of the hypothesis presupposes empiric researches within a formal system of the given linguistic project. Such a formal system can be a classic educational space for training highly qualified personnel, involving the development of universal competencies based, inter alia, on the system of scientific worldview and the ability to solve research and practical problems in interdisciplinary fields. The development of the pilot project of the controlled language of planetary science in the multidisciplinary educational institution of higher education as well as its formalization will minimize the complexity of teaching of scientific communication and also test the work of the artificial intellectual system in the natural environment.

Keywords: noosphere, formal systems, constructed language, language planning, language paradigm, interlinguistics, artificial intelligence.

P. A. Sumarokova The Influence of Romanticism on François Just Marie Raynouard's Linguistic Views

This article is related to the influence of Romanticism on French linguist F. J. M. Raynouard's linguistic views. Romanticism replaced the Enlightenment and became the global turn. The movement «Sturm und Drang» is considered its source. It arose in the seventies of the XVIII century and spread rapidly across Europe. The epoch was based on the thought about the world like the contradictory phenomenon. It was a new paradigm that was not oriented on the absolute meaning. The Romantics spoke about the sacred value of the creative genius that was not already divine. The feature of the classical epoch was ethnocentrism when the culture of its ethos was considered as a standard. The main idea of Romanticism is cultural relativism that proposed the refusal of attaching absolute significance to anything. In opinion of the supporters of this idea, all the cultural types are conditional. As the culture of own ethnos is not already the sample, the interest to culture of other ethnoses is increased. It is possible that this became the starting point of the expansion of the linguistic views and afterward of the origin of the comparative method. F. J. M. Raynouard studied the Romance languages. His theory of the origin of the Romance languages differs much from the theories of other researchers. He was captured by the dynamics of the new time of expanded perspectives and made the erroneous conclusion that Provençal became a predecessor of the Romance languages. Afterwards the scientists proved that it was Vulgar Latin that became the source of the origin of the Romance languages. In spite of the fact that many scientists criticized Raynouard, his theory of the origin of the Romance languages was recognized as the important scientific attainment.

Keywords: F. J. M. Raynouard, Romanticism, movement «Sturm and Drang», Enlightenment, J. G. Herder, ethnocentrism, comparative method, «Mithridates», Romance languages, Provençal, C. F. Diez, A. W. Schlegel.

N. A. Karlik Intertextual Links of A.Nothomb's Novel «Sweet Nostalgia»

The article is devoted to intertextuality as characteristics of A.Nothomb's style. Intertextuality is considered from the standpoint of linguistics. Special attention is paid to the research of intertextuality as an element of the general structure of the literary text. The diversity of various approaches is stressed. The role of intertextuality insertions in the novel «Sweet nostalgia» is analyzed. To denote all the intertextual inclusions that are significant for the language personality of A. Nothomb, the article uses the term «case law». The author defines the functions of these insertions in the general text structure. The analysis of the examples shows that intertextuality in the novel is used to attract readers' attention and to send the reader to the content of other texts. The author emphasizes in his findings that the same text can cause different associations for a different reader. On the example of the intertextual title of the novel, options for starting an associative mechanism are shown. The use of «someone else's word», in the title is regarded as one of the features of the texts of women's prose. In the traditions of modern hermeneutics, the intertextuality as a means of reflecting the linguistic and cultural consciousness of the individual is associated with the gender aspect. In addition to the precedent texts with which the novel has intertextual connections, the article focuses on interdiscursive communications, namely, links to video-verbal messages. In the course of the study of the intermedial connections of the novel, it is shown how the dialogical relations, in which the text enters, are significant for understanding the features of the temporal consciousness of the autobiographical heroine of the novel. The national specificity of intertextual and intermedial inclusions is also significant for this study, since Nothomb was formed under the influence of two different traditions – Japanese and European: this is reflected in the choice and nature of the use when constructing the text of «someone else's word».

Keywords: intertextuality, novel, intertextual relations, dialogue text, quote, «someone else's word», functions of intertextuality, intertext, text in text, «case text», temporal consciousness, gender.

M. S. Burak Analytical Constructions with the Verb «Do» in Modern Italian and Spanish Languages in Structural and Semantic Aspects

The purpose of the present paper is to compare the above structures in 2 Romance languages, thus defining their common features and individual characteristics. The general structuring helps to distribute the light verb constructions with the verb to do in both languages between collocations and a special kind of idioms. The other method refers to the fare light verb constructions distribution between various semantic fields in the Italian language and to their analyses. The results can be used in the practical and theoretical courses with reference to both languages and to theoretical linguistics as well as in future investigation research works. The author concludes that the subject of this paper occupies a meeting point of phraseology and theoretical grammar. In this concern various kinds of approaches to it complement each other. Despite common features between the two Romance languages regarding also the light verb constructions, the Italian construction with the verb fare (to do) covers a great number of semantic fields showing the strongly pronounced agentive character inherent to this verb, which is not so evident with regards to the Spanish language, where the verb dar (to give) has the highest usage frequency. Since the light verb constructions show strong similarities in both languages as well, it looks reasonable to designate them as structures of the same type.

Keywords: light verb constructions, collocations, idioms, the verb «to do», Spanish language, Italian language

S. S. Polikarpov Time Focus in «the World Picture» of Ancient Indians (according to the epos «Mahabharata» and «Ramayana»)

On the basis of the epic works «Mahabharata» and «Ramayana» here is carried out a culturological analysis of the problem of time focus in imago mundi of ancient Indians. It is proved that in order to explain temporal duration of the universe of «own „picture of the world”» the peoples of Ancient Hindustan first of all used a cyclic model of qualifying the temporary stream, which was articulated by the Sanskrit word *cakra* («wheel»). This concept defined time as an axiological unequal, discrete, arrhythmic, full of subjects and events stream. In early (the middle of the I millennium B. C.) and in late (the beginning of the I millennium A. D.) layers of «Mahabharata» and «Ramayana» there were motives of stealing symbols of fertility, the idea of world centuries (*yugas*) and ideas about *sansara* (*samsāra*), caused by action of the general space law – *karma* (*karma*). At the same time the point of view is proved that in «the world picture» of ancient Indians the linear model of time focus was explicated. It was characterized by a Sanskrit lexeme *kāla* (wordbyword translation – «death») and demonstrated a temporal stream as an irreversible, monotonous and purposeful process. The information about it can be found only in late layers of «Mahabharata» and «Ramayana» (the beginning of the I millennium AD) and there were such linear plots and motives as «damage» of the universe, the Great Flood and destiny (*karman*). It is emphasized that at the beginning of the I millennium A. D. when in «the world picture» of ancient Indians rational and logical ways of thinking activated, *cakra* began to interact actively with *kāla*. This situation postulated the fact that time in imago mundi of ancient Indians continued to be cyclic in the long term, but was already comprehended in its linear projection.

Keywords: time, time focus, «world picture», «Mahabharata», «Ramayana», linear model, cyclic model, *cakra*, *kāla*.

M. V. Novikov, T. B. Perfilova Genesis of the Myth in the Aspect of the Language World View: F. I. Buslaev's Scientific Opinion

This article is continuation of a series of publications devoted to the analysis of great Russian scientist Fiodor Ivanovich Buslaev's creativity unfairly forgotten during the Soviet period. In the article it is postulated that the concept of the myth by Buslaev was developed under the influence of W. Humboldt's philosophical anthropology. As well as the classic of the German transcendental philosophy, Buslaev used semantic space of the word or the text to describe mechanisms of the person's emotional experience hidden from science – a source of myth formation; he considered a language (word) and the myth ontologically and genetically inseparable; he emphasized inadvertent, non-reflective character in word – and myth formation; was convinced in perfection of the primitive mankind lexicon. It is noted that on certain material Buslaev gave the additional argument of the language world view concept of archaic and ancient peoples: being an admirer of the organistic theory of language the scientist illustrated the ability of lexemes to make a new world of figurative reality by means of the anthropomorphous ideas and forms; he proved that the myth was present at the birth of language, filling it with initial views on the natural and social *Universum*; he proved inseparability of mythological thinking from the emotional, affective and motor function of the brain; he accented a meaning of art tropes in creation of mythological images, having revealed a source of their origin – «language and mythological thinking». In the article it is emphasized that the research of semantic transfers during word formation made Buslaev closer to understanding of a peculiar logic of primitive people, its cornerstones were associative chains and codes, i.e. such property of mythological consciousness which later will receive the name of complexity and diffusion.

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

V. A. Liotin A Dying Poet as a Cultural Myth: I. N. Kramskoy «Nekrasov in the Period of „Last Songs”»

The author appeals the problem of mythologization of the poet's identity (N. A. Nekrasov) in the space of domestic culture. An important component of the myth about the Poet during the last period of his image, made by I. N. Kramskoy, which was a peculiar canon of the subsequent images of the image of Nekrasov and his perception. Caused by vulgar understanding of realism as a creative method the artistic images created by I. N. Kramskoy were understood only as «objective» display of reality in the middle of the 20th century. What significantly impoverishes the cultural importance of works, deprives their declaration and polemic sense, typical for the art of the second half of the 19th century. In the article is revealed the ideological artistic idea of I. N. Kramskoy's well-known picture «Nekrasov in the period of „Last Songs”». Here is presented the hypothesis about the influence on the concept of this work of creativity of the artist neoclassicism J.- L. David «Marat's Death» and «Lepeletier de Saint-Fargeau on a mortal bed». According to the author's point of view I. N. Kramskoy's creative method was characterized by use of compositions of the previous masters in order to emphasize the importance of the represented person. In turn J.-L. David appealed the Renaissance and mannerism masters' experience in his works. Works by I. N. Kramskoy and J.-L. David have similar composite constructions, coloristic solutions, symbolical details. The Russian artist enters Nekrasov by this work in a row of world fighters for «freedom, equality and brotherhood», at the same time the art world of his works of the last period of life and creativity influenced the creation of the poet's image. The space of I. N. Kramskoy's picture is penetrated with the subject, figurativeness, the atmosphere of the last collection.

Keywords: N. A. Nekrasov, «Last Songs», lyrical diary, I. N. Kramskoy, realism, J.-L. David, neoclassicism

A. P. Starshova, A. V. Parail Connotations of the Image of the Coachmen in Russian Culture

This article is devoted to the study of the peculiarities of the formation of the provincial tourist brand. The city of Gavrilov-Yam (the Yaroslavl Region) in this struggle for tourism resources was no exception. The research perspective is considered as a methodological basis for studying such interdisciplinary categories as image, brand, image in the context of the integrative model of studying the city as a cultural universe. The aim of the article is to study the problem of regional identity in its specific components. Tasks: the analysis of a set of indicators of the regional identity through the prism of revealing features of the connotative filling of the image underlying the city brand. The culture of the city is an interactive field where a person embodies his own potential, expands his resources, creating for himself all new social and cultural practices. The image of coachman is for the domestic art culture recognizable and native, its connotations represent a wide range of interpretations, ranging from similar to the directly opposite. There is one thing that unites all these connotations: a coachman is a phenomenon of global and local in the domestic art culture. The most significant results are in the following positions. Firstly, considering the features of territorial branding, it is necessary to take into account the processes of both emotional and cognitive perception. Moreover, perceptions are both at the local and global levels. Secondly, the basis of creation and perception of the territorial brand, in our case, the brand of a provincial city, is based on the system of associations that is based on mental, verbal and visual manifestations. The practical importance of the study is associated with the allocation of symbolic markers of territorial meanings, regional urban practices that underlie the study of territorial identity, examined on the specific empirical material relevant to the system of researching objects and phenomena of provincial culture.

Keywords: brand, territory branding, territorial identity, provincial brand, tourist brand, domestic art culture, coachman image, image connotations.

D. S. Shavarinsky Transformation of the Image of the Snow Maiden in Russian Art Culture

The author sets as the purpose to study specifics of transformation of a folklore image. The article expands representation about mythological meanings, semantics of the mythopoetic image of the Snow Maiden. Considerable attention is paid to variety of genealogical folklore sources of the mythopoetic image. The author mentions several versions of a fantastic plot, shows genealogical communication of the image of the Snow Maiden with Maslenitsa, the mermaid name Kostroma, the Polish pagan goddess Marzana and the customs connected with the holyday Ivan Kupala. The author notes ambiguity of primordial estimated interpretation of the image of the Snow Maiden. In the article the main attention is paid to the interpretation of the folklore image of the Snow Maiden by famous Russian playwright N. A. Ostrovsky. The author especially is interested in the creation of the opera by N. A. RimskyKorsakov «Snow Maiden». He analyzes the image of the main character. He also investigates musical means and harmonious discovery of the composer creating bright national types, mythical and natural images. The folklore image of the Snow Maiden is exclusively difficult. Concentration of mythopoetic entirety and value characterizes transformation of a folklore image into a dramatic and musical image. The image receives a positive sense. The artistic image of the Snow Maiden visualizes a poetic picture of the Russian world, at the same time absolutizing the natural beginning, organically parting eternal antinomy of the real and unreal worlds in fabric of opera space.

Keywords: Snow Maiden, Dahl, Afanasyev, Maslenitsa, Kostroma, Ivan Kupala, A. N. Ostrovsky, N. A. Rimsky-Korsakov, play fairy tale, theatrical performances.

O. S. Naumova Homosphere of Russian Imperial Universities

The article deals with the specificity of the first Russian universities as the most important civilizational institutions in terms of humanitarian spaces. The problem is developed in this study as a socio-cultural interpretation of the pace of transformation, passed by national universities from the common ideas and projects of the XVII–XVIII centuries to the centers of national culture and world science of the XIX–XX centuries. The rapid pace of development of Russian pre-revolutionary universities and their impact on Russian culture were possible thanks to the humanitarian forms of internal organization of universities, which fixed specific national cultural codes: the national language, the formation of human resources, the experience of internationalization and the development of the domestic science. The author uses the TRANS-disciplinary approach, as the models of higher education institutions are being revised again in Russia. Turning to the experience of the Russian Imperial universities, which played an important role in the development of national and regional cultures, can contribute to the most accurate formulation of the mission of universities, including historical, political, scientific, cultural aspects in the study of the pace of their development. The success of the first Russian universities is directly related to ethical and socio-cultural challenges, as well as to systemic modernization, manifested in social benefits and elevators, internationalization, scientific schools and the special homosphere of higher education as a mechanism for its accelerated development. The study of the methodological aspects of the University as a civilizational Institute with a strong cultural component and a historical and cultural typology of the first Russian universities confirms the author's idea that the full development of the University today, like centuries ago, is impossible without humanitarian incentives: «long time» (relay of traditions) and freedom of scientific creativity (humanitarian spirit and homosphere of the University).

Keywords: Russian University, University mission, University homosphere, humanitarian spaces, chronotopia, «long time» of the University.

T. V. Yurieva Iconostases of the Russian Abroad: D. S. Stelletsky

In the article is made a generalizing analysis of creativity of one of outstanding artists of the Russian emigration D. S. Stelletsky in the field of church art, a number of iconostases is presented, made by the artist during the whole emigrant period of his art activity. All of them make an important stage in development of Orthodox art of the Russian emigration. The author of the article made a detailed analysis

of these monuments. The iconostases presented in this article, also as well as other works by D. S. Stelletsy, his fresco, icon, combine as well as lines of the artist's identity, his author's handwriting, and rules of initial art, as it was understood by those in the Russian emigration who recreated church art there. The author draws a conclusion that works by D. S. Stelletsy belong to bright pages of life of the Russian Abroad, but stand apart, not generating a tradition in that sense in what we understand it in relation to the Old Russian religious art. Nevertheless, his creativity, also as well as his activities in creating the society «Ikona» in Paris affected the following generations of icon painters of the Russian emigration.

Keywords: an Orthodox iconostasis, church art, the Russian Abroad, society «Ikona» in Paris, D. S. Stelletsy.

L. L. Polushkina Icons of the 18th century from the Collection of the Yaroslavl Museum and Reserve in the Context of New Time Church Art

In the article is considered the collection of icons from the Yaroslavl Historical and Architectural Museum and Reserve, which is the second-large, but a little studied group of Yaroslavl icons. The author for the first time introduces for the scientific use a new number of iconographic monuments of the 18th century. Increase in total number of church painting works of this period gives, in turn, a chance to draw general conclusions about the style of the Yaroslavl iconography of new time. The author comes to the conclusion that the Yaroslavl collection of the 18th century iconography from the Yaroslavl Historical and Architectural Museum and Reserve confirms the general tendency in development of Russian church art, which is characterized both by preservation of iconpainting canons, and influence of the Western European painting, following to the western samples. At the same time there is a harmonious connection of a steady tradition of the Yaroslavl icon-painting school of the 17th century and new Western European trends. Basic ideas of the article have been published in the form of the report at the «Gerasim Lebedev (1749–1817) and His Time» conference, which took place on November 27-28, 2013 at the Faculty of the Russian Philology and Culture of YSPU named after K. D. Ushinsky.

Keywords: culture of Yaroslavl in the 18th century, iconography, new time, collection of the Yaroslavl Historical and Architectural Museum and Reserve.

N. A. Khrenov Post-Revolutionary Situation in Russia: from a Psychoanalytic Portrait of the Leader to Mentality of the Masses

The article continues a series of publications in the field of the cultural-philosophical research of the Russian revolution and a post-revolutionary era in the history of Russia as a civilization. The main thing here is the analysis of the psychological aspect of the Revolution of 1917 and its consequences for the subsequent Russian history. According to the author, the Stalin period can not be considered as an independent period in the Soviet history. Though, apparently, the Revolution and the Civil War finished, and creation of the socialist state begins, that can be considered as a new and independent period in relation to the Revolution, actually, what was considered as creation of socialism, nevertheless is the post-revolutionary period, and, even more precisely, a reaction as the final stage of the Revolution. At this stage the processes, caused by that revolutionary flash that had happened in 1917, continued to be developed. The Russian Revolution, as well as all revolutions in general, comes to the end with the reaction period. The Stalin period is a period of reaction and reality of what we call a totalitarian regime. As in political, and in a more extend in the publicistic relation this period is well comprehended, the author in this article concerns exclusively a psychological aspect of this period. He sets before himself the purpose to explain why at this stage of revolutionary history the person took power, who as L. Trotsky states, is considered to be less known, than those revolutionary leaders who declared themselves at an early, i.e. romantic stage of the Revolution. Answering this question, the author as a culturologist sees need to pay attention to the psychological complexes, which arose in revolutionary processes, in particular, to mentality of the masses. This mentality is a result of many century historical
Верхневолжский филологический вестник – 2018 – № 2 252 Н. А. Хренов experience, where it is possible to find both positive, and negative, and, even more precisely, conservative tendencies. It should

be noted that in the psychological relation the Revolution of 1917 is badly studied. Trying to focus attention on this aspect, the author of the article notes that revolutionary mentality peculiar to the masses, which historians usually call «razinovshchina», having flashed in the Revolution of 1917 and having presented in the subsequent expansion of the Civil War, was replaced by a conservative complex – the need for order and a strong leader. Respectively, the order, that the masses see it, is connected with the strong and cruel leader demanding general and implicit obedience. Explosion of this conservative complex, that paints the reaction period in the history of the Revolution in special psychological tones, means only that instead of freedom, which is a revolution purpose, there is unfreedom, and together with it the regress is developed in the history. This regress appears in the form of new «barbarity» provoked by the Revolution. And the things that happen in post-revolutionary reality abolish all romantic ideas about revolution, which were the sense of life for some generations of the Russian people trying to realize the dream of the better life, justice and freedom.

Keywords: revolution, the reaction period, Stalin, the post-revolutionary period, the creative answer, psychoanalysis, crisis of identity, mentality, the masses, a leader, ancient layers of culture, new barbarity, rehabilitation of the imperial complex, will to the power, World War II.

G. N. Kocheshkov In Emigration: A. A. Kizevetter's Life and Fate

Poorly studied aspects of scientific and public work of outstanding historian A. Kizevetter, who was in expatriation in Prague, are considered. The article discloses many-sided talents of A. Kizevetter on the organization of new educational institutions for the students, who were interested in Slavic history. The analysis of «the Russian action» is presented, that was carried out at the initiative of the first president of Czechoslovakia T. Masarik, its purpose was to assist the Russian emigrants. On the raised money in Prague the Russian university was opened. There were 1000 grants for student-emigrants, and financial support was invaluable for them. A. Kizevetter's role in creation of Public university is shown. Lecturing activity of the scientist is analysed, who performed lectures on Russian history not only in Czechoslovakia, but also in other European countries. A. Kizevetter's active position was shown also in public affairs. In the article it is noted that A. Kizevetter was awarded with the Highest Order of Yugoslavia for invaluable contribution in promoting of the Russian history and the Russian culture abroad. But A. Kizevetter is better known for the scientific research. In the article is given the analysis of the most significant historical works of the scientist – «Historical silhouettes. People and events» and «The general creation of the Russian history in modern literature». The author of the article notes great skills of the historian in reproduction of portraits of outstanding statesmen of the 18th century – Catherine II and G. A. Potemkin. Art style, grace, a thin and exact research of characters of the heroes, taken by A. Kizevetter as objects of study – are the talent distinguishing the historian from other contemporaries working in the same scientific sphere. A. Kizevetter adjoined neither one of political parties, nor one of political trends, widespread in emigrant circles. Nevertheless, he participated in discussions on the sensitive political issues devoted to the fate of Russia, relationship with Bolsheviks. In the article A. Kizevetter's polemic with V. Maklakov is presented, who was extremely pessimistic in assessment of a possibility of emigration in fight against the Soviet regime.

Keywords: emigration, Russian action, Public university, scientific activity, Soviet regime, students, discussions, researches.

S. G. Osmachko Cultural Stereotype and Countercultural Behaviour of the Soviet Person (on the example of disciplining of the Red Army military personnel in 1929–1940)

In the article features of cultural stereotypification of the behavioural sphere imposed to «the ordinary Soviet person» by the totalitarian state are considered; an attempt to estimate degree of discrepancy of the expected and real relation to practice of socialist building is made. The feature of totalitarianism is tough repressive sanctions of the acts, which do not correspond to the officially approved standard. A reference group is data of the military personnel of the Red Army, who were involved in local wars and the military conflicts of the interwar period (1929 – the Soviet-Chinese

conflict on KVZhD; 1936–1937 – participation of the Soviet volunteers in the Civil War in Spain; the Soviet-Japanese conflicts on Lake Hasan in 1938 and at the Halkhin-Gol River in 1939; actions of the Red Army in Western Ukraine and Belarus and the Soviet-Finnish War of 1939–1940). It is shown what an unsuccessful situation was developed, for example, in the field of military discipline (desertion, self-shootings, robberies of local population, high percent of noncombat losses, a significant amount of fixed so-called «negative statements» and so forth). After the end of fighting it was necessary to take superdrastic measures (up to use measures of physical impact to subordinates, criminal repression, etc.). Falling of discipline was caused by the general discrepancy of the purposes of the fighting proclaimed by the state and the personal purposes of the military personnel. It, by the way, demonstrates not in favour of the fairly worn out thesis of ideologists from history about a high degree of moral and political unity of the Soviet people and the Stalin management during the specified period. The indiscipline also provoked by mass rearrangements of the Army and its quantity increase; elimination consequences of «a military plot» in the Red Army; weakness of educational work with the military personnel.

Keywords: culture, cultural stereotype, countercultural behaviour, military discipline, the Red Army, fighting, educational work

Gustyakova D. Yu., Ershova Yu. S. Representation of Native Russian Classical Opera Art in the Context of the Binary Opposition of Postmodernism and Mass Culture («Khovanshchina» by M. P. Mussorgsky)

This article is devoted to one of the most interesting and complicated aspects of the presence of classical performance in the cultural field of our time – the representation of the Russian classical opera in «contemporary art-space». In present, the opera classics, getting into the field of influence of mass culture and being subjected to deliberately original and demonstratively unconventional director's comprehension undergoes a kind of adaptation to the needs and specifics of the modern audience. In our opinion, the problem of classical art becomes the most relevant precisely presence in the modern culture of the opera genre, especially if we consider the interest of mass culture and postmodern art to time-spatial arts in general and to theatre genres in particular. Therefore, we believe that modern opera performances are important to be considered and analyzed in the context of postmodernist tendencies, which are to a large extent inherent in «director's opera». On the example of staging M. P. Mussorgsky's opera «Khovanshchina» (the Moscow Academic Musical Theater named after Konstantin Stanislavsky and Vladimir NemirovichDanchenko, 2016), directed by Alexander Titel, we determined the main features of the interpretation of this classical operatic text, linking them with the influences of the postmodern artistic paradigm: fragmentarily, image convention, rejection of mimesis, citation, parody. Relying on the study, we concluded that opera is a stage genre that, while continuing to be perceived by the mass consciousness as the most conservative one, is influenced by each new period, therefore, modern opera performances realized under objective conditions of postmodern influences can, to varying degrees, be correlated with the characteristics of postmodernism and mass culture.

Keywords: classics, mass culture, modern culture, postmodernism, representation, interpretation, domestic opera, M. P. Mussorgsky, Khovanshchina, Alexander Titel.