

**Melnik V. I.**

### **Patristic teaching in N. A. Nekrasov's early poetry: from a religious subject to the evangelic ideal**

*Abstract.* The originality of N. A. Nekrasov's early poems in «Dreams and Sounds» is based on patristic teaching. This collection revealed not only Nekrasov's discipleship as a poet, but also his «spiritual discipleship», his attempts to put his church experience into poetic form, his neophyte categorical nature as a spiritual person. Nekrasov was excused by his youth and purity of motives. But being a great poet, he soon realized that one should not write so bluntly and categorically about religious issues, that religiosity is important in art due to its hidden depth, rather than its open, almost journalistic expression of the dogmas and tenets of church life. Nevertheless, he managed to find forms of original poetic expression. In each of his poems, Nekrasov not only follows church regulations, but also shows his own innovations. The poems «Death», «Conversation», «Doubt» and others are analyzed from this point of view. The content of these works shows that Nekrasov not only had an idea of the patristic Orthodox teaching, but also tried to wage «spiritual struggle», as far as it was possible at a very young age and in his life circumstances. After a short time he would find the strength to stop trying to present a scholastic «theory» of Christian doctrine, but would not lose the warmth of his faith, but bring its life-giving gospel spirit into his social poetry, filling it with the spirit of love, mercy, and holy impulses. The author raises the question of the links between the collection «Dreams and Sounds» and Nekrasov's later work.

*Key words:* Nekrasov; religiosity; teaching of the Holy Fathers of the Church; Boratynsky; skepticism; polemic

**Buraya M. A., Bogdanova O. V.**

### **The supertextual unity of the christmas, italian and love pretexts in the poem «I was only what» by J. Brodsky**

*Abstract.* The work is devoted to the study of Joseph Brodsky's poem «I was only what» (1981), part of the poetry collection «New stanzas to Augusta», compiled directly by the author himself in 1983.

The article puts forward a hypothesis about the functioning of J. Brodsky's special unconventional supertext unity with a lyrical meta-plot of initiation and cognition through love, the creative work of a lyrical hero in love. In the course of the analysis the authors consider the main content and poetic features of Brodsky's chosen text as a potential semantic center of the selected supertextual unity, actualize the connections of the poetic markers highlighted at different levels of the text, establish correlations with other lyrical works of the poet that are part of a potential supertextual unity.

It has been shown that in addressing his leading theme of human realization and the formation of the individual's creative potentials, Brodsky steadily synthesizes the three leading «private» texts of his own extensive metatext: Christmas, topos (in this case Italian), and love texts. The poem «I was only what» is considered as the semantic center of the designated supertext unity, embodying in a concentrated form all the main signs of the unity and integrity of the cycle. lyrical plot and the system of characters, imagery, motif and thematic structure, chronotopic originality, intertextual levels and allusive layers.

The analysis demonstrates that the perspective of singling out and modeling the supertextual unity is extremely fruitful, allowing us to reconstruct the logic of the writer's artistic mindset and recreate the image of his mythopoetic world picture. Thus, in Brodsky's poem «I was only what» the interference of the pretextual layers, «large» and «small», saturates the connotative components of the subtext and focuses the central motive line of the plot – the creation, that gives the lyrical hero the ability to gain sight, hearing, voice, that is, to speak, and potentially to create, in particular, to be a poet.

*Key words:* J. Brodsky; supertext unity; cyclization; «private» text; semantic center; initiation plot

**Kuzmina M. D.**

### **Genre forms of expressing confession-preaching in letters from V. G. Belinsky to M. A. Bakunin 1837**

*Abstract.* In 1837, V. G. Belinsky began correspondence with M. A. Bakunin, which lasted for about three years. Their complicated «friendly-hostile» relationship, reflected in their epistolary communication, lasted just as long. In the traditions of the time, they wrote confessional letters to each other. According to Belinsky, complete frankness is the first requirement for friendship and friendly correspondence. In their confessional letters, the young critic and his correspondent went as far as self-deprecation, revealing their sins to each other as a spiritual son to a spiritual father. For the most part, Belinsky was in the role of the former, while Bakunin played the role of the latter. This nature of their confessional dialogue was not in the least caused by their fascination with German idealist philosophy and, under its influence, with their desire for the eradication of vices and for self-improvement. At the same time both participants in the correspondence were preaching to each other. It was Bakunin who did this more often. But as

their epistolary communication unfolded, Belinsky also increasingly activated his preaching intentions, where he stated his views and tried to instruct the addressee in the right way of thinking and acting. He very accurately called some of his letters «dissertations», in terms of volume and content. Most of his letters of 1837 contain at least some elements of a «dissertation» sermon. Both genres – confession and preaching «dissertation» – remained relevant in the correspondence of «friends-foes», fueled by the spirit of sincerity in epistolary communication. Both genres were «supported» and «continued» in their own way by a number of «related» genres, primarily the diary, autobiography, biography and literary portrait. The first two, referred to as «ego texts», are centered on the personality of the writer. They complement each other: if the expansion of reflection is presented in the diary, then the narrative plays a decisive role in the autobiography.

**Key words:** V. G. Belinsky; M. A. Bakunin; correspondence; epistolary genre; confession; preaching; a diary; autobiography; biography; literary portrait

Ivanov N. N.

### Maxim Gorky and the yaroslavl text

**Abstract.** The work is devoted to determining the place of M. Gorky in the structure of the so-called yaroslavl text. The material is interpreted in the event-biographical, historical and literary aspects; the results of the study are presented. It is probably the first time that Gorky is incorporated into the structure of a local text, the type to which the yaroslavl text belongs. This scientific idea is realized through solving a number of tasks: to complement the definitions of *the yaroslavl text*, and *the author's myth*, to determine their biographical, authorological, historical and literary contours; to correlate the space of the yaroslavl text and the biography and creative pursuits of Gorky. The tasks have been solved through the study of creative connections, cross-references, parallels, personal and family relations. The author of the article presents some original findings and draws a number of conclusions. The biographical data on Gorky, the Volzhin sisters, and the Bogdanovich family – Adam Bogdanovich and his son Maxim, a classic of Belarusian literature – are of particular interest.

The most significant results of the work were the following. Gorky is included in the space of the Yaroslavl text. The diary and the document are taken into account as a valuable element in the writer's heritage, and the attitude toward them as a secondary, auxiliary material is overcome. The approaches to the material used determined the novelty of Gorky's legacy and the interpretation of his biographical data. The article gives new assessments of famous works, clarifies the writer's position, and shows its connection with the writer's biography and his work. Some observations are made in the field of aesthetic and poetics of prose and the artistic nature of Gorky's writings.

**Key words:** biography and work of M. Gorky; creative individuality and literary process; local literary texts; literature of the Yaroslavl region; yaroslavl text; writer's authorial myths

Nikkareva E. V.

### Anatomy of metaphor in Konstantin Kravtsov's poetry

**Abstract.** The article attempts to consider the peculiarities of text formation and imagery in Konstantin Kravtsov's (b. 1963) poetry, based on the specific optics of the lyrical character, from the standpoint of semantic poetics. The poet, whose work is the object of the study, belongs to a special group of poets, representing, according to I. Kukulin, «the new religious poetry». At the same time, evangelical images and a special theological discourse, although defining K. Kravtsov's ideostyle, do not give a complete picture of his artistic method. The antinomy of the author's consciousness, his desire to overcome any form of completeness (the creative act, meaning, image, etc.) are an integrating element in K. Kravtsov's poems. The author of the article makes an attempt to identify the mechanisms of image creation in K. Kravtsov's poetry and offers to define its basic property as the enantiotropy of the image. The material for the analysis is the poem «Night» (collection «Arctic Flax»), as well as its variants, considered in the synchronous and diachronic aspects, and the poem «Assumption». The author concludes that Kravtsov's artistic means are intended to realize the principle of inseparability and non-conflation (including a variant of the Chalcedonian dogma): the leading compositional principle of poetics is the hermeneutic circle; liminal topos and motifs (metamorphosis, overcoming/ removing boundaries, transformation); the symbolic meaning of the circumpolar attributes; tropes («metaphor-reflection» (N. Chernykh), double allegory (I. Kukulin)) and even the word-formation models chosen by the poet act as particular ways of overcoming the antinomy of being.

**Key words:** K. Kravtsov; enantiotropy of the image; individual author's picture of the world; metaphor; antinomy; syncretism; poetics

Slyshkin G. G., Malygina L. E., Pavlova E. S.

### **Radical feminine and masculine media discourse in terms of linguistic security**

**Abstract.** This article examines the impact of radical gender media discourse and its substantive value attitudes on social media users. The main criterion is determined for classifying these discourses as being radical, as the manifestation of hatred as an underlying principle. The authors outline the reasons for the radicalization of the feminine and masculine media discourse. Each media discourse contains an axiological trust matrix, with the help of which the audience is captured and new users are involved, the archetypal models being used are analyzed. In total, 1,700 publications on the social network Vkontakte have been analyzed using the method of communicative content analysis through modeling quantitative and qualitative data from January 01, 2020 to January 01, 2022. The article identifies the sub-discourses covering the main semantic zones of radical feminists and masculists' media discourse in the Russian segment of the Internet and assuming a different explanation of the strategies to resist the oppression of women and men. Each sub-discourse presents the main thematic dominants. The threats in the radical feminine and masculine media discourse aimed at the destruction of the family and parenthood as social institutions are considered separately. The ways are outlined designed to cause rejection and hostility to the concept of «child» in the childhate sub-discourse. According to the authors of the study, the norm of modern masculinity and femininity, formed in new media, crystallized in the images of the «digital troll man» and the «new Amazon»; they also describe the tools of linguistic security in social networks.

**Key words:** linguistic security; radical feminism; radical sexism; masculism; trolling; childhate; media discourse

Selezneva L. V., Zhukova A. G.

### **Positioning in PR discourse: position and point of view**

**Abstract.** The article investigates the discursive conditioning of the positioning category. The authors focus on positioning in such a type of institutional discourse as PR discourse. Positioning is considered as a twofold procedure that, on the one hand, precedes the formation of discourse, on the other hand, it manifests itself in discourse, actualizing the position and point of view of the subject and the addressee and forming the image necessary for the subject, as a process of harmonizing relations between the subject and the addressee. The aim of the study is to examine the features of the positioning process in this type of discourse – the position of the subject and the point of view, which are differentiated in the article as static and dynamic categories. The position of the subject is determined by the interaction of the discourse instances, i.e. how the subject relates themselves to other subjects, as well as by the desire to form a positive communicative environment between the creator and the addressee. To form the position of the subject, it is important to model the addressee, particularly in terms of the nature of its connection with the corporation, taking into account and forming the presupposition of the target audience. The semantic mechanisms of forming the subject's position as leader, proponent and opponent are described, including the use of different types of speech acts. The point of view is seen as an axiological discursive category which actualizes the position of the subject in the discourse by selecting and evaluating the facts of reality. It has been proved that this category is closely connected, firstly, with the category of «opinion», secondly, with the categories of authority (the uniformity of «opinion» based on the discourse of the corporate establishment), and thirdly, with the opposition «friend or foe».

**Key words:** positioning; PR-discourse; position of the subject; creator; proponent; opponent; positive communicative environment; negative communicative environment; presupposition of the addressee; point of view

Ermolin E. A.

### **Autofiction as a media stratagem**

**Abstract.** The article deals with the phenomenon of autofiction, characteristic of modern culture, as a reflex of mental procedures and a creative stratagem related to a person's orientation in the modern world, as applied to the latest media practices and journalistic self-realization. Its presence is determined by the fundamental features of culture, the way of self-perception and self-determination of a modern person in the context of Postmodern culture. Autofiction is implemented both in literature and as a media practice, a phenomenon of modern journalism. Journalistic gravitation toward storytelling, an emphasis on authorship, on personal journalism and transparent blogging correlate with the practices of autofiction as a radical self-presentation of the individual in modern narrative discourse. At the same time, autofiction is as much a solution to the personal problems and difficulties of the contemporary author as it is a mere fixation of them, an evidence of their incomplete, inconclusive resolution. Autofiction exposes the difficulties of individual self-fixation. This is an attempt to give a little more significance to what it has in a small dose. Autofiction is associated with a special understanding of authenticity, it is alien to the traditional criteria of heroics and ethical integrity, which can be perceived as tools and means of alienation, as an

unacceptable substitution of a personal essence for a given norm, a role in the society of a performance. Here emotions and feelings create the effect that enables us to consider what is happening to be credible. Autofiction is the author's self-comprehension within those limits that are defined for him/herself, identifying them with the limits of authenticity as he/she understands it, based on an attempt to find the elusive edge of personal presence in a shaky, fluid world. Autofiction displays a media tendency to recognize the legitimacy of fiction based on the general underlying logic of life revealed by the narrative. An essential question is the significance of the autofiction message, its public relevance, the response to the audience's expected agenda.

**Key words:** autofiction; personal journalism; author's self-comprehension; emotivity; fiction; public resonance

**Beglova E. I.**

### **Phraseological units as text-forming factors in the genre of aphorism**

**Abstract.** The article focuses on studying phraseological units (PUs) that serve as a text formation factor in the genre of aphorism. These are mainly PUs which are the semantic core of the aphorism as a text of a minor speech genre. The aim of the article is to find out the features of using the PUs in the aphorism, which lead to generating a text small in size and deep in content, which is expressive, emotional and evaluative. First of all, the author defines the features of the aphorism as a text of a small speech genre, gives its definition and one of the classifications of aphorisms. As a result of studying the use of PUs in aphorisms, it was found that PUs often act as text-forming language units; therefore, the genre of aphorism requires the addressant to have a high level of linguistic and communicative competence, erudition and a broad outlook. The article provides a semantic analysis of aphorisms containing PUs created by famous philosophers, writers, satirists, selected by continuous sampling method from books and a collection of aphorisms.

The article reveals the main ways of using PUs in aphorisms, when they are not only the main semantic component but also a text-forming factor: preserving the linguistic (dictionary) form as a unit of language and the semantic unit of an aphorism; de-metaphorizing the meaning of PUs; expanding the component structure of PUs; clipping (narrowing) the component structure of PUs; using two or more PUs within one aphorism; breaking a PU and presenting its components part by part within one aphorism; changing the grammatical form of a PU component, for example, changing its part-of-speech, etc. It has been proved that in order to understand the meaning of some PUs serving as a semantic component of aphorisms, it is necessary to know their etymology. It applies to bookish PUs originating in mythology, ancient philosophy and history. It is confirmed that aphorisms as texts of small speech genre require a high level of linguistic, cultural, historical, literary and communicative competence not only from the addressant, but also from the addressee to understand its deep meaning correctly.

**Key words:** aphorism; phraseological unit; ways of using a phraseological unit; language form; text-forming factor; classification of aphorisms

**Severskaya O. I.**

### **Denotative and significative components of paronymic attraction**

**Abstract.** The article is devoted to paronymic attraction (PA), which some scientists consider as a phenomenon of the lexical-semantic system of the language, others as a stylistic figure, and still others as a mechanism that turns one into the other. The author sees in PA semantic relationship between words that have a phono-morphological similarity, potentially represented in the language and manifested in speech as a result of individual reflection. Since PA can be called a nomination of a «non-standard» denotation represented by paronyms included in the attraction, paronymic correlation is considered as an expressive sign that has specific denotative and significative characteristics. After conducting a study on the corpus of russian poetry of the XX–XXI centuries, the author comes to the following conclusions. In PA, the sound-semantic correlation itself becomes a sign, which is used autonomously, being both a sign and a thing. At the same time, the significatum of the reference name predetermines the scope of denotation of the reinterpreted name. Most often, concrete and abstract nouns, proper names and «attribute» words – adjectives and adverbs – come into attraction; for all classes of words, there is a tendency to increase the nominative value and expand the denotative ability of signs (compared to the general language) and the formation of its single type according to the model of common names (reference to an object, to a class of objects, to class features, to a typical denotative situation). As a result, a mobile structure of meaning of the denotative-significative type is formed; at the same time, the meaning of the sign conveys a set of features of the designated object that allows clarifying its invariant characteristics relevant in each specific situation. The paronymic combination is perceived as an abstract sign characterized by referential polysemy.

**Key words:** paronymic attraction; sign formation; denotation and signification; resemantization; nomination; poetic world; semiology and semasiology

**Romanova T. P.**

### **Names of residential complexes as a special type of advertising names**

**Abstract.** The article presents the results of the study, whose aim is to determine the typological characteristics of residential complexes nominations in the city of Samara as a specific category of advertising proper names in comparison with the results of studying similar names in other Russian regions. The research objectives include collecting and classifying the nominations of residential complexes in Samara, and comparing the results of the comprehensive study of Samara's onyms with the conclusions of similar researches on nominations collected in Yekaterinburg, Yaroslavl, and Rybinsk. According to the study, the main feature of oikodomonyms is that they simultaneously perform the functions of urbanonyms, marking the location of the object in the urban space, and as advertising names they promote real estate objects to the target audience. Models of naming residential complexes are located between two poles: descriptive names are closer to urbanonyms, symbolic and conditionally symbolic names are closer to advertising names, and metonymic substantives occupy intermediate positions. Oikodomonyms as advertising names presented in the urban space have a significant potential for branding the territory. The comprehensive thematic nomination of residential complexes in Samara is implemented as part of two main lines: «Samara as a resort city» and «Samara as a Space city». Based on the combination of these two branding lines, a unique image of the Samara identity is formed.

**Key words:** onomastics; names of residential complexes; oikodomonym; advertising name; urbanonym; branding of the territory; image of the city

**Gaponova Z. K.**

### **Derivatives with the root 'gramot-' in Russian: historical and lexicological aspect**

**Abstract.** The article examines the functioning of prefixless lexemes with the root 'gramot-' in the Russian language in synchrony and diachrony, and also the changes in the vocabulary of the language. The work is based on the research of linguists postulating linguistic semantics as a means of comprehending and understanding culture. The root 'gramot-' has sufficient semantic and derivational potential in Russian, so it enables us to trace how the semantic space of the members of the root nest has been changing. Word-formation derivatives with the root 'gramot-' are considered as a significant fact of the lexical word family with the dominant 'gramota' (literacy) in the linguistic world picture of a Russian person. The special attitude towards literate people in ancient Russia was the basis for the worldview of the Russian people and the formation of their culture, and determined the norms of behavior and the attitude towards others, which is reflected in the language. This article undertakes a historical and lexicological analysis of the word 'gramota' and its derivatives: the development of the root family with the apex gramot- is examined at different chronological periods. The examination of the vocabulary at different stages of language development has shown that the viability of the root gramot- has not been lost: new units have appeared, fixing realities of a certain time period in the word. The author shows some trends characteristic of modern Russian: fewer derivatives with the root under study and wider combinability of most derivatives, narrowed meaning of some lexical units, the word 'gramota' and its derivatives are included in the processes of naming. Examples of using the lexemes in question are taken from the national corpus of the Russian language.

**Key words:** semantics; polysemantic; derivative; word family; linguistic world picture; the root 'грамом-' (gramot-); naming

**Aniskina N. V.**

### **The means of representing the concept «home» in modern teenage literature**

**Abstract.** The article focuses on the universal linguocultural concept «home», which is at the core of the Russian linguistic consciousness and is the organizing center of the world in Russian culture. The author analyzes the means of representing this concept in two works for teenagers: Dina Sabitova's novel *Where There Is No Winter* and Irina Myshkova's story *Boys Don't Cry*. The article aims to identify the structural and semantic features of the concept «home» in these works through their comparison with the traditional linguistic picture of the world. The analysis is based on the linguistic cognitive approach. The author concludes that the main meaning of the concept «home» in D. Sabitova's novel is associated with the teenager's discovery of his identity, finding his place (home) in this world. To represent this content, the novel uses numerous oppositions: comfort (peace of mind at home) – shelter (the appearance of comfort), doors (new opportunities) – windows (protection from the outside world), close people – solitude, warmth – cold, old – new, love of home – formal family ties. The story *Boys Don't Cry* is built on different oppositions: corridor as a place of change – rooms as a place to hide from others; father's armpit – a landfill near Podmyshka; home (family) – comfortable apartment where strangers live; sincerity – pretentious well-being. Both

stories are united by the idea that the way to your home and family is the way of growing up, realizing your responsibility to your close people, and that all members of the family must go this way.

**Key words:** the concept «home»; stereotype; literature for teenagers; the language of fiction; linguistic consciousness; linguistic picture of the world

### **Ways of communicative effect realization in a media discourse**

**Babayan V. N., Melnikova K. A.**

**Abstract.** Modern life is impossible to imagine without the means of communication and human interaction. Technical means of communication (radio, television, and especially the Internet) has had a great impact on the social, political, economic, cultural and historical characteristics of society, on the mass consciousness of people (participants in communication) and, in turn, on discourse. In other words, the development of telecommunications and information technology has led to the emergence of a special kind of discourse interaction: media discourse. The purpose of this study is to investigate the origin of the concept of «media discourse,» as well as to identify its main specific features. An attempt has also been made to classify media discourse from the perspective of channels of communicative influence on the media-discourse recipient and define them according to the way of communicative influence on the recipient. In the course of the work the authors proposed their own definition of this complex communicative phenomenon and revealed that media discourse is a dialogic and public type of discourse by its structure. Today, this type of discourse is not only the most widespread in terms of the audience that is involved in the media-discursive communicative process, but also perhaps the most influential type of discourse, as it is the media discourse that is directly involved in shaping public opinion. Since media-discursive content is a product of human cognitive and evaluative activity, the recipient should analyze this content using critical discourse-analysis in order to avoid transforming his or her own opinion under the influence of the media. Thus, the study of media discourse is an urgent task for contemporary linguistics and media discourse can be considered as a form of rational human behaviour maintaining optimal order both for micro-collectives and society as a whole.

**Key words:** discourse; media discourse; discursive content; information; communication; recipient; channel of implementation; linguistic and extra-linguistic factors; discursive interaction

**Markasova E. V.**

### **Nikolay Gretsch and the power of discourse**

**Abstract.** Nikolay Ivanovich Gretsch started teaching early. He compiled textbooks, educational and methodological manuals throughout his life that afterwards became objects of various reviews. This diversity is explained not only by the history of the Russian language teaching or by the shift in scientific paradigms in the history of Russian linguistics, but also by the influence of the dominant discourse on public attitude to the scholar.

The rejection of N. I. Gretsch's grammars in teaching was connected with the evolution of comparative historical linguistics, with new trends in developmental psychology, and with changes in literary tastes in the 1850-60s. An equally significant reason was superficial reading of Gretsch's grammatical works. It was due to ideological reasons. Until the early 1850s, the attitude towards Greek textbooks was mainly influenced by teachers, grammarians, philologists. But after the curricula were replaced in 1856, the interest in Gretsch's works began to decline. Galakhov's critical publications and Dobrolyubov's poems played a significant role in this process. This article characterizes the attitude toward Gretsch's textbooks before and after the updating and changing the curricula in 1856, and highlights the role of democratic journalism in forming a negative attitude toward Gretsch as a linguist. It is not until the mid-1950s that the interest in the fields that Gretsch was studying, as well as in the linguist himself, was restored.

The article provides a complete list of European grammars used by N. I. Gretsch, and comments on the scientist's philological environment.

**Key words:** N. I. Gretsch; grammar; criticism; history of linguistic studies; teaching of the Russian language; F. I. Buslaev; V. A. Galakhov; N. A. Dobrolyubov

**Vorobyeva S. N.**

### **Modern confession as a speech genre**

**Abstract.** In this article, the author analyses modern confession, which is one of the representative genres of sacred communication. The special attention to confession as a speech genre is of undoubted scientific interest, because it is important in studying religious discourse, which determines the relevance of this issue, the novelty of the research work. The purpose of the study is to characterize the functional, structural and substantive features of the genre of modern confession. The materials for the analysis are the following samples for writing penitential texts

offered by the Church: The Confession of the novice, the Confession compiled in the Optina Monastery, the Model confession for the church, etc.

The study shows that genre-forming factors of confession are the subject of representation – the committed sins and the target setting – repentance, renunciation of sin and spiritual recovery. The genre under consideration is part of the complex speech situation «intimate conversation» which uses monologue as a form of speech. The uniqueness of confession is determined by the presence of communicants, one of whom belongs to the spiritual world. Confession as a genre is characterized by such features as intimacy, voluntary revealing of one's inner sinful nature before God, spirituality, self-judgment, sincerity, openness, humility, reverence, fear of God, etc.

The proposed samples use stereotypical appeals that include positive evaluation epithets, sentences, marker words «I have sinned,» «I repent,» etc., and petitions related to God's spiritual help. The results of the study can be used for further research of sacred communication.

**Key words:** genre; genre-forming factors; signs; confession; sacred communication; speech situation

**Berngardt A. V.**

### **Problem fields of contact linguistics terms**

**Abstract.** Bilingualism as a multidimensional problem is studied in many sciences. Bilingual research in linguistics is primarily about studying the specifics of languages functioning in close contact. The terminological apparatus of this field is extensive, but it has a number of imperfections. Despite the long history of bilingual studies, there is no clear definition of each term used here. This article analyzes the basic terms of bilingual studies, their definitions, and approaches to their use. Key terms in bilingual studies include *bilingualism*, *interference*, *transference*, *code-switching*, *borrowing*, and several others. The terms «interference» and «transference» raise the majority of questions, which is primarily due to the differences in Russian and foreign linguistic traditions. At the same time, the formation of a linguistic personality is influenced not only by the level of language proficiency, but also by the cultural and social environment. The terms «linguistic biography» and «semilingualism» were introduced to describe the totality of factors influencing the linguistic personality of a bilingual.

The terms «code-switching» and «borrowing as a form of language interaction» are also problematic in contact linguistics, but many linguists refer to them as special cases of lexical interference.

After analyzing bilingual terminology, the author concludes that mutual interaction of languages in speech contact is not static; therefore, it cannot be placed in the existing conventional frameworks and schemes. This is why terminology disputes are inevitable, and the basic terms of contact linguistics constitute a special study case.

**Key words:** bilingualism; bilingual personality; language interference; transference; interlingual identification; code-switching; borrowing

**Shteba A. A.**

### **Determining the evaluative dominance of a mixed emotion**

**Abstract.** The article deals with the linguistic categorization of mixed emotions, by which it is proposed to understand such cases of verbalizing emotional experience, when two or more nominations of mono-, poly- and ambiocentric emotional states/experiences are combined into a single linear whole. Mixed emotions are considered as a new subject of emotive linguistics research, since the linguistic categorization of mixed emotions differs in its formal and substantive features from the established paradigm of emotivity and means of its explication in modern linguistics. The problem of mixed emotions has not become an object of independent research in linguistics or psychology. However, the position of duality and ambivalence of any emotion is basic in psychology. In literary studies, attention is also paid to the problem of explication of mixed feelings / emotions, but a separate analysis of the structural, compositional, functional, etc. features of mixed emotions is not carried out. It should also be pointed out that the terminological approach to the problem of mixed emotions and their linguistic embodiment is difficult due to the usual and intuitively clear nature of the definition itself. The aspect of the mixed emotion dominant analysis is based on the Pollyanna principle, which explains the reason for the asymmetry of negative and positive evaluation in language and speech. The author formulates the assumption that the situational dominant of a mixed emotion, despite its summative nature, is the postpositive element. The prepositive element of a mixed emotion corresponds to the position of the theme, and the postpositive element corresponds to the rheme; at the cognitive level, the mixed emotion combines its own emotional and a rational evaluation of a certain event, action, or behavior. The example of the translation of text fragments containing linguistic expression of mixed emotions confirms the thesis that mixed emotions belong to the space of indefinite emotivity, when only the evaluation remains unchanged during translation, and the elements constituting the mixed emotion vary.

**Key words:** mixed emotions; emotivity; linguistic categorization of emotions; Pollyanna principle; dominant; fluctuation; emotional and semantic potential

Musaeva A. S.

### Term formation in the field of artificial intelligence

**Abstract.** The author analyzes the formation of terms in the field of artificial intelligence. The article considers the way of creating specialist vocabulary – attraction. Attraction is the borrowing of terms and phrases from literary language into professional terminology. To date, the terminological field of artificial intelligence consists of 452 terms. All terms are included in the paragraphs «Terms and Definitions» of the Russian State Standards on Artificial Intelligence. Out of 452 terms, 238 are attracted terms (53 %). These are words and word combinations. In this article the author analyzes only attracted words – 92 terms (38 %). The adaptation of attracted words to perform the function of a term is carried out in the following ways: 1) regrouping of semes. The term lacks some of the semes of the literary word. However, new, peripheral semes appear. They become significant for the term. In scientific and technical sciences, semes, which reflect factors of extra-linguistic reality, are more important for the semantics of the term than conceptual semes; 2) metaphorization. For metaphorical terms the author reconstructs semantic overlap with words of literary language. AI terms receive the properties inherent in humans; 3) specification of differential features. As a result of this process, the semantics of the specialist word is enriched with new semantics. Additional specifying features appear; 4) narrowing of the meaning due to the introduction of limiting words. Limiters are markers of belonging to a particular professional field, in our case – belonging to the terminology of artificial intelligence. The interpretation of a literary word and the definition of the term in general are almost identical, but the definition of the term contains a reference to a certain terminological field; 5) cutting off the semantics of a commonly used word. A literary word has its lexical meaning cut off and a strictly scientific definition attached.

**Key words:** mixed emotions; emotivity; linguistic categorization of emotions; Pollyanna principle; dominant; fluctuation; emotional and semantic potential

Pervak T. V.

### Syntactic insubordination of modal words with the suffix *-weise* in the German language

**Abstract.** The purpose of the study is to substantiate from the idea of asymmetry which of the derivatives of modal words with the suffix *-weise* can occur in illocutionary dependent subordinate clauses after factive predicates in a matrix sentence, and which will be syntactically insubordinate. The purpose determined the following tasks to be solved: (1) to analyze the types of modal meanings conveyed by the modal words with the suffix *-weise*; (2) to identify similarities and differences of emotive and cognitive predicates; (3) to determine which of the modal words with the suffix *-weise* are syntactically subordinate to the factive predicates; (4) to describe the correlation between the modal specifics of these words and their syntactic subordination. The study has found that the derived modal words with the suffix *-weise* are heterogeneous in their semantics and can express evaluative, evidential and epistemic meaning. By using the corpus of the German language DWDS, the author shows that the position of the analyzed words in the object subordinate clauses after the emotive predicates *bezweifeln*, *bedauern*, *bereuen* in the matrix sentence is atypical, because their factivity is connected with the presumption that the proposition is true. These modal words show a confident tendency toward a propositional setting, combining indefinitely with factive verbs. Modal words with the suffix *-weise* demonstrate a freer syntactic compatibility after the cognitive semifactive verb *wissen*, which loses its factivity in certain contexts and allows in this case an epistemic interpretation of the proposition. The paper notes that the syntactic insubordination of modal words is caused on the one hand by the specifics of emotive and cognitive factives, and on the other hand by the versatility of the semantics of modal words.

**Key words:** semantics; modal words; suffix *-weise*; epistemicity; evaluation; evidentiality; factive verbs; semifactive verbs; proposition; factuality

Nikulina M. A.

### On derivational and semantic aspects of the english neologisms during the COVID-19 pandemic period

**Abstract.** The article is devoted to the analysis of newly-coined lexical units, which have entered the english language during the period of COVID-19 pandemic. Special attention is paid to etymological, morphological and semantic peculiarities of «denotative» neologisms which have been coined to name new phenomena (quarantine, distant work and study, vaccination, self-isolation, restrictions, imposed on moving in space and travelling, etc.). In addition, the paper contains the analysis of reasons for an extremely wide spreading of «denotative» neologisms, related to the COVID-19 pandemic in the modern english language, as well as their active acquisition by other national languages.

Besides, the article investigates the peculiarities of lexical units which may be regarded as «connotative»



neologisms, or emotionally colored lexemes, belonging mainly to the colloquial style and expressing the speaker's attitude to new phenomena. The research shows that neologisms, belonging to this group, may be associated with ironical naming of the pandemic, contain the evaluation of people's habits, their behavior in the family, at work, in public places, as well as their conduct in the Internet during the pandemic. In addition, the article offers psychological argumentation, explaining a wide occurrence of emotionally colored «coronavirus» neologisms, possessing negative connotations.

The paper analyses the correlation between semantic and derivational aspects, typical of «denotative» and «connotative» neologisms. As one of the trends, observed in the english vocabulary during the COVID-19 pandemic, the research reveals a high proportion of new lexemes of folk etymology.

**Key words:** coronavirus pandemic; modern english language; lexical novations; «denotative» neologisms; «connotative» neologisms; semantic derivation; blending; semantic analysis

**Skuratov I. V.**

### **Delimitation of phraseological neologisms and unique authors' formations in modern russian and french languages**

**Abstract.** The article deals with phraseological expressions in russian and french that have appeared in recent decades and are of great interest as a vivid example of figurative expressions, actively used in actual speech. Most of them are neologisms and have not been registered in dictionaries yet, so their description is given for the first time. The materials of modern media represent rapid language changes and the main trends in the development of the russian and french languages, namely: a significant influx of borrowings from the English language, alongside an increasing neologization of vocabulary and phraseology in native russian and french environments. Phraseological expressions quite fully, though selectively reflect the dynamics of the russian and french languages development, revealing the most mobile images of the concept nomination – politics, economics, business and sports where expressive speech is especially evident nowadays. Phraseological neologisms are a very interesting phenomenon because when they are created the emphasis is on «creativity. Any new language unit, in particular a phraseological one, has an idiomatic significance. The analysis considers the meanings of various language units, identifies the features of their use in speech, indicates their origin and the phraseological image underlying the meaning, taking into account the answer to the question of how phraseological units correlate with real practice and how new language units are accumulated and fixed. The phraseological neologisms for the study have been selected from the materials of modern russian and french media, as well as from dictionaries.

**Key words:** phraseological neologisms; unique authors' formations; flow of loanwords; vocabulary renewal; stable reproductivity; occasionalisms

**Bojchuk E. I.**

### **Automated analysis of the rythm in spanish advertising text**

**Abstract.** The article presents the study of the Spanish advertising text rhythmic specificity, based on the work of the computer application PRD (ProseRhythmDetector). The application was created and tested by the professors of YSPU named after K.D. Ushinsky and Yaroslavl Demidov State University. It searches for and analyzes 12 rhythmic means, including alliteration and assonance on the phonostylistic level, anaphora, epiphora, symploce, diacope, epanalepsis, anadiplosis, epizeuxis, repetition of interrogative and exclamatory sentences, and aposiopesis. For the analysis we selected texts from spanish online advertising (40 texts with a total of 17,000 characters without spaces), obtained by continuous sampling method from the websites of sales companies. The main purpose of the study is to determine the frequency and specificity of using rhythmic means in the Spanish advertising text. The main research methods are the quantitative method, the method of analysis and synthesis, the comparative method (to compare the frequency and specifics of using rhythmic means). The main result of the study is the conclusion that the most active rhythmic means of Spanish advertising are the diacope and the anaphora. It should be noted that the volume of the advertising text practically does not provide for a variety of repetitions, which explains their rather rare use in the advertising text, however, it should also be noted that the most active tool is diacope, since its elements are in free order when repeated, which partly explains its high frequency. Other means prove to be less active.

**Key words:** rhythm; publicity; spanish text; diacope; anaphora; ProseRhythmDetector; impact on the subconscious

**Kondakov I. V.**

### **Dialogue of «war» and «peace» in russian culture**

*Abstract.* The article is about philosophical comprehension of cultural semantics and historical dynamics of the most important concepts in Russian culture related to war and peace, which is based on the theory of dialogue as a universal cultural mechanism (M. M. Bakhtin). The extensive empirical material of Russian art and intellectual reflection (P. A. Sorokin, D. S. Likhachev, A. M. Panchenko, Y. S. Stepanov) of the 19th – 21st centuries serves as the basis for the cultural-philosophical discourse of the concepts «war» and «peace». The author describes a special algorithm of their interaction: entering into a dialogue with each other, the concepts converge and blur, unite and disintegrate. The key factors that condition this algorithm are the following: the initial involvement in ambivalent chronotopes; the formation of a mediative zone as a result of the dialogue (outside both chronotopes and between them); the risks of misunderstanding due to which the dialogue turns into confrontation. The article defines the conceptual sphere of «war and peace» discourse, including both the concepts of «war» and «peace» and the emerging intermediate concepts: «peace-war», post-war, post-peace, characterized by polysemy, syncretism and semantic ambiguity. All these unconventional concepts are a kind of simulacra of historical transformations in contemporary understandings of war and peace. They are reflected in artistic texts (literature: from Leo Tolstoy to A. Korolev, music: D. Shostakovich, S. Prokofiev, cinema: from S. Gerasimov to A. Balabanov) and their critical interpretations.

*Key words:* dialogue; Russian culture; concepts; peace; миръ; war; «peace-war»; post-war; post-peace

**Bogdanova P. B.**

### **Classical and non-classical drama structures**

*Abstract.* The article attempts to apply a structural approach to the existence and development of the dramatic genre. The author proceeds from the position of two types of structures – classical (order structure) and non-classical (chaos structure). The constant transformation of one structure into another throughout history demonstrates a certain stable mechanism of change, when the centripetal movements of the classical structure give way to centrifugal ones, which causes the classical structure to collapse. In the future, it opens, expands and transforms. Then this mechanism goes in reverse order. Thus, artistic culture, in particular, dramatic (as well as social, historical) processes of compression and expansion, closeness and openness take place over two large cycles. This is a constant «drawing» of the movement of cycles from the classical structure (order) to the non-classical (chaos) and becomes the key to unraveling the existence of the dramatic genre for large periods, perhaps for the period of the entire civilization, showing the «curve» of the course and transformations of the dramatic genre, which does not fit into the linear paradigm. At the same time, this «curve» also testifies to the transformations of social and historical structures. In connection with all this, it is possible to put forward some hypotheses that can be confirmed in related sciences – quantum physics, philosophy, etc. In general, this indicates the existence of some kind of supra-historical law or meta-law that operates in the universe. In order to understand the movement of genres, in this case, the dramatic, it is not enough to use only a historical descriptive approach. A kind of permanent, universal law of transformations of the existence and movement of the genre gives a structural approach.

*Key words:* structure; order; chaos; transformation; drama; centripetal lines; centrifugal lines; rhizome; postmodern

**Li Xiaotao, Koloda S. A.**

### **Chinese national cuisine as a cultural code (Part 2)**

*Abstract.* The second part of the article examines the major regional food cultures of China in terms of cooking techniques and flavors. The products used in Chinese cuisine are divided into «basic» (rice, noodles, bread, and other cereal products) and «supplementary» (meat, fish, vegetables, fruit, etc.). The author also emphasizes the differences in regional cuisines in relation to «salty-sweet» and «sour-spicy» oppositions. There are eight main regional food cultures: Shandong cuisine, Sichuan cuisine, Cantonese cuisine, Fujian cuisine, Jiangsu cuisine, Zhengjiang cuisine, Hunan cuisine, Anhui cuisine. It is noted that each regional cuisine has its own characteristics and traditions, there is no pan-Chinese canon and one can hardly talk about the unity of Chinese cuisine. The authors consider gastronomic culture as a cultural text that helps to interpret historical and cultural meanings through symbols. The article presents the main cultural symbols of Chinese cuisine, with the linguistic component (nomination of dishes) being one of the most important. An important factor in forming the national culture code is the festive culture with its specific dishes reflecting the history and mythology of the holiday. Elements of holiday cuisine as symbols of myths, traditions, and beliefs are less based on culinary considerations, but more on the nation's cultural code. Food becomes a sign of situations and events. The most significant and recognizable symbols

of festive culture are traditional dishes. There is a set of obligatory dishes for certain holidays – weddings, birthdays, holiday banquets, depending on particular celebrations. The authors examines certain national, cultural, historical, and ethnographic lacunae that the names of Chinese dishes contain.

**Key words:** regional cuisines of China; festive cuisine; mythology of the holiday; traditional dishes; cultural symbols of Chinese cuisine

**Brusilovskaya L. B.**

**The image of the cat as the Other in russian poetry: from the 19th century classics to the « thaw» of the 20th century**

**Abstract.** The article is devoted to the culturological comprehension of the cat as a character and image of the XIX–XX century Russian poetry. It is noted that the most famous and firmly established in the Russian mentality cats enter the reading and, accordingly, the cultural experience of Russians in their childhood when they are introduced to classical Russian literature (A. S. Pushkin, the learned cat from the introduction to the poem *Ruslan and Lyudmila*) and the Russian literary fairy tale (K. Chukovsky). The author specifies that even in the 19th century these animals were an inseparable part of the Russian literary landscape, but they did not play an important role there, being semi-animate characters of sorts for their masters (A. Fet). It is found out that some writers of the turn of XIX-XX centuries assigned supernatural abilities to them, recognizing the mysteriousness of these creatures and our inability to understand them (I. Bunin). In this historical period, Russian poets in general did not separate the cat from the animal world, which was opposed to the human world (Sasha Chyorny). The attitude towards cats changed fundamentally during the «thaw»: the poets of the Sixties saw in their behavior a degree of inner freedom and independence which they themselves were unable to achieve on the social and cultural level, but which they desired so much. (B. Akhmadulina, A. Voznesensky). The attitude toward animals, cats in particular, became for many a criterion of the human personal qualities and it was a sign of certain softening of mores in Soviet society (I. Brodsky). The article suggests and studies the development of the cat's image / character from a minor character being a part of the lyrical hero's environment, through positioning the cat as part of the animal world, to humanizing its image in XX century poetry and assigning to it the qualities of human beings, interlocutors and associates, on the one hand, and interpreting the cat as a creature involved in the mysteries of the Universe, on the other hand.

**Key words:** Russian literature; cat; poet; classical poetry; poems about animals; « thaw» era