

V. I. Melnik

The development of N. A. Nekrasov's religious consciousness

The problem of N. A. Nekrasov's religiosity, especially its biographical aspect, has not been studied well. As for the sources of information about the dogma of Orthodoxy, in his poetic texts Nekrasov shows considerable awareness of spiritual issues, as they are addressed by the church and the Holy Fathers of the Church. The poet is interested in Orthodox hagiography. His source of information could be, first of all, the so-called popular Orthodoxy. The question remains open about the formation of Nekrasov's religiosity at an early age, about the nature of his spiritual disposition. This article attempts, on the one hand, to present a complete picture of the religious life of the Nekrasov family, which is currently available to us from isolated fragments, and, on the other, to understand the role of his mother, Elena Alexandrovna, as well as the accompanying factors that influenced the primary organization of his religious aspirations. The author suggests that the religious and general romantic mood of the poet's worldview, inherited from his mother are inseparable. There is no doubt that the high civic pathos of Nekrasov's poetry, developed under the influence of the poet's revolutionary democratic environment, was formed on the childhood basis of a «holy», romantic religious outlook and the perception of life as care for the weak and disadvantaged – in which the main role was played by Nekrasov's mother. The protest pathos of Nekrasov's poetry acquires an unconventional meaning because subjectively, in the poet's own mind, it grows directly out of the ideals of the Gospel.

Key words: Nekrasov, creativity, education, religious environment, mother's influence, romanticism, «holy service».

N. N. Ivanov

Remizov's myth in the structure of Yaroslavl text

The purpose of the article is to consider an important scientific historical and literary issue: the place of A. M. Remizov, an outstanding representative of Russian neorealism, in the structure of the so-called Yaroslavl text. For the first time Remizov's auteur myth is inscribed into the structure of a local text, to which type the Yaroslavl text belongs. This literary phenomenon is presented in the context of studying the author's individuality along the lines common to Russian prose: the enrichment of content, the search for new narrative and artistic forms. The following objectives of the work were also dealt with in the context of contemporary studies of the first half of the XX century Russian literature: to clarify the definitions of the Yaroslavl text and the Remizov myth; to determine the biographical, narrative, historical and literary contours of the latter; to identify and establish the place of archetypes and motives in this myth; and, finally, to incorporate myth into the conceptual space of the Yaroslavl text.

The most significant results of the work are the following: the historical-literary and personal-biographical components of the Remizov myth are described; the role of folklore, literary motives and archetypes in the system of motives and images of Remizov's prose is established; the latter are shown in the context of his creative evolution. Remizov's auteur myth is integrated into the historical and literary space of the Yaroslavl text. Some observations are made on the philosophy, aesthetics, and poetics of Remizov's prose and the expressiveness of his writings. Diaries and documents are taken into account as a full-fledged link in the writer's legacy; the attitude to them as secondary, auxiliary material has been overcome. The approaches used in the work led to an original view of the writer's skills and allowed to break the existing opinions about Remizov's type of artistic thinking. The article evaluates the artistic merits of some of the well-known works in a new way, clarifies the writer's position, shows its connection with mythology and folklore, with the functions of the components of external and internal forms. Remizov's skill is analyzed in the context of neo-mythologism and word-making relevant to the

Russian prose of the XX century. Thus, scientific understanding of the complex phenomena in Russian literature of the first third of the XX century have been enriched.

The work is addressed to philologists, literary critics, researchers of Russian literature and culture of the XX century.

Key words: Russian neorealism, Yaroslavl text, biography and creativity of A. M. Remizov, Remizov and his Yaroslavl entourage (I. Kalyaev, B. Savinkov).

V. A. Galanova

Karelian epic poem by F. N. Glinka as a historical Christian legend

The article discusses the peculiarities of Fyodor Nikolayevich Glinka's poetry, his work, and the distinctive features of his poems. The attention is focused primarily on the poems: «Karelia, or the Imprisonment of Marfa Johannovna Romanova» (1830), «The Maiden of Karelian Forests» (1826). The poem Karelia, or the Imprisonment of Marfa Johannovna Romanova» is about the events during the Time of Troubles. The prince's mother, Marfa Ioannovna Romanovna, is exiled to Karelia as a result of a conspiracy. A traveling monk helps her survive her exile. He introduces her to the mythology and life of Karelia, comforts her and tells her about the divine miracles that occur in the north. Eventually, Marfa Ioannovna finds the strength to survive her exile and returns to her homeland. The poem also attracted the attention of A. Pushkin who wrote a review of the poem in 1830. The characters of the poem The Maiden of Karelian Forests are contemporaries of the author. A young man arrives in Karelia. There he meets a girl and her father who is hiding from the law. The poem ends with the return of the girl and the main hero from Karelia. Fyodor Glinka's artistic images, in particular the image of Karelia, attracted other poets as well, namely Eugeny Barstynsky and Vladimir Benediktov. Eugeny Barstynsky wrote his poem «Eda» in 1826. This poem is about love between a Finnish girl and a visiting hussar. The poet Vladimir Benediktov wrote several poems devoted to Glinka himself and Karelia. They were published in 1856. These poems are: The Cliff, The Lake and To the Playmates. All these poets wrote about Karelia, but only Glinka wrote in his poems about Christianity and history. Whereas Yevgeny Baratynsky and Vladimir Benediktov depict the splendor and beauty of Karelia, Fyodor Glinka's characters are engaged in spiritual quests among the Karelian nature and eventually gain true inner freedom.

Key words: language and literature, epical poem, poem, historical Christian legend, poetry, Romantism, Feodor Glinka.

K. I. Morozova

A. K. Goldebaev (Semenov) and A. R. Krandievskaya: lessons in creative writing

The article presents an attempt to analyze the creative interaction of two literary figures of the early XXth century: A. K. Goldebaev (1863–1924) and A. R. Krandievskaya (1866–1938). For this, the correspondence of the writers was studied. Also, the author analyzes the story of A. K. Goldebaev «Ivan Stepanovich» («Everyday life of Ivan Stepanovich») which is discussed in his and his literary mentor's letters. Krandievskaya shared the general mood of her Samara addressee, but she rightly pointed out to him a number of his artistic and technical mistakes. If Goldebaev believed that high-quality journalism could have a high artistic value and take on the functions of literature, then Krandievskaya was strongly against publicistic literature, convincing her provincial student that she was right. In order to find out what lessons a provincial writer might have learned from his metropolitan mentor, the article examines A. R. Krandievskaya's story «The Newspaper Girl». The choice of this work is explained by the «newspaper» theme, which made it related to the story by Goldebaev. The article concludes that after reading Krandievskaya's story, Goldebaev had to revise the narrative organization of his works, having

learned to restrain his author's «I», learn to use dialogues and internal monologues as the main characters' profile and the driving force of the plot, exclude the description of unnecessary details, concentrating exclusively on the essential plot-forming elements, and in accordance with this, build the composition of the entire work so that the events unfold dynamically. All this, according to Krandievskaya, was supposed to help her addressee and student to create «something big».

Key words: A. K. Goldebaev, A. R. Krandievskaya, «Everyday Life of Ivan Stepanovich», «The Newspaper Girl», literary mentoring.

E. M. Boldyreva

Russian prison camp prose and chinese literature of the «high walls»: one day of a prisoner in the novels by A. Solzhenitsyn and Tsun Weisi

The article examines the system of creative roll calls of Alexander Solzhenitsyn and the chinese writer Tsun Weisi, called by critics «Chinese Solzhenitsyn». The work of the writers is analyzed in the context of typologically similar trends in the russian and chinese literary process – russian prison camp prose and chinese literature of «wounds and scars» and «high walls literature», the fate of both writers is seen as an example of the complex confrontation between the individual and the totalitarian system. Comparing the works of Tsun Weisi and A. Solzhenitsyn the author reveals many motifs that are significant for the artistic world of the writers: rigid time localization and expansion of the time frame due to the introduction of heroes' memories into the narrative, description of the isolated world of the prison, the motive of physical and moral exhaustion, description of hard work and harsh realities of the surrounding nature, the motive of adversities and absurdity of the political system, motives of denunciation, betrayal and provocation. Along with this, the article considers significant differences in the reproduction of the main constants of prison camp discourse in Tsun Weisi and A. Solzhenitsyn's works: relations among prisoners and between the authorities and prisoners, the ideological component of Tsun Weisi's prison discourse, when the camp becomes a micro-model of the political system in the country, ideological and political priorities, determining the reduction of the object world and the poster character of the chinese writer, a high stone wall as a symbol of the Great Wall of China, impassable prison walls and the a priori doomed attempts to combat absurdity and injustice in an ever-changing brutal political reality.

Key words: A. Solzhenitsyn, Tsun Weisi, prison camp prose, literature of «wounds and scars», «literature of high walls», dialogue of cultures, prison discourse, personosphere, symbol, motive.

M. Yu. Egorov

B. Sh. Okudzhava in the periodicals of the third wave of emigration

The purpose of the article is to study materials on the work and life of B. Sh. Okudzhava, as well as all references to B. Sh. Okudzhava in the periodicals of the third wave of emigration – in three émigré journals, Time and Us (118 issues in total, 1975 (year of first issue) – 1992), Continent (74 issues in total, 1974 (year of first issue) – 1992), and Syntax (33 issues in total, 1978 (year of first issue) – 1992). To conduct the research, 225 issues of magazines of the Russian diaspora abroad were studied. Frontal sampling of information related to B. Sh. Okudzhava was done from the above mentioned issues. None of these magazines published B. Sh. Okudzhava's poetry or prose. The total number of publications mentioning Okudzhava is: Continent – 61, Time and Us – 31, Syntax – 17. It is worth mentioning that Okudzhava joined the editorial board of Continent in 1990 (No. 65) and left it in 1994 (starting with No. 84). The

first mention of B. Sh. Okudzhava was in the Continent in 1975, in No. 5. Most of the references to B. Sh. Okudzhava in the articles are complimentary in nature. The image of B. Sh. Okudzhava formed in the periodicals of the third wave of emigration can be described as follows: a romantic poet, a historical novelist, generally deserving the highest ratings, actively influencing the development of «other» literature in the USSR, who enjoys great authority in public life despite compromises with the official structures.

Key words: B. Sh. Okudzhava, the third wave of emigration, Continent, Time and Us, Syntax, Russian diaspora abroad.

E. I. Beglova, O. G. Krasikova

Expressive potential of phraseological units in headlines of modern magazine texts

The article makes a linguistic and communicative-pragmatic analysis of phraseological units, which are used in the headline complexes of magazine texts (2019–2021), focusing on different spheres of public activity in Russia. Four main phraseological semantic groups were identified: «situation in which people find themselves», «relations between people», «assessment of facts and actions», «action sign». It was revealed that the phraseological units used in the titles or subtitles as precedent units are quotations from the text itself since they are repeated in the text, as a rule, at the very beginning, which helps to attract the addressee's attention and get them interested in the material. The use of phraseological units in the headline complex is a method that contributes to influencing the addressee with a purpose to arouse his or her interest to the text. It was found that most of the phraseological units used in the headline complexes serve as a semantic source for the meaning of the text, i.e., the meaning of phraseological units is supplemented and expanded in the text, creating the meaning of the text as a whole. Rarely do phraseological units in the headline accumulate the meaning of the text in full. The authors determine the main functions of the use of phraseological units in the headline complex. These include: expressive, intriguing the addressee's attention, predicting the meaning of the text for the addressee, evaluative functions. It was also found that most of the phraseological units in the headline complexes of the studied magazine texts are used in the dictionary (linguistic) form and meaning; transformed phraseological units are much less common. It was proved that the main pragmatic intention of the addresser is the function of intriguing the addressee's attention.

Key words: headline complex, title, subtitle, precedent text, phraseological unit, phraseological semantic group, text, magazine, linguo-stylistic analysis, communicative-pragmatic analysis.

A. A. Akulova

The influence of commentary on literary text

This article analyzes the impact of the commentary on the commented literary text. Despite the fact that society is losing interest in the traditional genre of commentary – book or academic – due to the availability of any clarifying information on the Internet on request, the need for its functioning and, as a consequence, for its improvement, remains. New commentary technologies are emerging, and commentary is attracting increasing attention as a cultural phenomenon in its own right. This is probably due to the development of the anthropocentric paradigm in philology, interest in literary and cultural reflections, and the expansion of information opportunities, which determines the relevance of the study.

The study of the commentary and its creation were carried out at different times by the most famous philologists, and the author of the article relies on the works of theorists and practitioners of the commentary, their opinions on this issue, which were generalized and systematized, as well as on examples of commenting on fiction in various publications. The commentary is

considered in a totality of features, its definitions are analyzed from the linguistic viewpoint, the main function is described as providing and optimizing the understanding of the text, as well as aspects of its influence on the text. The goal is to analyze the impact of commentary on the text being commented on. The author identified eight aspects of the influence of commentary on the text; these aspects were presented, nominated and described, which indicates the range of tasks solved. The main and related aspects of the influence of commentary, including a destructive one, are highlighted. The novelty and theoretical significance of the study is demonstrated by the description of the change in text perception with the development of the commentary as a general cultural phenomenon. This paper uses a methodologically important new perspective for analyzing the interaction of text and commentary to it. As a result, the study shows how the text and its perception by the addressee change, if it is commented on.

Key words: commentary, influence, text, intertextuality, actualization, understanding, perception, reader, author, metatext.

Y. A. Yuzhakova

Floronyms in S. A. Yesenin's lyrics

The lexemes of the thematic group «Nominations of the plant world» are very common in the poetry of S. A. Yesenin, which determines the significance of this thematic component for the author. The article attempts to classify and analyze the floronyms selected from the lyrical poems of the poet in volume 1 of the complete works. The purpose of this article is to analyze the frequency and features of using floronyms in lyrics, as well as to trace the patterns of development of S. A. Yesenin's idiostyle. The paper shows the use of lexemes from the following subgroups: names of trees, shrubs, flowers, herbs, grains and vegetables. Their main functions in the poetic text are to create a landscape, with floronyms most often evoking memories of one's native land, as well as to portray the lyrical hero's inner suffering. The central image of nature – the birch tree – had a direct true connection with the poet's homeland, and the whole of Russia was «birch-like» for S.A. Yesenin. Yesenin's birch tree becomes the "heroine" of most of his poems as a symbol of love for his country, his homeland, his father's home. The peculiarities of word usage, such as metaphorical transfer of meanings, artistic personification, violation of lexical compatibility, create the individual style of the poet Sergey Yesenin. In addition, the use of lexemes of this thematic group shows the poet's closeness to nature and people, the mythological ideas of herbs and trees from his childhood, folklore traditions representing the Russian nature and soul, which expands our understanding of the linguistic and poetic picture of S. Yesenin's world.

Key words: S. A. Yesenin's lyrics, thematic groups, lexemes, floronyms, plant world nominations, author's manner, idiostyle.

N. P. Galkina

Textual characteristics of multicomponent structures built according to sequential subordination and parallel models

The object of the analysis is complex sentences including two or more subordinate clauses with the meaning of condition, cause, purpose, concession, which in general constitute the category of conditionality. Multicomponent sentences expressing the close interconnection of these relations represent a microtext, making it possible to study various textual characteristics. The analysis is based on the multicomponent complex sentences built according to models of sequential subordination and parallel models, and is devoted to their textual characteristics. The latter include both universal text categories inherent in any text, and optional, inherent only in

certain types of text. It is shown how the main text categories such as cohesion, processuality, integrity, continuum are realized within the microtext-sentence. The interrelation of the structure of multicomponent complex sentences, their content and the communicative task of the statement is emphasized. On the example of contaminated structures with various types of connection (compositional, subordinate, asyndetic), it is shown that the combination of multiple methods and techniques constitutes tectonic means of text formation. It is confirmed that in the structural-semantic context, the main nominative and communicative units of the language system, a word and a sentence, acquire meaning increments and turn into “text words” and “text sentences”. It is concluded that multicomponent complex sentences with subordinate clauses are microtext with more or less integral meaning. The combination of various types of syntactic link, various types of inclusions, repetition, parallelism, providing a clear structural form of complex constructions, on the one hand, are means of dispersing meanings, and on the other hand, they unite separate structural and semantic components of the statement into a single whole, creating the basis of text-forming relations.

Key words: text linguistics, text generation, intentionality, coherence, subordinate clause, parceling, parallelism, conditionality, contextuality.

I. G. Rodionova

Sentences with the meaning of irreal condition in K. G. Paustovsky's *The Tale of Life*

The purpose of the article is to identify and describe structural, semantic and functional features of irreal-conditional complex sentences with the conjunction «если» (if) in the autobiographical *Tale of Life* by K. G. Paustovsky.

In the introduction, the author notes the important role of syntactic units in expressing the author's intention in autobiographical text, and points out the constant scientific interest in studying the functioning of complex subordinate sentences with conditional meaning in texts of different styles in both synchronic and diachronic aspects.

The main part of the article defines the irreal condition and notes that a formal indicator of its semantics in a complex sentence is the presence of the form with the particle «бы» (would) in the main and subordinate clauses. Attention is drawn to the complication of the irreal condition meaning with various connotations: desirability, supposition, possibility, concession, comparison, as well as a phatic aspect. Each structural-semantic type of sentences is analyzed in terms of specific semantics, structure, ways of expressing the main sentence parts, and lexical content. The author names the means of strengthening the semantics of the irreal condition, including particles, interjections, exclamatory intonation, etc.

The conclusion is made that the use of sentences of this type in an autobiographical text, on the one hand, allows the author to convey the message of the work as accurately as possible, to express his perception of events and the characters' thoughts and intentions. On the other hand, the use of sentences with the conjunction «если» (if) with the meaning of irreal condition, with different semantic connotations, shows the capacity of the modern Russian grammar system, which allows the speaker or writer to convey the finest shades of meaning in portraying objective reality.

Key words: complex sentence, semantics, irreal condition, desirability, assumption, possibility, conjunction, particle, autobiographical text.

M. E. Avakyan

The Russian language functioning outside Russia: specifics of using the «national» type of language

The article examines functioning of the Russian language outside the Russian Federation: the peculiarities of the «national» Russian language in the Republic of Armenia, the concept of this term itself, the significance of using Russian in the media, overlapping national features.

The main characteristics of the «national» Russian language outside Russia are considered to be as follows: the language is seen as an «advocate» of necessary national ideas and a real opportunity to transmit national ideas, thoughts, messages and information in a language of international communication. The development of the social institution of the «national language» in the future will largely determine the preservation of national cultural, educational as well as political and economic unity with Russia. We should not forget that professional journalistic activity is, first and foremost, a verbal activity. And the professional culture of journalists depends on how well they master the language. The linguistic features of the Russian-language media in Armenia present a rather broad spectrum of issues possible and relevant for consideration. The national variant is a certain form of adapting the classical literary language to the traditions and cultural values, to the urgent needs of a particular nation, thus becoming a special form of functioning of the language common for the nation.

Key words: «national» Russian language, professional culture of journalists, language of mass media, Russian-language press in Armenia.

E. I. Boichuk

Lexical and grammatical features of Internet reviews in the russian and english languages

The article presents an analysis of english and russian-language Internet reviews of hotels in different countries and cities. The main purpose of the study is to identify the specific features of reviews in two languages in order to formulate clear criteria for automatic determining the tone of the text. On the basis of the existing works of linguists in this field, the author has identified the main directions of research on various issues related to the specifics of Internet reviews. Among others, gender and language specificity of reviews were noted, regardless of comparing their characteristics in two unrelated languages. The research undertaken focuses on the basic means of expressing positive, negative, or neutral tones in two languages, which is an interdisciplinary problem that combines work on the issues of selecting tone criteria for automatic text processing, as well as linguistic problems of language specificity of reviews, allowing to identify the main parameters for automatic tone detection on the basis of the most frequent specific features. The main results of the study are specific distinguishing features of english- and russian-language reviews, the general and the particular in their characteristics. The most active means involved in the formation of a review are the frequent use of genre-specific lexemes, especially with positive or negative emotional and expressive coloring, combining words in a sentence, the role of negation, grammatical forms of verbs, the use of quantitative adverbs, adjectives in the superlative degree, etc.

Key words: Internet discourse, Internet communication, Internet review, hotel review, language specificity of the review.

L. A. Tyukina

Twofold character of a joke (on russian, german, and english jokes)

The aim of the study is to identify common features or differences in the structural characteristics of a small folklore genre of «joke» using animals in the text of the joke in the

russian, german and english linguocultures based on B. Raskin's theory on the ambivalence of the scenarios. The article studies the jokes which represent a humorous dialogic discourse. The author defines discourse and humorous dialogic discourse, reveals its characteristic features, touches upon the compositional and structural characteristics of a joke and describes the process of creating a comic effect in a joke. Only jokes containing «animal-to-man» or «animal-to-animal» dialogues have been selected for this study. Jokes representing dialogues in three languages are collected by the continuous sampling method. The text of a joke is considered in terms of its structural and compositional features. The author analyzes the jokes in terms of two or more scenarios intertwining. Linguistic research is conducted primarily on written jokes. At the center of the study is the culmination of the joke, a *pointe*. To confirm the theory of binary scenarios only jokes related to animals have been selected, since the animal participation in the dialogue indicates the unreality of what is happening as one of the scenarios. It was found that the central scripting oppositions that make up the culmination line are more specific and simply placed on completely unimportant elements. The scientific novelty of the article is presented in summarizing and systematizing the main manifestations of the ambivalence law of scenarios in a joke.

Key words: humorous dialogical discourse; everyday joke; structural and compositional features, ambivalence, *pointe*, introduction, opposition of scripts.

A. E. Kuptsov, V. N. Babayan

Communicative particles as means of representing actual information in literary discourse in english, spanish and russian

This article examines one of the issues of fiction discourse and communicative syntax that has not yet been sufficiently studied, i.e. the role of limiting particles in the communicative and syntactic organization of a sentence in the english, spanish and russian literary discourse. These particles are considered with rhetorical means which are of particular importance in literary discourse. Various lexical and syntactic constructions can be used as rhetorical means (for example, word order, lexical repetitions, inversion, etc.), as well as literary figurative forms. It is worth noting that one of the relatively understudied issues of actual syntax remains the question of communicative pragmatic functions of limiting particles, which occupy a special place in the system of linguistic means of expressing the actual division in literary discourse, and their role in the communicative and syntactic organization of a sentence in the english, spanish and russian languages. Communicative (actual) division is one the most important aspects of the utterance which marks, according to the particular speech situation and communicative and pragmatic intentions, logical parts of the utterance – theme and rheme, determining the meaning of the utterance as a speech unit.

Actual division is seen as an individual speech act, relating to a particular situation and defined by the communicative intent of the speaker, as a phenomenon that is not subject to standardization and generalization. Several methods of actualization are simultaneously involved in forming the communicative (actual) division of a sentence, some of them being the main and others being auxiliary means which can replace, supplement or reinforce each other. Thus, each language has a fairly rich system of communication-oriented means that have received a stable and standardized character, designed specifically for expressing the communicative division of a sentence and providing the speaker (writer) an opportunity to choose the necessary ways of its implementation in accordance with a specific speech situation and the purpose of the utterance.

Key words: limiting particles, discourse, literary discourse, theme, rheme.

I. A. Tsybova

On domestic animals in russian and french phraseology

The aim of this article is to compare french and russian phraseological units including the names of domestic animals (*кошка / chat, собака / chien, лошадь / cheval, корова / vache, свя / cochon, коза / chèvre, баран / mouton*) which are discussed according to structural, functional and semantic criteria proposed by A. G. Nazarian. According to the structural criterion, phraseological units include: a) non-predicative (*жирный как свинья / gras comme un cochon; метать бисер перед свиньями / jeter des perles aux cochons*), b) partially predicative (*cheval qui n'a ni bouche ni éperon*) and c) predicative (*le chat parti [absent, quand le chat n'est pas là, quand le chat dort], les souris dansent*). Idioms (*manger de la vache enragée*) and unique phraseological units (*appeler un chat un chat*) are distinguished according to semantic classification. According to the functional criterion, phraseological units are divided into communicative (*дареному коню в зубы не смотрят / à cheval donné on ne regarde pas la bouche*) and non-communicative (*конек, главный козырь / cheval de bataille*), including nominative and infinitive units. Comparing russian and french phraseological units we can observe the following relations: coincidence of the plan of content and the image (*играть как кошка с мышью / jouer avec sa victime comme un chat avec une souris*), coincidence of the plan of content and different images (*не иметь ни кола, ни двора / n'avoir ni cheval ni mule*), difference of the plan of content and of images, but the presence of domestic animal's name (*кошки скребут на душе, avoir un chat dans la gorge*). Phraseological units can contain metaphor, *продать (купить) kota в мешке / vendre (acheter) chat en poche* metonymy (*Троянский конь / cheval de Troie*), comparison (*amoureuse comme une chatte*).

Key words: russian and french phraseological units, domestic animals, structural, functional, semantic criteria, plan of content, image, metaphor, metonymy, comparison.

V. I. Korzh, I. V. Skuratov

Feminitives in russian and french: on the issue of gender connotation

This article is devoted to the problem of feminization of masculine nouns in french and russian, which is important for achieving gender neutrality, i.e. equality of masculine and feminine words. The relevance of this problem lies in the fact that ambiguous ideas are quite often put into practice through words that are not familiar to our ears. Some examples in russian are such words as «блогерка» (a female blogger), «авторка» (a female author), «профессорка» (a female professor), and others. And in French, *la préfète, la magistrate, la députée* and others. The authors of the article touch upon the issue of linguistic political correctness in relation to discriminated communities, or those considered discriminated: women, people of non-traditional sexual orientation, national, racial and religious minorities. There is also much discussion nowadays about people with disabilities. The best example of how to erase the boundaries between the sexes in the russian language is the word *comrade*. The work draws attention to the fact that the feminist community is not unanimous, since not everyone is in favor of feminitives. On the one hand, there is a group of radical feminists, and on the other, their opponents, who are definitely against innovations. In addition, we should not forget the majority of native speakers who speak at their convenience. The results of the study lead to the conclusion that if feminitives are regularly used, especially in the media and social networks, the society can get used to them very quickly. In other words, feminitives can penetrate the language if our life changes.

Key words: french, russian, feminitives, political correctness, gender, innovations, gender equality, neologisms, stylistic coloring, social structure of society.

A. A. Grigoryan, V. N. Chetverikova

Gender aspects of children's speech behavior at different levels of the language system

The article is devoted to various (phonetic, lexical and grammatical) aspects of gender-language interplay. At all the levels analyzed, the authors focus on the problems which, in spite of all the attention previously received, remain debatable and open to different interpretations. At the level of phonetics, the authors draw attention to the phenomenon of the uptalk. This widespread linguistic phenomenon is – according to a traditional approach supported by a number of scholars – supposed to be an evidence of powerless and deficient women talk. However, there exist counter arguments proving that the situation is far from being that straightforward. At the lexical level, the authors focus on the pairs of the so-called parallel/seemingly equal terms denoting men and women. Having analyzed some of such pairs the authors reach the following conclusion: most of the words denoting women tend to undergo – with the course of time – the process of pejoration, whereas the words denoting men tend to develop in the opposite direction. A special attention is devoted to the level of grammar as the one where gender-language interplay is the least studied. Verbal transitivity – among other grammatical phenomena – is paid special attention to as it seems to be a salient factor in gender-language relations. Another grammatical point of interest in the article is the way gender may be intentionally or otherwise reflected in certain passive voice constructions.

Key words: gender linguistics, uptalk, pejoration, transitivity, agent, recipient, language system levels.

M. M. Kaplina, S. A. Zhezlova

Toponymy of Alsace as an object of linguistic limology

The article is devoted to studying the toponymic picture of the Alsace historical region from the point of view of linguistic limology. An attempt is made to define the limological approach in linguistic research and describe the peculiarities of coexistence and development of the Alsatian dialect, German and French languages in a cross-border region. The authors of the article attempt to trace the interdependence of changes in national borders and geographical names in a linguo-historical context.

The article presents an analysis of the views of Russian and foreign researchers on the meaning of the term limology and investigates the process of «francisation» of toponyms which coexist on the same territory (in a cross-border region) of the Romance and Germanic languages. The novelty of the study lies in the fact that for the first time an attempt is made to answer the following questions: how does the movement of national borders affect the toponymy of the region, what linguistic transformations can be traced in geographical names, and how great is the interplay of languages and cultures in cross-border regions (for example, the historical region of Alsace). The analysis of the practical material made it possible to identify the following types of transformations of Alsace toponymic picture in the French-speaking environment: literal transcription, phonetic adaptation, alternation of suffix forms, translation. The identified types of transforming the toponymic picture of Alsace demonstrate the complexity and diversity of the cross-border region linguistic picture. In the conclusion the authors underline the change in the function of language: from a means of communication it turns into a sign of the preservation of ethnic identity.

Key words: linguistic limology, toponymy of Alsace, cross-border region, linguistic contacts.

N. S. Basalova

Social and economic analysis of the interaction between priesthood and royalty in Ptolemaic Egypt

The article analyzes social and economic relations between the priesthood and the Ptolemaic kings. The author examines the peculiarities of this issue coverage in Russian and foreign scientific literature, concluding that the problem was viewed more from a materialistic, religious, or artistic perspective, but not from the point of view of socio-economic analysis. The author considers the well-known fact of the Ptolemies' tolerance to the existence of the priesthood caste and their specific status in Egyptian society and studies the specificity of economic relations between power and the priesthood. The author makes a conclusion about the existence of a complex financial scheme which was beneficial both for the Ptolemies and the priesthood, as it was aimed at increasing the amount of temple lands: on the one hand, the policy raised the prosperity and the social status of priests, but, on the other hand, it led to the increase of lands which belonged to the Ptolemies by right of supreme rulers. However, basing on documents, the author states that under the Ptolemies private property of the priests became symbolic and was subjected to forced sale in case the priests had any debts to the royal treasury. The author emphasizes the fact that under the Ptolemies the priesthood became legal holders of the temple posts, while under the pharaohs priests' positions were hereditary. Thus, royal power could influence social policy of the church, while the pharaohs were not allowed to interfere in it. The author concludes that the introduction of the sale of temple posts affected not only the material position of the priests, but also their status, as it influenced the requirements set for the candidates to priests. The author also examines the methods of economic pressure on the part of the Ptolemies (asilia, apomoira), which led to both economic subjection of temples to royal power and to the loss of the priests' right of autonomy in financial matters.

Key words: the Lagids, the Ptolemies, asilia, apomoira, the Rosetta Ordinance, the Tax Collector Statute, Synod, temples, priesthood.

A. V. Brezgunov

Implicit expression of the author's self-awareness in Francysk Skaryna's works

The aim of the article is to substantiate the presence of implicit forms expressing the author's self-awareness in the works of Francysk Skaryna, the most prominent representative of the 16th century Belarusian culture. The choice of this personality is connected with the fact that the earliest manifestations of the author's self-awareness in Belarusian literature can be found in his works. The analysis is preceded by an introductory section, which provides a brief overview of the extent to which the concept of «the author's self-awareness» has been developed in contemporary literary studies. In the first part of this article we consider the problems through the prism of F. Skaryna's poetic experiments, which were found in the prefaces to his translations of the Bible. Poetry as a specific field of creativity allows us to most accurately reveal the hidden signs of the author's self-awareness. In the second part the author's self-awareness is regarded through a popular genre of church lyrics – the akathist, namely, its kontakion part. Despite the canonical status of the akathist, due to its poetic and melodic nature, it allowed a certain freedom in organizing the material. The author comes to a number of conclusions. The author of the article made a number of conclusions. Firstly, the implicit manifestations of the author's self-awareness in F. Skaryna's works are dualistic in nature, their adequate interpretation is only possible in combination with extra-textual information of the cultural context. Secondly, in his prefaces F. Skaryna uses the methods of tonic and syllabic verse which not only allows him to focus the reader's attention on the important meanings, but also reveals the author's attitude to

spoken accented verse, traditional for common people. Thirdly, in the kontakion verse of acathistus F. Skaryna deals exclusively with the rhythmic experiments.

Key words: author, author's self-awareness, akathist, Belarusian literature, implication, syllable-tonic poetry, F. Skaryna, versification.

V. A. Tirakhova

Binary opposition «power/people» in S. Eisenstein's historical and biographical cinematography

This article is devoted to the study of the binary opposition «power/people» in Soviet historical and biographical films. The research material is S. Eisenstein's iconic films Alexander Nevsky (1938) and Ivan the Terrible (1944). Having analyzed the development and transformation of the binary opposition «power/people» in Eisenstein's historical and biographical films in terms of plot, character system and composition, the author came to the following conclusions: characters of formal authority are often negatively marked. The image of the people is represented by an indivisible monolith. The binary opposition «power/people» is removed by the introduction of a mediator, the character which becomes a key one in films. In the film Alexander Nevsky, the image of the cultural hero, the title character, removes the conflict between the opposing sides: the image of the prince is opposed to the image of the official power and absorbs the features of the people's ruler. The image of the people, when interacting with the image of a cultural hero, becomes an ambivalent carrier of both power and heroic traits. In the film Ivan the Terrible, the development of the medial image of the tsar leads to the fact that he himself becomes the embodiment of absolute power, occupying the «powerful» side of the opposition. Thus, the binary opposition is replaced by the ambivalence of the ruler. The author concludes that the development of the opposition «power/people» in the historical and biographical cinema of the Stalinist time is representative of its period and demonstrates strengthening of the imperial discourse of Soviet ideology and the role of the ruler's personality.

Key words: Binary opposition, power, people, hero, Soviet culture, cinema, S. Eisenstein, mythologization, mediator.