N. V. Volodina, N. A. Degtyarev

Documentary and artistic chronotope in the novel by I. S. Nikitin «The diary of the seminarian»

The story «Diary of a seminarian», by I. S. Nikitin, as the name implies, is written in the form of a diary: Nikitin imitates the real diary of a young seminarian. The article makes an assumption about the interaction of two discourses, artistic and documentary, in the text of the story. This interaction manifests itself in relation to the spatio-temporal organization of the world of the work. The narrator's time is subordinated to the documentary discourse, which basically does not coincide with the physical time, but is built in accordance with the psychological characteristics of the main character, the author of the diary. On the other hand, the completeness of the temporary whole of the story, the distribution of time in accordance with the aesthetic tasks solved in the work, signals the influence of artistic discourse. The deployment of an event series is also subordinated to the task of interaction between two types of chronotope. On the one hand, the «mosaic» of this series, the set of events included in the text as if not mandatory, create the illusion of authenticity of what is happening; on the other, all these various inclusions are somehow artistically justified and perform certain aesthetic functions. The unfolding of events «here and now», the abundance of dialogues, direct speech of the characters are characteristic features of the artistic chronotope of Nikitin's story. The optics of perception and the language of describing space in the story are constructed in accordance with the value system of the narrator, manifesting itself in the documentary style of the narrative. On the other hand, the detailed description of the spaces familiar to the narrator serves an artistic function: it creates an image of the Seminary. As a result of the analysis, the author comes to the conclusion that the features of the documentary diary chronotope are associated with the image of the narrator, and the artistic diary chronotope – with the image of the author.

Keywords: chronotope, diary, documentary and artistic discourse, I. S. Nikitin, space and time.

L. A. Gavrilova

«Bobok» by F. M. Dostoevsky: to the problem of the genre

The article raises the problem of the genre of the work of F. M. Dostoevsky «Bobok», actualized by M. M. Bakhtin, but still of scientific interest. The purpose of the article is to clarify the understanding of the genre of the «Bobok» work existing in literary criticism. The objectives of the research are related to the identification in the «Bobok» story of the signs of the genres of vision and anecdote and the definition of their role in the formation of the genre specificity of the work and its semantic organization. The article uses an integrated approach to the analysis of the «Bobok» story, including the philological and structural analysis of the text.

As a result of the study, the conclusion is drawn: the consideration of the «cemetery history» in the «Bobok» story from the standpoint of the medieval genre of vision – more precisely, the vision-test as a variety of the genre of vision – and the anecdote characteristic of the cultural tradition of the time of F. M. Dostoevsky and his work the structural and synthetic nature of the genre of this work. The vision and anecdote are inserted genres in the «Bobok» story reinforcing its versatility. The vision and the anecdote interact with each other. The appeal to these genres allows F. M. Dostoevsky to combine in his story the traditions of Christian literature of the past, folklore and the literary tradition of the present. The presence of the genres of vision and anecdote in the «Bobok» story allows us to define the positions of the author of the story and his hero: the genre of vision accentuates the position of the author, who creates a situation of spiritual and moral test for the hero; the genre of the joke accentuates the position of the hero,

who demonstrates his inner ideological, spiritual and moral paradox. The synthesis of genres within the framework of one literary work forms a complex, multi-focus, optics of seeing the world and man.

B. V. Kovaliov, V. E. Pugach

The functional aspect of the zero name in the stories by Vladimir Nabokov

The article is devoted to the analysis of the functions of the zero name of proper characters in V. V. Nabokov's short prose. The factors are highlighted on the basis of which an attempt can be made to classify zero names in Nabokov's texts. The first factor is the grammatical person from whom the story is told. Particular cases related to narration from the first and third person are analyzed. The second factor is who in the text is the bearer of the zero name: the main character or the minor one? The authors pay special attention to antonomazia as a way of replacing a proper name with a null name. In the course of the study, it turns out that antonomazia can be used as a means of characterizing a character, as well as a reference not to a specific image, but to a certain class. The third factor is the possible taboo of the name as a technique. In the course of the research, two types of tabooing of a proper name are distinguished: religious and sociopsychological. The second part of the article analyzes V. V. Nabokov's story «The Razor» as an example of a text, on the basis of which one can prove the assertion about the polyfunctionality of a null name. The nomination of each character is studied in detail. The authors conclude that the opposition of full and null names plays a key role in building conflict in the plot. Moreover, the opposition of different types of nominations is a technique that determines the structure of the text, its semantic and associative levels. Based on a review of a number of Nabokov's texts and a detailed analysis of «The Razor» story, eleven functions of the zero name of V. V. Nabokov's own characters are formulated.

O. L. Tsvetkova

Representation of gender in advertising: strategies, stereotypes, means

The article discusses the problem of cultural design of gender in modern advertising discourse. The existing and emerging types of gender identity are classified in Western advertising of the second half of the XX century. The dual nature of advertising is noted: on the one hand, it broadcasts the process of forming identity, on the other hand, it formulates the norms of feminism/masculinity. Advertising, being a powerful institution of symbolic power of modern consumption society, has a strong influence on the parameters of identity formation, the public position of the individual, as well as on the wide stratum of cultural and social processes in general. The communicative system of advertising as a means of mass influence, ensures the exchange, storage and accumulation of «collective information», «collective memory». At the same time, the process of layering ideologues and archetypes with both existing in the public unconscious and newly emerging phenomena and situations takes place. In creating gender-stratified advertising, techniques such as the use of semantic means of influence are used; creation of a specific design of advertising messages; broadcasting stereotypical emotionally rich images. Advertising hyperbolizes the differences between the sexes and renders stereotypical gender qualities – from the way of thinking of advertising heroes, to manifestations of non-verbal semiotics and paralinguistics. The author concludes that doubts about his own body, its design and representation are a logical result of the general ontological instability of the

postmodern era, in which the original concepts of truth, values, traditions are blurred. Objective advertising has a special role in this.

Keywords: advertising, gender, needs, media, ideology, identity, masculinity, feminism, objectification, social construction, stereotype.

K. V. Aksenov, I. D. Reshetnikova

Hype in communications of foreign companies in connection with the Black Lives Matter movement

This article deals with the issue of digital communications of companies representing various areas of activity united by one desire – to try to increase public capital by turning to a specific political process taking place in the United States of America. This is a situation that arose after the murder of African American D. Floyd by a police officer in Minneapolis on May 25, 2020.

The authors of this article see the problem of modern society in those situations where individuals or organizations focus exclusively on pseudo-actions, touching on a particular socially important issue. This means, for example, the simplest posts on social networks, which are not followed by actions, or such actions that create a pseudo-event in the information space. The famous American cartoon «The Simpsons» is a bright example, whose representatives published a message on a social network in support of the Black Lives Matter movement, and then offered information that can be described as creating a pseudo-event related to the voice of characters in this animated series.

The authors of this article studied messages on social networks of more than 70 different foreign companies, evaluated the reaction of the audience, expressed in the number of likes and retweets, as well as the content of these messages. To the deep regret of the authors of the article, a huge number of messages from various organizations were included in the group of pseudo-actions, not real ones. The authors believe that the problem of such hype communications is no less serious for modern society than the very problems around which such communications arise.

Keywords: digital communications, public capital, social networks, black lives matter, Covid-19, globalization, media.

S. V. Karpiy

Medialing and stylistic features of direct television inclusion

The phenomenon under study as a branch of linguistics and a unique product of speech and cognitive activity is also subject to characterization, linguo-stylistic analysis, because any communication of society is part of speech genres, and for practicing direct inclusion of journalists it is necessary to have the skills to use an oral television text, which is a linguistic organization that attracts attention audience with its anthropocentric nature. It also has a specific style, which completely depends on the composition and construction of media communication, since the quality of an oral message in the context of direct inclusion depends on its logic, connectedness, accuracy and accessibility. Therefore, direct television inclusion, in addition to the creative component, is a complex syntactic and lexical system, which has communicative and functional significance for the scientific and applied environment.

Over the more than twenty years of its development, live broadcasting has not only become a strategic component of air, broadcasting and reporting, but has also generated new dynamic genre forms in television journalism, for example, performance, and this, in turn, has led to the emergence of an important trend in television organizations. Its essence is in relying on the reporter, which led to the emergence of such a concept as «universalism», which modern journalists aspire to in order to cope with all the tasks of television production, and therefore to compete confidently in the labor market.

M. A. Fokina

Language means of folk narrative in the story by A. F. Pisemsky «The tale of the rooster»

The article presents a philological analysis of the system of linguistic means that determine the stylistic distinctness of the story by Alexei Feofilaktovich Pisemsky «The tale of the rooster» (1865). The purpose of the study is to identify the structural, semantic and pragmatic properties of the textual key elements that create a speech portrait of the narrator, dialogize his story and provide the semantic integrity of the narrative. The study of linguistic techniques and means of stylization of the colloquial speech in a tale is based on the peculiarities of the subject-speech organization in a work of fiction: the convergence of the first person narrator's speech and the storyteller's speech, forming a two-voiced narration; a variety of artistic dialogues that reproduce the folk speech of peasants and district police officers. The pragmatic potential of the analyzed linguistic units is manifested in their active influence on the composition and content organization of the fairy tale narration. The article also examines the key metaphorical images created by the lexico-phraseological and syntactic means. A careful consideration in the analysis is also given to hyperbolic comparative patterns and gradation series, which are expressive characteristics of events and characters' actions. The fictional dialogues are analyzed in detail, revealing the main conflict of the fairy tale narration: the clash of a greedy and hypocritical police officer with the village peasants who seek to avoid the discontent of the authorities at any cost. The key semantic elements combine separate compositional parts of the story into a common narrative space and enhance the dynamics of the action. Dialogization of the narrative monologue is carried out by including the direct speech of the characters and the active interaction of the subject-speech plans of the narrator and the primary storyteller. The comic undertone in a fairy tale narration is created by textual repetitions of different types, parallel syntactic constructions and gradation series, contextual synonymy and antonymy, evaluative vocabulary and phraseology, which forms the emotiveness of a literary text and conveys the irony of the narrator in relation to the events depicted, as well as the changing feelings and moods of a hypocritical police official. As a result of the study of the linguistic features in the story by A. F. Pisemsky «The tale of the rooster», the author of the article brings into focus a system of speech means and stylization techniques that determine the peculiarities of the tale narration and have a high pragmatic potential, as well as explicate the conceptual content of the text and ensure its structural and semantic integrity.

M. A. Droga, N. V. Yurchenko, S. V. Funikova

The linguistic nature of onomatopoeia

The problem of onomatopoeias as a special lexical group has existed in the language for many decades. Onomatopoeias imitate the sounds of nature, the language of animals, objects of the surrounding world. In the text, onomatopoeia can perform various functions: emotional influence, imitation, as well as the function of language economy. But one of its main functions remains sound imaging. In Russia and China, different language pictures, specific cultural elements and linguistic features are noted. All this confirms the large-scale differences in the sound imitations of both languages, and in various aspects: in the composition of the components, in the functional role, in the meanings. Despite the fact that the differences in the

phonetic system of Russian and Chinese are quite large, the onomatopoeias and their functions in the languages under consideration have the same features. Onomatopes are an expression of the same emotions, feelings, sounds both in oral speech and in writing. Chinese onomatopes are a graphic copy that attributes us to the actual sounding. This fact makes onomatopoeias in Chinese similar to onomatopes in Russian. The connection of sound and meaning is especially important: linguists study the nature of this connection from different points of view. It is also important to note the difference between sound imitations and similar interjections. Onomatopes are not only part of the system of the Russian and Chinese languages, but are also a progressive link that develops the resources of the language, its word-forming capabilities, as well as the expressive sphere of expression.

A. E. Pavlova, L. A. Ermakova

Functional aspects of intertextem 'lost paradise' in poetic discourse of the XX–XXI century (based on russian rock poetry)

The article is centered on the study of poetic phraseology in Russian rock poetry exemplified in songs by famous rock musicians such as S. Namin from the rock group «Tsvety», V. Tsoy from the rock group «Kino», Kipelov from the rock group «Aria», V. Butusov from the rock group «Nautilus Pompilius», S. Surganova from the rock group «Surganova and Orkestr» and others. The purpose of this article is to analyze peculiar qualities of reminiscence quote 'lost paradise' in the poetic discourse of the XX–XXI century in lyric texts of famous rock bands. The objectives of the study are to examine the features of the phraseological unit 'lost paradise' in the individual author's use in the poetic works in which this phraseological unit receives a clearly-figurative embodiment, as well as to determine the features of verbalization of the concept of happiness through this phraseological unit. The main methods applied in the research are a philological analysis of the text and a structural-semantic method of analyzing language units. The study of the phraseological unit 'lost paradise' within the framework of poetic discourse resulted in the conclusion that poetic phrase 'lost paradise' is often used in poetic discourses among rock performers of the past and present centuries, verbalizing the concept of happiness in different ways. Phraseological units with a 'paradise' component form a phraseological field, which includes such phraseological units as lost paradise, earthly paradise, heavenly paradise, from paradise to paradise, an unknown paradise. These phraseological units come into various systemic connections, i.e. synonymous, antonymic, associative, which allows us to represent the axiological category of happiness in different ways. The axiological connotation of these phraseological units, which arises as a result of revealing the associative-figurative basis of phraseological units, inclusion in the artistic-figurative system, building new contextual connections and relationships, also allows you to understand the author's value guidelines.

E. N. Laguzova

Descriptive verbal-nominal constructions with causative semantics in modern russian

The article discusses descriptive verbal-nominal constructions with causative verbal components. The relevance of the study is due to the attention of modern linguistics to the problem of analyticism in the Russian language grammar, the lack of study of the structural and semantic features of analytical constructions with causatives.

The novelty of the work consists in identifying the features of the semantic structure of sentences with causative verbal components.

A feature of causative DVNC is recognized as dismembered semantics. Two varieties of causative constructions formed by descriptive verbal-nominal constructions are distinguished – sentences with arbitrary and automatic causation. The description of statements draws attention to the main semantic components – causative and causable subjects, methods of their formal expression. Differences in the semantic structure of sentences with spontaneous and automatic causation are shown. The purposefulness of causative action in sentences with spontaneous causation and indirectness of influence in sentences with automatic causation are due to the semantic features of the main components of causative statements with DVNC – the causative and causable subject. Constructions with spontaneous causation form polysubject monopropositive, DVNC with automatic causation form polysubject polypropositive structures. The peculiarity of the semantic structure of additional statements of DVNC unpretentious forms – participal – with causative semantics was noted. In sentences with DVNC unpretentious forms, the incentive is mitigated. Additional statements with DVNC form polypropositive constructions.

The development of verbal-nominal constructions with causatives is associated with a tendency to analyticism, characteristic of the modern Russian language grammar.

The materials of the article will be used in lexicographic practice – when compiling a dictionary of descriptive verbal-nominal constructions, in teaching special courses on the problem of nomination.

Keywords: descriptive verbal-nominal construction, causative verbs, spontaneous causation, automatic causation, causative subject, causable subject, proposition.

S. A. Popov, K. M. Gerasimova

Preserving the memory of the Great Patriotic War in the russian onomastic space

The subject of analysis in this article is the ranks of proper names that have entered the onomastic space of Russia over the past 75 years, in which the memory of the heroes and events of the Great Patriotic War of 1941–1945 has been preserved.

The purpose of the work is to identify the specificity of onomastic units associated with the specified period in the history of our country. The authors of the article suggest calling them heroic toponyms, ergonyms, carabonyms, etc.

According to the authors, the onomastic space of the Russian Federation is currently one of the most reliable types of historical memory of the people, since the names, surnames, and occupations of people who have made a significant contribution to the history of a particular settlement, region or country in overall, as well as the names of historical events. The process of this onomastic nomination is presented as part of the state policy of memory.

The article examines in the aspect of commemoration toponyms, microtoponyms, oikonyms, urbanonyms, oronyms, carabonyms, astronyms, cosmonyms, ergonyms, as well as modern memorial sports events dedicated to the events and heroes of the Great Patriotic War of 1941-1945. The main attention is paid to heroic toponymy, in particular, the specificity of the commemorative nomination in the settlements on the territory of which during the war years hostilities took place (hero cities, cities of military glory, settlements of military valor) are highlighted.

The authors come to the conclusion that reliable information about one of the most difficult periods of Russian history will be reliably transmitted from generation to generation through the onomastic space of Russia.

Keywords: onomastic space of Russia, the Great Patriotic War, commemoration, toponymy, oikonymy, urbanonymy, oronymy, airplane name, astronymy.

J. K. Gaponova

Ergonyms on the signs of a provincial city: linguistic and cultural aspect

The nominative space of a provincial town is the subject of the author's attention in the proposed article. An important aspect in consideration of functioning of signs, posters, and other objects in town space is a linguoculturological aspect meaning the analysis of interrelation of the language environment of the town and its inclusiveness into a sociocultural situation. The article analyzes various terminological designations of the names of urban objects in linguistics: urbanonyms, ergonyms, emporonyms, firmonyms and others. The author, referring to the opinions of well-known onomatologists, focuses the attention on the term ergonym, justifying the need to use it to denote the names of shops and institutions. The rethinking of names, according to onomatologists, actualizes the processes of the sociocultural life of the town associated with linguistic problems including games with graphemes. The work examines the current language process reflected in the language of the provincial town – the use of Cyrillic letters in the names of shops and institutions. The study of the naming trends of the provincial town allowed the author to talk about the cultural value of the names. The updating of Cyrillic letters on signs has become a means for forming the value and meaning space of a provincial town, on the one hand, and the process of creating errors on the other. The article describes linguistic contradictions: combinations of modern borrowings with pre-revolutionary graphics, mixing of graphic styles, processes of Eurolatinisation and retrorization, inconsistent use of graphemes. The author of the article concludes that as a result of rethinking the usual nominations in the spirit of pre-revolutionary design of urban space, a special linguistic and cultural phenomenon of a provincial town is formed, striving during globalization for authenticity and identity, which is perceived differently by citizens.

Keywords: onomastics, linguistic horticulture, urbanonym, ergonym, emporonym, Cyrillic, linguoculturology.

S. N. Vorobiova

Communication strategies and tactics in the psalms of king David

In this article, the Psalter of King David, a famous religious and cultural monument, which is considered by us not so much as a collection of prayers presented in an artistic and poetic form, as legal texts depicting a formal trial carried out in the presence of a Judge God, a righteous defender, an accuser, in the role of the psalmist himself, and the accused (sinners violating God's Law To realize the main communicative goal – to attract the Judge's attention, to make him listen and perceive what is said, to motivate Him to carry out the desired action – the author uses communication strategies and tactics used in the judicial process. These include strategies of emotional influence, defence and prosecution, tactics of simulated dialogue, marking, drawing attention to the injured party, raising a rhetorical question, etc. The author's attention is also directed to the analysis of language means, which contribute to verbal expression and form an important part of the linguistic arsenal, as well as on the main ways of their implementation. The material presented in the psalms gives us the opportunity to show the language techniques used to protect and accuse opponents in the pragmasemantic aspect, that is, the established meaning and implementation of language means is carried out in a direct situational context. The analysis was conducted as part of a discourse analysis using a comparative study method, which showed that these rhetorical means have a convincing effect, and the information transmitted through them receives a high truth status. To carry out analytical work, in addition to discourse analysis, theological, sociocultural approaches were also used, allowing us to consider psalms in the context of a certain religious denomination, Orthodox.

Keywords: strategy, tactics, accused, defense, religious text, language.

E. P. Murashova

Retro as an object of linguistic study

The article deals with retro as a separate object of linguistic study. Rapid informatization and digitalization raise demand for the «aesthetics of the past», which results in promotion of the values of old times in mass culture. The growing popularity of retro necessitates studying retro from different perspectives, including the linguistic one. At present the phenomenon of retro is insufficiently covered in linguistics, therefore, one needs to specify the linguistic status of retro and develop corresponding terminology. In the present paper an attempt is made to formulate a definition of retro relevant to further linguistic study of retro. Having made an overview of approaches to retro in marketing, art and design, axiology and linguistics, the author differentiates between similar terms like «retro», «stylization», «nostalgia», «antiquity» and «vintage» and suggests two understandings of retro – a broad understanding and a narrow one. The former treats retro as a linguo-cultural concept, a complex hybrid phenomenon bringing together verbal and non-verbal means of manifesting the past, the present and the future to evoke nostalgia and create new cultural knowledge. The latter presupposes that retro is a number of means of verbalizing the past and a structural and meaningful unit of discourse, connecting the past, the present and the future. Either of the understandings facilitates a promising direction in linguistic research into retro. Special attention is paid to the axiological dimension of retro, i.e. its ability to manifest the main eco-humanitarian values – physicality, subjectivity and spirituality, hence, the feasibility of an axiological approach to retro.

Keywords: retro, information detox, past, stylization, nostalgia, antiquity, vintage, values of the past, ecohumanities, retrospect, retronymy, linguo-cultural concept.

O. V. Lukin

«German grammar» by Jacob Grimm and school german grammar books in the nineteenth-century Germany

The article is devoted to the place of J. Grimm's «German grammar» among school German grammar books of the XIX century Germany. The work that appeared at the beginning of the century opened a new page in the history of linguistics – the development of comparative historical language study and the formation of linguistics as a science. The paper provides information on some of the most important German grammar textbooks in Germany of the XIX century, used in secondary schools. They were grammar books by J. Ch. Gottsched, J. Ch. Adelung, J. Ch. A. Heyse, J. G. Radlof, S. G. A. Herling, F. J. Schmitthenner, M. W. Götzinger, etc. The author of the article compares J. Grimm's «German grammar» with the above-mentioned grammar works of that time and puts forward a hypothesis that in the XIX century Germany there appeared an opposition between scientific approach to grammar and that of school grammar books, which, according to the author, reflects dramatically different goals set by both sides. Unlike school textbooks which task is to consistently initiate students into the system of their native language, often on the basis of the matrix created by Alexandrian grammarians, scientific grammar is based on the results of linguistic research and seeks to answer questions about language phenomena. J. Grimm rejected any normative grammar based on logics, that resulting in the aversion on the part of the pedagogical community. Nevertheless, the publication of «German grammar» resulted in appearance of German language textbooks the writers of which tried to build their work on the basis of Grimm's work, thereby contributing to the popularization of the ideas of the great linguist both among the pedagogical community and the students (A. F. H. Vilmar and K. A. J. Hoffmann).

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

Metalinguistic and metacommunicative statements of bilingual children

The present study aims to explore the metalinguistic utterances that accompany language choice, code switches, and express the attitude to them in the speech of two bilingual siblings within a Russian monoethnic family (all family members represent the same ethnic group and the same culture and are native speakers of the same language). These children have been simultaneously acquiring Russian and English since their first month of life. The bilingual strategy used in this family is «one parent – one language»: mother and her relatives speak Russian to the children, while the father and his parents interact with the boys in English. When the children participate in bilingual communication, they frequently have to switch between the two languages (codes), which stimulates their reflections on languages, interlocutors, and bilingual speech. Such communicative situations make the children produce metalinguistic and metacommunicative utterances in each of their languages. Studying these utterances in structural, semantic, and pragmatic aspects, the authors evaluate the children's metalinguistic competence and the ways it is related to the development of their bilingualism. The results of the research show that the language chosen for metalinguistic utterances can demonstrate its dominance in the development of non-balanced bilingualism. At the same time, it serves as one of the indicators showing how the children develop their metalinguistic activities. The authors argue that the growing dominance of Russian does not prevent the children from preserving a positive attitude to English as the «weak» language in their bilingual repertoire.

Keywords: childhood bilingualism, Russian, English, language choice, code switches, metalinguistic utterances, attitudes to languages.

T. F. Bogdanova, E. I. Boichuk

Basic theoretical problems related to the concept of text tonality

The undertaken research is devoted to the analysis of the concept of text tonality in modern linguistics. The article discusses the definition of the concept of tonality in Russian, English, French and Chinese dictionaries. In studies on the linguistics of the text, the concept of tonality is defined as a category in which the emotional-volitional attitude of the author of the text is reflected. Within the framework of the cognitive approach, it is considered as a complex category in which the determined tonality of the text depends not only on the speaker's personality, his individual understanding of the subject of speech (associations and assessment of the subject), but also on his level of culture, emotional mood. Over the past 20 years, the concept of sentiment has been actively used in the field of computational linguistics, in international research on automatic text analysis. The term «tonality» (or «sentiment») refers to the emotional assessment expressed in the text. The interpretation of this concept is directly related to the emotional component. It is quite logical that the emotive function of language is distinguished in linguistic literature, the purpose of which is to implement a specific form of emotional communication of people. So, the concepts of tonality and emotivity come into close connection with each other, but nevertheless they cannot be considered identical, since tonality as a category of text is a broader concept than emotivity. This is due to the fact that tonality has some polarity, while emotivity is represented by a palette of emotions and can refer the text to either a positive or negative tonality.

Keywords: tonality, emotiveness, sentiment, text, category, subjectivity.

E. V. Shliakhtina

Reduplication in literary prose (based on the works of british and american writers)

The article deals with the question of studying such linguistic means as reduplication in English literary prose. The paper contains a definition of the phenomenon as well as several classifications of reduplicatives based on formal-structural, compositional and some other principles. The article states that reduplication can be found in texts of different genres, for instance, in poetic, advertising and journalistic ones. However, it emphasizes that reduplication is significant when a piece of literary prose is created because it allows to highlight contextually important information and to show the shades of meaning. With the help of a continuous sampling method the examples of reduplicatives were picked from the works of british and american writers of XIX–XXI centuries. They were chosen on the basis of the principle: two or more units of content correspond to one unit of expression. The study contains the analysis of the following: a number of full, partial and divergent reduplicatives, a number of components in a reduplicative, its part of speech and topic, the way it is spelt and if it has any connotation. The results of the research show that in most cases the reduplicatives are nouns that contain two components. Many of them are pejorative. The majority of the reduplicatives are hyphenated as this is the most codified way of their spelling. The topics of the examples under study are quite various. Special attention is paid to author-individual reduplicatives. They make a piece of literary prose unique and help the writer to creatively implement his or her idea. The data prove that reduplication is a popular linguistic means when creating literary prose in English.

Keywords: English language, literary prose, reduplication, types of reduplication, reduplicative, repetition, onomatopoeia.

N. A. Khrenov

Transformation of civilizational identity in Russia at the turn of the XX–XXI centuries: from westernization to eurasianism

In the previous publication from the possible series of articles on the transformation of collective identity in Russia, the issue of external factors affecting this transformation was considered. These factors are understood by the author of the article as relationship of Russia, on the one hand, with America, and, on the other, with China. The purpose of this article is to understand the current transformation of the civilizational identity of Russia, the vector of which is defined as the movement from westernization to eurasianism. Russia passed the stage associated with Westernization at the stage of history that is called the Peter's Empire. In the twentieth century and especially in its second half, Russia enters the stage of Americanization. After all, America during this period becomes one of the leaders in world history. Russia did not have time to survive this next stage, when the situation in the world began to change as a result of the strengthening of the Chinese civilization in the world. So, in our time, the idea of Russian scientists, emigrant – Eurasians, who proved that Russia does not represent the Romano-German region, but the Eurasian region, no longer seems utopia. It is clear that changes in the world can only contribute to the transformation of Russia's collective identity. From this point of view, it is certainly no «third Rome». Its «registration» should be sought in the East, which was done, for example, by O. Spengler. Appealing to the films of M. Antonioni, O. Iosseliani and others, the author is trying to trace such changes in various civilizations, including in Russia. The topic will be continued in subsequent publications of the series that has been begun.

Keywords: Russia, America, China, civilizational identity, collective identity, Danilevsky, Soloviev, Spengler, Gumilev, Toynby, Antonioni, Iosseliani, Westernization, Americanization, Eurasianism, civilizational paradigm, historical memory, passionarity.

S. A. Nikolsky

Nikolai Ostrovsky: «a place in the iron battle for power». Russia on the eve and after October. Article two

To reveal the theme of Russia after October, 1917, Nickolai Ostrovsky's book «How steel was tempered» is one of the most significant. In it, in its purest form, there is a portrait of an ideal revolutionary – a Bolshevik, merciless not only to the enemy, but to himself and others as well, a man, from whom, according to the poet's figurative expression, there could be made the strongest nails in the world. The book was enthusiastically received by the thirteen million army of party members and Komsomol members. For some, Pavel Korchagin was an ideal to emulate, for others – an image that reinforced their own myths about past heroic deeds, allowing them to settle warmly in the present. For the authorities, the story, cleared by censorship from the Bolshevik democracy of the first years, was an artistic forerunner of the future Stalinist «Short course of the AUCP history».

One of the most thoughtful Soviet literary critics, Leo Anninsky, considered the story to be a story about people «engaged to an idea». In a sense, this is true. However, the engagement prevented both Ostrovsky and his Soviet interpreter from seeing the real historical process in its tragic depth and contradictions. For the hero Pavel Korchagin, there are neither the beginnings of Stalinist totalitarianism, nor the tragedy of a collectivized, starving village. Living as if out of time, he preaches the same thing – a class struggle that never fades for a moment. It seems that the fire of struggle will be extinguished and the hero's life will be interrupted. In fact, this is not allowed to happen: the constant intensity of the class struggle, which, as Stalin said, will grow more and more as we move towards socialism, is the secret of Soviet totalitarianism, represented and justified in an artistic form by Nikolai Ostrovsky.

Keyword: Russia, October, revolution, Bolshevism, totalitarianism, heroism, fanaticism, man, party, Komsomol, people.

T. I. Erokhina

Transformation of feminine stereotypes in soviet culture in the beginning of the twentieth century

The article examines the cultural projects of the new personality presented in the national culture of the Silver age and the Soviet culture of the first post-revolutionary decade. The analysis of the concept of a new person is given through feminine stereotypes, which in the culture at the turn of the XIX–XX centuries had ontological significance. The author focuses on the transformation of strategies of behavior expected from women, which were in demand in the culture of Russian symbolism and Soviet culture of the early twentieth century. The article identifies the main feminine images that have developed in Russian culture, and also presents the evolution and formation of new feminine stereotypes based on the analysis of theoretical texts and socio-cultural practices of poets and public figures at the turn of the XIX–XX centuries. In the course of the research, the genesis and evolution of feminine stereotypes in symbolist projects were comprehended, and the feminine images presented in the life-creation of Z. Gippius were analyzed. The main trends in the synthesis and removal of binary oppositions of masculine and feminine principles, as well as the ideas on the ambiguity and uncertainty of images of femininity are noted. The author focuses on the life-creation of Z. Gippius, who created original and popular in the future in the history of culture feminine stereotypes. When referring to the soviet period, the author notes the features of continuity and new trends in the formation of female stereotypes associated with ideological attitudes and the need to create new cultural patterns. Referring to the theoretical works and life-making of A. Kollontai, the author emphasizes the genetic connection of feminine stereotypes created in the culture of symbolism with the new concept of women of the Soviet period, and also notes the new attitudes of

revolutionaries associated with the cult of collectivism and the need to return the binary oppositions of the feminine and masculine in culture, represented at a new level.

E. E. Lyakh

Problems of cultural self-identification of yazidis in modern Russia

The article deals with the problems of religious and cultural self-determination of the Yazidis. Currently, a large number of representatives of this people live on the territory of modern Russia. Their distinctive feature at this stage is the desire to revive their culture, restore lost knowledge. This fact updates the issues of this work. The present article attempts to analyse the complex issues of ethnicity of this people, their attitude towards other peoples, issues in identification of the language, time and place of religion emergence. The problems of preserving and recording sacred texts («Kavla» «Jilve» («Shine» or «Book of Revelations»), «Mashafe Rush» («Black Book»), their content, which determines the essence of the religious teachings of the Yazidis are difficult. Being a complex, syncretic spiritual phenomenon, Yazidism asked and keeps asking both researchers and its carriers many problems. Their significant number is associated with the antiquity of religion, the closed nature of its teachings, but most importantly with the long-standing oral tradition of transmitting religious and cultural heritage, the guardians and bearers of which were not all Yazidis, but the Yazidi clergy – pirs and sheikhs. Works are the cornerstone materials of recently published sacred texts of Yazidi and also the articles and monographs devoted to questions of the yazidism and belonging to such famous researchers – to Yazidi as H. Omarkhali, D. Pirbari, K. Amoev, T. Avdoev, A. Avdal and also to some spiritual heads of Yazidi, such as pir A. A. Daleyan, D. R. Polatov and others. This makes it possible to consider a whole range of controversial problems from the inside, through the eyes of the Yazidis, compare their points of approach to solving the most controversial problems of Yazidism.

L. A. Yakusheva

Actualization, mythologization and transformation of the literary hero: the Stirlitz phenomenon

Conceptualization of artistic actions of the last XX century is a natural and logical process. In the cultural studies discourse of the Soviet cultural typology we can see a sustained interest in educational problems based on visualized acts of a semiotic and semantic range, which are defined through the cultural context of the epoch. The most recognizable sign-index of the 1970s (in terms of time, ideological system and Soviet mentality) is Maxim Isaev-Stierlitz. On the one hand, this is an image which artistic value was questioned even when it had appeared. On the other hand, mass popularity turned Stierlitz in a precedent phenomenon, and the consideration of canonization conditions inspired this research.

The article continues the author's series of publications dedicated to «homo soveticus» and the phenomena of the Soviet era – communal apartments, shop lines, summer cottages.

The author, based on her intuition and also on the synthesis of cultural and literary analysis, actualizes resources of myth-based criticism and history of memory, and reconstructs one of the most popular myth-images in literature and cinema of the second half of the XX century – the image of the popular Soviet spy. The research focuses on the reasons of Stierlitz's mass

popularity, archetypal qualities of this character, and its perception by difference cultural generations. The author analyzes vectors of this character's mythologization.

R. V. Razumov

The process of renaming objects in the Russian Federation in the 1990-2000-s as a special socio-cultural practice

The purpose of this article is to analyze the process of renaming objects as a special socio-cultural practice. By renaming, the author means a kind of artificial nomination manifested in the replacement of one name of his own by another under the influence of extranomastic factors as a result of the adoption of a special nominative act by the executive or legislative body. The article noted that in addition to the term renaming, the terms *renomination* or *renaming* have now been used. The renaming of objects was first considered on the material of name changes in 26 cities of the Russian Federation, which occurred in the 1990–2000s. The author notes that the main difficulty in changing the name is the negative reaction of society to any proposal to eliminate the usual name. Another difficulty is due to the fact that the new name should fit organically into the already existing urbanonomic environment. The main part of the article contains an analysis of three real urbanonymic practices of renaming objects used in the 1990–2000s: the return of historical names, the creation of urbanonyms that form a regional identity, and unofficial or temporary renaming of objects. The author notes that these urbanonymic practices largely continue the traditions laid down in the Soviet era and based on a memorial nomination, perpetuating the memory of a person or historical event. A distinctive feature of many urbanonyms of the post-Soviet era was their use to form the regional identity of citizens. This is served not only by new memorial urbanonyms, but also by many pre-revolutionary urbanonyms returned to the post-Soviet era. Obviously, the further appearance of such names contributes to the formation of a local city text.

N. A. Didkovskaya, S. P. Bertova

Modern cinema as a reflexive field of ambiutopism

The relevance of the study is justified by several points. First of all, it lies in the fact that the topic of ambiutopianity, as well as separately utopia and dystopia, is an eternal philosophical issue, reflected in social practice. The desire of some to live in an ideal society and the denial of such an opportunity by others demonstrates the eternal clash of radical doctrines of the existence of society, which are reflected in ambiutopic cinema. It is also relevant that the phenomenon of ambiutopicity is considered in its cinematic refraction, and today cinema is one of the sought-after forms of art that characterizes it as an important component of the everyday, real world.

The process of complicating the genres of utopia and dystopia in cinema and the emergence of a new genre of ambiutopia, in which an ambivalent combination of utopianism and dystopianism are achieved, charged with all their pros and cons, is traced. Formulated and studied are the typological features of anti-utopia such as: pseudocarnival, the hero's eccentricity, the ritualization of life and its destruction, ideological and semantic allegoricality.

T. V. Yurieva

Features of the american period of icon painter P.M. Sofronov's work

The article for the first time gives an analysis of the work of the world famous, but little studied in Russia, Old Believer icon painter and restorer icons Pimen Maksimovich Sofronov in the third, American period. The author systematizes scattered information about his artistic activities in the United States, makes a chronology of the creation of his works during this period, and makes an analysis of them. The description of the temples where P.M. Sofronov worked, and the painting of their interiors, is given for the first time in scientific literature.

Analyzing the biographical data and the work of the icon painter in the third, American period, which turned out to be the longest, the author of the article concludes that at this time the quality of the master's work is changing. Since, in Europe, P.M. Sofronov gained the experience of wall painting of churches, now, in North America, he was able to fully realize this side of his talent by making the transition from easel icon painting to monumental painting. Now the researcher's attention has been given to extensive temple complexes, often consisting of both stenographs and iconostases, which have their own specific program. The author interprets the canon in accordance with the architectural space that is provided to him for painting. Each time it is a new theological and artistic task.

Having completed such major works as paintings of the interiors of Trinity Cathedral in Brooklyn, the Church of the Three Saints in Ansonia, the Church of Peter and Paul in Syracuse, the Vladimir Church in Trenton, St. Trinity in Weinland, the artist made a significant contribution to the church art of Russian emigration.

Keywords: icon, Old Believers, icon painting of the twentieth century, emigration, Russian Abroad, Russians in America, Orthodox churches in the USA, P. M. Sofronov.