

G. U. Philippovsky

Two conceptions of childhood in european and russian poetry of XVIII–XIX c.

G. R. Derzhavin with his famous Ode on the birth of a future Emperor 1779 became in the Russian poetry of a new epoch the pioneer of Childhood and children theme. The poet except the russoist topic of Childhood as clear headsprings innovatively revealed a different concept of Childhood as a School (educational) in the episode of fairies gifts who give a child – a future tsar both exceptional abilities and knowledge. Derzhavin outstripped an English poet W. Blake who also touched upon the topic of Childhood and children in his poetic cycles of 1789–1794. The article also discusses the motif of Childhood and children on the material of English (W. Blake and W. Wordsworth) and Russian (N. A. Nekrasov) poetry of the XX c. W. Blake's cycles («The songs of virginity» (1789) and «The songs of experience» (1794) as well as W. Wordsworth's cycles «Preludes» and his «Ode. News on immortality coming from early childhood memories» (1803–1807) give the images of children and childhood in the context of nature as a leading principle of Romanticism: a child with his initial natural piety as a real headspring of a man – a pure angel but a sage already. In the Russian poetry of the XIX c. N. A. Nekrasov as well as W. Blake and W. Wordsworth in England turned to the images and motifs of children and Childhood through his whole literary biography («Childhood», «On the Volga. Valezhnikov's childhood», «A schoolboy» and so on).

Key words: children theme, two concepts of childhood, Derzhavin's poetry, the poetry of W. Blake, the poetry of W. Wordsworth, N. A. Nekrasov's poetry, russoist and educational motifs, a child-angel, a child-sage.

M. D. Kuzmina

Business vs friendly letter under the pen of russian classicists (epistolary by A. P. Sumarokov)

The article is devoted to the study of one of the milestones in the development of the genre of writing – the epistolary heritage of Russian classicists, in particular, A. P. Sumarokov, who was, as is known, among the largest representatives of classicism. Being engaged not only in literary practice, but also in theory, he himself brought writing outside of literature, described it in the treatise «On the Russian Language», while literary genres – in the treatise «On Poetry». This freed the author-epistolographer from complying with the requirements of classicism, gave freedom unknown to others – literary genres proper. At the same time, it didn't reduce writing to an everyday or business text, firstly, due to the fact that there was a continuous mutual influence of the genres of writing and a poetic message, epistle, and secondly, due to the fact that the letters of writers a priori had aesthetic value. Thus, taken outside the bounds of literature, writing was organically closely related to it, included in it. At first glance, the peripheral position of the epistolary genre in the era of classicism turned out to be privileged and very promising. One of the varieties of the epistolary genre, the friendly letter, had particular prospects during the 18th century influenced other species. Business letter was no exception, including the business letter of the classicists. Thus, the business letters of A. P. Sumarokov, addressed to both dignitaries and the empress, were strongly influenced by a friendly letter. It seems that he appealed to the traditions of the latter, consciously or not, wishing to overcome the split of his «I», which is very tangible in his business epistolography. The image of the author seems to be twofold in it, in many respects in accordance with the aesthetics of classicism. On the one hand, Sumarokov positions himself as a «public person»: a recognized, talented writer, theater director, citizen, selflessly serving the motherland. On the other hand, as a «natural person»: helpless, lonely, suffering from a lack of money, energy, time, from undeserved grievances, injustice, misunderstanding, etc. According to the logic of classicism, a «social person» must prevail over

the «natural», unpatriotic position, selfishness, weaknesses and passions of which are shameful. Perhaps, only the epistolary genre gave the author the possibility of a different intention – gaining the wholeness of his «I» not by suppressing the «natural person» in himself and strengthening the «social», but by «balancing» both hypostases. Sumarokov tries to realize this intention through the actualization of the features of a friendly letter that is authentic for two facets of his «I»: if a «public person» by his activities in the literary and civil field deserves friendly communication «on equal terms» with any high-ranking addressee, then a «natural person» deserves it is communication with your personal qualities. In addition, the fate of the author depends on the addressee vested with power: the first can solve the problems of the second, – therefore, it is in a business letter that Sumarokov actualizes the features of a friendly letter. As a result, a kind of friendly-business hybrid is created under his pen, promising for the further development of the epistolary genre.

Key words: A. P. Sumarokov, M. V. Lomonosov, classicism, business letter, friendly letter, epistolary genre, epistolography.

N. V. Volodina

Turgenev's Rudin as a philosophizing character

In I. Turgenev's novel «Rudin» a defining characteristic of the author's literary work is revealed: appealing to definite philosophical systems presented in his literary works implicitly – on the level of the author's intent, and which become open only in particular cases. It becomes possible preeminently in an utterance of a character whose reasoning on metaphysical issues is the result of special education, a characteristic of the mind and a mode of expression. It is in this aspect the article focuses on the protagonist of I. Turgenev's first novel Dmitry Rudin. The main objectives of the paper are defining the role of philosophical knowledge in Rudin's personality formation and inner connections of the author's philosophical intent and «direct» philosophical position of the character. To carry out these objectives it was necessary to consider the ideas and methodology of M. Bakhtin's philosophical aesthetics in the context of historical and literary research. The article discusses Hegel's philosophy influence on Rudin's worldview and his type of behavior. Turgenev's appeal to a famous German philosopher's school of thought is connected with the role of this school of thought in his own life. A course of lectures attended by the writer at Berlin University contributed to serious studies of Hegel's philosophy and interest to his scientific method. However, by the time of writing the novel Turgenev's attitude to the philosophical idol of his youth is generally critical. That determined the ambiguity of the author's position in characterization of the protagonist's worldview, formed preeminently by the speculative philosophy spectrum of ideas. Key concepts of Rudin's linguistic persona are «truth» and «ideal», expressing inner, spiritual search of this character. Turgenev sees inner limitation of his character rather in the fact that the atmosphere of pure thought where he is, brings Rudin to excessive rationalism of emotional life and undervaluation of feelings of those people who trust him and love him. Admitting the important meaning of the intellectual component of Rudin's worldview, even in his first novel Turgenev tries to understand that irrational power of feelings that will break into his characters' fates more and more with each new novel.

Key words: Hegel's philosophy, character's worldview, concepts of Rudin's linguistic persona, author's philosophical reflection.

N. Yu. Bukareva, O. E. Malaya

The phenomenon of war in the aesthetics and artistic creativity of N. S. Gumilyov

This article shows the genesis of N. S. Gumilyov's worldview through the analysis of his works, in which the poet comprehends the theme of war. The initial enthusiastic perception of war is explained by the poet's adherence to the adamistic concept of peace. The article reveals the main ideas of this concept. The authors assume that it essentially resembles the phenomenological reduction of E. Husserl, since the «new Adams» advocated the cleansing of man from the alluvial crust of «reflections and doubts». The change in the attitude of N. Gumilyov's approach to World War I and, as a result, the transformation of its artistic image in his poems and prose, is motivated by the poet's collision with reality and the realization that war, regardless of its nature and the reasons that caused it, is terrible in principle, since it takes human lives. As a result of changes in the perception of war in general and the transformation of Christian symbols in military lyrics: if in verses the military «cycle» it shows the faith of the author in a war in God's path, the path of transformation of man, and hence the world, then later heard the idea that instead of God in the soul of man there is godlessness, the war made a violent man, deprived of faith. Consequently, in the later poems of the military «cycle», N. S. Gumilyov's rejection of the adamistic concept of war is obvious.

Key words: N. S. Gumilyov, acmeism, adamistic concept, the concept of war, Christian motifs.

V. G. Andreeva

The features of the embodiment of the family theme in the novel by L. N. Tolstoy «Resurrection»

The article analyzes the family theme in the novel «Resurrection», examines the attitude of Leo Tolstoy towards the ideal family, the image of which in the work, in comparison with the previous work of the writer, only insignificant corrections associated with the idea of the role of the family in the spiritual ascent of man. The author of the article addresses the dispute between Tolstoy and Dostoevsky about Russian families, which unfolded in the 1870s. and shows that in the last novel, Tolstoy makes extensive use of the previously unacceptable image of a random family, described by Dostoevsky in the Writer's Diary and the novel Teen. The gallery of random families presented in «Resurrection» includes both noble families and families from the people, allows Tolstoy to enlarge the national crisis that unfolded in Russia at the end of the 19th century, to show its all-encompassing nature. The writer not only exposes the power, state and judicial systems, he shows how a lie accompanies a person coming from a random family, makes him incapable of compassion. The article examines numerous realizations of the family theme in the novel, analyzes the images of characters who are capable and not capable of family life, as well as the path of the protagonist, who in the final of the work not only approves the highest Divine laws as a guide for life, but also meets the example of a real family. contrasting with all previously presented random families. The author of the work demonstrates how, as the novel progresses, Nekhlyudov's life is getting closer and closer to the big popular world, correlates with the fate of the country – Nekhlyudov becomes a truly epic hero.

Key words: L. N. Tolstoy, family theme, random family, image of an ideal family, spiritual growth, national crisis, epic novel, denunciation.

T. V. Shvetsova, A. P. Zemlynikin

**The problem of creating a cognitive model of the act of a literary hero
(based on A. F. Pisemsky's novel «Men of the forties»)**

Studying the work of Russian writers from the perspective of modern literary approaches is one of the leading problems of the theory and history of literature. Many research works are written within that framework. Designed on the basis of such an approach, this article is devoted to the analysis of one of the aspects of A. F. Pisemsky's novel «Men of the Forties». We examined the image of the novel's protagonist, Pavel Vikhrov, from the point of view of his committing an actively responsible act marking his place in the world. The central problem of the article is the cognitive modeling of the act of a literary hero.

The article studies the nature of the act of a literary hero in the artistic space of a Russian novel; the capacity of the cognitive approach to studying the behavior of a literary hero is analyzed. The performer of the act is a hero introduced into a number of literary universals, i.e. «a man of the forties». The novelty of the research work is largely determined by the combination of literary research methods and the technologies of categorical-system and cognitive analysis of texts. The result of the analysis is an algorithm for creating a model of the act of a literary hero and applying it to a specific work.

The authors of the article come to the conclusion that the description of the act of a literary hero using cognitive models allows: firstly, to understand the motives of the act of A. F. Pisemsky's hero; secondly, to discover the essence of this act; thirdly, to study the features of A. F. Pisemsky's artistic picture of the world through the act of a literary hero.

Keywords: Russian literature of the 19th century, A. F. Pisemsky, literary hero, act, cognitive modeling.

T. G. Kuchina

**«Filling in the gap between sound and word»: acoustic image-making
in B. Akhmadulina's lyrical poetry**

The article analyzes relations between the sound and the word in the image-bearing system of B. Akhmadulina's lyrical poetry. Among the acoustic objects in the poetess' works one may discover sounds of natural environmental phenomena, as those of rain, of dripping water, cock's crowing, etc., as well as the audible strata of culture (sounds of music, singing, or gramophone play). Meaningfully, the audible natural world is often expressed by either comparing it with music, or metaphorically, associating it with human speech, or, ultimately, with a prophetic or even sacred word. Sounds of everyday life, as the click of an electric switch, or the squeak of an opening door, as a rule, lose their direct material meaning and acquire metaphorical and symbolic connotations. The acoustic background of everyday life in Akhmadulina's lyrical contents is turned into the «speech» of ordinary objects and can be juxtaposed with the poetess' word, the poet being responsible to endow space with a voice. Paradoxically, it cannot be achieved by music. For all the high density of Akhmadulina's musical associations, she seldom describes them, more often than not in the majority of musical fragments there appears «the silent movie effect», when acoustic means of the performed music is represented via its visual analogs, while musical instruments are needed only metaphorically or as means of comparison. Real sounds, those that will acquire actual meaning serve as blood emphatic accents which turn into 'bleeding speech'. It is only then that the gap between the sound and the word dies away. The process of extracting the sound is hard and almost always painful. Still, that is the only way of overcoming the existing noise which claims the word's space, and thus saves the object from namelessness. It is only the poet's living voice that is able to give speech its identity and credibility. It is only by extreme effort that one can give name to the existing matter. Only by saying it aloud can you come into contact with Truth.

Key words: Akhmadulina, poetic phonetics, sound, voice, music, articulation.

M. U. Yegorov

Polysemy of the sense in A. Terz (A. D. Sinyavsky) «Good night»

The novel «Good night» was published in Paris in 1984. The author of the novel is a writer-immigrant A. D. Sinyavsky who took a pseudonym Abram Terz. The key conflict of the novel is the fight for interpretation. The opponents of the protagonist always insist on unambiguous answers but he himself prefers polysemy. The refusal from simplicity is viewed in many aspects of the novel «Good night»: (good wish but the connotation of fear, horror); intertextual character of the titles in the chapters («Shifters» – the title of the article in which the activity of A. D. Sinyavsky was judged; «Dangerous ties» – the novel by Sh. De Laklo; «In the belly of the whale» – the story of prophet Jonan); stylistic discord (from taboo language to archaic); characters (many names of the wife in one of the abstracts, reincarnation of a father in a different person, edge erasure between fantasy and reality (a confession of a father about a device in his brains); avoiding of linear plot development; three independent having their own titles parts («Mirror», «Glasses», «Treatise about mice and about our incomprehensible fear of mice»). The most important tool in the fight for breaking unambiguous understanding of a reality in the novel is metanarrative. The crossing of «Literature» and «Reality» is seen in the initial plot situation-condemnation of a hero for publishing his works abroad. Real events in the novel are compared with these or those aspects of literature. The character himself can be less important than his name, the number of letters. One of the main motifs of the novel is the motif man-word. In «Good night» there are fragments which do not have any connections to plot division but they are devoted to the ideas of writing a book. The narrator takes a leading role in maintaining a sense polysemy.

Key words: A. D. Sinyavsky, «Good night», Russian abroad, metanarrative.

O. A. Golovacheva

Ethnocultural perspective of N. S. Leskov «From one travel diary» in line with the 'own – alien' paradigm

The article examines the words that are relevant for the conceptual picture of the world, created by the great master. Leskov, opposition of lexemes of the paradigm «friend or foe». The linguistic means used by the publicist to depict the national character of Russians and others, in particular, Poles, demonstrate the main characterological features of both «ours» and «strangers». The publicist in his assessments is convincingly objective, which is clearly demonstrated by the illustrative material. The relevance of the work lies in the fact that the little-studied work is being investigated, the author's intention is determined, clearly explicated or requiring a reader's «decoding», which is typical for the texts of N. S. Leskov. The function of lexical and phraseological units within the framework of the «friend» / «alien» correlation in a travel essay about foreigners, taking into account many components, incl. historical plan, allow the reader to form his own view of the Russian and foreign mentality, national character as an objective given, as well as the specifics of the text of N. S. Leskov. The essay «From a travel diary» served as the material.

Key words: N.S. Leskov, early journalism, travel essay, «friend or foe» category, means of evaluativeness, semantics, moral constants.

N. P. Galkina

Syntactic and semantic syncretism of the word *ведь* at the level of hypotaxis

The paper is devoted to the role of the word *ведь* in the organization of a subordinate syntactic connection between sentences. The work is carried out within the study of the expression of relations of conditioning through complex sentences in works of the book style – scientific and publicistic. The word *ведь* has a variety of shades of meaning, it features polyfunctionality and syntactic variability. Most grammatical descriptions qualify it as both a particle and a conjunction. Given the polysemy and variety of uses of this word, modern researchers who study discourse classify it as a discursive word/discourse marker. It is noted that polysemy and syntactic variability of the modern word *ведь* result from its historical origin and development. The method of interpretation based on the etymologically inherent meaning of this word and transformation method are proposed as a way to concretize relations marked by this linking device. According to observations on the material of journalism *ведь* often acts as a linking word for causal constructions both within a complex sentence and between separate, semantically related sentences. In certain cases, there is a combination of causal and conventional meanings. In addition, the combination of *ведь* with adversative conjunctions *а, но* adds the sense of concession. The observation results are illustrated with examples from journalism materials with their subsequent analysis. It is shown that replacing *ведь* with categorical causal, conditional, concessive conjunctions confirms the corresponding relationships, however, it cannot provide a full disclosure of the meaning of the statement, since with such a transformation the sense of presence, complicity, and the author's assessment observed in the original statements is lost. One should say about the stylistic marking of the structures under study, which contribute to the implementation of the evaluative and influencing function of the journalistic style.

In other cases, the word *ведь* acts as a particle, contributing to the actualization of the utterance as something known, obviously expedient. Although there is a causal relationship in such constructions, the connecting function is not paramount there. Thus, the polyfunctionality of a polysemantic word *ведь* ensures the variability of its use by the authors and a multidimensional approach to its linguistic description.

Keywords: conjunction, particle, discourse marker, shade of meaning, relations of conditioning, polysemy.

R. V. Razumov

RF postsoviet urbanonymy: main nomination motives and citizens' expectations

The aim of this article is the analysis of RF postsoviet urbanonymy, comparison of the nomination motives with those expectations which exist in the society. The author reveals the idea on the example of the titles, names of 23 towns and cities of different regions of RF. The material is analysed in the article according to onomasiological viewpoint. It is compared with the data of sociological surveys in Yaroslavl and Krasnoyarsk. The main attention is given to the analysis of modern onymic situation and the peculiarities of nomination motives. Toponymic committees are an expert body whose decisions serve as recommendations for local executive and legislature branches. Nowadays the main stream of citizens and organizations appeals is connected with the perpetuation in urban toponymy the memory of the people. The author highlighted three motives in object nomination in postsoviet urbanonymy: memorial nomination (names-memoratives), descriptive nomination (names-characteristics), evsemantic nomination (names-positives). The major nomination motive of the objects is creating memoratives. The main peculiarity of this type of urbanonyms development in the postsoviet period is the translation of regional identity with new models. Among personal memoratives new models of names appeared: urbanonyms named after saints and priests, heroes of prerevolution Russian

history, local enterprises' directors, law enforcement workers perished at work, sportsmen, coaches. The author showed main complexities of descriptive names creating. He thinks that it is important to create evsemantic urbanonyms with great care. When creating them it is necessary to fix the names of natural phenomena and rare and endangered species of plants, birds, animals typical for this or that region where onyms are thought over. In the conclusion of the article the author assumes that in each city or town it is necessary to work out the concept of regional urbanonymy policy and to attract historians, culturologists, philologists and ethnographers.

Key words: socioonomastics, cities, onymic space, official urbanonym, godonim, memorative, nomination motives.

A. P. Bazhenova

English menemes as representatives of a contiguous linguistic picture of the world in the early publicistic texts by N. Leskov

The article examines characteristic English menemes in their stylistic significance, which are used as representatives of a contiguous linguistic picture of the world in the texts of the early publicistic works by N.S. Leskov in connection with the author's reasoning about social and cultural problems. English menemes are characterized as idiolectemes, verbalizers of cultural concepts, explicators of the intentions and pragmatic attitudes of Leskov the publicist, which is seen as the relevance and novelty of the research. English menemes are analyzed as components of an individual conceptual sphere, taking into account their associative and connotative potential. It is proved that the functioning of menemes in the author's text as representatives of the contiguous linguistic picture of the world contributes to the transmission of conceptual information in an individual interpretation, as well as the formation of ethnic ideas. The role of English menemes in the text space of a publicist is determined. Their stylistic functions in a pragmatic aspect are revealed. Methods of observation, analysis applied to material extracted by targeted sampling, conceptual approach were used. Conclusions are formulated about the pragmatics of using English memes in the early publicistic texts of N. S. Leskov as demonstrators of the author's intention and means of forming the image of a foreign people. The article can be of practical importance for the expansion of linguistic forestry, the study of the Anglosphere, the linguistic picture of the world and similar formations, clarification of the functions of English vocabulary in the scale of the author's chronologically outlined supertext and its role in activating the reader's interpretation.

Key words: language of Leskov's works, publicistic text, English menemes, cultural concept, contiguous linguistic picture of the world, ethnic ideas, idiolectemes.

V. I. Peftiev, E. I. Boychuk

The specifics of the idiolect of E. Macron in the context of his political activities

The aim of the paper is to present the results of the analysis of the idiolect of the French President Emmanuel Macron in the context of political events presented in the president's addresses to the nation. The following tasks are solved in the work: the mechanisms of the influence of his speech on the recipient are determined, the aspect of an interdisciplinary dialogue between political science and linguistics is reflected, attention is drawn to the context of the discourse of E. Macron against the backdrop of a changing world, challenges in France's domestic and foreign policy. The analysis of the idiolect of E. Macron from the point of view of the implementation of its communicative functions was also carried out. The conclusion of the article is informative for the increment of knowledge in sociolinguistics and political linguistics.

The main result of the study was the conclusion that the individual style of E. Macron is distinguished by the desire for a neat, cautious, but at the same time bold attitude to the word. The specificity of his speech is manifested at all linguistic levels, namely at the phonetic level, clearly defined in terms of diction and arrangement of pauses, linking and accentuation by declaring, at the lexical level in a peculiar choice of vocabulary, in some cases outdated, uncommon words, as well as in the use of metaphors and phraseological units, at the syntactic level – in the use of complex syntactic constructions and anaphoric repetitions. This specificity draws attention to itself, it defines the president's idiolect as a person striving to take the country's development to a new level, to take care of the nation, at the same time emphasizing his rather tough position in relation to the whole world.

Key words: idiolect, individual style, political discourse, political linguistics, sociolinguistics, E. Macron, linguistic and cognitive analysis.

N. M. Vasiljeva

The combination of verb predicates: simple or complex sentence?

The article is concerned with the problem of correlation of the homogeneity and the co-ordination in French that is essential to differentiate a simple sentence with the similar verb predicates of a complex sentence. The urgency of such problems is based on the similarity of these syntactic constructions due to the co-ordination link existing in both constructions. This fact doesn't allow the grammarians to arrive at a common view on the nature of the two constructions. The author proves the influence of the verb predicate syntactic links with the other parts of the sentence on classifying the structure as a simple or a complex sentence. In the paper there have been studied the similar verb predicates in the extended and unextended sentences. In the extended sentences the author focuses on the form and place of a complement, on the presence or absence of the adverbial modifier. The verb predicate grammar form itself influences the differentiating the two structures. Thus, it has been concluded that the main distinctive feature of predicate homogeneity is the grammatical marker. There have been detected the supplementary distinctive feature of predicate homogeneity is the semantic aspect, the lexical meaning in particular. The treated analysis of the empiric material shows the dependence of determining the two syntactic units on the stylistic norms and the rhetorical mode. The most important finding of the research is that, contrary some scientists' opinion, there is no reason to abandon the term of the similar verb predicates in French.

Ключевые слова: French language, complex sentence, simple sentence, homogeneous parts of a sentence, coordinating link, complement, syndesis, lexical grammatical nature of the verb.

G.V. Ovchinnikova

Semantic shifts in the covideterminological field of the french medical terminological system

The article first defines the concept of «co-terminological field» and establishes its place and function in the medical terminological system. The factual material based on special medical literature, media texts and lexicographic sources allows us to fill in the gap in the conceptual apparatus in the French medical discourse and clarify the definition of the medical term. Word-formation analysis and word-formation synthesis in combination with component decomposition of the seminal composition formed the basis of the methodology for studying the structure and semantics of Covid terms in modern French. The allocation of the central and peripheral axes of the lexical-semantic field contributes to the codification and semantic variability of Covid terminology. Borrowed words from the English language occupy a special place in the term

group under consideration, which are more easily assimilated in the French word-production system as letter abbreviations, but are replaced by French equivalents at the lexical level.

Key words: term, terminological system, medical discourse, word-formation series, Covid terminology.

A. V. Solntseva

Romance languages: history of formation and classification problems

This article deals with issues that arise when analyzing Romance languages. Firstly, the author investigates the problem of determining the number of Romance languages and their classification. In modern linguistics, these issues remain unresolved. The classification of Romance languages changed depending on what grounds were proposed to be taken as its basis. Moreover, the status of some Romance languages remains controversial, so different authors list a different number of Romance languages. Secondly, the article describes the process of Romance languages formation: an attempt is made to explain the similarities and differences observed between them. The main reason for the similarity of all Romance languages is their common source: the Vulgar Latin.

The article indicates the following factors that influenced the process of divergence of Romance languages: 1) A different substratum upon which the Vulgar Latin was superimposed in the provinces of the Roman Empire. The substratum is a complex of features of a local native language dissolved in a colonizing language. 2) Different superstratum. The superstratum is a complex of features of the extinct language of the non-native population remaining in the original language. The most active superstrate was German. Inhabitants of the Romance area in different parts of Europe had to deal with different Germanic tribes. 3) Different adstratum. The adstratum is the mutual influence of neighboring languages due to the long coexistence of two languages. Unlike substratum and superstratum, both interacting languages continue to exist in this case. The different geographical position of peoples of the Romance area determined a specific adstratum typical of a particular Romance language. 4) The state of the Latin language by the time a given province was colonized. 5) Duration and degree of Roman influence.

Key words: Romance languages, French, Vulgar Latin, Celtic languages, superstratum, substratum, adstratum, borrowing, similarity, divergence.

M. S. Burak

Some aspects of linguistic analysis of H. Kortasar's short story «Continuity of parks»

This research is devoted to H. Kortasar's short story «Continuity of parks». The relevance of the topic is connected with the possibility to make a multidimensional analysis. The aim of the research is to demonstrate great importance of linguistic analysis of a short story for the revealing of its meaning. In the Introduction a short description of the structure of the story is given. There are two plans, two realities which exist parallel to each other and at the end they meet. The main character of the story «Continuity of parks» is the victim of the character of the novel read by him. The second part of the article is devoted to the short view of the literature criticism of this piece of work. The main attention is given to the phenomenon of metalepsis, the notion of chronotope, the category of myth and connection of this piece of work with H. L. Borhes's works. The author of the article also pays attention to H. Kortasar's aesthetic concept connected with the phenomenon of «reader-female» and the author's view on a literature piece of work from the viewpoint of «play». The relevance of «interaction between key moments of the text» and a reader's experience. The third part of the article gives a linguistic analysis of some elements of the story including nominalization and ontological metaphor. The author gives a detailed analysis of lexeme and phrase *dibujo* (drawing, outline), *el dibujo de los personajes*

(outline, character sketch), *ilusióni* (illusion), *intrusion* (intrusion), *continuidad* (continuity). As a result the author makes following conclusions. As in many other stories H. Kortasar in «Continuity of parks» involves the reader in the narration, gives a riddle to him which can't be solved from the viewpoint of formal logics. The intrigue of the narration, its «its inner structure» is implemented because of great opportunities of Spanish. The interpretation of an open end in some literature works of postmodern period is the main task of the reader who becomes a «co-author» of the text.

Key words: plan, continuity, end, metalepsis, chronotope, myth, connection, outline, illusion, intrusion, nominalization, metaphor.

Z. B. Dolguikh

The portuguese pronoun as a typical graduator-extensive of the ultimate measure

The article is based on an understanding of the possible functional and semantic classification of lexical units of the Portuguese language according to a graded criterion, which corresponds to the operational perspective of the semantic application of the language.

One of the forms of visualization of grading operations can be a grading scale, or a graduation scale, the possibility of which is supported by the existence of an intuitive perception of a certain sample, a certain point of reference, a certain norm, above and below which are certain zones of units that fall into the grading situation. The author notes that the grading operator as a minimal linguistic variable is not only a marker that specifies the degree of deviation from a certain ordinary level and provides a modification of the value (movement down or up the axiological scale), but also an element of ordering reasoning, expression of opinion, and personal attitude of the Portuguese speaker.

The article analyzes operators that belong to the group of high-degree and ultimate-measure gradators. The analysis of the combinability of the operators considered by the author allowed us to distinguish two ways of grading limit features in the Portuguese language: ingeant and extensive.

Extensive gain has more to do with the verb, in the amplification of which the orientation of the actants are expressed more explicitly. This allows you to select a special type of gain – actant gain. However, even when grading adjectives, some Portuguese ultimate-measure gradators or gradators are able to participate in extensive models, such as the quantifier pronoun *todo*, *toda* (all, entire, whole).

In addition to differences in the method of modifying a trait (extensive or inherent) and in the modal part of the value, ultimate measure operators differ in the nature of the trait representation. Some of them represent a trait in statics, regardless of its previous development (*absolutamente*, *inteiramente*, *totalmente*), and others represent the ultimate measure of the trait as the result of its previous development and accumulation (*completamente*, *todo*, *de todo*).

Key words: degree; measure; operator; operational; graduator; graduation; explicit; implicit; ingeant; extensive.

V. I. Konkov, T. A. Solomkina

The formation of dramaturgic speech meaning

Specific ways of forming the meaning of a dramaturgic phrase lie in its basic characteristics, its ontology. There are three stages of the formation of its meaning. The first stage is the text of the play, which in many ways determines the semantic basis of the future performance as a whole and of each single phrase in particular. The second stage is the work of a Director who, based on the text of the play, forms the overall aesthetic concept of the future performance and about the performance as a multicode entity, defines the principles of work for the specialists in

such semiotic systems, as the material/object world of the stage, scenery, light, color, music, noise. The Director forms the concept of the chronotope of the virtual world of the performance and the general concept of each character for the performer. The third stage is the work of the actor, who is the key instance in shaping the meaning of the play as a whole and each of its phrases separately. The key communicative role of an actor is not described in the traditional multicode understanding, but in the aspect of space-and-time correlation of the virtual world of the performance presented on the stage, and and the social space-and-time space of the viewer. The viewer identifies himself with a particular character and simultaneously exists in two worlds: a virtual world of the play and the world of his own life. One can get acquainted with the performance in different ways, but one can watch the performance only where and when it takes place. In the system of the chronotope categories and in the system of social space the semantics of the same verb is described differently. The mandatory connection of the performance with the exact coordinates of the social space-time inevitably adds a socio-political aspect; it makes the play part of people's life, making the theater one of the main components of the communicative environment of society, and functionally bringing it closer to traditional media.

Key words: dramaturgical text, multicode, chronotope, social space-time, verb tense, identifying semantics, evaluation, subjective modality, actor.

V. N. Stepanov, M. A. Rybakov

Information barriers in communication s and their overcoming in military organizations

The article gives a systemic character of communications in a military organization based on existing regulatory framework and modern scientific, educational, reference literature on communication theory. The main attention is given to communicative activity in military organizations in terms of horizontal and vertical communications. The article gives a detailed analysis of the appearing of information barriers during organizational communication and ways of overcoming them. The authors underline the importance of the activity aimed at reducing the time for performing the tasks which the chief faces at the period of direct aggression threat(appearing of crisis situation) and in the war time without any decline in their performance. The article gives several steps and tasks for every step. That is:1) systematization and consistency in their performance ; 2)work out and probation of systemic model of service on organization works in the period of direct aggression threat (appearing of crisis situation) and in the war time; 3) nomenclature clarification of the normative and operational documents content ; 4) work out and approbation of methodical recommendations.

Key words: communications, information, military organization, information barrier, horizontal communications, vertical communications.

O. L. Kramarenko, O. Y. Bogdanova

The problem of lexicography of cultural-labeled lexic units in the educational dictionary

The article deals with the present state and perspectives of modern learner's lexicography cultural aspect. The problems of culturally marked lexical units vocabulary representation are considered, among which the main one is the problem of intercultural communication – the problem of the linguistic and communicants' sociocultural codes commonality. Thanks to the modeling of the intercultural space of society in the dictionary form, it is possible to overcome barriers in the dialogue of cultures, which, in turn, contributes to the formation of a multicultural personality.

The priority characteristics of educational dictionaries for both general and special purposes are given. To solve educational and didactic problems in the educational process, a special role is

given to cultural dictionaries, providing an understanding of the relationship between language and culture. The article presents a relevant set of parameters presented to the organization of the microstructure of the vocabulary article of the educational dictionary. Certain restrictions on the selected language material have been identified in accordance with the educational orientation and addressing of the dictionary to a foreign language students.

Of particular note is the problem of integrating phraseological units and proper names into the body of the educational dictionary that are not subject to direct translation and referring to equivalent forms. The results of the dictionary culturological commentary content analysis in interaction with other parameters, such as: etymological, historical marking, territorial and social affiliation of the commented culturally significant lexeme, are presented.

The problems associated with the reflection in the linguistic dictionary of culturally marked lexical units are identified and ways to solve them are outlined.

Key words: educational lexicography, culturological lexicography, culturally-marked lexical units, lexicographic parameter, culturological commentary, phraseological units, intercultural communication.

A. N. Magomedova

The role of emotions in the creation of the world artistic text picture

Human emotions and the mechanisms for their linguistic support has always been a subject of scientific research. A number of sciences studying the psychological phenomenon are Psychology, Physiology, Sociology, Philosophy, Ethics, Medicine, Biochemistry, Linguistics, Literary criticism. Obviously, the variety of positions and approaches is due to the abundance and the disorder of terminology in the problem of emotions. The ability of a person to experience emotions can be described in many ways – psychological reality, mental state, inner state, an emotional activity. The comparison of positive and negative emotions reveals both common and distinctive properties. However, positive emotions are never long lasting, but the negative emotions very long, prone to summation and more frequently than positive emotions, form a semantic complex that is a collection of images associated with the situation that gave rise to strong emotional experience. While updating one of the elements of this complex leads to the introduction into the consciousness of the other elements and, ultimately, brings to life a whole range of negative emotions, and when repeated calls to complex negative emotions they every time more increasing (growing sadness, anger and fear increase). But positive emotion lives by itself, and, being once called on any matter, the repetition of this circumstance does not occur or occurs in a reduced form. Emotive language is traditionally studied taking into account such categories as evaluation, expressiveness, imagery and its connection with the rating are particularly close. The pairing of emotion and appreciation do not lose their relevance. The article illustrates the analysis emotive vocabulary in the disclosure of the conflict on the example of the extract from the American novel by Theodore Dreiser.

Key words: emotional information, emotional coloring of the text, emotive vocabulary, picture of the world, artwork, characteristics of the character of the novel.

A. A. Shteba

Diplasty of language categorization of mixed emotions

The article deals with the cognitive complexity of language categorization of emotional experiences on the example of mixed emotions. Using the concept of diplasty, which is a combination of opposite stimuli that destabilize human activity, it is shown that the explication of mixed emotions corresponds to the paradigm of complexity, the key elements of which are integrity, inconsistency, and non-linearity. The complexity paradigm presupposes the existence of

a simplicity paradigm, which is a language system that has predetermined conventional means of expressing emotions in language and speech. By their cognitive complexity, mixed emotions introduce an element of instability and thus expand the potency of the system, transform it, and enlarge it. Mixed emotions, in which several types are inventoried (mono-, ambi-, and polyvalent), consist of a conscious or cognitive component and an actual emotional component that is directly experienced. The latter is defined in accordance with the methods of expressing the actual division of the sentence, when such components as the theme, the transition of Rema and Rema are distinguished within a syntactically linear explication of a mixed emotion, which correspond to the concept of informative significance. In this case, the Rema can be divided into sub-remas, the number of which is potentially unlimited. Taking into account the analysis of factual material from fiction and the results of the survey, it is proved that the dominant of mixed emotions for the speaker is not one of its components, but a complete indeterminate (mixed) emotional experience. At the same time, a relatively more active emotional experience forms the emotional dominant of the mixed emotion, regardless of whether this nomination is located in the prepositive or postpositive part of the lexical explication of the mixed emotion.

Key words: emotion diplasty, cognitive complexity; mixed emotions; complexity paradigm; actual sentence division; dominant; enactivation; «blind thinking»; theme; rema, language categorization.

S. A. Nikolsky

Ivan Bunin: peering into faces (Russia the day before and after October)

The purpose of the article is an attempt to study how the writer-philosopher Ivan Bunin saw the Russian person and Russia itself on the eve and after October, 1917. For this purpose, the author analyzed important features characteristic of a number of works of Bunin's artistic philosophy, which are concentrated in the journalistic essays «The Damned Days», the story «Village» and the autobiographical novel «Life of Arsenyev». In the article, Bunin's method of analysis is compared with the methods of analysis of his contemporaries – Anton Chekhov, Maxim Gorky and Andrei Platonov with Bunin's analysis: the manner of seeing a particular person is compared with the Chekhov's manner of a benevolent sad observer, confident in the inevitable immutability of what is happening, Gorky's sympathetic empathy for the persecuted, combined with an undisguised hatred of the persecutors, as well as a number of writing tools characteristic of Platonov's realistic phantasmagoria. It is shown that Bunin's manner of philosophical and artistic reflection, still poorly studied, allows the reflecting reader not only to see the characteristic human features usually hidden behind external actions, but also to perceive the writer's assessments and deep philosophical meanings reflected in them.

Bunin's special writing style is not only a product of literary methodology. It is a unique way of perception and analysis of the surrounding world materialized in philosophical and artistic works, characteristic of a rare social type of artist – an aristocrat who valued honor and nobility above all else in Russian literature and disappeared after October, 1917.

Key words: Russia, man, October, philosophy, literature, history, culture.

A. V. Eremin

Soviet being: religious determinants and images of modern times

The article is devoted to the study of the religious foundations of Soviet life in the context of their interaction with the images of the new Soviet era. The paper substantiates the thesis that the civilizational specificity of Russia, which is based on Orthodox determinants, has become the basis for building the Soviet value-normative system. Turning to the concept of religiosity put forward by E. Durkheim, the author comes to the conclusion that Soviet society was inherently

religious, based on archetypal determinants, which created the specificity of Soviet being. The author develops the ideas of P.Ya. Danilevsky to identify and analyze civilizational paradigms, traces their influence on the understanding of power, society, and man. Characterizing the civilizational determinants that existed in the cultural matrix of Soviet being, the author focuses on the peculiarities of the Orthodox world outlook, proving the idea that Soviet ideals and values are a new format of Orthodox imperatives that existed despite religious persecution and anti-church policies. The fundamental Orthodox imperative that determined the historical and cultural dynamics of Russian society, according to the author, was the conciliarity and unity of society, which was placed above the interests of the individual. For Soviet being, this imperative became decisive and was reflected in the ideas of collectivism and solidarity of the Soviet people. The paper concludes that civilizational determinants in new forms were further developed, especially in the period of 30–40s. XX century during the cult of personality I.V. Stalin.

Key words: soviet life, religion, civilization, paradigm, collectivism, conciliarity, Orthodox determinants.

Zlotnikova T. S.

Expectation and fear: philosophical and anthropological presages of russian transformations of the twentieth century

The article raises the question of foreseeing moral and intellectual, aesthetic and political collisions that could occur after the expected changes at the turn of the XIX–XX centuries. The philosophical and anthropological paradigm of the pre-revolutionary era is defined through metaphors and concepts that attracted the attention of Russian philosophers, representatives of the sphere of artistic creativity: «expectation» (of changes, new people and phenomena) and «fear» (of changes, the unknown). For the analysis, we selected the judgments of prominent philosophers who discovered existential issues and related existential problems of the transition era for their contemporaries: V. Solovyov, V. Rozanov and N. Berdyaev. In V. Solovyov, the problem of waiting is related to the loneliness of a person in the face of global discord. Attention is drawn to the concept of «symptom of the end», to the concepts of crisis and disaster. Loneliness is experienced by the intellectual in anticipation of changes, possibly destructive, so the expectation as a context of loneliness turns into horror. V. Rozanov emphasized the tendency to distance himself from the world, Europe, contemporaries and classics in Russia. In Rozanov's philosophical and journalistic works, the future is not discussed at all because it is impossible to construct it; the past, which might have been the refuge of ideas about the harmony and dignity of life, causes the philosopher's attitude is sometimes even more negative than the present. On the example of the great creators – A. Chekhov, V. Meyerhold, V. Komissarzhevskaya and other contemporaries of N. Berdyaev, the psychoemotional tension from the coming crisis, the horror in anticipation of the coming future is shown. Berdyaev organically raises the question of the border between longing and other conditions (boredom, horror, a sense of emptiness), and the border is existential.

Key words: Philosophical and anthropological presages, future, expectation, fear, V. Solovyov, V. Rozanov, N. Berdyaev.

V. A. Tirahova

Mythologization of the basic concepts of the heroic epic in the soviet cinema of the 1930s and 1950s

The article analyzes the mythologization of epic images of heroes and enemies, visual space, plots and motives in the domestic cinema of the Stalinist period. The author notes that due to the availability of plots, sometimes naive, but very expressive imagery, and the vastness of the means of artistic expression, the film language has become one of the most popular metalanguages of Soviet mass culture. The Russian cinema of the 1930s and 1950s is conventionally designated, by analogy with the content of the material embodied, «the heroic epic of Soviet culture», not only at the level of content, but also of form. The transformation of existing images and the introduction of new images into the cultural code of the epic can be interpreted as mythologization, that is, the deformation of meaning, according to R. Barth, in which the appearance of these characters is perceived by the viewer as familiar and organic. In the course of analyzing the films, C. The author comes to the conclusion that many epic concepts of the heroic, folk epic formed the basis of the Soviet mythosystem almost unchanged (images of the cultural hero, monster, enemy). The image of the ruler undergoes transformation, while in the folk epic the ruler can act as an antagonist of the hero, in the Soviet cinema of the Stalinist time the image of the ruler is clearly idealized, often through the introduction of the image of the traitor and the transfer of guilt for the cruelty and mistakes of the ruler to it. Thus, the cultural code of the Russian epics includes an idealized image of the ruler, a characteristic image of an internal enemy, a traitor, relevant to the ideology and internal politics of that time.

Key words: mythologization, transformation, Soviet culture, Soviet cinema, Soviet existence, folk epic, heroic epic, ideology.

E. P. Aristova

«Before sunrise» by M. M. Zoshchenko: the triumph of mind and individual consciousness

The article explores the famous work of M. M. Zoshchenko «Before Sunrise». The story, written during the World War II, is presented by the author as anti-fascist. The theme of the story is the formation of his own «I», psychological motives that encourage one to agree with suffering and violence or to fight them. Fascism in the perception of the author is a complete defeat in the fight against brutality and cruelty, a fear of fight with suffering. Zoshchenko refers to science as a bright hope to prove the existence of consciousness conquering the irrational nature of the soul. The story was a part of the war and post-war era: writers and philosophers (H. Arendt, J. P. Sartre, K. Popper and others) actively discussed the nature of totalitarian regimes, the reasons for their support, the role of personal perception in their affirmation, the possibility of individual rather than collective defining the good, the role of rationality destroying the individual for the sake of universal rational laws and at the same time encouraging individualism and critical thinking. The question of the role of individual consciousness is shown as one of the ancient questions of European philosophy, answered differently in the traditions of Platonism and Christianity. M. M. Zoshchenko is more a humanist writer who paid attention to the individual experience of a person. Trying to show that the triumph of consciousness can be a personal choice he discusses the role of artistic creativity, the nature of neurosis in experiences of many art geniuses. Zoshchenko is trying to make his story a clear demonstration of the possibility of combining the triumph of reason with the sincerity of personal artistic style and hence personal choice in favor of reason.

Key words: Russian literature, Soviet literature, M. M. Zoshchenko, «Before sunrise», Stalinism, totalitarianism, art, creation.

Xie Zhou, Wang Fan

Language policy of the Republic of Kazakhstan in the context of sociocultural processes

The article examines the language policy of Kazakhstan from the point of view of historical development and in the context of the socio-cultural process of conjugation of the Chinese initiative «One Belt, One Road» and the program of Kazakhstan «Bright Path», the analysis of the modern language situation in Kazakhstan is made and on the basis of this analysis forecasts are made and determined prospects for the language policy of the Republic of Kazakhstan, as well as proposals for the development of language and culture in China. The authors substantiate the importance of the study of the language policy of Kazakhstan for the PRC, since China is a multinational country, and the study of the language policy of Kazakhstan will allow considering the methods adopted by another multiethnic country to solve the problems of the national language and the formation of language policy, and learn from the practice of Kazakhstan, which will allow the PRC to develop and implement a more effective policy in relation to national and foreign languages, as well as form proposals for the development of cultural exchanges between China and Kazakhstan. The article provides an overview of the current state of research on the language policy of Kazakhstan by Western European and Chinese scientists. The article analyzes documents on the language policy of Kazakhstan, examines such noticeable phenomena in the implementation of language policy as Kazakhization, Latinization of the Kazakh writing and trilingual policy, characterizes the development of the Chinese language in Kazakhstan. The authors of the article analyze in detail the most important trends in the socio-cultural life of Kazakhstan in terms of the implementation of a trilingual policy, consider the reasons for the popularity of the Chinese language in Kazakhstan and consider the activities of Confucius Institutes as the most important centers in the spread of the Chinese language and Chinese culture in the territory of the Republic of Kazakhstan.

Key words: language policy, national culture, intercultural communication, Republic of Kazakhstan, Confucius Institute, trilingual policy, Kazakhization, multiethnic composition.

A. V. Markov

Baroque platonism and Rococo aristotelism in independent russian culture

In modern Russian culture, Platonism and Aristotelianism were normally opposed not only as philosophical, but also cultural programs. The paper proves that this resulted from an understanding of different media and art styles as frames of cultural practices. Baroque style alluded to Platonism, as symbolic and sublime, and requiring the routine work of old media, and Rococo style to Aristotelianism, as ephemeral and requiring any intervention of new media. In the poetry of Russian samizdat, the need to deal only with typewriting, which was understood as weak and not able to achieve large-scale circulations, this conception of Baroque and Rococo was very intensive. Baroque in this case was conceptualized as the idea «life is a dream», as a grand empire style, as an immersion in illusion, as a result, images of the ship and sailing became central to the understanding of the Baroque. Moreover, the old media were understood here as false, if they could never be perceived in such a «dream», they turned out to be carriers of outdated information that does not correspond to the existential experience. Whereas Rococo was understood as pathetic adherence to everything ephemeral, as the use of artistic conventions supported by a new type of media, and thus as a way to return truth to art, as the truth of direct experience, not mediated by ready-made symbols. Such a confrontation differs from the usual Russian controversy of symbolism and acmeism, while both «baroque» and «rococo» are found within the same work, and in many verses of the leading poets of Samizdat the dispute between the two programs occurs within the same poem. Thus, the question of the relationship between

Platonism and Aristotelianism is solved as structure-making, not within the framework of the struggle of aesthetic parties or groups.

Keywords: platonism, Aristotelism, Baroque, Rococo, new media, patterns of culture, cultural program, samizdat.

N. N. Letina, A. A. Kruchinina

**Psychoanalytical discourse in the life of a modern teenager – a character of the serial
(«Sex education», USA, Great Britain, 2019)**

The article discusses the problem of psychoanalytical discourse of teenagers in a foreign youth serial. The main task is to find and study the meaning of psychoanalytical discourse in the life of a modern teenager – a character of « Sex education». The results of purposeful culturological analysis of psychoanalytical discourse is shown as the basis of artistic world of « Sex education»(2019)(USA, Great Britain, Netflix, directors – K. Herron and B. Tailor) on the material of 8 series of the first season. The main attention is given to the study of therapy sessions which the teenager- the main character – gives to other teenagers. The scientific value of the article is defined both by culturological algorithm of psychoanalytical discourse analysis as the essence of the serial and by the introduction in the scientific use of modern culturalologically new and topical empirical material. A key angle of the research is studying of the psychoanalytical discourse realization as the plot essence of the serial, as for psychotherapy – as a method of teenage problems solving by teenagers themselves. The article also reflects shown in the serial psychoanalysis method, a circle of main problems which teenagers- serial characters face, as well as key meanings of psychoanalytical discourse realization in the serial. The authors give a classification psychotherapy sessions from the viewpoint of their effectiveness: unsuccessful, controversial, successful sessions. The research concludes that some principles of psychoanalysis and age teenage-youth psychology are seen in the artistic world of a serial and a complex of problems shown by the characters has variegated base and hides under the format of sexuality.

Key words: psychoanalytical discourse, mass culture, serial, artistic universum, modern teenager, character, teenage problems, «Sex education», therapy session.