

G. Yu. Filippovsky

Motive of *the Railroad* in the English and Russian Poetry of the 19th century

The article is devoted to a poorly studied problem of typological poetics of the motive «railroad» on materials of the English and Russian poetry against the background of the civilization and culture of the 19th century. The first railroad started to work in England in 1825 (Stockton – Darlington, in 1829 – Manchester – Liverpool), but the first railway engine was made in 1803 by R. Trevithick, and in 1813 J. Stephenson; in Russia the first railroad St.-Petersburg – Tsarskoe Selo – Pavlovsk (1837–1838). In 1840 N. V. Kukolnik wrote about this event «The Favourable Song» (cycle «Farewell to St. Petersburg») set to music by M. I. Glinka. Already there is a motive of danger and fear which was caused by the novelty in public, along with delight and euphoria. In England the picture of romantic J. Turner «Rain, steam and speed» (1844) represents the train and the engine («sleaze») as a certain monster with a gaping belly in front of which the hare is rushing about – the sign of a trouble (compare the episode: A. S. Pushkin in Mikhailovskoe in 1825 where the poet met the hare on his way and it made him turn back and that saved his life).

For the first time is made the comparison of sonnets by U. Wordsworth of 1844–1845 and the small poem «Railroad» by N. A. Nekrasov of 1864 (the railroad St.-Petersburg-Moscow, «Nikolaev», is built in 1851), in their texts the motive «railroad» takes the leading place, is submerged in specifics of romantic poetics with characteristic to it (starting with preromantic elegies by T. Gray – V. Zhukovsky «The Rural Cemetery» 1802) images of otherworldly visions. The cycle of U. Wordsworth's sonnets «On the Project of the Railroad Kendall- Windermere» accents the subject of the railroad builders, and then – the Abbey Furness, the place of their last rest. The similar subject is characteristic also to «Railroad» by N. A. Nekrasov, where the episode of boy Vanya's dream vision is developed, with images of dead builders of the railroad, their crying – the song about their strong beat. As well as in sonnets by U. Wordsworth, Nekrasov's «Railroad» emphasizes high spiritual qualities of the railroad builders in a romantic form of images, who honestly and nobly put lives on the altar of the progress and civilization. The motive of the railroad is an important poetic motive in development of the English and Russian culture of the European romanticism of the 19th century.

Keywords: railroad, sonnet, poem, U. Wordsworth, N. Nekrasov, N. Kukolnik – M. Glinka, J. Turner, romantic poetics, the road builders-toilers, vision, otherworldliness.

T. B. Ilyinskaya

Features of Fairy-Tale Poetics in N. S. Leskov's Short Novel «Nightrunners»

The article is devoted to research specifics of a fairy-tale form of narration in the short novel «Nightrunners» (1891). Here is defined such an essential component of the fairy -tale structure of the short novel as language reflection, which defines originality of «Nightrunners» among Leskov's other narrations. The language reflection in the short novel is shown at three levels: of the author, listeners and story-teller. The object of the language reflection is, first of all, abnormality of the speech (from the point of view of the rated literary language), and secondly, the story-teller's linguocreativity. Comparison of primary and final editions of the short novel allows us to come to the conclusion that processing of the text was in the direction of strengthening of bright typicalness of the story-teller's language. The short novel is distinguished among Leskov's narrations with the statement of the problem of the story-teller's speech talent. The main functions of the language reflection of Leskov is to increase a number of points of view in the work and to accent a language game, directing the reader's attention to various manifestations of linguocreativity. In this regard in the short novel here is updated the art potential of «wrong», colloquial, words and also such literary means as national etymology,

stylistically motivated tautology, a metaphor-joke, the special rhythmic of a phrase containing including, humorous catchphrases (not so much of purely folklore but of original character). This difficult linguostylistic system of the short novel allows us to recreate artistically plurality of points of view and opinions concerning the main ideological opposition of the work, behind of which there are figures of Leo Tolstoy and Ioann Kronshtadsky. Allocation of means of the language reflection in the short novel deepens understanding of heterogeneity, versatility of Leskov's narration and – broader – the tale as a type of narration.

Keywords: narration poetics, N. S. Leskov, «Nightrunners», language reflection, popular speech, meshchanizm, literary language.

. A. Fedotova

N. S. Leskov's Reception of L. N. Tolstoy's National Stories

The article is devoted to the study of the urgent problem of reception on the material of N. S. Leskov's articles on the religious and moral teachings of Leo Tolstoy. The material for the analysis is little-known critical notes by Leskov «The Best Prayer» (1886) and «On Rozhna. A Note to the Sons of Resistance» (1886), dedicated to folk tales of Tolstoy, which are 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 problems and poetics of Leskov's publicistic works, analyzes current issues of organization of the writer's dialogue with the reader, reveals narrative and linguistic ways of activating the reader's attention. The result of the analysis becomes concretization of ideas about the originality of the text-polylogue in Leskov's journalism, the mechanisms of intertextual enrichment of the meaning of the writer's works, the originality of the receptive strategies used by the author. The main receptive vector, characteristic of Leskov's critical articles about Tolstoy's folk tales, stands out sharply against the background of the most authoritative in the last third of the 19th century social criticism. The analysis of A. M. Skabichevsky and N. K. Mikhailovsky was opposed by the analysis of Tolstoy's texts from an ethical and religious standpoint. To implement this strategy, Leskov correlates quotes from Tolstoy with the texts of the Gospel and the lives. As a result of Leskov's comparisons in his interpretation of Tolstoy's works, the problem of inner spiritual life comes to the fore, which becomes the basis for polemics.

Keywords: Russian literature of the XIX century, N. S. Leskov, L. N. Tolstoy, reception, intertextuality, text-polylogue, folk tales.

A. V. Svyatoslavsky

Maxim Gorky in Mikhail Prishvin's Literary Fate

The anniversary year of M. Gorky has excited many sensitive issues concerning the binary opposition: Gorky as a personality vs Gorky as a literary artist. For years of the Soviet power in literary criticism there was an opinion on great personal friendship and creative cooperation between Maxim Gorky and Mikhail Prishvin basing on study of their correspondence. However the publication of Prishvin's 18-volume diaries finished in 2018 forced to introduce serious amendments, having revealed Prishvin's rather critical attitude towards Gorky as to a consecutive supporter of proletarian dictatorship, including in literature that, according to Prishvin, held down the writer's creative personal freedom and led to «nationalization» of literature in the USSR. Prishvin, connected with Gorky since 1911 by correspondence and personal meetings, was one of those who in many respects appreciating Gorky-artist, rather sharply rejected him as an ideologist, politician, spiritual leader. Gorky, being more senior than Prishvin in a literary experience and having supported Prishvin as the beginning writer in due

time, subsequently admitted that he was Prishvin's student in some things. He shows a more warm attitude to Prishvin, appreciating his unusual literary method as a master of poetic prose and a lyrical miniature. Prishvin, in general highly appreciating Gorky as a writer, at the same time makes a number of remarks of purely literary property in correspondence and diaries, concerning such works as «The Artamonovs' Case» and «Klim Samgin's Life». Nevertheless, a quite often sharp tone of Prishvin's diary statements on Gorky is softened in the 1940–50-s in connection with evolution of Prishvin's views on relations of the state and the writer. How much Prishvin's point of view on Gorky is proved, this is what the author of the article tries to understand.

Keywords: Mikhail Prishvin, Maxim Gorky, Russian literature of the 20-s century, Soviet literature, intellectuals and revolution, literary epistolary, literary diaries.

U. U. Shestakova

Gemstone Imagery and Its functions in O. Slavnikova's Novel «The Jump»

The article discusses artistic functions of gemstones images in O. Slavnikova's novel «The Jump». Particular attention is paid to the fact that gems are not only decorative elements of narration, but also play the role of peculiar «stylistic integrators» of chaotic and streaming common being, representing a «framing», «sense-producing» function. The article proves that images of gemstones form a stratum of independent, self-sufficient being, which stretches over simulative reality of Slavnikova's heroes. It is also proven that the gem entirely reflects the inner world of a hero, gem is like characterological accessory. Because of that, the image of diamond is under special investigation, due to its high reflective feature, diamond has become as equivalent of a metaphysical issue when humans, close to each other, become strangers, at this point diamond is as a symbol of the person's impermeability and disconnection.

Other optical elements of the novel, like kaleidoscope, mirror, stained-glass window, along with double and split effects making gems, are under analysis. Both optical elements and gems cause polychromy of the narrative that allows us to state that O. Slavnikova has her own special disambiguation perception. Nabokov-Slavnikova literature continuity line is established. It clearly shows genetical similarity of style dominants of the both authors, who pay special attention to decorative elements of narrative, giving a metaphysical sense of it. Textual and conceptual similarities between O. Slavnikova's novel and Art Nouveau artists' creative practice are investigated. «Language plot» of the novel is under analysis. The «language plot» is revealed, at the formal level, by lot of metaphors and metonymies, and, at external, sensual level, by absolute domination of the language structure above the event line, which follows the preliminary organized syntactic ornamental path.

Keywords: gemstone, decorativeness, kaleidoscope, stained glass, symbolics, «style integrators».

N. Yu. Bukareva, K. V. Nezgovorova

The Features of Organization of Metatext in V. Makanin's Fiction

The article is devoted to the analysis of the features of organization of the metatext in V. S. Makanin's fiction. On the example of his literary creativity of the late 70's – early 2000's (the novel «The portrait and around», the story «Voices», the novel «Underground, or A Hero of Our Time» and the story «A success story about love») the author considers ways to create metatextual discourse, the specificity of the creative process and the features of the writer's conscience. In V. S. Makanin's fiction the text does not aspire to completeness, that is why the main principle of organization of metatext is variability. The hero-narrator offers different options for further plot development, so many fragments of the text resemble draft entries.

Besides, in the focus of the author's attention there is a potential plot or stories that are only supposed to be a writer, but are not really created. These metatexts are models of stories, but «the writing man» rejects it, because for some reason it can not find further development. The author of the article analyses the features and the functions of the reflexive way of telling and the principles underlying the author's relationship with the hero. On the basis of the text analysis the author comes to the conclusion that the character of Makanin is freed from the author's supervision and feels over himself the unlimited power of literature, which also makes it possible to talk about the literary centrality of V. Makanin's fiction.

Keywords: metatext, reflexive way of telling, narrative structure, literary centrality, the character «the writing man», metafiction, variability.

N. I. Klushina, N. V. Smirnova, L. T. Kasperova, M. V. Ivanova, S. F. Barysheva

Internet Genres: News and Commentary in the World Wide Web

The basis of Internet stylistics consists of media texts of special types (they can be named 'Internet texts'), which differ both from classical book culture texts, as well as from media texts existing in traditional media (press, radio, television).

The Internet being a new communication platform determines and shapes traditional text genres and triggers evolution of new Internet genres. The researchers traced the genesis of the news (from short news reports to contemporary news in the Internet). The prototypical model of the genre has been constructed, its transformation has been traced in new media: compositional (inverted pyramid), structural (hypertext, clickability, multimedia, incompleteness). As compared to traditional news materials the study also revealed new stylistic features of the genre, such as intentional narrative organization, emphatically neutral stylistic tonality, choice of linguistic features depending on a media type (quality, mass and yellow).

The news is a transformed genre, but the online commentary is a new Internet genre. They revealed the stylistic features of commentaries, built their typology, and outlined the direction of further study on the Internet commentary: user and editorial commentary, the structural role of commentary in the media text and on forums; presentational, advertising, intentional commentary functions, etc.

The news and the commentary are compressed Internet communication genres very relevant to information requests of the modern society, which is obsessed with a new media culture evolved during the digital era. In the same time a new genre called «long read» is becoming more and more popular on the Internet. This fact refutes the thesis that contemporary communication is characterized by limited users' intellectual and speech effort. At the same time, it confirms the hypothesis proposed by V. G. Kostomarov about the alternation of an expression and a standard.

The study of norms dynamics in mass media resulted into a new scientific theory of media norms and a media variation of the Russian literary language. This concept is of high importance not only for the orthology and Internet-stylistics, but also for the linguistic security, as it contributes to the study of new Internet-communication effects impacting public opinion not only positively, but sometimes in a negative way.

Keywords: Internet-communication, style, stylistics, media text, hypertext, genre, dynamics of norms.

M. A. Vasilchenko

The Role of Style in Formation of «the Brand Identity» of the Magazine

This article aims to examine the interrelationship of a style and a brand. Obviously, the brand identity and brand personality are crucial for a brand to be strong. Brands are similar to

characters present in literature, films or drama as they have personalities. Yet, brand researchers and practicing marketers have been actively using various disciplines such as psychology, sociology, anthropology for building brands with personalities prospective consumers would appreciate. Still stylistics has not yet made a contribution to branding research. In fact, a style is highly important for the structure of a brand: along with other brand elements (e. g. brand name, logotype, slogan etc.) style is crucial for creation of a brand personality. The present research is conducted on cover stories published in Forbes USA magazine from January to June 2017. The text analysis has shown that using stylistic features journalists construct a narrative of a brand hero, who becomes a brand embodiment. That is to say, journalists try to fit a real story into frames of ideal narrative. Consequently, this animism lies behind relationships between a brand and its customers. The present research may be useful for the development of both marketing and stylistics, as well as for marketing practice of brand building.

Keywords: brand, style, media brand, brand personality, brand identity, narrative, brand hero, customer-brand relationships.

M. E. Novichihina, M. A. Drogaitseva

Efficiency of the Medianomination: a Factor Study

This work is devoted to the issue of the nowadays medianomination. Medianomination as the language nomination of mass media is interpreted as a peripheral element of the commercial nomination. It denotes the problem of communicative efficiency/ inefficiency of the medianomination. The concepts of commercial and communicative efficiency of the nomination are differentiated. The question is raised about the need to find and test quantitative methods for assessing the communicative effectiveness of the medianomination. The disadvantages are identified of the traditionally methods of assessment, in particular, the inconsistency of the results obtained by different research methods. The factor method of research of the communication efficiency of the medianomination is being discussed on the example of the names of the women's mass media of the Central Black Earth Economic Region of the Russian Federation. The advantage of this method is that it counts mutually intersecting options. The practical results of the factor method are analyzed on the selected research material. According to the results of this technique, the semantic space of the studied symbols is constructed. This visualizes the results and detects a clear polarization of the names of only one of the factors. This factor is conventionally interpreted as a non-standard factor (originality). It is argued that effective communication can be recognized only by medianames that have a positive load on all the selected factors. It is shown that the technique of the factor analysis allows us to identify the communication effective and ineffective communication medianame. Correlation of the results of the study of the communicative effectiveness of the medianomination by factorization and other methods is revealed, in particular, by calculating the index of associative matching of the medianame. The conclusion about the statistical reliability and objectivity of the study of the communicative effectiveness of medianomination using the method of the factor analysis is formulated.

Keywords: medianomination, commercial nomination, mass media, efficiency of the nomination, association experiment, factor analysis, semantic space, coefficient of associative matching.

L. V. Ukhova

«Promoting Text»: Notion, Features, Functions

In the article the terminological problem relevant for media linguistics is raised. During the last decade a number of similar, but not identical concepts is introduced for scientific use, which still have not got definitions: marketing / consumer discourse; selling / promoting / unique / optimized text. The purpose of the article is to carry out demarcation of the stated concepts, having defined spheres of their functioning and substantial potential and to give interpretation to the concept «promoting text», having revealed its typical signs and the main functions. In a chain of reasoning the author comes to the conclusion that the term covering all possible communication schemes of the market relations is «marketing discourse». The term «consumer discourse», not fully presenting philosophy of discourse interaction, explicates logic of the subject-object relations therefore it is more right to use it only in a behavioural aspect as an analogue of marketing communications. Thus the unit of the marketing discourse is a promoting text, a selling text is a unit of the consumer discourse. The uniqueness and optimization should be considered intrinsic characteristics of the selling and promoting text. The author understands «the promoting text» as a communicative unit functioning in space of marketing communications, which purpose is effective impact on target audience (to draw attention of the consumer, to be remembered by him, to cause or help to create a certain emotional relation to information put in the text and, ideally, to induce to a certain action) and which has a system of relevant verbal and nonverbal means of its strengthening / optimization. Besides, the author notes that today borders of the marketing discourse have considerably extended and cover not only spheres of the integrated marketing communications (IMC), but also actively penetrate into other spheres, which seem to be far from IMC, – the scientific discourse, book publishing and even children's literature (in the latter case washing away borders of traditional genres and creating new ones).

Keywords: media linguistics, a marketing discourse, a consumer discourse, a selling text, a promoting text, a unique text, an optimized text.

E. V. Marinova

New Fields of Variation of Language Units and Establishment of the Norm of the Modern Russian Literary Language

The study examines new fields of word variation in modern Russian speech on the material of new loan lexis (about three thousand units). The appearance of formal variants is primarily due to intensive influx of borrowings from one source language (English), which results in formation in Russian of certain single-structured groups of words which are subject to this or that variation: nouns originating from composite words or word combinations; nouns ending in *-ин/-шен*, in *-с/-з*, with a word stem ending in a vowel, etc. The analysis of variants of different types reveals new processes in the Russian language, that influence establishment of the literary norm (absence of the consonant devoicing at the end of words, alternative pronunciation of letter combination «дж»; a secondary stress on words that are not compound; spelling of consonant abbreviations with lower case letters; spelling in Latin characters; absence of inflexion in nouns that traditionally belong to a declinable class; variation of one word according to different formal characteristics, etc.). The author also points out «vanishing» types among word variants; causes of analyzed phenomena, peculiarities of lexicographic recording of foreign neologisms. The article offers recommendations on codification of new words. In particular, the study substantiates the point, according to which it is necessary to opt for the declinable variant when fixing a new loan noun ending in a consonant in a standard dictionary. The study was based on the material of the electronic database «Integrum», «Electronic corpus of Russian newspapers»

(MSU project), «Russian national corpus», recordings of speech and the Internet database in the framework of the descriptive method of linguistics.

Keywords: variability, norm, orthoepic, accentual, phonemic, orthographic, graphic, grammatical variants of words.

O. E. Ivanova

Orthographic Recodification as an Activity

The article is devoted to one of the important lines of activity in orthography-orthology – the change spelling of words, codified by spelling dictionary, or recodification. Recodification is carried out primarily to maintain the fullness of the manifestation of systemic features of writing, to affect on the particular deviations from the natural implementations of the system. In other cases, it is realized as a concession to the formed standard norm, made by codifiers (subjects of the writing) taking into account the clearly prevailing use. Or, the separate specific dictionary prescriptions, given under the pressure of the orthographic «fashion», correct with the help of recodification. An important social purpose of recodification is to ensure the balance between the prescription of the national dictionary and the interests of the writing community. The article examines examples of recodification, coinciding and not coinciding with the vector of standard writing preferences. The experience of real recodification is evaluated not only from the point of view of the regulatory activity of linguists, but also from the point of view of the social success of this activity. The recodification that does not contradict the already existing or predicted standard norm and that is therefore easily accepted by the writing community is recognized successful for codifiers and vocabularies. Recodification as corrective work and as an activity, regulating a written standard, is relevant for the latest edition of the Russian Spelling Dictionary (2012). As a result, recodification is not estimated as a failure in the work of linguists or as their misses in normative forecasting, but as a manifestation of the regulatory aspect of the culture of speech.

Keywords: orthography, spelling dictionary, codification, codified norm, standard norm, recodification, unification of spelling by rules, variation of spelling.

N. V. Dubinina

Functioning of Lexeme-Coloratives in Russian: a Diachronic Aspect

The relevance of the given article is due to the fact that the study of the functional and semantic features of color-coding adjectives is one of the most important tasks of modern lexicology, since it is connected with the study of dynamic phenomena in the vocabulary of the Russian language. The purpose of the article is to determine the features of the functioning of coloratives in the history of the Russian language. The lexical-semantic group of color descriptions has a long history of formation. The use of coloratives is an ongoing process associated with human linguocreative activity. Functioning at different times, lexeme-coloratives are a part of the lexical-semantic group «color» of the Russian language and an active stock of vocabulary. With decreasing relevance of words, lexemes pass into passive stock, while remaining registered in lexicographic sources. As a result, the conclusion is significant that at some particular chronological stage of the language development there are changes in the composition of the lexical-semantic group associated with linguistic factors caused by the emergence of new realities in life of the society.

Keywords: lexical-semantic variant, lexeme, lexical meaning, color designation, word usage.

I. A. Sukhanova

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

The article considers the intertextual relations of Boris Pasternak's novel «Doctor Zhivago» with F. M. Dostoyevski's story «The Village of Stepanchikovo and Its Inhabitants» («Selo Stepanchikovo i yego obitateli»). The author of the article makes a start from the episode of Pasternak's novel when the main character kicks downstairs his opponent Komarovski. This situation resembles the episode of Dostoyevski's story when Colonel Rostanov kicks away Foma Opiskin, a self-styled tyrant of his family. Dostoyevski describes the episode in details, Pasternak does not show its outcome and a reader finds it out something like by accident in the next chapter. But in the both texts the resolute actions of the characters do not bring to the expected result and also a lot of resembling details of the corresponding episodes call to each other in free variations. The motifs of Dostoyevski's story appear not only in the mentioned episode of Pasternak's novel, but, seemed to be imperceptible, they are dispersed in the whole text of the novel and appear unexpectedly in connection with some character, episode or situation. For example, Vasya Brykin shows some likeness of Falalei; the details of the narrator's journey to Stepanchikovo and his recollections of childhood are responded in Part 1 concerning the childhood of the main character of «Doctor Zhivago» and his friends; common things appear in the description of the park and the wing both in Stepanchikovo and Duplyanka. Nevertheless the projection to «The Village of Stepanchikovo...» in «Doctor Zhivago» coexists with projections to the other pretexts. The analysis of complex interlacing of intertext and intratext not only demonstrates the resemblance and the difference in the interpretation of the archetypical plot made by the writers of two different epochs but also permits to reveal the main principle of the text structure of Pasternak's novel – the principle of motif group variations.

Keywords: B. L. Pasternak, the novel «Doctor Zhivago», the poem «A Tale» («Skazka»), F. M. Dostoyevski, the story «The Village of Stepanchikovo and Its Inhabitants» («Selo Stepanchikovo i yego obitateli»), intertext, intratext, archetypical plot, motif group variations.

G. V. Denisova

Psycholinguistic Features of Russian Emigrants' Speech

The purpose of the given work is (1) to analyse changes which happen to language in emigration, in comparison with the processes proceeding in mother country language (2) to consider a self-identification discourse which partially sheds light on the structure and the content of some important components of a cultural and language projection, including in coordinates of antinomy «own» / «strange» as a certain mental set. The material for the analysis is Vladimir Venediktovich Khoromansky's (1889–1983) manuscripts, which are stored in Bakhmetev archive at Columbia University and they are a source of invaluable evidences both in respect of illuminating some historic facts, and from the point of view of their stylistic features. The latter seems to be especially important as, despite obvious interest to the Russian emigration in recent years, still there is not only an open question of the linguistic status of the language used in diaspora, but also perspective of the language picture of the world appearing in speech behavior of emigrants.

The notes, which we have, incorporate all main functions of the genre of the diary and allow us to reveal the following text functions: (1) cultural as a mechanism of preserving the memory of events; (2) therapeutic as removal of emotional experiences in the course of their verbal fixing; (3) autocognitive as a way of extracting certain experience; (4) cultural and game and (5) literary and creative.

Russian is characterized abroad by the heterogeneity and diversity, as on the vertical axis (different waves of emigration), and on the horizontal one (within one wave). By complex consideration of Khoromansky's memoirs, which were not edited, the functional and stylistic variability of the language means used by the author attracts attention. The analyzed manuscripts confirm the fact that despite many years of life in foreign-language cultural space, there is a high level of proficiency in Russian and there is an informant only of microscopic features in the native language, which are usually allocated as typical features of the first wave emigrants' speech.

The discourse of Khoromansky's ethnic identification corresponds, first of all, to the Russian culture while his territorial and state component is almost not expressed or is presented very poorly. It appears that the result received by us slightly opens a veil on the system of estimates of own national identity in linguocultural consciousness of old emigrants.

Keywords: language of the Russian Abroad, mother country language, linguocultural consciousness, language picture of the world, emigration of the first wave, national and cultural space, self-identification discourse, antinomy «own» «strange».

Yu. A. Nenasheva

A Friend or a Foe: Interlingual Interference and Probabilistic Preferential Intonational Models

Referring to communication processes as to probabilistic unprogrammed activity means that we should turn attention to the factors that define discourse functioning. These factors also structure discourse probabilistic characteristics. Linguistic preference as a discourse probabilistic characteristic describes the specificity of speech message constitution/perception processes. Linguistic preference has an orientating and prognostic value, it provides for the euristic choice and decision making procedures in constituting speech messages.

Methodology of the experimental discourse analysis, anthropocentric and cognitive approaches to speech intonation help to identify operational intonational units which comprise procedural information about the speakers' choices in processes of generating/interpreting speech messages. These units can be defined as probabilistic linguistic preference intonational models. They are preconditioned by cognitive and social mechanisms and organized into hierarchical structures; their functioning as probabilistically oriented is provided for by the complex of factors studied in the decision making theory. The typology of probabilistic linguistic preference intonational models is correlated with non-codified usage norms, as it describes most frequent, typical intonation structures used by speakers in related communicative situations.

In classroom bilingualism situations linguistic preference intonational models of the native language can interfere with using or teaching L2 intonation structures and cause communication failures – either the information in the message is corrupt or the message cannot be decoded. The key to the problem can be found in identifying linguistic preference intonational models of the native language and L2 and describing «overlapping zones» of intonation units and corresponding speech intonation contours with semantic and acoustic similarities.

Keywords: intonation, probabilistic discourse characteristics, probabilistic linguistic preference intonational models, interference, classroom bilingualism, linguistic preference.

A. G. Pastukhov

Gloss as a Media Genre and Its Functioning in German Press

The modern cultural background imposes serious obligations based on the need to clarify the media concept associated with the ever-changing formats of the content presentation. Existential forms of media texts determine the main typological characteristics. The information dispersed

in media space creates a special infrastructure that helps to develop new forms of its representation. Journalistic genres, as products of «social nature», have a number of characteristics: the information is largely complemented by its variability. The sequence of elements in them is relatively free, although the style varies greatly depending on the intentions of the author. As a result, media genres are generally considered to be non-rigid forms, respectively, the facts and their presentation in them are perceived as a dynamic indicator of transformations that are realized along with their analytic character. One of the genres that demonstrates similar media analyticity is the gloss. In the article the gloss features in the system of German printed media are examined. Various examples from the federal and regional press objectify typologically and stylistically most important characteristics of the genre that is emphasized as a stylistic, literary and cultural phenomenon. The gloss is an opinion forming genre that is primarily aimed at reflecting current events, with a special emphasis on everyday problems. The subject of critical discussion in the gloss is often the banal topic that enters a competitive relationship with a broad reflection of the social and political context. This also explains the choice of stylistic means in the gloss: effective quotations, headings, etc. Being an ordinary way of attention attracting, it allows us not only to rank and evaluate events, but also to make their presentation more sensational and dramatic.

Keywords: gloss, media genre, media text, analytic genres, genre standard, language of the press, format.

Yu. A. Nenasheva, O. M. Sedlyarova, N. S. Soloviova

Intonations of the Direct Speech of Male and Female Characters of the Audiobook

The research is performed within the methodological framework of the experimental discourse analysis. Gender-specific intonational characteristics of the English speech and the degree of their correspondence to the speech gender stereotypes are identified and evaluated on the basis of their comparison to the actual acoustic parameters of utterances.

Experimental discourse analysis methodology allows us to identify independent variables directly connected to the gender characteristics of the speakers and dependent variables only marginally, or not at all, connected to the gender of the speakers. Independent variables serve to identify gender of the story characters, they are less variable. Dependent variables are not gender-conditioned and comprise the area of overlapping intonational characteristics of male/female speech. Dependent variables are more subject to change, they serve to express other than gender-oriented discourse meanings: expressive, modal, emotive meanings. The results of the study show that actual fundamental frequency of the speaking voice (F_0) does not represent an independent intonational characteristic, notwithstanding the speech stereotype, whereas F_{0min} is evaluated by the listeners as representing a gender-specific female speech feature.

Independent and dependent intonational characteristics make up gradience areas of gender opposition: extreme areas including gender-specific intonational characteristics and the central area which includes dependent intonational characteristics common for the both genders. Such a division of the intonational characteristics is gradual, it reflects the complex structure of the message. Introduction of gradience into the gender opposition helps to evaluate the influence of the external factors, such as speech gender stereotypes onto the intonation of the English speech.

Keywords: discourse, experimental discourse analysis, intonation, gender, speech stereotype, male/female characters, gradience, gender-specific intonational characteristics.

Kostromina T. A.

Fascination in Creolised Texts in English-Language Social Advertizing

This article is devoted to the fascination as a communicative phenomenon and a component of texts with codes of different semiotic systems in social advertising. A number of terms used by the scientific community for the designation of this kind of texts are considered. The choice of the term «creolized text» is substantiated and its definition is presented as a text, the texture of which consists of two non-homogeneous parts – verbal and non-verbal. The classifications of creolized texts are analysed depending on the synergetic effect of two components on the recipient. The examples of the main methods of fascination, found in creolized texts of social advertising, are derived and given. Particular attention is paid to the fascinative influence of the verbal and nonverbal constituents of the creolized text on the recipient. As a result it is concluded that the phenomenon of fascination contributes to the main purpose of the advertising message: to draw attention to the problem, to generate interest and conviction in the idea, opinion or method of solving this problem. The article notes that fascination is often found in the non-verbal component of the message of creolized texts of social advertising. It is established that the reason for this phenomenon is a significant difference in the speed of perception of iconic and verbal signs. The interrelation between the fascinative perception of the text and the figurative perception of iconic symbols is traced, which is not drawn to facts and numbers, but to associations and images. The article notes that some methods of fascination can only be linguistic, for example, questions, question words, incompleteness of utterances, understatement, word-symbols, numbers, imperative and deviation from the norms.

Keywords: creolized text; public service announcement; PSA; fascination; fascination device; verbal and nonverbal components; impact.

E. I. Boichuk

The Internal Structure of Rhythmic Units of the French Prosaic Text

The purpose of this study was to determinate basic elements of the rhythmic units structure in the prose text. The main tasks were the definition and characterization of such parameters of the minimal rhythmic unit structure (rhythmic block) as stress, pausing, accenting, caesura, the size of the interaccent intervals and the length of rhythmic groups (rhythmic equalities and sequences). The relevance of this study is due to the need to clarify the effect of parameters on the perception of the rhythm, and also to establish a close interrelation of these elements with the structure of the phrase in music, its rhythm and size. To achieve the goal and solve the tasks, the hierarchy of rhythmic units was defined, and also all the means, capable to participate in the formation of rhythm within the prose text, were listed. The study was conducted on the basis of the French language, namely the texts of 19–21st-centuries novels. The main results of the study are the following: firstly, the rhythmic block as a minimal rhythmic unit can include all types of stress (basic, additional, emphatic, semantic), anacrisis and clauses, syncopation and accent; secondly, the rhythm is created by a sequence of equal or approximately equal in length rhythmic groups constituting a single rhythmic block, and thirdly, rhythmic repetition often provokes the inclusion of pauses that create a sense of rupture in sound, participate in many contextual situations, contributing to their individualization. In this case, pauses play a special role in the realization of the text rhythm, especially when other means of rhythm are available at different language levels (repeats of different types).

Keywords: rhythm of prose, rhythmic unit, rhythmic block, prosody, pausing, stress, interval, accent, the structure of the rhythmic unit.

K. Kh. Rekosh

Etymological Parameters of Semantics of French Legal Discourse

Researchers often refer to the etymology of terms, the meaning of which they interpret, because without the past there is no present. At the same time, the phenomenon of etymology (the study of the origin of linguistic units) and etymon raises many questions and deserves some reflection. In particular, in connection with the study of French legal discourse search of the origin of the idea, concept or root is hampered by the ambiguity of the etymon.

The expansion of the research object, the appeal to external linguistics or other types of knowledge lead to the realization that the concept of «primacy» of the etymon is quite arbitrary and not always achievable, that the genetic pathway of word does not always coincide with the genetic path of the institution, phenomenon or idea. In contrast to the generally accepted approach to the etymology of the word, the article proposes to look at the phenomenon of the etymon from the perspective of not a single word, but that of the institution and take into account the continuity that operates not only at the level of terms, but also concepts, ideas, theories, paradigms, the impact of one system of law on another, the synergy of a wide range of phenomena. The article deals with some parameters influencing the semantics that should be taken into account in the etymological analysis of the Western European legal discourse: taking into account cultural events, transitions from the realness of the material world to that of ideas (abstractions and their verbal representation), the historical formation of the law of Rome in the institutions of religion, the presence of customary law in the discourse space of law. In the article these parameters are analyzed within the framework of the introduced concept «etymology of the institution» and implemented in different periods of language development, cultural and discursive paradigms and, accordingly, in the semantics of the modern French language.

Keywords: etymon, etymology, Roman law, sayings, institution, «Leges duodecim tabularum».

O. S. Egorova

Communicative and Syntactic Organization of Verificative Sentences

The article is devoted to the study of the main linguistic means of expressing thought in the process of communication – the sentence – in the aspect of communicative (actual) syntax. This problem has always been one of the promising and actively developing areas of modern linguistics, its basis being fruitful in solving many issues in various fields of humanitarian knowledge. The object of the study is verificative sentences that has not yet received sufficient coverage both in domestic and foreign linguistics. The study was carried out on the basis of the French language. The purpose of study is to identify the formation patterns of verificative sentences in accordance with the communicative perspective (actual division) and to create the communicative-syntactic types classification that takes into account the features of the interaction of the communicative and syntactic structure of the sentence. The general communicative orientation (general communicative meaning) of the sentence, the actual (theme-rheme) division of the sentence, the communicative-syntactic functions of the sentence components, the linear structure, the formal indices of the theme and of the rheme of the sentence were chosen as the basic principles for the selection of communicative-syntactic types. The analysis of factual material made it possible to distinguish the types of particular-verificative sentences most characteristic of the French language: subjective, predicate, objective, sirconstant, predicate-objective, predicate-sirconstant. The proposed verificative sentences classification, including the main schemes of actual division realization, that is the paradigm of communicative-syntactic types that a sentence can form in the process of communication, allows, on the one hand, to fully reveal the features of the syntactic mechanism functioning of the French language in the sphere of generating a speech utterance and, on the other hand,

provides the speaker (writer), with a certain communicative situation, of the necessary type (variant) of the sentence, adequately reflecting the purpose of the statement.

Keywords: communicative and syntactic organization of the sentence, actual (theme-rheme) division, particular- verificative communicative-syntactic types, formal indicators of types.

M. K. Golovanivskaya

Influence of Sociocultural Meanings on Formation of the French and Russian Mentalities

The article analyzes key socio-cultural meanings that influenced the formation of Russian and French national mentality. Among them there are geographical, historical and cultural features that predetermined the system of concepts and their interrelationship. All these factors allow us to construct some explanatory models of existing differences in both mentality and language. So, the basic sociocultural meanings for the Russian mentality are the Mongolo-Tatar ethical codes, Christian morality and worldview, Europe and Europeans and communism, both as practice and as a theory powerfully conveyed to the public by propaganda, while for Europeans such key meanings were: antiquity, Christianity, colonialism, communism and America (USA).

The most important socio-cultural meaning is inherited by the French through the Enlightenment: freedom, equality, fraternity – have opened new worldview horizons for the whole new civilization. To these main senses, which were reflected in the subsequent French constitutions that grew out of the Declaration of Human and Citizen's Rights, is the denial of the divinity of power, which is, in fact, practical atheism, which also fell into the system of replicating knowledge.

America split the French consciousness into those who recognize such a worldview model as anti-cultural, unacceptable for Europe, and those who consider it possible to put on prosperity, that is, anti-aristocracy, in a number of national goals.

The important socio-cultural meaning for the Russian mentality was formed by climatic and geographical factors: length, climatic diversity, often the severity of the climate. It was the Russian mentality that gave birth and developed the concept of «a little man», indistinguishable against the backdrop of a huge country.

Today, the Russian thinking society, of course, is going through the Anglo-American discourse – as a discourse of free enterprise, money, personal progress and prosperity.

Keywords: mentality, history, cultural interplay, Russia, France.

Chirsheva G. N., Korovushkin P. V., Mushnikova N. S.

Pragmatics of Russian-English Code Switches in the Speech of Two Bilingual Children

The paper deals with pragmatics of code switches in the utterances of two bilingual siblings within a Russian monoethnic family (all family members represent the same ethnic group and the same culture and are native speakers of the same language). These children have been simultaneously acquiring Russian and English since their first month of life (now Mike, the elder brother, is 7, and Alex, the younger brother, is 5 years old). The principle of bilingual upbringing used in this family is «one parent – one language»: mother and her relatives speak Russian to the children, while father and his parents interact with the boys in English. The children switch between the two languages (codes) quite frequently. At the earliest stages of their bilingual development they mixed the codes unconsciously, but later they started considering specific parameters of bilingual communication. Relevant parameters of such communicative situations include bilinguality of interlocutors and their amount, presence of monolingual and bilingual speakers (both participants and non-participants of the interactions), subjects and aims, time and location of communication. The authors argue that the most salient pragmatic functions of the

children's code switches are: addressee oriented (choosing language units that better suit linguistic competences of addressees), phatic (using contact-oriented formulas supporting interaction), message oriented (switching to the vocabulary units that the speaker considers better acquired or more appropriate for the discussion of a certain subject / topic), and inducement (mainly in requests – switching to the language, usually a non-native and «weak» one).

Keywords: childhood bilingualism, Russian, English, bilingual communication, code switches, semantics, pragmatics.

A. A. Grigoryan

Linguoculturological Features of Basic Designations of the Concept «Woman» in the Russian and English Languages

Debates on which of the 2 (or more) compared languages is grammatically, phonetically, spelling- or any otherwise more or less complicated have been held (with a varying degree of intensity) for quite a long time. To a much lesser extent such debates have concentrated on linguocultural parameters of the languages. Indeed, up to the last quarter of the XX century one could but seldom come across the scholarly opinions which concerned gender specificity of the compared languages and cultures. Even rarer have been the attempts to look into the possible interdependence of a language being more or less feminine / masculine and its repertoire and ability of expressing a wider and subtler range of emotions. The given article is devoted to the contrastive analysis of the core nominations of one of the most important concepts in both Russian and English languages and cultures – «a woman». The undertaken analysis leads to the following conclusion: the Russian culture seems to be better characterized as the one with prevalence of horizontal ties and interconnections between human beings whereas the English culture is better defined as the one which values are vertical, hierarchical connections more. That conclusion also logically leads to the assumption about the Russian language being more 'emotional' (repertoire-wise) than its English counterpart. Another logical consequence of this state of affairs is that the Russian language seems to be more «feminine» whereas the English one is more «masculine».

Keywords: worldview, means of expressing emotions, horizontal and vertical connections, gender, contrastive analysis of the core nominations of the concept «woman».

V. N. Stepanov, S. K. Bolotova, A. R. Leonova

Genre and Stylistic Signs of Rap-Battle

In this article on the material of the domestic rap genre-forming and genre-determining signs of the rap-battle as a genre within a media agonal discourse are considered. To genre-forming signs of the rap-battle the following ones belong to: agonal nature of communication accenting position opposition of participants of communication; a policodeness, equality of verbal and nonverbal (paraverbal, musical) units of communication when forming the sense of a statement; «expansion of deconstruction» of the sense at all levels of its generation – verbal and nonverbal (paraverbal) and cultivation of «aesthetics of text pleasure» in communication (Rolan Bart); the emotiogenic nature of communication and the provocative strategies of recognition and care with characteristic provocative genres of recognition, representation, demonstrative, maxims, notations, of the provocative question. Genre-forming signs of the rap-battle, according to the authors, belong to specific characteristics of this genre as a supranational phenomenon and have a cross-cultural character. The following signs belong to genre-determining signs of the rap-battle: lowered lexicon (slang, argo, invectives) at the lexical level; language means of expression (tropes, figures of speech, paroemia units – proverbs, sayings, aphorisms, allusions);

ellipsis (incomplete and conjunctionless constructions) at the syntactic level. Genre-determining signs of the rap-battle, as the authors consider, are more defined by the national language. The authors suggest that the rap-battle genre in the domestic culture should be considered as an analogue of the genre of political debates existing in the western tradition, and, respectively, a kind of the agonal discourse. In the domestic context in rap-battles, as the authors' observations show, so-called «sublimation of the concepts» is overcome, which expresses the ideas of competitiveness and hostility. Freedom from the academic canons and orientation to the sound (paraverbal) part of the speech helps authors of domestic rap-battles to create texts beyond the scope of epistemological uncertainty.

Keywords: rap, battle, genre, genre-forming signs, genre-determining signs, discourse, influence, provoking, strategy.

V. N. Lipsky

Reflection and Polarity as Worldview Meanings of National Self-Consciousness (F. Dostoevsky, N. Trubetskoy, N. Berdyaev, M. Gorky)

In this article several essential characteristics of the national self-consciousness are analyzed on the basis of works by writers and philosophers of 19th and the first half of the 20th century. The main attention is paid to the reflection and the dualism peculiar to the self-comprehension of the Russian people. The artistic embodiment of the national consciousness antinomy is reflected deeply and in a versatile way in the creativity of F. Dostoevsky. It expressed «the Russian humility and the Russian self-importance» (Berdyaev), the Russian «All-humaneness» and the Russian national exclusiveness. Dostoevsky believes in the messianic role of the Russian people and appeals to the suffering and the patience on the one hand, and on the other hand his attitude towards the Catholic world and several nationalities is negative.

Thinking over the originality of the Russian being and the Russian spirit, Berdyaev writes about «the polarization and the contradictoriness» of the Russian people which is explained according to Berdyaev by the interaction in the Russian soul of two essential Russian sources – eastern and western. The philosopher believes that in Russia the «Christ love goes with the misanthropy and the cruelty» and the natural statelessness of the Russian people goes with the exceptional devotion to the state.

The national controversy was revealed with a special acuteness at the turn of the ages in the creativity of M. Gorky. Following his predecessors Gorky continues to consider the problem of the combination in the Russian people of two strangely united sources – eastern and western. Gorky-the theorist rejected the dark eastern-Russian source, but Gorky-the writer is strongly attracted by this Asian source with all his soul. On the one hand Gorky believes that the revolution will save people from the ignorance and the rigidity but on the other hand he doesn't accept strong measures of the revolutionary reconstruction of the country. The creativity of Gorky is not only the reflection of the era but also of the dualism of the national character, the world attitude and understanding.

Keywords: dualism, intolerance, worldview, controversy, polarity, West, East, creativity, peasantry, revolution.

E. P. Aristova

Maxim Gorky about Typical Characteristics of Russian Society

The article is dedicated to the philosophical research made by M. Gorky on the topic of the person and collective and also the topic of social evil in novels of 1900s – beginning of 1920s. These novels are biographies, telling about the evolution of a person, surrounded by society. In the imaginative world of the novels socium is represented as an external force, not controlled by

an individual. It is described with several representations as boredom, everyone's common dying, worrying about uselessness of being, sadism and mutual cruelty. Normal condition of an individual in such circumstances is estrangement and wandering. Typical characteristic of a person's perception of the world around is the idea of doubling and dividing between the good in thoughts and things perceived in reality. This idea forms the habit of dreaminess and addiction to miracles, bases the contradistinction between law and justice. The theme of the good which can be imagined is reflected by the life of the whole epoch, which was actively creating the Soviet ideological Utopia, in particular socialist realism art style, official in Soviet Russia and combining realistic description and idealized imagined future expectation. M. Gorky points to emotional sincerity, love to creativity, the word and education, physical resistance in hopeless situations, kind communication and common love to common work on Russia improving as to remedies of overcoming the sociality as the dark external force.

Keywords: socium, society, social interaction, boredom, sadism, Utopia, myth, doubling the world.

E. A. Ermolin

Province as a Metasubject of M. Gorky's Life and Creativity

M. Gorky succeeded in formulating and capitalizing in fame and money his general theme of the Russian province in its multifaceted expressions and figurative manifestations. This metatheme is a Russian province as a life-giving chaos: a crazy fountain, a picturesque host of people and situations, speeches and events, which in particular are not devoid of ethical content, but in the aggregate form, first of all, a special kind of phenomenon or artifact, subject to aesthetic impressionability and causing panesthetic delight, if not contrary to the hardships of life presented and the kinks of destinies, then as if forgiving its outbursts of being its evil. M. Gorky's discovery is a Russian lumpen: a proteistic social amoeba that assumes all forms and lives by emotional modes that can be labeled with any socio-political actuality. Faced with the irrational excess and riot of provincial life, M. Gorky bathed in them as an artist fascinated by the free convulsions of self-consuming and spontaneous Russian existence, Russian horror, the might of the birth pangs of a huge country, or even destiny, finally repeatedly wasting itself. At the same time, he believed that the wild chaos of the Russian jungle, the vital naturalistic element in the absence of God, must recognize the authority of reason. Communists (and especially the KGB members of those times and forcefully exploited members of the Writers' Union) were thought of by Gorky as agents of such a Mind, which was historically and metaphysically non-existent, but is born by itself and equipped with an iron will, but only with a minimum of ethical reflection. Their work eventually abolished the province, which he sang glory to. The article also provides an overview of current judgments about M. Gorky in social networks.

Keywords: metatheme, the Russian province as a life-giving chaos, the hero as a proteistic social amoeba, the author as proteus, the abolition of the province by the agent of reason.

T. S. Zlotnikova

Provincial «Gorky Theater»: Institutional and Aesthetic

The article suggests that the concept of «Gorky theater» should be considered as a kind of historical and cultural metaphor, the meaning of which is significantly correlated with the adjective «provincial». Institutional in the concept of the provincial «Gorky theater» is defined by the social and cultural tradition of the totalitarian state, in which for most of the twentieth century Gorky's name was given to many theaters, and for many of them the author was not a

source of creative inspiration, but a formally significant «patron». Aesthetic in relation to the concepts of «Gorky theater» and its provincial discourse has several features. The first feature of «Gorky theater» is that the theatricality is in principle inherent in the Russian self-consciousness. Under the theatricality can be understood ecstatic, didacticism, metaphorical judgments, metaphorization rather abstract concepts (N. Berdyaev, V. Soloviev, V. Rozanov, writers of classics). The second feature of the Gorky theatre is Gorky's constant and varied interest in the theatre, which is not to a small extent evidenced by his theatrical feuilletons, which continued the tradition of theatrical journalism (A. Grigoriev, M. E. Saltykov-Shchedrin, A. Chekhov). The third feature of the Gorky theater, which was not noticed by contemporaries and people of later times, is the special genre preferences of Gorky, genre mixes, which was a natural feature of the world avant-garde. The aesthetic specificity of the works intended for theatrical realization is associated with the «low», though beloved by the audience, genre of melodrama, perceived as a manifestation of provincial. Signs of this genre are found in many plays («the Commoners», «at the Bottom», «the Last», «Barbarians»), paying special attention to the purely provincial set of characters and the construction of the plot «Fake coin». It is concluded that the theatricality of Gorky-provincial – is an artistically original and consistent expression of his specific anthropology.

Keywords: theater, M. Gorky, province, institutional, aesthetic, Russian identity, the metaphorical, didactic, romance.

I. S. Belova, L. F. Salimova

Three Socrates: Dramatic and Stage Versions of «Freedom» in the Theatre of the XX century

The article presents the complex search of the twentieth century theatre associated with the appeal of playwrights and directors to the phenomenon of Socrates, his personality, life, basic philosophical and moral ideas. The authors chose comparativism and synthesis of theatrical reconstruction of the performance (with elements of theatrical review) and a historical and philosophical analysis as a methodological basis of the study. This choice is explained by the specifics of dramatic and theatrical material, which is a peculiar combination of interest in the life and personality of the ancient Greek thinker, the desire to update his ideas in the socio-cultural context of the twentieth century and attempts to artistic solutions of this interest. The central objects of the analysis are three different versions of the Socrates phenomenon in the theatrical space. These are: play by M. Anderson «Barefoot in Athens» (and the teleplay), play by E. Radsinsky «Conversations with Socrates» and A. Goncharov's performance in the Mayakovsky Theatre, and A. Vasiliev's performances on Plato's texts «The State» and «Dialogues». The authors saw their task not only in comparison of theatrical «readings» of the Socrates phenomenon in terms of greater or lesser authenticity of each performance, though in the not very extensive theater criticism there was not an attempt of such a comparative analysis on this occasion. Interest caused a variety of approaches and artistic solutions which provided an opportunity to discover wealth of interpretations, new meanings, to try to formulate the main versions born in the contact of the depths of ancient philosophy and theater of the twentieth century. The researchers worked with three types of texts: plays, the texts of the performances and the director's explication, which reveals the process of birth, development and implementation of the creative idea. This approach allowed for the first time us to discover the essence of each of the interpretations of the Socrates phenomenon and the understanding of freedom in the theater of the twentieth century and to conceptualize these differences.

Keywords: interpretation, directing theatre, version, freedom, maieutics, play.

O. V. Rozina

Historical and Culturological Reconstruction of Duchess Olga's Pilgrimage to Holies in Tsargrad

The spiritual influence of Byzantium on Russian history and culture remains one of the topical themes in historical research in the conditions of the modern civilizational war. The search for a common and special in the civilizational foundations of the Byzantine Empire (Roman Empire) and Russia is an important indicator of the unity of the dominant values of the Orthodox spiritual cosmos, reinterpreted and adapted to Russian original historical and cultural conditions.

This article is devoted to one of the aspects of this problem. It presents the results of the reconstruction of the pilgrimage of Duchess Olga to the Christian holies of Constantinople during her stay in the capital of the East Roman Empire. The author attracts different sources, both of the Byzantine and Russian origin, as well as the works by leading researchers of the early history of the Russian state. Based on the analysis of sources and materials she recreates the general view of Tsargrad in the X century, writes a brief history of the creation and describes the state of the main temples of the city, which Duchess Olga could visit, including the Cathedral of St. Sophia of God's Wisdom, St. Apostles, St. Sergius and Bacchus, St. Polyeuktos, St. Lawrence and St. Stephen the first Martyr, Studit monastery and others. This formulation of the research problem allows us to look at the image of the Russian Christian city through the prism of commonality with the appearance of Constantinople, its temples and holies, revealing their spiritual connection and socio-cultural unity of the Eastern Christian world.

Keywords: Duchess Olga, pilgrimage, Constantinople, Tsargrad, Church, holy, historical and cultural reconstruction.

M. S. Emel'yanova

A Medieval Russian Town as a Projection of Substantial Thinking

In the article the attempt is made to track how thinking of the person in medieval Russia found the reflection in the stone chronicle of town building. The opinion became standard that the Middle Ages period in Russia reached the high level of the scholastic thinking which did not concede the Western European one, however it was expressed not verbally but in images. The Russian iconostasis, fresco painting and architecture become a means of expressing the deepest mystical and theological experiences. The town as a developing system, shows most brightly a diachronic aspect in formation of the philosophical thought of the Russian Middle Ages. Considering a big time interval (practically in seven centuries), it becomes possible to allocate the main directions of the thought, which found its embodiment in town building. Adoption of Orthodoxy as a new form of culture and thinking became the fundamental moment in figurative and symbolical thinking of the era. Orthodoxy besides Orthodox testaments brought with itself eschatological moods. Expectation of doomsday led to the fact that Heavenly Jerusalem was thought as a city prototype and as the ideal, the mystical world center. Reproduction of this prototype in the phenomenal world becomes a task for architects. The city allocated by sacral meanings was not a literal embodiment of Jerusalem City or Paradise, and it was its terrestrial icon. Besides, formation of the town image was under the influence of hesychasm and later following eschatological moods. The person does not reject the material beginning any more, and tries to consecrate it inside, to make it a vessel of Divine energies, and that has found its embodiment in new architectural forms. In the 16th century the ideas become prevailing, which prove centralization of the power and power of Russia. The concept expressed in the formulation «Moscow – the Third Rome» became a fundamental one.

Keywords: town, architecture, image, prototype, symbol, New Jerusalem, hesychasm,

eschatology, Orthodoxy, Paradise, «Moscow – the Third Rome».

E. L. Saraeva

N. M. Karamzin about Security of the Russian People's National Identity in Conditions of Dichotomy Russia – the West

The aim of the present study is to analyze N. M. Karamzin's ideas about the influence of Peter the Great on the choice of Russia's historical path. The problem under research is Karamzin's views on the causes, goals, methods and consequences of the reforms of Peter the Great. The article is carried out in the framework of the humanistic approach stating that the main subject of history is a person with his / her values and vital interests. The key elements of the historical context influencing Karamzin's worldview were highlighted: Alexander I's hesitation between liberal and conservative reforms, the interest of noblemen in preserving their privileges, and the dissemination of the Enlightenment ideas about freedom and human rights in Russia. In the article a discursive method of the analysis of Karamzin's ideas was applied, aiming at understanding what tasks of Russia's national development he considered to be priority. The principal elements of Karamzin's political and national discourse are revealed: «state power», «people's welfare», education, «moral dignity of rulers», «sovereignty» of the state, «inner connection of citizens with authorities», «strong state», civil arts, rationality, «moral respect to the dignity of the rulers», «integrity, the benefit of Russia», «civil order». It is proved in the article that the historian recognized the backwardness of Russia as to compare to the leading European countries in such spheres of life as military affairs, diplomatic service, education, culture, and considered a necessity of bringing society closer to the advanced countries and cultures of the West. Karamzin was convinced that Peter contributed to the development of the country, to the growth of its power. The thinker singled out the consequences of reforms significant for Russia. Having no doubts of the greatness of Peter, the historian condemned imitation, cruelty, and abandoning of the folk traditions. National pride, according to the historian, is the moral component of love for the homeland. Defending autocracy as a major political force in Russia, Karamzin dreamed of an enlightened monarchy, ensuring the greatness of the homeland and respecting the dignity of the individual.

Keywords: N. M. Karamzin, Peter the Great, Russia in Early modern period, Alexander I, national identity of the Russian people, Europeanization of Russia, the «Russia-West» problem.

M. V. Novikov, A. M. Novikova

Capri of Maksim Gorky

Here is considered the question of Italians' historical memory in relation to the great Russian writer Aleksey Maksimovich Gorky, who lived on the island of Capri and in Sorrento during 15 years. It is noted that modern inhabitants of Capri carefully keep the memory of Gorky, transferring from generation to generation various stories from his Italian life. It is emphasized that «Don Masimo» as validly and tenderly islanders called Gorky, has remained in memory of modern inhabitants of Capri, they even remember that during 7 years of stay on the island Gorky did not learn any word in Italian. It is noted that the memory of Gorky is connected with the memory of other great representative of Russia – V. I. Lenin, who visited Gorky in Capri twice with the purpose to keep the writer as the important member of the Bolshevik Party, its financial donor and the popular person in Russia. Here is noted discrepancy of insufficiently studied Capri experience of Gorky, his supporter-bolsheviks – philosopher A. A. Bogdanov and critic-publicist A. V. Lunacharsky, their project of organizational and ideological preparation of the proletarian kernel from the most advanced Russian workers through the activity of the travelling «proletarian university» in Capri and also their attempts to create a new religion for a working

class with replacement of the faith in God on trust in socialism. Active participation of Gorky in the revolutionary process, his meetings in Capri with many revolutionaries became a basis of the thesis about Capri of that period as «a birthplace of the Russian revolution».

Keywords: A. M. Gorky, M. F. Andreeva, V. I. Lenin, A. V. Lunacharsky, A. A. Bogdanov, Italy, Capri, revolutionary activity, god-building.

A. M. Yuriev

Episodes of Yaroslavl Residents' Everyday Life in Late 1920-s through Journalists' Eyes of the Newspaper «Severny Rabochy» and Magazine «Chudak» by I. Ilf and E. Petrov'

The purpose of the article is to research aspects of everyday life of residents of Yaroslavl, found its reflection in works of the caricaturist of the newspaper «Severny Rabochy» Frants Veseli, Ilya Ilf and Evgeny Petrov's novel «A Gold Calf» and also in «Notebooks» by Ilya Ilf. In first chapters of the novel and notebooks by I. Ilf places of Yaroslavl and its inhabitants (city streets, shops, the cooperative dining room, the taxi driver Osip Sagasser) are described, and also in notebooks employees of the editorial office of the newspaper «Severny Rabochy» are mentioned, with whom the authors of the novel got acquainted during their visit to the city in 1929, and who could become information sources for I. Ilf and E. Petrov collecting materials for the new novel. Comparison of the scenes represented on F. Veseli's caricatures from life of Yaroslavl residents with the description of picturesque details of life of a country town in the novel by I. Ilf and E. Petrov allows us to understand where and how some events, which found reflection in «A Gold Calf», developed. Studying and comparison of the text of the literary work, notebooks of the author and the plots represented on caricatures allows us to complement the official history of «socialist construction» in Yaroslavl at the end of the 1920-s, which before were «in a shadow» with descriptions of everyday life of Yaroslavl residents, information on real moods of citizens.

Keywords: Ilya Ilf and Evgeny Petrov, «A Gold Calf», Arbatov, Yaroslavl, Ostap Bender, Osip Sagasser, Frants Veseli.

T. V. Yurieva, M. A. Soboleva

Representation of Regional History and Culture in the Local History Magazine «Ugleche Pole»

In this article the regional local history magazine «Ugleche Pole» is analyzed for the first time in detail. This unique in own way edition represents the original local history project on representation of the history and culture of certain places of the Yaroslavl region. The article purpose is to give a complex idea about this magazine, to describe basic elements of the content and the system of their creation, economic functioning of the edition. In the article the following aspects have been touched upon: history of the magazine release, subject of issues, design, financing, involvement of authors to make a virtual editorial office, involvement of young fans interested in the study of local lore. The magazine is aimed at maintaining cultural memory of towns and settlements, those places which seldom became a subject of fixed consideration, as well as formation of new meanings of sociocultural existence of the region. Here is noted a flexible variety of the content of magazine issues depending on the chosen object which becomes the main character of the magazine, at the general severity of the structure and registration.

The authors come to the conclusion that it is useful and in its own way unique experience, which should be adopted also to other regions. Existence of this magazine is defined by huge enthusiasm of those who write to it and also with great love to the small homeland of those who read it.

Keywords: regional media, local history edition, «Ugleche Pole», history, culture, local history work with school students, «Ugleche Polushko».