

**Ivanov N. N., Makeeva S. G. Motives of the super unconscious and the unconscious in Russian literature: twilight scenes and images**

**Abstract.** The aim of the work is topical scientific historical and literary problems: identification and analysis of the so-called night motifs and images, twilight scenes in Russian literature of the XIX–XX centuries. The researchers' attention is traditionally attracted to other sides of the artistic consciousness and creative pursuits of Russian writers, those symbolized by light, the sun. While not diminishing their importance, the authors concentrate on the aspects less studied, but no less interesting – night, moonlight, mystical secrets, heavenly light, as well as the light from the depths of the soul, and therefore especially powerful over the soul and mind as facets of personal spiritual being.

About the personalities: M. Y. Lermontov, N. A. Nekrasov, A.M. Gorky, M. M. Prishvin. The creative personalities chosen are far apart, representing different eras, directions, and individual writing styles. The historical and literary context has not been left aside: the motifs demanded by Russian literature, images of German Romanticism, mythology. This allowed us to illustrate the objectivity of the raised problem and solve the tasks set in the work in accordance with the conventional approaches to studying historical and literary phenomena: the typology of motives and its implementation in the artistic consciousness of the epoch, individual author's searches. This also requires clarification of some definitions, specification of context, analysis of the writers' work and specific texts from the standpoint of artistic semantics, ontology and poetics.

Among the most significant results of the work are the following: the motives of the superconscious and unconscious in Russian literature are presented and interpreted as a pattern of the historical and literary process and as a manifestation of individual searches and personal aspirations. Observations are made in the field of philosophy, aesthetics and poetics of prose, the expressiveness of the works by the writers and poets chosen. Diaries and documents are considered as a valuable link in the artistic heritage. The adopted approaches to the material determined the original view of the problem of mastery and allowed to expand the existing ideas of the types of artistic thinking. The work gives new insights into a number of well-known works, clarifies and shows the relationship of the author's position with mythology and folklore, with the components of the external and internal form.

The work is meant for philologists, literary critics, and researchers of Russian literature and XX century culture.

**Key words:** motives and archetypes in Russian poetry and prose of the XIX–XX centuries; M. Y. Lermontov, N. A. Nekrasov, A. M. Gorky, M. M. Prishvin; creative individuality and the literary process

**Philippovsky G. Yu. «Testament» by Vladimir Monomakh as a literary landmark of the XI–XII centuries and the political message to Russia**

**Abstract.** The paper focuses on the wide range of genre textual identity in Monomakh's «Testament», as well as on the outstanding literary and historical personality of the author. Special attention is paid to the scientific observations made by academician A. A. Gippius (2003), concerning the words «Rostov» and «Volga» in the «Testament» as the signs of northward determination in Monomakh's state activity. Vladimir Monomakh suffered a lot from the hostility and intrigues of Kievan and other rulers of South and South-West Rus. In his «Testament» he describes the evil actions of Oleg Svyatoslavich (prince of Chernigov) as a source of misfortunes for the whole Russian Land. Monomakh's «Testament», though autobiographical, sends the literary and political message to the future Rus', contains predictions on the dangerous misdealings of the southern princes, not only the lesson but a warning of the hostility and intrigues from the rulers of South Rus'.

**Key words:** Vladimir Monomakh's «Testament», genre identity, Monomakh as an outstanding literary and historical personality, academician A. A. Gippius, «Rostov» and «Volga» as signs of

northward orientation in Monomakh's state activity, «Testament» as a literary text and political message to Rus, lesson and warning of the hostility, intrigues from the South Rus rulers

### **Levshun L. V. The rational and emotional in the works by Simeon of Polotsk**

**Abstract.** The author examines the emotive strategy of Hieromonk Simeon of Polotsk in the context of the patristic doctrine of the image and Christian emotiology. In particular, it is noted that in patristic anthropology it is the image, but not the concept, that is considered the most productive tool of cognition; the sensory-emotional sphere of human existence is divided into «emotions of transformation», which contribute through catharsis to the deification of a person, and «emotions of suggestion», manipulatively suggesting the author's ideas to the recipient, the former being welcomed in artistic creation, the latter being condemned. From this point of view, baroque works, even while remaining in the circle of religious themes, demonstrate a secular attitude towards the sphere of emotions – the construction of manipulative emotiveness by rational methods. Such emotiveness secularizes as creativity itself, taking it beyond the boundaries of the Christian artistic canon: the spiritual nourishment of the reader (the task of Christian pedagogy) is replaced by aesthetic and intellectual pleasure (the task of baroque aesthetics and epistemology). Hieromonk Simeon Polotsky gives vivid examples of the rational construction of emotiveness in works of different genres and the secularization of creativity. The «Psalter' rifmotvornaya» he transcribed provides the reader with the opportunity to turn the prayer rule into a home concert; in comedies, the refined emotiveness of poetic means is in disharmony with the poverty of meaning; in didactic verses the most emotive images contradict orthodoxy; the very image of the apostle-writer constructed by Simeon represents, in fact, a categorical punisher, morally humiliating and destroying anyone who does not meet the standard of a well-educated, socially correct, useful, and in this sense, a virtuous citizen of the fatherland, approved by the hieromonk. Constructed in various rational ways, the emotiveness of artistic images in the works of Simeon Polotsky is designed to convince the addressee of the unconditional correctness of the writer, which creates conditions for the formation of a new type of reader who perceives an artistic text not as a transmitter of Truth, but as a source of intellectual and aesthetic pleasure.

**Key words:** patristic emotiology, christian iconology, baroque, Simeon of Polotsk, rational and emotional, construction of emotiveness, the image of the author

### **Ledenev A. V., Rudenko M. S. Alexei Ivanov's novel «Shadows of the Teutons» against the background of his earlier works**

**Abstract.** Alexei Ivanov's new novel «Shadows of the Teutons» is considered in the context of the writer's main works written since the early 1990s. The authors put forward the thesis about the experimental nature of the book which is a printed text of an audio novel. Compared with the other works by Ivanov, especially such masterpieces as his metaphysical novels «The Heart of Parma» and «The Gold of Rebellion» and the realistic ones like «The Geographer Drank his Globe Away» and «The Rough Weather», «Shadows of the Teutons» differ in a simplified character treatment, lack of deep psychology and development of an adventure story to the detriment of its philosophical depth. In the novel, there is also a tendency to simplify complex historical issues, and the characters correspond to the familiar historical «masks»: a sneaky and mercenary fascist governor, a committed old pilot associated with ancient mysticism, a pure girl, suffering civilian population consisting of people that fell victim to propaganda and are ready to die rather than to face the Soviet army. Recognizable are the images of Soviet soldiers, the liberators that seem to have just stepped out of books or come from movie screens. Ivanov's new novel is related to his other works by the lack of a 'happy ending' and 'geographical inspiration' which allows the author to create memorable scenery of East Prussia, its ancient castles and cities that existed both in the 16<sup>th</sup> century and in the first days after the Victory of 1945. The article concludes that the new novel by Alexei Ivanov, unlike his early

works, is a conscious appeal to the style and plot of 'mass' literature, necessary for the book's rapid commercial success to the detriment of its artistic level.

**Key words:** history, style, «high» literature, Ivanov's novels, mysticism, plot, philosophy, popular culture, fantasy

### **Patrikeeva M. B. Actualizing memories of the 1812 Patriotic War in the context of the Crimean War of 1853–1856**

**Abstract.** In the minds of contemporaries, the Crimean War of 1853–1856 and the Patriotic War of 1812 that preceded it were closely linked. The author of the article examines the image of the French and France as an enemy familiar to the Russians from the 1812 Patriotic War. The article analyzes the system of images, motives, memories associated with the events of 1812–1814 and reflected in the poetic works of the Crimean campaign contemporaries. The author of the article points out the reasons for the actualization of memories, shows how and in what way the perception of the French as military adversaries has changed in comparison with the previous war. Particular attention is paid to the depiction of Napoleon I and his nephew Napoleon III in Russian poetry. If Napoleon I is described by Russian poets of the 1850s. in a respectful manner as a mature politician, the image of Napoleon III is firmly associated with the motives of betrayal, ingratitude for the mercy of Russians towards France in 1814 war. No less attention is paid to the images of the 1812 Patriotic War veterans who appear in the poems of the Crimean War period both alive, eager to rise again to defend the homeland, and dead, tacitly calling on their descendants to repeat the victory over the French. Apart from the images and motifs reflecting Russian-French relations in the historical context, the author finds motifs of feasting and entertainment unrelated to the theme of war in the poetry contemporary to the events of the Crimean War.

**Key words:** Crimean War, Patriotic War of 1812, Russia, France, Alexander I, Napoleon I, Napoleon III

### **Telnova I. N. Communication strategy for promoting scientific projects in the media environment: pragmatic approach**

**Abstract.** Modern business approaches to promoting projects are being integrated into world science, so today scientific communicators become producers of scientific projects involved in promoting the project at the start. Professional communicators specializing in promoting scientific projects evaluate the project for the scientific community in terms of advanced scientific trends and the possibility of publishing the results of the work in prestigious scientific journals; for government authorities or businesses from the standpoint of applying the research results and assessing the prospects for investment.

A huge number of daily published scientific papers makes it impossible to get acquainted with all of them, so there are so-called trends that need to be monitored: scientific conferences are devoted to trends today, which are set by trendsetters, leaders in a particular scientific field. The development of a high-quality algorithm for increasing the «weight» of a scientist is becoming more and more urgent. New methodologies make qualitative and quantitative evaluation of the scientist's expert opinion in the media environment and show the communication effectiveness of positioning (all mentions on all platforms are taken into account, considering the influence of the site and the involvement of a particular expert message). Placing publications in business media allows scientists to get feedback from stakeholders, and helps stakeholders to highlight cutting-edge research trends, channel financial resources in the right direction, combine scientific work with patent data, which, in turn, will facilitate analysing and forecasting commercialization of scientific results, etc.

A trigger introduced into the media sphere by the scientific communicator has a certain ability to mediatize, which multiplies the next trigger and makes it possible to increase the efficiency of promoting a scientific project, contribute to the accumulation of a scientist's reputation capital and optimize the possibility of funding.

This article analyzes the media promotion of a research institute project and evaluates its effectiveness.

**Key words:** communication, promotion projects, media activity, strategy, science project, media, mediatization

### **Tsvetkova O. L. Storytelling as a tool of brand communication**

**Abstract.** The article is devoted to studying theoretical foundations of storytelling as a brand promotion technology in the communication aspect of modern media space. Every year, consumers as well as companies are faster and faster losing interest in the familiar forms of advertising with the standard brand promises – corporate or personal. In a highly competitive media environment, with hundreds and thousands of hours of content produced daily and more material than a person could hypothetically consume in a lifetime, companies and brands have encountered a number of social phenomena that have become a communication barrier between the seller and the consumer. Storytelling has proven its effectiveness in many examples, and many marketers and branding experts say that this is the technology of the future. There are many reasons for this, but they can be divided into two groups: psychological and directly related to the essence of branding as a system. The exceptional potential of storytelling lies in the effectiveness of communication impact not only on the target group, but also on contact audiences as a whole. Thus, unlike the traditional advertising text, the consumer does not just absorb the advertising message, they can feel and experience it existentially. This builds brand communication based on involvement, interest and awareness. This feature of storytelling takes it beyond the pragmatic discourse of marketing communication, utilitarian in its meaning and purpose, and provides opportunities comparable to the forms of genuine artistic activity.

**Key words:** storytelling, history, brand, communication, emotional impact

### **Golosova E. A. Idiostyle features of using anthroponyms in N. S. Dashevskaya's «Willie»**

**Abstract.** The article is devoted to studying anthroponyms in the story «Willie» by N. S. Dashevskaya. The author studies the etymological connections of proper names and the peculiarities of the writer's use of their contextual convoy to describe the characters of the work. The aim of the study is to identify the N. S. Dashevskaya's intentions and preferences related to the special attitude of the writer to her characters. The most important methodological approach in this case is the use of Y. N. Karaulov's model of linguistic personality structure, as well as frequency analysis. The analysis of the anthroponyms used by the writer of the story emphasizes their multi-dimensional nature, the deep associative links between certain proper names and the function of their contextual convoy, which can be considered at all levels of the language: from sound (the use of alliteration) to supertext (connections with the reader's cultural background knowledge and with the pragmatics of other works of the writer). Considering the specifics of the choice and functions of anthroponyms, their correlation with the most important concept «growing up», the development of connotations in these stylistically significant units, the author draws a conclusion about the ideological content of the story and the writer's intentions, motivated by the desire to support the young reader on the difficult path to adulthood. By focusing on the unusual character and his inner strength, the writer seeks to show the teenager, relating himself to the hero, the resources that can serve as support and the key to forming friendly relationships with his peers. The researcher comes to the conclusion about the special ways of expressing idiostyle features in N. S. Dashevskaya's works and their functionality in the work concerned.

**Key words:** linguistic personality, idiostyle, individual style, anthroponym, language of the young adult literature, N.S. Dashevskaya's texts

### **Fokina M. A. Kostroma toponyms in Alexander Zinoviev's memoirs «In Godforsaken**

## **Place»**

**Abstract.** The article presents a comprehensive analysis of toponymic vocabulary associated with the Kostroma region, in the memoir essay of the philosopher and writer Alexander Alexandrovich Zinoviev «In Godforsaken Place», included by the author in the book «Confessions of a Renegade». The purpose of the study is to identify the semantic and communicative-pragmatic properties of dominant toponyms which are actively involved in organizing memoir narration, forming text meanings, explicating the conceptual content of the work, creating the author's modality. The study of toponyms in contextual environment is based on the genre and stylistic features of the memoir text: the combination of two temporal plans (past and present); the combination of objective reliability and individual subjectivity. The author of the article gives a brief overview of modern linguistic studies of toponymy in the Russian speech system and presents a classification of toponyms which are subdivided in the analyzed text into placenames and hydronyms. The article characterizes toponymic dominants of the memories: the name of Kostroma city and the name of the writer's native village Pakhtino. The author of the article presents a coherent study of the key toponyms in some parts of the memoir text. The title of the section «From Pakhtino to New York» uses contextual antonyms that first create an antithesis, and are used as a part of a gradation series, but then, in the process of developing textual semantics, form an enantiosemy, uniting opposite objects of reality: a Russian provincial village and a large American city. With the help of several stylistic devices (antitheses, gradations, enantiosemy), the writer expands the boundaries of the narrative, depicts the universal scale of events, reflects ideas about indigenous Russian spiritual values and life priorities of the Western world. The toponym Kostroma is used in an ironic context: the memoirist quotes his poetic work, where he mentions his hometown which is not particularly different from other cities, since everyday bustle reigns in them all. Further, in the section «Russian Hinterland», Kostroma is named among other Russian cities, becoming a symbol of a more prosperous life and participates in creating the city-village opposition. The key hydronyms of the memories are the names of the Viga and Volga rivers. Their semantic interaction with the names of provincial settlements is actualized in the context. The evaluative vocabulary becomes the means of creating the writer's modality with positive textual connotations prevailing. In conclusion, the author of the article emphasizes the role of Kostroma toponyms in forming the chronotopic characteristics of the text and the communicative organization of the memoir discourse.

**Key words:** Alexander Zinoviev, memoir discourse, Kostroma toponym, semantic dominants and oppositions, antithesis, gradation, enantiosemy

## **Nikolina N. A., Petrova Z. Y. Key figurative fields in modern Russian prose**

**Abstract.** The article examines the key figurative fields in the texts of modern Russian prose. The authors analyse the works of A. Varlamov, E. Vodolazkin, A. Ivanov, A. Matveeva, Z. Prilepin. The purpose of the research is to identify and describe the key figurative fields of different types in modern fiction. The key figurative field is defined as a set of lexical units of one semantic field, acting as images of comparative constructions (metaphors and similes), which is directly related to the development of the theme and plot of the work, its ideological and aesthetic content, to the characteristics of the main characters, and performs a text-forming function in the work of fiction. The analysis has identified three main types of such fields: 1. The field, whose composition is determined by the theme of the work; 2. The field, whose choice of units is motivated by the type of the protagonist and his point of view; 3. The field, determined by the ideological and aesthetic content of the work as a whole. The choice of units in the key figurative field is determined by the intentions of the author of a literary work. The nature of the field development in the text reflects the peculiarities of the writer's idiosyncrasy. The article shows that the key figurative field is associated in a literary text with the deployment of its cross-cutting motives. The authors note that the dominance of the key figurative field is often set by the title of the work, which in this case is metaphorical or symbolic.

**Key words:** metaphor, comparison, comparative construction, key figurative field, text-forming function, author's intention, modern prose

**Mishenkina E. V. Rhythm and its national specificity in political public speech**

**Abstract.** This article focuses on the specifics of political public discourse, which continues to be one of the most pressing issues of linguistics. In modern conditions, speeches of political figures are broadcast to a wide audience, they influence significantly the listeners and their subsequent actions. This article examines the concept of speech, as well as political public speech, and its characteristics. The concept of the rhythm of the text and its specificity in the political public text are considered. The automated analysis of rhythmic devices in these texts was carried out using the ProseRhythmDetector - PRD tool, which allows us to determine the presence of rhythmic devices in political public texts and their quantitative results. Political public speech is a powerful tool by which a politician can achieve the desired result. The method of repetition is the most effective way of influencing, which is implemented in all its possible manifestations (stylistic means of language), thus the impact on the recipient through the unconscious perception of information is realized. The author presents the results of the analysis of rhythmic devices in political public speeches of Russian and U.S. political leaders from 2005 to 2020. The results of the research indicate fundamental differences at the lexical, grammatical and phonetic levels in the rhythm of public political texts in Russian and in English. Rhythmic devices at the phonetic level are completely missing in English texts and are widely represented in Russian ones, in the latter they are used much more often than rhythmic devices at the lexical and grammatical level.

**Key words:** speech, political public speech, text, rhythm, stylistic devices, linguistic levels, national specifics

**Vorontsova I. A., Komolova E. S. Reproduction of rhythmic devices in the translation of publicistic texts**

**Abstract.** The present study is done within the framework of the theory of stylometry using interlingual analysis and is intended to identify trends in the reproduction of rhythmic devices in the translation of publicistic texts, namely public speeches. The study is based on the Address by President Obama to the 71st Session of the United Nations General Assembly and its official translation into Russian. Being designed for the search and analysis of rhythmic devices based on syntactic and phonetic repetition, the ProseRhythmDetector tool (PRD) was used to collect and examine the statistical data. The results of a comparative research show that diacope (58,3 %), anaphora (50 %) and anadiplosis (50 %) display the highest accuracy of reproduction in the translation of an English public speech into Russian, while polysyndeton (23 %) and epiphora (0 %) are characterized by the lowest figures. The reasons for the robust and accurate translation of syntactic devices are related to equal opportunities of English and Russian in the formation of a rhythmic text pattern. The reasons for partial or zero reproduction of rhythmic devices in translation are explained by discrepancies in the grammatical and lexical structures of English and Russian, as well as by differences in the actual division of a sentence. The loss of rhythmic means is partially compensated for in translation: there have been instances of rhythmic devices appearing in sentences which do not contain any rhythmic means in the original as well as cases of rhythmic device substitution. Phonetic rhythmic means are reproduced with a very high degree of precision – 95.3% for assonance and 117.1 % for alliteration. This can be explained by the fact that the number of sounds in an average Russian word is equal to or greater than that in an English word. In addition, the overall quantity of words in the translated text is greater than in the original, which also increases the number of assonating and alliterating sounds. Despite the heterogeneity of the quantitative reproduction of rhythmic devices in translation, the rhythmic tension of the original, as well as its message, voice and sentiment have been recaptured.

**Key words:** public speech, rhythmic device, syntactic repetition, phonetic repetition, translation, compensation

**Shlyakhtina E. V. Functional and semantic specificity of diakopa (on the material of tweets in English and Russian)**

*Abstract.* The article deals with the question of studying diacope and the peculiarities of its use in English and Russian tweets. The author defines the term 'diacope' and examines its nature and functions in the text. It is underlined that it is important to study diacope because it is used in the texts of different kinds and helps to show feelings and emotions of the author or to emphasize their words. The study analyzes short messages taken from Twitter. Rhythmanalysis tool has helped to identify the examples of diacope use in English and Russian tweets. The analysis reveals what parts of speech are repeated, the number of repetitions and the number of words between repetitions. It also shows that diacope is much more often used in English than in Russian tweets. The tool has detected the repetitions of both notional and auxiliary parts of speech in English as well as in Russian. In most cases diacope occurs within a sentence and represents only one repetition of the element in both languages. The number of words between repetitions can also vary but most commonly there are two or three words. The author concludes that it is important to take a further look at diacope because of the questions that arose during the study.

*Key words:* English language, Russian language, repetition, diacope, Twitter, tweet, text rhythm

**Vorobyeva S. N. The speech act 'silence' in the structure of sacred communication**

*Abstract.* The article is devoted to the study of the speech act «silence» which is considered as an integral part of interpersonal sacred communication. In this article, for the first time, the communicative situation is analyzed on the basis of the texts of the Holy Scripture, when a believer acts as a speaker, and God becomes the silent addressee. The involvement of the addressant – the speaker and the addressee – the silent God in the communicative process becomes a distinctive feature of the sacred communicative act «silence».

The study shows that silence is an obvious significant structural component of interaction. Targeting, intentionality and purposefulness can be considered the main communicative characteristics of silence as a speech act. Analyzing the biblical material, the author of the article comes to the following conclusions: 1) silence, unlike other speech acts, becomes more effective in an interpersonal sacred situation; 2) silence is the most expressive and convenient way of transmitting information; 3) silence is a strategic tool that is used to express a communicative goal related to the spiritual transformation of a person; 4) silence in interpersonal communication is used by God as a means of influencing the interlocutor; 5) the perception of silence by the listener depends on the communicative situation, and the correct interpretation of the addressee's intentions directly depends on the addressant's presuppositional spiritual knowledge.

The results of the study are important in order to understand the essence of religious communication, to have an objective idea of the process of religious communication.

*Key words:* silence, speech act, sacred communication, spiritual information

**Prom N. A. The method of subject positioning to identify axiological characteristics of a media text**

*Abstract.* Since the value aspect is taken into account by the media text author to successfully adapt information about objective reality to the needs of a specific audience in order to exert various kinds of influence, linguists develop effective methods for identifying axiological characteristics of a media text. For this purpose, we have proposed the subject positioning method. The subject of assessment ascribes value to a media fact as an object of assessment. The established positions of the subjects of assessment are the author of the media fact and potential repeaters of his interpretations. The positions underlie the preferences and assessments that a person gives to certain objects, qualities and events. The article demonstrates an example of applying the subject positioning method. The list of values identified as a result of the analysis is

verified depending on the position of a particular subject. In terms of the author's focus on the audience, news values are the properties of a media fact to be of interest and concern, that is, interesting and significant. From the perspective of the addressee-repeater – the audience interpreting the news fact for subsequent transmission to other recipients, the main qualities of the media fact necessary for the development of the topic are the sufficient potential to provoke a discussion and the rhetorical aspect. These text characteristics can evoke emotions and empathy and affect the personal interest of a large part of the audience. Media discourse pragmatically uses values depending on the tasks set, namely, exploits current ones or generates new ones if necessary, which indicates the mobility of the value system. We see the prospect of work in applying the method of subjective positioning in studying the axiological criteria for the selection of material in the signature projects.

**Key words:** subject positioning, axiological characteristics, media text, method, object and subject of analysis, values, pragmatic function, interestingness

### **Tsybova I. A. On lexical synonymy in romance languages**

**Abstract.** The article compares synonyms in romance languages (french, spanish, portuguese, italian, romanian). Synonymy as one of the linguistic universals is a manifestation of the linguistic sign asymmetry. In cognitive linguistics, synonyms are regarded as units of the same mental space. Synonymy represents the ability of linguistic units to replace one another in all or certain contexts without changing the content of the utterance, due to the identity or similarity of their meanings. Another important function of synonymy is the function of clarification which consists in identifying the properties and various features of the denoted objects and phenomena. Synonyms differ from their functional equivalents such as hyperonyms and euphemisms which are their functional and stylistic equivalents. In the romance languages in question, there are absolute and relative synonyms. Absolute synonyms are often found in scientific and technical terminology and in argot. They are different from variant words. Relative synonyms are divided into denotative and connotative (stylistic). In romance languages, the cognitive approach to synonymy shows family similarity in the presence of a prototype. Since the purpose of the article is to show how lexical synonymy is represented in the analyzed Romance languages ( their similarities and differences), the comparative method was used. The main result of this study is the identification of common synonym types for such romance languages as french, spanish, portuguese, italian and romanian. The author notes a greater closeness of the spanish and portuguese languages in terms of phonetic and orthographic similarities.

**Key words:** romance languages (french, spanish, portuguese, italian, romanian), comparative method, absolute and relative (denotative and connotative) synonyms, family similarity, prototype

### **Bakhvalova L. E., Ukhova L. V. Structural and semantic characteristics of French youth argot**

**Abstract.** The article is devoted to studying the argot of French students. The authors focus on the structural and semantic characteristics of the phenomenon in question. The article presents the methodology of collecting linguistic facts, which allows a more structured and in-depth study of linguistic phenomena, their functions and characteristics. Applying this methodology of data collection and verification helps to carry out a comprehensive linguistic analysis not only as a system, but also as a means of communication, and the extensive authentic material enables to reach the mental level. The first part of the article describes the procedure for collecting, verifying and processing the actual linguistic material; the second part presents the results of analyzing the slang structural and semantic characteristics: the typology of derivational mechanisms in student slang is presented, identifying universal and unique derivational mechanisms; slang units belonging to different thematic fields are interpreted, and a «portrait» of a representative of modern French student is modeled. In the course of the research the authors

used both general scientific and specialist methods and techniques: at the level of data collection these were field and desk analysis of quantitative and qualitative data, as well as surveys, personal and in-depth interviews, Internet questionnaires (google forms), ranking, etc. To analyze the data we use methods of scientific observation, analytical description, semantic field analysis, retrospective, semasiological and onomasiological analysis, analysis by dictionary marks, linguistic commentary and linguistic interpretation of experimental data. The empirical basis of the study is the linguistic material collected by combining the methods of introspection and corpus linguistics, based on the entries in the latest dictionaries of unconventional lexis.

The authors conclude that since language is a factor determining not only cultural reality, but also mental matrices, national stereotypes and worldview models, the youth slang is an important tool for modeling the linguistic (naive) picture of the world of its speakers, and reflecting the realities of the youth's world.

**Key words:** youth slang, argot, structural-semantic characteristics of slang, field structure, derivational mechanisms, universal and unique derivational mechanisms, thematic field, language picture of the world

### **Barushkova S. B., Komissarova A. R. Lexical-semantic analysis of Russia's image in the modern French press**

**Abstract.** The purpose of this article is to form the image of modern Russia, created in the French press on the basis of linguistic and cultural content analysis of factual material made by the method of continuous sampling of articles from such modern popular French publications as: «Le Monde», «Paris Match», «L'Express», «Le Figaro», «Le Point», «L'Équipe», «Les Échos», «Le Nouvel Observateur». The selection of linguistic material was carried out from various headings of the above mentioned publications. The study examined the following areas covered in the French press: politics (Politique), economy (Économique), culture (Culture), sport (Sport), Santé (COVID – 19); events (Événement) which, in turn, were divided into smaller thematic groups.

The French publications listed above are among the most popular both in the country and abroad. For example, «Le Monde» is one of the most famous and quoted French publications in the world, and «Le Figaro» is the oldest national French newspaper, originally a weekly satirical literary magazine, transformed in the middle of the XIX century into an uncensored sensation newspaper.

The main result of the study is a layer of linguistic units classified according to the thematic component that describe the image of Russia in the French press. It should be noted that the evaluation marking varies depending on the scope of coverage. Thus, for example, in politics, economics and news covering the pandemic (COVID – 19), the image of Russia is usually presented from a negative point of view, which is reflected in the choice of linguistic and stylistic means. In the field of sports, the connotation of the units used can be both positive (news coverage from the world of lawn tennis) and negative (doping of Russian athletes). The results of the study are presented in the form of a digital indicator, which clearly demonstrates both the choice of the problems covered and the distribution of the actual material within these topics.

**Key words:** Russia, image, press, categories, thematic groups

### **Starostina Y. S. The role of titles in forming linguistic axiological features in English drama discourse**

**Abstract.** The article is devoted to studying the nominative paradigm of English drama from the standpoint of linguistic axiology as a mainstream scientific direction focusing on verbal representation of values and evaluation. The aim of the study is to determine the variable linguo-axiological status of titles in British and American drama discourse, with subsequent systematization, aimed at clarifying the format and the extent of their participation in the value-evaluation manifestation. The research material is an equally proportional corpus of modern

British and American play titles with a total scope of 600 units. The method of linguo-axiological interpretation has been used as the key method, which implies value-evaluation parameterization of the discourse fragment while taking into account the characteristics of the broad discourse context. The research has recorded that titles contribute to the formation of linguistic axiological potential in English drama discourse. The classification of titles has been developed in accordance with the gradual nature of their value and evaluative marking. The article also presents the results of a comparative analysis of British and American drama titles, which help identify the zone of intersection of nationally marked linguoaxiospheres. The author concludes that with the help of titles the playwright can carry out both an explicit accentuation of value dominants and an implicit reference to them; some of the titles can act as a «linguo-axiological focus,» appealing to the recipients' background knowledge of the values relevant within a particular linguocultural community. The study proves the validity of linguoaxiological approach to the study of titles as significant structural blocks of English drama discourse, thus, opening up new prospects for further scientific investigation of the subject area.

**Key words:** linguistic axiology, drama discourse, titles, linguoaxiological potential, value dominant, evaluative marker, linguoaxiosphere

### **Nikulina M. A. The peculiar nature of the semantic component of English «Coronavirus» neologisms**

**Abstract.** The article contains analysis of new lexical units which have appeared in the English language in the period of COVID-19 pandemic. Special attention is paid to the relationship between the linguistic picture of the world, created by the English mentality, and peculiarities of the so called, «coronavirus» neologisms, denoting objects and phenomena of «new reality» (quarantine, self-isolation, distance working, distance learning, restrictions imposed on travelling, vaccination, etc.). Also, the research contains a thematic classification of the analyzed group of neologisms - many of them are given with the interpretation of their semantic meanings. Besides, the study touches upon some features of the derivational potential of the English language, which determine the peculiar morphological nature of numerous «coronavirus» neologisms.

The article also includes a brief comparative analysis of new English and Russian lexical units which are used to denote interpersonal relationships and feelings, experienced by people during the period of COVID-19 pandemic. Thus, the analysis reveals numerous «translation lacunas» caused by obvious prevailing of English neologisms, denoting this type of concepts, over Russian ones.

In addition, the article proves the «usefulness» of emotionally colored «coronavirus» neologisms whose importance is basically determined by the fact that the ironical naming of hard emotional states and unpleasant phenomena, unavoidable during the period of pandemic, leads to decreasing the level of stress, thus helping to raise social mental spirit.

On the whole, the results of the research prove that during hard historical periods, native languages are capable of producing such effective linguistic tools that can be used for easing the adaptation of their speakers to «new reality».

**Key words:** coronavirus pandemic, modern English language, linguistic innovations, thematic classification, semantic analysis

### **Khrenov N. A. The concept of the «Other» in the construction of civilizational identity**

**Abstract.** Being a part of a large-scale study, the article is devoted to the relationship between three civilizations, America, China, and Russia, at the turn of the XXth and XXIst centuries. The author focuses on civilization as the Other in the construction of civilizational identity. It has been noted that in forming and maintaining civilizational identity the Other turns out to be not only irremovable, but also unavoidable. Moreover, the presence of the Other is a condition for constructing civilizational identity. Besides, it does not matter whether this Other acts as a friend

or an enemy. There can be many variants here. Proving this thesis, the author turns to the research of the American philosopher E. Said who argues that the image of the East has been shaped by the West. E. Said calls this image an «Orientalist discourse» constructed and implanted in the minds of other peoples, including eastern peoples, in order to subordinate them to the interests of the West. This identity, attributed to the East which, allegedly, is at a low level of development compared to the West, turned out to be an expression of the West's imperial complex. The «Orientalist discourse» created by the West did not go away with the collapse of empires in the XX century, but was picked up by America. The main purpose of this article is to show that a similar mechanism underlies the construction of Russia's identity. From the point of view of the West, Russia still belongs to the East. Or at least closer to the East than to the West, which is impossible not to be surprised at, because since Peter the Great, Russia has accelerated through all stages of Westernization, establishing itself as a pro-Western civilization. However, the Russian revolution demonstrated that it, among other things, destroyed the image of Russia as a missionary instilling Western attitudes in the minds of eastern peoples, an image created by the West. In the course of the XX century, a world-wide chain reaction of liberating nations, formerly oppressed by the West and now gaining freedom, became possible. The article also raises the question of external and internal factors, particularly national mentality, in shaping identity. The article considers the problem of mentality and, in particular, such a feature of this mentality as messiahship or the belief of the nation in their uniqueness among other nations. On the basis of the opinions of V. Rozanov, the author states that in the world history, there are peoples with inherent and pronounced messiahship and peoples who do not have this complex. So, it is argued that messiahship is inherent in Americans, which of course complicates America's relationship with other civilizations. The article also continues to discuss the means to build the identity of the nation. The author considers art and, in particular, the cinema as such means.

**Key words:** Russia, America, China, American civilization, civilizational identity, the Other, identity construction, Orientalist discourse, messiahship, Eurocentrism, Trelch, Spengler, Baudrillard, Neumann

### **Kocheshkov G. N., Grebenshchikov A. V. Presenting the image of a virgin lands worker in Soviet cinematography**

**Abstract.** The article identifies, interprets and compares the artistic images of «virgin lands workers» formed by the Soviet cinema, which is an important channel of the nation's historical memory and a means of communication of our time. The work gives a detailed description of the problem's historiography. A conclusion is made about the predominance of studies devoted to the social-economic, political and environmental consequences of the virgin lands development. At the same time, despite the growing interest of scientists in the social-cultural aspects of the virgin lands campaign in recent decades, there are very few works analyzing the daily life of virgin landers. The article uses various research methods: retrospective, comparative-historical, semiotic, and discourse analysis. In the course of the research, the author determines the features of virgin lands representation in mass culture as a special social-cultural space, shows the hard fate of virgin lands workers, their attitude to the system of values established in the post-war Soviet society. The main characters of the virgin lands epic represented in the cinematography are young people and «competent leaders», without whom it is impossible to imagine the success of major party projects. The attitude of the virgin lands explorers to the global project can be characterized as ambiguous and multi-layered: virgin land is seen both as an important agricultural project, allowing, under favorable circumstances, to solve the «eternal» grain problem, as an important social elevator for Soviet youth, and as a necessary stage of building communism. The study demonstrates both similarities and differences in the ideological and semantic concepts of the virgin lands filmography, and also reveals a certain transformation of directors' artistic ideas: from the propaganda and heroic message characteristic of 1950s films to

the authors' desire to reveal the spiritual and moral potency of the campaign's heroes, characteristic of the 1960s and 1970s films.

**Key words:** representation, Soviet cinema, cinematography, mass culture, virgin lands campaign, virgin lands epic, virgin lands, agricultural policy, «thaw»

### **Erokhina T. I. Who is Happy in Russia?: paradoxes of N. A. Nekrasov's poem in contemporary theater**

**Abstract.** The article deals with the specifics in representing the work of N. A. Nekrasov on the theatrical stage. The author notes the lack of demand for the poet's dramaturgy and the attention to the poem *Who is Happy in Russia?* in the modern theatrical space. Focusing on the cultural codes embedded in N. A. Nekrasov's poem, the author turns to analyzing the paradoxes of the poem's stage version directed by K. Serebrennikov and P. Vasilyev. Based on hermeneutic methodology, semiotic and symbolic analysis, the article highlights the peculiarities of the directors' interpretations. The specifics of Serebrennikov's play lie in its evolution from verbatim forms to conventional theater. While respecting the author's text, the director chooses the key chapters of the poem, whose sequence extends the temporal and spatial boundaries of the text. The play features multi-genre parts that involve experiments with different theatrical forms. P. Vasilyev's puppet show focuses on intertextuality and symbolism in N. A. Nekrasov's poem, expressed through associations and allusions, as well as through the symbolism of puppets and scenography. The paradoxes of the poem's existence on the modern stage are determined by the interpretive potential of the text, its embedded cultural codes, internal drama, incompleteness and open ending. Contemporary Russian theater, gravitating toward experiments and intertextuality, offers a paradoxical interpretation of N. A. Nekrasov's poem, referring the audience both to Russian classics and to mass culture.

**Key words:** Nekrasov, *Who is Happy in Russia?*, modern theater, paradoxes, interpretation, intertextuality, borderline

### **Ilgova D. A. Visual poetry as a game**

**Abstract.** The article analyzes XX century visual poetry as a game phenomenon. The relevance of this research is explained by an attempt to expand the boundaries of binary perception of visual poetry as a synthesis of verbal and visual media. Visual poetry is a subject of cultural analysis and is seen as a complex multilevel semiotic structure, which is a comprehensive multisensory cultural text that combines the nature of verbal, visual, auditory, kinetic, synesthetic, spatial and other media. Visual poetry is considered in terms of intermediality, which is a special type of intertextual relations of different media in the system of a single cultural text. This article uses intermedial analysis to examine one of the many media of visual poetry: the game medium. Visual poetry incorporates game at several levels at once: at the stage of the idea and the origin of the idea, at the stage of implementing this idea, as well as at the stage of interpreting the resulting work. The study examines visual poetry patterns that use game aspects at the stage of creating or interpreting a work. In particular, the article considers the game in the poetry of blackout, Dadaism, mixed visual forms (calligraphemes and drawings), stutters and other forms of visual poetry. The results of the research confirm that the phenomenon of the game finds its expression in various forms of the XX century visual poetry. In addition to this, the analysis shows the importance of the game medium as part of the complex intermediate structure which finds its expression in the visual poetry of the XX century.

**Key words:** visual poetry, phenomenon of the game, humorous beginning, blackout poetry, Dadaism poetry, calligrapheme, stutters

### **Vorobyeva O. Yu. The historic city in modern culture: culturological discourse and legal status**

**Abstract.** The article aims to define the essence of the concept «historic city» in contemporary humanitarian knowledge. The article is based on analyzing the legal and culturological discourses on the historic city. Historical and cultural research method allows us to identify the reasons for the definition «historic city» to appear and trace the process of its development and transformation. The author focuses on the legal context in which the process of understanding the category of «historic city» goes through the search for and justification of unified criteria and signs of «historicity» of the city, determined by the value of architectural and urban heritage, and on assigning the status of «historic» to the city. There are certain criteria used for assessing historical and cultural value of a city. They are sign-markers of time, style and image, sign-symbols and sign-copies used for determining urban planning, historical, functional, architectural, aesthetic, emotional, artistic and scientific-cognitive value of the city historic environment. Apart from the subject of protection (valuable urban objects, planning, three-dimensional structure, compositional and visual connections), the legitimacy of the official status «historic city» is determined by such categories as protection zones and the boundaries of protection zones. The culturological discourse of the historic city is based on an a priori acceptance of the city as a unique phenomenon and then on its comprehensive integrative study.

A defining characteristic of the historic city is the thesis of its integrity, the impossibility of «detailed» consideration. Scientists formulate the view of the historic city through the prism of this thesis in different ways: the city as a complex social organism with its own physiology, anatomy and psychology; the city as an integral socio-cultural formation, a complex self-developing system, represented in the material, spiritual and artistic culture; the Russian provincial historic city as a cultural universe, where two major problems come to the fore, i.e. the problem of the formation context and current existence of the historic city and the problem of personality. The author notes that the cultural discourse is more versatile and relevant, and should be taken into account in determining the legal status of the historic city.

**Key words:** historic city, historic settlement, historical and cultural environment, cultural universe, province, integrity, mentality

### **Chirskova I. M. Cats' state service in the 18th century Russia**

**Abstract.** In the Russian tradition, cats have always been loved, symbolizing well-being and prosperity. They could enter churches, guarded food supplies in monasteries and parishes. Cats that could catch mice were highly valued.

The 18th century holds a special place in the history of the cat's state service in Russia. It was then that the service became legal, which was also a recognition of the cat's successful «work» in the earlier years. The key place in the regulation of cat «service» belongs to the reign of Elizaveta Petrovna, when a series of decrees was issued on the order of recruitment, organization of service, rewarding and special housing for the cats at court. The problem of rodent control in Russia was acute throughout the XVIII century, as, indeed, in later years. Since only castrated cats were assigned to the service, and the raids of mice and rats followed with unfortunate regularity, recruiting for state service took place quite often. The 18th century was also the time when the image of a cat - a freedom-loving and cunning creature - firmly entered Russian culture and was even noticed by the nascent censorship. Apart from the «official» duties cats' service now included making everyday life of the court beautiful. The cat itself became the favorite of people for many years. And in today's society, the cat still helps people. It has to hunt rather rarely, but the very presence of furry «employees» makes rodents avoid their «work» places.

**Key words:** state service, cats, regulation, duties, reward, cat in Russian culture