

Tang Dingyi, Xie Zhou

Lermontov's work and the magazine «Moskvityanin»

Abstract. Modern studies of Lermontov's work have accumulated a considerable number of researches on the history of these studies, as a special branch of literary criticism. This article deals with the formation of Lermontov studies in 1840–1850, the period associated with the critical work of the so-called «old editorial board» and «young editorial board» of «Moskvityanin» – a question that has not yet received proper scientific coverage. The authors analyze the main trends and evolution of the views of both editorial boards on Lermontov's work from three perspectives: as an expression of a particular critic's position, as a reflection of critical experience within the journal «Moskvityanin» and as a more profound study of Lermontov as a whole. The article examines Lermontov's work as seen by the «old» editorial board and the «young» editorial board of the «Moskvityanin» magazine. The article focuses mainly on the works by S. P. Shevyrev, the backbone of the «old editorial board», and by Ap. A. Grigoriev, a representative of the «young editorial board. A fundamentally new aspect in the article is explaining an important and controversial role of «Moskvityanin» in the early stage of Lermontov studies, as well as introducing materials from the periphery of research into contemporary literary criticism. The opinions of both editorial circles of the magazine are examined according to the following parameters: originality of Lermontov's talent, originality of the poet's work, other writer's imitation of Lermontov, subjective nature of Lermontov's work, objective content and its social projection. The article indicates the main and topical problems of Lermontov studies, describes the perception of Lermontov's work by the critics from both editorial boards of «Moskvityanin» magazine and shows the level of development in Lermontov studies at its initial stage.

Key words: Moskvityanin; Lermontov studies; M. Yu. Lermontov; S. P. Shevyrev; Ap. A. Grigoriev; «old editorial board»; «young editorial board»

Andreeva V. G.

Explications of the estate and dacha topos in Leo Tolstoy's A Calendar of wisdom

Abstract. The article deals with A Calendar of wisdom as Leo Tolstoy's last book, which became the writer's commandment to a wise, correct and joyful life. A closer look at A Calendar of wisdom shows that it is not just a compilation, but a deep and thoughtful work with a significant proportion of Tolstoy's own texts and a coherent poetic system. Presenting a brief creative history of A Calendar of wisdom, the author of the article pays special attention to the writer's thoughts and impressions about his forthcoming book, noting that for Tolstoy himself it was a source of thoughts about life and death, the eradication of human evil, about work and proper rest, sensitivity in relationships, and interconnections of all living things. A peculiarity of A Calendar of wisdom is a lack of the force of negation that often appeared in Tolstoy's later essays: the book turns the reader mostly to spiritual life, allowing one to regard all manifestations of the world outside only as the surface of the genuine path that goes on into eternity. The author illustrates the coherence of the book's concept by analyzing the images of the house, the dacha and the estate, and shows what themes and problems of Tolstoy's contemporary life they rhyme with. Images of the estate, country life, dachas, houses are found in A Calendar of wisdom in several entries and are realized in three stories related to weekly readings: «Darling» (A. P. Chekhov), «The First Grief» (L. A. Avilova), «Berries» (L. N. Tolstoy). The article consistently analyzes these works, as well as metaphors associated with the image of the house and the estate in the book. Detailed descriptions of Darling's love stories and the examples of the polar attitude of masters towards their servants in Tolstoy's book support and express the general opposition of real life according to Divine laws and an exclusively utilitarian existence, measured by prosperity and financial position.

Key words: L. N. Tolstoy; A Calendar of wisdom; estate; house; dacha; author's concept; transformation; women's fate; masters and servants

Melnik V. I.

Autobiographical aspect of N. A. Nekrasov's poem «Grandfather Frost the Red nose»

Abstract. The article attempts to discover the spiritual meaning of N. A. Nekrasov's poem Grandfather Frost the Red nose, which is vital for the author, and which in fact determines the tragic and optimistic tone, original imagery and poetic logic of the work. Most attention is paid to the theme of death and its autobiographical aspect. The theme of death not only consistently and persistently runs through the entire poem Grandfather Frost the Red nose. In many ways it has an autobiographical, deeply hidden meaning, revealed only in a broader poetic and biographical context, and also in appealing to those foundations of Nekrasov's religious outlook, which were already characteristically evident in his first book, Dreams and sounds. The main meanings of the poem are grouped around the motifs of earthly toil (sometimes joyful and happy, sometimes hard and «slavish») and heavenly liberation.

A reflection on the purpose of life and the meaning of death in anticipation of his own close demise (in the poet's own conviction), his father's recent death, the memory of his mother, who received liberation from moral suffering in her early death, all this left an indelible impact on one of the great creations of Russian poetry. Although the main internal theme of the poem is death and the expectation of death, it is one of Nekrasov's most optimistic works, following the Christian dogma: death is only a transition from the world of suffering and tears (where «only stones do not weep») to the world of love and freedom.

Key words: Nekrasov; Christianity; death; earthly bonds; freedom; autobiography; logic of the poem

Shestakova E. Y.

The theme of Easter in the novel «Summer of Our Lord» by I. S. Shmelev

Abstract. The main purpose of this study is to explore the features of the artistic embodiment of the Easter theme in the novel «The Summer of Our Lord» by Ivan Sergeevich Shmelev, a Russian writer of the first half of XX century. The objectives of the study are to examine Easter themes in the chapters «Easter», «Breaking the Fast», «On the Holy Day», to analyze the images and motifs that accompany the Easter theme in the chosen chapters, to study the specific perception of Easter by the child character and by the adult narrator. The results obtained show that the novel The Summer of Our Lord, created by the author in emigration, contains nostalgic motifs. The narrative is told from the point of view of the child character, which determines the uniqueness of the Easter theme, associated with motifs of joy, happiness and fullness of life. The key idea of the work – triumphant Christocentrism – introduces into the text the image of the living Christ, present in the earthly and heavenly space. This idea is associated with the motif of natural revival and the image of spring, correlated with the theme of the spiritual rebirth of people and the world. The Easter chapters of the novel present an image of earthly space sanctified and transformed by the resurrected Savior. The theme of Easter includes motifs of peace, silence and at the same time a joyful meeting of man with God. The images of light and golden color, widely introduced into the artistic structure of the Easter chapters, actualize the meanings of holiness, light, joy, spiritual purity, eternal life, miracle. The image-symbol of the Easter egg correlates with the leading themes of the novel – resurrection, eternal life and immortality of the soul. The image of the «big family» crowning the final Easter chapter of the work is understood as the image of the Russian people united by a sense of Christian love.

Key words: the novel «The Summer of Our Lord»; Ivan Sergeevich Shmelev; Easter theme; motif; image of a child; image of the Russian people; image of an Easter egg

Bokarev A. S.

Symbolic imagery in the poetry by Denis Novikov

Abstract. The article deals with the functioning of symbolic imagery in the poetry by Denis Novikov (1967–2004). From the point of view of historical poetics, the notion of the syncretism of reality inherent in archaic consciousness is clearly problematized in the symbol derived from the one-member parallelism, used by the author. According to O. R. Temirshina, the symbol-based model of the world is ternary: an element performing a medial function serves to resolve the antinomies that organize it – and this function is often assumed by the lyrical subject. The importance of symbolic imagery in D. Novikov's work is indicated by the titles of his books, which are interpreted allegorically: «Conventional Symbols», indicating the contact with God; «A Window in January», affirming the hero's equivalence to Christ (also thanks to the «Christmas» poems); «Karaoke», expressing the devaluation of a word that has lost the status of revelation; finally, «Self-made», accentuating the sacrifice of the writer's «self-immolation». The semantics of the titles also accentuates the key role of the subject in forming a symbolic model of the world: thinking himself chosen by God, he seeks to unite temporal and eternal, being and otherness, seeing in this unity the ultimate goal of creativity. Therefore, the artistic act is colored by the tones of sacrifice, and the underlying motif is an upward movement (the antinomy of existence is realized in the system of spatial oppositions), sometimes identified with the ascent to Calvary, but unconditionally destructive even without evangelical connotations. Thus, the symbol as a derivative of parallelism does not assert but rather questions the possibility of the world integrity, which is achieved through effort or sacrifice – but is by no means guaranteed even on such terms.

Key words: D. Novikov; historical poetics; world model; psychological parallelism; symbol; artistic space; motif

Galkina N. P.

Functioning of complex sentences in regional media against the background of Russian national media: stability and variability indicators

Abstract. The article is devoted to the analysis of complex sentences with subordinate clauses of condition, cause, goal, concession and consequence in regional newspapers of the Kostroma region in comparison with the data of similar studies conducted on the material of Russian national periodicals. The grammar of the language, the

backbone of the entire language system, is the most stable and standardized, which should be manifested at the syntactic level. The description of linguistic phenomena in the materials of regional periodicals in comparison with national ones contributes to forming a general picture of the modern Russian syntax. This article shows the stability and variability of the regional component of journalistic language in the following aspects: distribution of complex sentences with various types of subordinate clauses in the general system of conditionality and the functioning of their main structural and aspect-forming elements – conjunctions. It is shown that in the texts of Kostroma regional newspapers at the syntactic level all structural and semantic features of constructions with the meaning of conditionality appear in approximately the same proportion: distribution by type, the use of typified and non-typified means of communication, the phenomena of gradation, inversion, parceling, and phraseology of subordinate clauses. The variability of expressive means and methods, as well as the relations expressed, is due to the genre and thematic relevance of the newspaper texts, rather than to their regional relevance. The example of functioning of the most popular, semantically capacious and meaningful complex sentences shows that the syntactic media image of the Kostroma region as a whole reflects the general picture in modern Russian journalism, which indicates the stability of complex sentences system at this stage of language development.

Key words: journalism; syntax; subordinate clause; conjunction; parceling; phraseology; argumentation; persuasion; actualization; influencing function; regional language component; language system

Kondratenko M. M.

Peculiarities of naming the time of life in Russian dialects

Abstract. The concept of time, along with the concept of space, is one of the most important in the system of human perception of the world, and, therefore, time as an object of study has been of interest for centuries to scientists in different spheres, who explained its essence and categories in their own way. Since language objectifies people's perceptions of the world around them, the linguistic interpretation has a special value. In terms of semantics, time designations are a fragment of the overall picture of the worldview segmented by language, or, in other words, a certain part of the meaning structure in the language. The naming of time is based on various lexical groups, one of which is the names of the time of life. On the basis of the lexical material available, one can say that the semantic structure of naming the time of life in Yaroslavl dialects contains its interpretation, firstly, as the present observed by the speaker directly, and secondly, as the past or the future associated with the present, and interrelated with each other. The present is reflected in the Russian linguistic consciousness, imprinted in the vocabulary and phraseology of native dialects, most often as a constantly alternating and replacing each other cycles: periods of household work, phenological seasons. As a result, on the basis of the collected lexical corpus the structure of the semantic space «time of life» was determined and certain features of its lexical expression were established. In this way some significant elements of the Russian temporal picture of the world and the ways of their linguistic manifestation in dialects were reconstructed.

Key words: Russian dialectology; Yaroslavl regional dictionary; time designations; nomination principles; semantic typology; «naive» / linguistic picture of the world

Kaznina E. A.

Modern onomastic terminology: the problem of understanding and prospects of development

Abstract. This article deals with onomastic terms that are used in different countries to describe urban space. At this stage in the development of onomastics, linguists are faced with the problem of understanding texts, because the existing terminology in different languages is not unified. It is not always possible to correlate the terms of different national systems due to the difference in the scope of the concept. The author writes about the attempts to streamline the terminological system that were made by Hungarian, German, Russian, Belarusian onomatologists, but it is not possible to completely eliminate discrepancies. This is connected to the fact that scientists who speak the same language cannot find a common solution, and the works of foreign colleagues are not always familiar to them. *Urbanonym, odonym, agoronym, ekklesionym, ergonym, oikodomonym* are used by onomatologists to describe objects in a town or a city. There are significant differences in the way European linguists interpret these terms, and there are various descriptive equivalents in their works. The author notes the features that are common to the English, Russian, Hungarian, Bulgarian and other terminological systems. Despite the existing database of Key Onomastic Terms by the International Council of Onomastic Sciences, no unified list of terms has been created, so the solution of this problem remains relevant. The article summarizes some results of studying different terminological apparatuses, which may be relevant in further attempts to bring Russian and international onomastic terminology to uniformity.

Key words: onomastics; toponymy; onomastic terminology; onym; proper name; urbanonym; odonym; agoronym; ergonym; ekklesionym; oikodomonym

Budnik A. A. O.

The Doll in the Silver Age poetic discourse

Abstract. This article is devoted to considering lexical and semantic symbolic extensions of the «doll» meaning in the poetic texts of the most significant Silver Age poets: M. Tsvetaeva «Only a Girl» (1909), «Boring Games» (1909–1920), K. Slucevskiy's «A Doll» (exact date unknown), V. Bryusov's «A Girl with a Doll» (1912), I. Annenskiy's «Old Estonian Women» (1906), «That was on Wallen-Koski» (1909), K. Balmont's «A Puppet Theatre» (1903), G. Ivanov's «I Don't Want to Be a Wax Puppet» (1926).

The novelty and relevance of this work is determined by the fact that this is the first consideration of the lexeme *doll* in the Silver Age poetry from the standpoint of linguistic poetics and stylistics.

The doll in the Silver Age poetic discourse is realized not only in a direct, but also in a figurative metaphorical meaning: it is a symbol or a paraphrase of a *human*. Its «personification» becomes variable: the doll can act as an object, or as a subject. The research shows that the lexeme *doll* in the poetic discourse of the Silver Age not only extends its semantics from a child's toy, a traditional household detail, to express the lyrical subject's manifold states and emotions, mostly negative, but also becomes a symbol of death.

Key words: doll; lexical semantics; poetic discourse; Silver Age; linguistic stylistics; linguistic poetics; russian language

Lukin O. V.

The phenomenon of A. W. Tappe and russian language textbooks for the germans

Abstract. The article is devoted to A. W. Tappe who compiled the New theoretical and practical course of the russian language for the germans (German: Neue theoretisch-praktische russische Sprachlehre für Deutsche), as well as numerous anthologies, books for reading on russian history written in german and intended for school education of russian germans' children. The article analyzes the life and creative work of A. W. Tappe from the standpoint of narrative linguistic historiography. A. W. Tappe was a pastor, doctor of philosophy and theology, and created one of the most popular russian language teaching aid for russian germans. According to the author of the article, the linguistic and historiographic phenomenon of A. W. Tappe consists in his following the main trends of his contemporary researches in the field of the russian language and applying them in his practical work. The scientist's creative use of the russian language grammars and textbooks written by M. V. Lomonosov, Ya. M. Rodde, J. A. Geim, P. I. Sokolov, the St. Petersburg Academy, I. M. Born, N. I. Grech and J. S. Vater placed A.W. Tappe on a par with these authors. The History of Russia by Karamzin translated in german by A. W. Tappe (German: Geschichte Russlands, nach Karamsin) was compiled as a book for reading in history and for teaching russian to russian germans' children. The author claims that creating a complete teaching aid, based on the available authoritative scientific and educational materials, consisting of a textbook, an anthology, a book for reading on Russian history is an unusual phenomenon in the history of linguistics.

Key words: narrative linguistic historiography; grammar of the russian language; A. W. Tappe; N. M. Karamzin

Kratnova Z. A.

Language specifics of the scientific text

Abstract. This article focuses on the problems of studying the scientific text, its morphological and syntactic features. Thanks to modern technologies, it has become possible to search and exchange scientific information around the world, which indicates the openness and accessibility of scientific literature today. The genre of the dissertation under consideration refers to written scientific communication. The basis of scientific speech is scientific knowledge, fixed in the form of a text. The scientific style of speech has its own specific linguistic features, which are manifested at different linguistic levels, namely morphological, syntactic, lexical, stylistic. The article considers the concept of scientific text, defines the main morphosyntactic features of selected dissertation texts for the last decade of 2011–2021. The above mentioned texts are analyzed on the morphological and syntactic levels. The article presents the results of the study which confirm that the scientific style of speech is characterized by the use of terms, includes judgments and inferences connected with each other in accordance with the laws of logic, the presence of strong argumentation, strict structure, objectivity of presentation. Conclusions are made regarding the predominance at the morphological level of nouns with an abstract meaning, feminine nouns, and the widespread use of relative adjectives. There is a tendency to use verbs of imperfect form in the timeless meaning of the third person singular and plural. In syntax, indeterminate-personal and impersonal sentences, as well as complex constructions of sentences, are frequent. A tendency to use simple, complex, mixed complex sentences has been revealed.

Key words: scientific text; dissertation studies; morphological features; syntactic features; russian language; scientific speech style; analysis

Gorozhanov A. I., Gubanova K. A.

Associative synesthesia as an imaginative thinking activator of visually impaired people (based on audio description)

Abstract. The article investigates the perception of the standard and cognitive approach to audio description by visually impaired people. Audio description is considered as a sound description of visual information that is incomprehensible to the blind (visually impaired) without additional verbal commentary. The authors focus on the role of associative synesthesia in activating figurative thinking and improving understanding of the atmosphere of an audiovisual work. The aim of the study is to confirm or refute the hypothesis about the need to use associative phonesthemes when creating an audio description to subconsciously tune the recipient to certain sensory expectations without violating the objectivity of the description and its interpretation. To achieve this goal, a three-stage experiment was carried out, aimed at considering audio description as an object of linguistic research; the analysis of special perception of associative phonesthemes by blind (visually impaired) recipients and the interaction of the audio description components. The main methods are the free associative experiment and the subjective scaling. The total number of respondents involved was 50 blind (visually impaired) people of middle age who do not speak foreign languages. The results of the study show high positive ratings for audio comments in which phonetically motivated sound units were used. The authors of the article come to the conclusion that associative synesthesia can be involved in the development of audio descriptions for people with visual impairments to activate figurative thinking and improve understanding.

Key words: audio description; the blind (visually impaired); phonosemantics; sound symbolism; synesthesia; associative phonesthemes; figurative thinking

Speranskaya A. N.

Imagery in chinese chengyu on calligraphy

Abstract. Chengyu is a types of chinese phraseological units, which is used as a hyperonym. The article deals with the description of metaphorical images in chengyus on calligraphy, in which hieroglyphs, their appearance and the way of writing, receive a secondary nomination. Since phraseological units function as reproducible, metaphorical, mostly expressive units of secondary nomination, imagery is one of the most important characteristics of phraseological units. The national specificity of imagery in chengyus on calligraphy lies in the use of natural code as the main imaginative resource. Most chengyus contain the zoonymic code, including the ornithological one, as well as the meteorological code, while the plant code is not represented. The zoonymic code includes both mythical and real animals. The most frequent and semantically loaded image is that of the dragon, which represents different types of calligraphy. The images of a snake and a dragon, along with a positively assessed connotation, express the meaning of 'careless shorthand'. Real animals involved in the secondary nomination are either used as a figurative expression of the semantic meaning of irrepressible impetuosity (lion, trotter, racehorse), sinuous movements (snake) and strength (tiger), or perform a mnemonic function. The ornithological code involves two mythical birds – phoenix and luan, whose figurative-associative meaning bears the connotation of brilliant calligraphy. The meteorological code is connected with atmospheric phenomena and is realized through the lexemes *clouds, water, dew, wind* and *thunderstorm*. Their figurative interpretation creates the following positive connotations: moving and easy writing, free and quick handwriting, excellent and graceful calligraphy. The chengyus on calligraphy display only few names of objects, i.e. metaphors for things. The author summarizes the findings by classifying chengyus into groups according to their meanings, indicating those components that have become metaphorical expressions.

Key words: chengyu; calligraphy; phraseology; metaphor; cultural code; chinese linguoculture; lingual and culture studies

Ergasina A. A.

Phrase modeling in the light of the interaction of language and culture

Abstract. Language, like other phenomena that occupy an important place in human communication, is subject to constant development, which occurs under the influence of internal and external factors. The process of the natural development of language formed the basis of human evolution, since it gave a person a unique ability – to reflect the surrounding reality.

The relevance of this study is based on the growing need in the modern world to comprehend the basic principles of the interaction of language and culture in the field of phrase modeling.

The object of this study is a number of features that manifest themselves in the process of phrase modeling, considered from the perspective of close interaction between languages and cultures.

The subject of this study will be phraseological units taken for consideration from the field of linguistic culture of the russian and kazakh peoples, as well as the anglo-saxons, appearing in the lexicon of the representatives of the above nations over the past two hundred years.

The purpose of this study is the linguoculturological analysis of phraseological units, proving their connection with the worldview and cultural attitudes of a certain ethnic group.

The results of the study, which is reflected in this article, are presented in the scientific novelty of the study, which consists in the analysis of phraseological units presented in Russian, Kazakh and English from the standpoint of their modeling in the light of the interaction of the language and culture of countries in which Russian, Kazakh and English languages are major over the past two hundred years.

It is revealed that the figurative basis of each phraseological unit is revealed through a parallel analysis of the ethnological realities that are directly related to it, as well as special features inherent in a particular culture.

Key words: phraseological units (PU); set phrases; idioms; PU modeling; linguoculturological aspects

Pavlina S. Y.

Functional and pragmatic perspectives on the English phraseological units with incorporated ethnonyms

Abstract. The article examines the way the English phraseological units containing ethnonyms function in modern media discourse. The research tests the hypothesis, according to which idioms with embedded ethnonyms do not fit the modern social paradigm, which entails some usage limitations. The semantic properties of such conventional idioms are investigated and, as a result, the following classes are established: phraseological units that contain ethnic stereotypes and possess negative connotation; idioms that are not connotative and do not express any ethnic stereotypes; phraseological units that do not express ethnic stereotypes but are marked by some negative connotation. The analysis of functioning of idioms with incorporated ethnonyms reveals that the English units expressing negative stereotypical views on ethnic groups are excluded from modern media discourse because they do not fit the reigning paradigm of inclusiveness and tolerance. In media texts, phraseological expressions with ethnonyms are involved in play on words based on their literal and figurative meanings. The activation of each meaning is described as a dual route model: the computation of idiomatic expressions goes faster than that of novel phrases as they are easy to retrieve from the memory. The analysis also reveals that the contextual usage of sample idioms entails some transformations of their meaning and the loss of connection with the primarily denoted ethnic group.

Key words: ethnonym; media discourse; cultural stereotype; word play; phraseological unit; tolerance

Grigorieva E. M.

English slang lexicography: formation, development, current state

Abstract. Nowadays, a large number of researchers are interested in the problems of English specialist lexicography. A special place belongs to the English slang lexicography, the origins of which date back to the XVI century.

The article considers various definitions of the term «slang», which are given by both Russian and foreign linguists. In addition, the purpose of this study is to trace the origin, development, and current state of English slang lexicography. As part of the research, the author analyses slang dictionaries among which there are the following: «A New Dictionary of Terms, Ancient and Modern, of the Canting Crew» by B. E. Gentleman, «A Dictionary of Slang and Unconventional English» by E. Partridge, «The Oxford Dictionary of Slang» by J. Ayto, «Aussie Slang Dictionary» by L. Stewart, «Urban Dictionary», «Anglotopia's Dictionary of British English British Slang from A to Zed» by J. Thomas, «Pardon My French! Pocket Slang Dictionary: English-French/French-English» by G. Pilard and A. Stevenson, etc.

Considerable attention in the article is paid to the features of the mega-, macro- and microstructure of the main slang reference books published in different time periods in order to trace the peculiarities of slang vocabulary registering in these dictionaries. The dictionaries under study are presented both in print and online formats. At the end of the research the data obtained are summarized.

Key words: slang; slang lexicography; explanatory dictionary; dictionary mega-, macro- and microstructure

Ilyicheva E. G.

On effective tactics of interrogation in court

Abstract. The methods of the speaker's communicative influence over the addressee make an integral part of professional verbal behavior, judicial discourse being no exception. The article considers judicial discourse as a specialized speech layer having its own means of expression. Particular attention is paid to the interpretation of this issue by different linguists, as well as to the institutional features of judicial discourse, its extra-linguistic and linguistic characteristics. Courtroom proceedings are the best way to extract all the relevant information to get the

true picture of the reality. Thus, this article is aimed at studying judicial discourse in terms of the compliance of speech strategies used by court participants with the cooperation principles. The objective of this research is to develop recommendations for effective communication in court. The study of court transcripts has identified which questions and answers are productive or unproductive and has shown how lawyers should model their speech in order to obtain evidence and ultimately win the case. The results of the study can be used to make communication in the courtroom more competent and effective. Flexibility and dynamism in the choice and application of speech strategies and tactics will enhance the professionalism of lawyers. Prospects for the research are seen in the study of other judicial discourse patterns.

Key words: cooperative principle; english judicial discourse; interrogation strategies; productive and unproductive questions

Vorontsova I. A.

Modern approaches to onomasiological dictionary construction in the english language

Abstract. The study attempts to analyze one of the most conceptually complex lexicographic types – the onomasiological dictionary or thesaurus, which is defined as a set of language units with a system of semantic relations set in it. The research is based on about 30 online thesauri of english using the following methods: theoretical and linguistic analysis of literature, lexicographic analysis and dictionary criticism. The research allowed for a definition of the main principles underlying modern online thesauri of english. First, the author notes a considerable diversity of their forms distinguishing ideographic, thematic, analogical and associative thesauri whose composition is determined by a hyperbolic tree, a mental map or an associative network. Depending on the peculiarities of the thesaurus structure, the language units entering its corpus are in hyper-hyponymic, holonymic-meronymic, synonymic-antonymic, (more rarely) derivational and syntagmatic relations to each other. Second, there is a steady development of thesauri as stand-alone resources and as a facet of multifunctional integrated dictionaries, combining an explanatory dictionary, thesaurus, dictionary of collocations, translator etc. Third, moving to the digital field, english thesauri become more technologically advanced, acquiring options provided exclusively by the electronic (digital) format. These are transformable mental maps (mind-or thinkmaps), customization of vocabulary look-up modes, multilingual user profiles, availability of feedback for thesaurus users, hypertext markup etc. In addition to the basic functions, english online thesauri allow for a detailed comparison of lexical units in the semantic-functional aspect, identify shared synonyms and antonyms, determine the interchangeability of words in contexts, search for phonetically similar words, rhymes etc. It should be recognized that English thesauri function successfully in the context of electronic digital technology and react dynamically to the challenges of time.

Key words: onomasiological dictionary; thesaurus; ideographic dictionary; thematic dictionary; analogical dictionary; associative dictionary (thesaurus); intertextual thesaurus; digital lexicography; online dictionary

Ovchinnikova G. V.

Specific features of the structure and semantics of artemes in french passages in Leo Tolstoy's works

Abstract. This article continues a number of publications devoted to the problems of analyzing the structure and semantics of the arteme on the example of french passages in L. N. Tolstoy's works. The speech art form as a particular level of the work of art originated in the XX century and was developed in the XXI century. The speech art form is a complex semantic mechanism. In a literary work, arteme is singled out as a unit containing the author's intentional deviation from numerous objective standards of the literary language. At the same time, this article suggests a new approach to the relationship between artemes and linguoculturemes. Relying on the fundamental works of the Moscow Linguistic School allows us to share the point of view on the attribution of phraseological units with linguocultureme significance to linguoculturemes. A thorough analysis of the artemes and linguoculturemes is carried out using rich illustrative material. The methodology of the study of artemes and linguoculturemes in the french passages in L. N. Tolstoy's texts is used for the first time involving a complex combination of linguoculturological, etymological and some types of analysis. The theoretical significance of the study lies in a clear distinction between the concepts of «linguocultureme» and «arteme» based on L. N. Tolstoy's idiosyncrasies. This article has a practical value, since the materials of the article can be used to compile a dictionary of artemes from french passages in Leo Tolstoy's works, and to develop a course in lexicology and stylistics of the french language.

Key words: arteme; texteme; linguocultureme; linguocultural analysis; phraseological unit; intertext

Burak M. S.

Time and Consciousness in some works of H. L. Borges in linguistic and cultural aspects

Abstract. This study is an attempt to comprehend the categories of «time» and «consciousness» on the material of some works by J. L. Borges. First of all, they are the story «The Garden of Forking Paths» and the essay «A New Refutation of Time». The former contains numerous layers of different levels and provides opportunities for a wide range of interpretations. The latter is an organic combination of several styles and genres. As part of the analysis it seems possible to compare certain fragments with two works of Russian literature of the minor genre. The works discussed in this article describe the complexity of our consciousness and its paradoxical nature. The latter is directly related, among other things, to the perception of time. In the conclusion of The New Refutation of Time, where he presented evidence for its metaphysical «non-existence», J. L. Borges speaks of his powerlessness in the face of its inexorable course. In The Garden of Forking Paths, the author presents time as a labyrinth with a ramified structure, within which the simultaneous existence of all variants of event developments is possible. Numerous possibilities for interpreting this story are related to its literary and philosophical intertext. The Chinese box principle (narrative within narrative, a labyrinth within a labyrinth), the intertext and the motif of intrusion into an alien world all contribute to the creation of a special chronotope with multilayered symbolism. The works reviewed in this article pose global problems of a philosophical nature and make the reader think that every moment is unique. Consciousness, presence in the given moment, is recognized by Borges as one of the main principles of being. This article may be of interest to those dealing with interdisciplinary research at the intersection of literature, philosophy, and cultural studies.

Key words: time; consciousness; chronotope; labyrinth; existence; intertext; multilayer symbolism

Kocheshkov G. N., Lyubimova E. A.

Photos of the 1920s public holidays as a means to promote the soviet system (based on materials of the Yaroslavl province)

Abstract. The article focuses on the propaganda significance of photographs taken during the public holidays of the 1920s. Since festive culture was considered an effective way to influence public attitudes, photographs of festive events were intended to reflect the achievements of the Soviet state and to form a positive image of the new system. An indisputable advantage of photographs over other propaganda tools was the clear and easy-to-read information. And since the photos reflected reality rather than fiction, the degree of credibility was high.

The article reflects the potential of using photographs of children in the 1920s as the future builders of communism and to emphasize the vigorous rhythm of revolutionary change. Taking care for children in the difficult post-war period, demonstrating their involvement in the new festive culture, emphasizing elements of the new Soviet way of life – all these were distinctive features of the photographs of the younger generation participating in the celebrations.

The article analyzes the way the 1920s celebration photographs reflected the government's attempts to solve vital problems: for example, the photo of the 1921 agricultural exhibition was an advertisement for the New Economic Policy in the village; the photos of the parades not only emphasized the growing power of the Red Army, but also popularized the idea of serving in the soviet army.

The information in the photographs, supplemented by media materials and archival documents, allows for a deeper analysis of forming of a new festive culture, inseparable from the impact of propaganda on the population.

Key words: public holiday; Soviet festive culture; photography; means of promotion; propaganda; reflection of reality; positive image of the system

Eremin A. V.

Conservatism as a social and cultural phenomenon of Russia's historical way: origins, transformation in the soviet era, influence on modernity

Abstract. The article is devoted to the study of conservatism as a socio-cultural phenomenon of the Russian historical development. The article identifies its origins, traces its transformation in the Soviet era and determines the influence of this phenomenon on contemporary Russia. The author defines the essence of socio-cultural conservatism in the context of cultural interpretation, believing that its understanding in the purely political or social aspect significantly limits the possibility of using this concept in historical and cultural studies. The article uses an interdisciplinary methodology to trace the influence of various factors on the formation and development of socio-cultural conservatism over Russia's long cultural and historical way.

The work substantiates the thesis that socio-cultural conservatism was Russia's civilizational specificity, and its influence was also strong in the soviet period. The author pays attention to the «conservative revolution» of the 1930s, claiming that it contributed to strengthening the civilizational principles of society despite the communist ideology, which contributed to the victory in the Great Patriotic War.

In the post-Soviet period, conservative tendencies in the society are growing due to the project of strengthening the «Russian world». According to the author, a special role is played by the Russian Orthodox Church. The authorities also actively support this project, reinforcing the idea that Russia is unique in terms of its civilizational specificity.

The article concludes that Russia's civilizational development goes along with the patterns that have been characteristic of the Russian historical way.

Key words: conservatism; phenomenon; civilization; culture; state; Church; religion; soviet existence; Russia

Khrenov N. A.

Personological aspect of civilizational identity (Russia, America, China)

Abstract. This article attempts to relate each of the three civilizations, namely America, China, and Russia, to psychological factors or, in other words, to the mentality in its civilizational manifestations. Ultimately, the collective identity of each nation correlates with psychological personality types. In every type of civilization there is a diversity of types. The article proves that the unity and integrity of each civilization type presupposes that a certain type or types are singled out as defining. Such a defining personality type is usually called basic. In fact, it is not even a type, but an archetype whose origin goes far back in history. It is this archetype that was at the core of the mentality of every civilization type, and it is capable of being reproduced and revived depending on the circumstances throughout history. It is difficult to imagine how cultures function without this archetype. To comprehend each type of civilization in terms of the psychological archetype functioning in it, the author refers to the typology of personality, proposed and substantiated by W. Schubart, and highly praised in science, in particular by P. Sorokin. W. Schubart reduced the variety of archetypes to the four ones – the harmonic, heroic, ascetic, and messianic. Thus, the European civilization is based on the heroic type, while the Russian civilization is based on the messianic type. In describing and commenting on this typology, the author refers to the experience of cinema (American, Chinese, etc.), in order to make a stronger argument, which has already been demonstrated in previous articles.

Key words: civilization; Other; civilizational identity; America; China; Russia; W. Schubart; basic personality type; typology of personality; heroic type; messianic type; Stoicism; V. Zurlini; Ch. Imou

Letina N. N.

Gender determined archetypes in N. A. Nekrasov's artistic universe

Abstract. The article discusses the gender-oriented discourse of N. A. Nekrasov's artistic universe from the perspective of cultural-philosophical and cultural-anthropological approach. The main task is to interpret the gender-determined archetypes of the artistic world created by N. A. Nekrasov. The scientific significance of the article is demonstrated, firstly, methodologically, through the generated integrative cultural algorithm of the gender content analysis of N. A. Nekrasov's artistic universe, and, secondly, through consistent identifying and studying the archetypal gender intents which largely determine the system of characters and the drama of the inner world of the lyrical protagonist and, potentially, of the author. The article presents the results of the cultural-philosophical and cultural-anthropological analysis of gender aspects of the archetypes Persona, Child, Animus and Anima, Mother and Father, Wise Elder in Nekrasov's literary texts. Nekrasov's artistic universe is comprehended as full of gender-determined images which are socially accentuated in the national cultural tradition, but underestimated in terms of culture studies and philosophy. The comparison of gender intents with the archetypal character system, where the poet's personal experience is taken into account, establishes the scale of presence and dramatic tension of archetypes in N. A. Nekrasov's artistic universe.

Key words: N. A. Nekrasov; gender; artistic universe; gender issues; archetype; character system; lyrical hero; author

Bayborodova L. V., Dandanova S. V., Chepurina E. I.

Tragic reflections of World War I in Siegfried Sassoon's and August Stramm's poetry

Abstract. This article is devoted to the concept of the tragic reflections of World War I in Siegfried Sassoon's and August Stramm's poems.

The object of the literary and linguistic analysis is the tragic reflections in the poems by August Stramm and Siegfried Sassoon, dedicated to World War I. The subject of the research is the means of rendering the tragic reflections of World War I in these poems. Within the framework of the study, the features of the war literature were considered and taken into account when analyzing the poems by Siegfried Sassoon and August Stramm.

This research is based on the scientific works of many linguists and specialists in literary studies, which have enabled the authors to analyze the work of the two most prominent «trench poets». They were recognized as the founders of the genre in their country, and their poems are the most famous not only in Europe, but all over the world. The research involves the analysis of four poems by each of the poets according to an independently

developed scheme. The study has revealed certain similarities in the choice of the subject of poems, forms and techniques of depicting emotions.

Studying the concept of tragic reflections in the context of war is a field of current research, since it is the most widely discussed problem today which affects millions of people around the world. Besides, the topic under consideration has not been studied deeply enough at the moment.

Key words: poems; poets; August Stramm; Siegfried Sassoon; modernism; World War I; tragic reflections