Bukareva N. Yu.

Features of the chronotope in N. Abgaryan's novel «Three apples fell from the sky»

Abstract. The article analyzes the chronotope of N. Abgaryan's novel «Three apples fell from the sky». The choice of the text is determined by insufficient research of Narine Abgaryan's works, as well as by actualizing the mythological component (motifs, images, chronotope) in modern texts. The aim of the work was to analyze the chronotope of the novel and characterize its features. Three layers of the chronotope were identified: social, natural and mythological. The social layer represents the real place and time of the characters' existence: they live in Armenia, in the mountainous village of Maran, but the exact time is not specified, its approximate coordinates can only be determined by the marker objects. The natural layer reveals the specifics of the characters' relationships with the world around them. The novel's characters are largely dependent on nature, hoping and relying on it, which brings the characters' beliefs closer to pagan ones. The mythological layer is of a particular interest for the study. The article shows that the chronotope of the work is close to the sacred: there is a clear boundary between the «center» and «periphery», «one's own» and «someone else's» – «profane» and «sacred».The vertical orientation of the novel's space (the mountainous location of the village) also indicates the proximity of the inhabitants to God. There is an analogy between the place the characters live in and paradise. The analysis of Abgaryan's novel reveals the following features of the sacred chronotope: timelessness, the possibility of a miracle, vertical orientation, the boundary between profane and sacred space. The chronotope in the novel performs not only a world-modeling function, but also an identification one: thanks to the place of residence, the characters acquire qualities that do not change during their lives, that is, the characters are static.

Key words: chronotope; sacred and profane spaces; motif; modern literature; mythologization; Narine Abgaryan

Pan Xuanye

Emotive potential of the lyrical heroine's voice in M. Tsvetaeva's poetic cycle «Wires»

Abstract. The article is devoted to interpreting emotive nature of M. Tsvetaeva's poetry, especially to understanding the potential emotivity of the poetess's work. The aim of the study is to analyze the explicit and implicit linguistic means of expressing emotions in the cycle «Wires».The theoretical significance of the work lies in describing the system of correlations between words denoting certain emotional and mental state – crying, sighing, screaming – and their speech conceptualization in a poetic text, i.e., between nominations and expressive means of creating emotion in the context of the poem, where the word tends to express its emotive potential.

This article examines M. Tsvetaeva's poetic cycle «Wires» from the point of view of the emotive potential of voices. The «Wires» cycle uses a multilevel organization for expressing emotive elements: from phonetic means such as the gradational range of sounds, punctuation such as dashes, lexical such as interjections, to stylistic means such as metaphor and precedent names.

The analysis made it possible to draw the following conclusions. Firstly, the cycle « Wires» has a lexical-semantic field of voice, which includes the nominations of *scream, sigh, cry, disruption, shriek,* etc. It is in these nominations that the voice of the lyrical heroine is embodied. Secondly, the indicative nominations *sigh, cry, and scream*, which have no emotive meaning, become indicators of the potential emotivity of the poetic text. These nominations form the emotive dominant and demonstrate a gradational order according to the intensity of the emotional state. Thirdly, the emotive dominant in the cycle under analysis characterizes the emotive situation of a long distance between close friends, which causes the heroine's emotional state – suffering, grief, despair, expressed through sighs, cries, screams, shrieks, etc. Fourthly, the nominations of sigh, cry, scream in M. Tsvetaeva's poetry generally mark the negative emotions of suffering.

This study can be used in practical Russian language teaching, in theoretical courses on linguoculturology and literary analysis, as well as in a specialized course on Marina Tsvetaeva's poetry.

Barysheva S. F., Klushina N. I.

Creative resources of the category of colloquialism in modern Internet communication

Abstract. The style and stylistic category of colloquialism acquires special significance in the modern Internet communication with its focus on the new orality. This category must be distinguished from such concepts in Russian linguistics as «colloquial speech» and «colloquial style».

Colloquial speech is seen as a non-codified version of the literary language, focusing not on the imperative norms of written speech, but on communicative ones. Colloquial style is one of the functional styles of literary language, used in everyday communication. The category of colloquialism goes beyond these linguistic concepts and is a linguostylistic category with the help of which the spoken form of uncodified literary language is modeled to imitate informal communication. The category of colloquialism plays a special role in modern Internet communication.

The category of colloquialism is designed to most accurately reproduce the imitation of oral speech in written speech, which corresponds to the basic focus of Internet communication on public dialogue. The category of colloquialism not only gives Internet communication an oral-written character, but also performs the most important function of language – that of creativity, because to implement the category of colloquialism, Internet users resort to various non-usual ways of conveying orality in writing.

The aim of the study is to identify both the markers of the category of colloquialism in internet communication and their creative and stylistic potential. The novelty of this article results from the expanding possibilities for language development caused by the technological features of the Internet that encourage the invention of different means of conveying the new orality.

Creative ways of expressing speech timbre and tempo, emotional characteristics, stylizing colloquial constructions in Internet communication provide an opportunity to form a new, multimedia language code capable of reflecting all the nuances of «live dialogue» in the new technological environment.

Gurova A. S., Malygina L. E., Slyshkin G. G.

Discourse of foreign agents: comedy as a way of influencing the consciousness of the recipient

Abstract. The scientific work examines the work of media representatives and bloggers who discredit Russia and the Armed Forces of the Russian Federation in their materials, thereby forming a destructive media stream for the Russian audience. The main platform for broadcasting such content is the YouTube video hosting, thanks to which foreign media have the opportunity to audiovisually influence audience representatives. Also, a significant part of the videos of foreign agents is based on various ways of manipulating public consciousness by linguistic influence on it, including creating a comic effect, for example, using such techniques as irony, sarcasm, travesty, grotesque. The purpose of our work is to analyze the ways to achieve comedy and assess the degree of its influence on recipients, as well as to develop possible ways to neutralize the ways of linguistic influence that interfere with the objective perception of information by the audience. To do this, the materials of journalists and bloggers included in the register of foreign agents of the Ministry of Justice of the Russian Federation were studied in detail; the main ways to achieve a comic effect used by the authors were identified; the techniques of linguistic influence and their use in combination with a certain context and semantic images were correlated. Methods have also been developed that can be used by recipients when consuming content presented by

foreign media. Among these are ignoring value judgments and emotionally colored, expressive vocabulary, the perception of official indisputable facts confirmed by evidence, the promotion of a high degree of awareness in the field of media psychology and influence in the media stream, the development of media space. This is necessary to neutralize the components of the destructive flow and counteract the manipulation of public consciousness.

Lopukhov S. V.

Differentiation of «laughter» genres in the Internet

Abstract. There are genres in today's communication space that emerged in the Internet era having no analogues in the past. Those steady text forms stand out among them, which are aimed primarily at evoking laughter emotions in the user. These genres can spread with viral speed, are very popular and have the ability to spread different ideas. However, in scientific discourse they are characterized by poor classification and terminological uniformity, despite regularly being the subject of various scientific works. For example, in our opinion, the notion of a meme, the oldest and most popular online laughter genre, is unduly blurred. Because of the undeniable importance of this genre, all other online comic genres are often referred to as memes: both in everyday life and in academic discourse, which greatly expands the concept of the meme, which originally had specific genre characteristics identified by the first researchers of the meme as a phenomenon. The author specifies the meme concept and provides a convenient classification of possible variants for this genre according to the semiotic marker (creolized, verbal, visual), explaining the spread of this genre on the Internet through replication, which is one of the genre-forming features of the meme. This article also introduces new terms such as «comic screenshot», «picture» (pikcha) and «butthurt» (buhurt). Most of the introduced terms exist in everyday Internet communication, but the author considers it convenient to use them in scientific discourse for genre specificity. The author also considers convergence of these genres (screenshot with meme, butthurt with meme), because online genres are flexible, and the modern Internet is full of genre eclecticism examples.

Godizova Z. I., Jin Lanjia

Feminitives in modern russian: a system-functional aspect

Abstract. The article considers system and functional features of the most recent feminitives in modern russian. As linguistic material we used excerpts from various sub-corpora of the Russian language National Corpus (fiction, newspaper, multimedia, oral, and historical). In the course of the research we used methods of continuous sampling, observation, description, functional-semantic analysis, and quantitative method in assessing the usability of feminitives in various styles. The article presents a multi-aspect characteristic of the latest feminitives, i.e., feminitives characterized by a distinct novelty: their semantic categories and functional and stylistic features are described; the most regular word-formation types which form feminitives are determined (special attention is paid to feminitives formed on the basis of borrowings by means of Russian suffixes). The article also analyses the degree to which feminitives are reflected in modern explanatory dictionaries and the phenomenon of lexical and word-formation synonymy in the field of feminitives. The range of problems on the issue is systematized and updated: the analytical review is presented, covering the degree of studying feminitives at present and the directions of the research; as well as extra-linguistic and linguistic reasons for their activation in recent decades and the problems in their study. The article introduces linguistic material with the most recent feminitives. Basing on the multi-aspect analysis of the latest feminitives the authors make assumptions about their future prospects in the russian language. Despite the current tendency of unmarked masculine nouns to denote feminine persons, the significant rise in the formation of feminitives in recent decades, their semantic precision and stylistic expressiveness suggest that many of the modern, even unusual, feminitives will become part of the language system.

Kulakovsky M. N.

The lexeme «something» as a means of expressing irony in M. A. Bulgakov's novel «The Master and Margarita»

Abstract. The article considers the use of the lexeme something in M. A. Bulgakov's novel «The Master and Margarita». The main directions of studying M. A. Bulgakov's work are characterized (text analysis in terms of modern perception, from the perspective of the nature of the mysterious, in the light of the «melancholy» concept, from the viewpoint of realizing metamorphosis as an artistic trope, in the aspect of manifesting utopian motifs, in terms of the author's intention on the basis of textual analysis, determining the means of portraying characters' speech, the influence of a particular discourse on the narrative features, identifying the specifics of the spatial and temporal text structure, the embodiment of certain images, peculiarities of representing concepts, functions of certain lexemes in the text). The authors note that the basis for the comic effect created by using the lexeme « something» in M. A. Bulgakov's novel «The Master and Margarita» is a formal, seemingly unmotivated ignorance of the narrator, which creates an atmosphere of mystery and emphasizes the formal aloofness of the author. The article identifies the most characteristic aspects of actualization when using this lexeme (actualization of the sound source, visual image, events of the novel and the inner state of the character). The analysis conducted in this study helps to identify the most typical means for creating the comic effect in M. A. Bulgakov's prose: using an additional informative component, usually characterizing the course of action, actualizing the oxymoron following it, the reference to a certain comic situation, situational modeling, comparing the declared goal of the character and its realization, contrasting the formal external manifestation of a feature and its perception or evaluation by others.

Popov S. A.

Traces of the ukrainian language in the oikonymy of Belgorod, Voronezh and Kursk regions

Abstract. The article examines the toponymic system of the Central Chernozem border regions of the Russian Federation (Belgorod, Voronezh, and Kursk regions), which has been developing for several centuries and is now a mixed vocabulary of different language groups (iranian, turkic, finno-ugric, slavic). All the oikonyms of the above mentioned RF subjects included in the State Catalogue of Geographical Names have been analyzed. A significant linguistic trace in the names of settlements (oikonyms) on the territory under study was left by Ukrainian settlers who began to inhabit the region en masse in the XVII–XVIII centuries (the Cossacks of the Sloboda Ukrainian regiments got into the first mass «wave» of resettlement: Sumy, Akhtyrsky, Izyumsky, Kharkov, Ostrogozhsky). The article gives a brief history of settling the region, examines oikonyms of Ukrainian origin, and provides their lexical and semantic classification. The increasing ethnic and cultural integration between the two related East Slavic peoples is a feature characterizing ethnic development of the population in the area. Ethnic contacts of the past resulting in the interaction of the national languages and cultures, their further development and enrichment are firmly fixed in the toponymy of the russian-ukrainian borderlands. The specifics of these oikonyms on the territory of the modern Central Chernozem region of Russia lies in the fact that the Ukrainian oikonymic system developed in a foreign socio-cultural environment and was assimilated in the course of time. The author, having studied the Voronezh region oikonymy of ukrainian origin since the end of the 20th century, comes to the conclusion that the ethnic history of the russian-ukrainian borderland, expressed through the interaction of national languages, is vividly reflected in the toponymy of the Central Chernozem border regions of the Russian Federation, and centuries of linguistic contacts between the two related East Slavic peoples have resulted in firm fixation of Ukrainian toponyms in the russian-speaking region under study and made them part of the Russian national culture.

Key words: onomastics; toponymy; oikonymy; Central Chernozem region; the russian language; the ukrainian language; regional linguistic studies

Ryzhova O. V.

Perception of shorian culture through meta-linguistic reflexions of shorian-russian bilinguals

Abstract. Currently, the Russian Federation is increasingly developing a project on preserving and developing the languages and cultures of small peoples inhabiting its territory. Universities receive grants to study disappearing and/or critically endangered languages, which, in turn, helps to study their origins, functioning, and possible causes of their disappearance. A similar grant resulted in the project «Linguistic and ethno-cultural diversity of Southукт Siberia in synchrony and diachrony: interaction of languages and cultures», supported by a grant from the Ministry of Education and Science of the Russian Federation (grant No. 14.Y26.31.0014), the purpose of which is to study the indigenous languages of Southern Siberia: khakass, shor and tatar languages.

This article considers the shorian culture basing of the analysis of metalinguistic reflections of shorian-russian bilinguals. The author analyzes meta-linguistic statements on the topic of shorian culture and identifies its characteristic features.

The material for the analysis is the field records collected in the Tomsk, Kemerovo, and Novosibirsk regions. Speech recordings of shorian-russian bilinguals were made by the participants of the above mentioned project conducted by the Laboratory of Linguistic Anthropology, Tomsk State University, in 2017–2019, the volume of material – 500 hours. The author analyzed the recordings of conversations with 19 respondents, the total length being more than 26 hours. The texts for the analysis were the recordings of conversations between researchers and native speakers, which, as a rule, were thematic. However, the respondents' speech was not determined by the questions as much as it happens in controlled experiments. It should be noted, though, that the very conditions of collecting the material stimulated the interlocutors' meta-linguistic reflection.

The study showed that the sphere of reflexions and discussions primarily includes the linguistic features, culture, traditions and customs of the Shorians.

Key words: bilingualism; metatext; metalinguistic consciousness; socio-linguistic questionnaire; psycho-linguistic questionnaire; the shorian language; the russian language; culture of shorian people

Kovalskaya I. A.

The lexeme «clock» as expressive means in R. Sencin's works

Abstract. Roman Valerievich Senchin is a Russian prose writer and literary critic whose work is as close to contemporary reality as possible.

In R. Senchin's works one can find the noun *clock*. The word *clock* is quite often used in fairy tales, proverbs and sayings. The article examines the functions of the lexeme *clock* in the works of the contemporary writer Roman Senchin, a member of the so-called creative space «New Realism». The work is aimed at identifying the role of the noun *clock*, including its role as a means of expression, artistic detail and a symbol of time in R. Senchin's works.

The aim of the article is to identify the linguistic features of the lexeme *clock* in the analysis of the linguistic material under study. The task is to determine the leading role of the lexeme *clock* in expressing Roman Senchin's intent in his works. In this connection the following works covering different periods of Roman Senchin's work have been studied: stories «To my husband», «A spoonful of sugar», «To our meeting», «Twilight is coming», «Athenian nights»; novella «Rain in Paris»; novels: «One plus one»,

«The Yoltyshevs». The analysis of the material shows that this lexeme expands its semantic scope, actualizing the author's associations. R. Senchin's ability to shift the focus of attention from the material nature of the noun «clock» to the philosophical multidimensional one has also been noted.

Thus, the lexeme *clock* in Roman Senchin's works plays an important role in understanding a number of value concepts of time. The clock represents a kind of a mechanism showing the time, or act as a sign of people's internal, biological time and irrevocability of missed opportunities.

Babayan V. N., Kuptsov A. E., Shilova N. V.

Semantic and communicative-pragmatic features of discursive markers in spanish literary discourse

Abstract. The study of discourse and its units in modern linguistics helps to define this phenomenon as a cognitive process and a social action of a person participating in verbal interaction (in an act of communication), namely, it is a coherent monologue or dialogue, which is a lexical and grammatical sequence of statements in oral or written form, addressed to the addressee, reflecting the unified communicative and pragmatic situation and taking into account all the participants as extra-linguistic factors. Thus, literary discourse is a representation of the verbal message, capable of transmitting aesthetic, emotional, figurative, as well as evaluative information, which is combined in the ideological and thematic content. The analysis of the material at our disposal revealed that discursive markers (discursives) in modern Spanish can influence the development of the entire act of communication, as they bring both additional information and shades of modal meanings to the sentence-utterance, for example, *probability, admiration, reliability, distrust, assumption, confidence/uncertainty, assumption*, etc., thus being lexico-semantic specifiers in literary discourse. Discursives are able to highlight the most important information and emphasize the informative significance of the utterance. As a means of intensifying an utterance, discursives influence the formation of a certain opinion in the reader (addressee) and focus attention on the incoming new information. Thus, discursive markers demonstrate the involvement of literary characters and the author of the literary work in the events, reflecting their worldview.

Shekhovtsova E. E.

The influence of the Guardian newspaper discourse on gender stereotypes in british society

Abstract. This article studies the influence of newspaper discourse on gender stereotypes in British society, using The Guardian materials published in the first half of 2022. The author examines the difficulties that British women face in everyday life, including the problems of interpersonal and intra-family relations and makes assumptions about what journalists think their ideal women should be like nowadays. This work also addresses the issue of ambiguity and paradoxical newspaper headlines. The suggested hypothesis is that British society has developed a tendency toward a pervasive mixing of female and male roles in all spheres of life, and the media are having a significant impact on the change in attitudes toward the norm in the sphere of gender relations. Having studied the articles published in «The Guardian» during this period, the author chose those that contained information about British women. Philological, comparative and historical methods have been used while working with these sources. Special attention is paid to cognitive paradoxes, which help to assess the point of view of the «The Guardian» editorial staff on the problems raised in the publications, when translating and analyzing the headlines of the articles. The main issues concerning women that are raised on the pages of «The Guardian» are issues of intra-family relationships, relationships with others, racial and gender discrimination. The author concludes that the media manipulate people's minds, create and promote the image of an independent and active woman, without overlooking the problems faced by British women in family and at work.

Key words: gender; gender stereotypes; newspaper discourse; mass media; cognitive paradoxes; collective consciousness; manipulative potential; racial discrimination; gender discrimination

Sapieva S. K.

Phraseological units as linguistic exponents of national culture

Abstract. The article is devoted to the study of phraseological units as key linguistic signs that express the national culture of an ethnic group. The purpose of this paper is to characterize phraseological units from the point of view of linguoculturological approach. The research methodology based on using the linguoculturological approach, as well as various methods of analyzing phraseological material (etymological, component, conceptual, onomasiological) allows us to describe phraseological units as translators of national and cultural meanings and exponents of ethno-linguistic consciousness. A comparative analysis of phraseological units in structurally different languages enables to discover both common features, characterizing universal values, and specific ones, showing deep understanding of realities of a particular ethno-linguistic community and discovering its history and national mentality attitudes. The paper notes the subjective nature of phraseological units, which lies in interpreting objects of non-linguistic reality by the society's ethno-linguistic consciousness through the prism of its cultural space. Being a symbiosis of linguistic and cultural semantics, motivated by ethno-linguistic consciousness, phraseological units include national cultural information, represented in such markers as myths, artifacts, traditions, customs, legends, historical events, etc., explicitly or implicitly incorporated in their semantics. In addition, the peculiarity of phraseological units, including onomastic components, is noted. The study solves the problem of identifying national and cultural information in order to improve cross-cultural communication, which is especially important at the present stage of global social and cultural transformations.

Key words: phraseological units; ethno-linguistic consciousness; linguoculturological approach; national-cultural marking; onomastics; emotive-evaluative component; prototypical content

Chirsheva G.N., Gorbunova D. V.

Assigning grammatical gender to english nouns in russian and german sentences

Abstract. A foreign word that enters a language with the gender category has to be adapted to the new grammatical system. In russian and german, there are no established rules for assigning a particular gender to borrowed and code-switched nouns. Depending on different criteria, a foreign noun can be assigned either a particular gender or allotted to several gender classes. The primary aim of the article is to identify specific features of gender assignment by russian students of linguistics and to reveal gender assignment strategies applying to english nouns used in russian and german sentences. The data for the research are 2000 cases of gender-assigned english nouns used in 100 russian and 100 german sentences of the questionnaire completed by 10 russian students of linguistics. The authors have found out that when the Matrix language of the sentence is russian, students apply semantic strategy, i.e. rely on the gender of their russian equivalents. Phonetic strategy is more actively employed when the Matrix language is german. The most frequent genders assigned by the students to anglicisms in both languages are feminine and masculine, with neuter being very rare.

Key words: anglicism; code-switch; insertion; the Matrix language; grammatical gender; semantic strategy; phonetic strategy; russian; english; german

Boginskaya O. A.

Explication of deontic modality in international legal documents in the english language

Abstract. The article aims to analyze deontic modal forms in legal discourse. Five english-language international documents of different genres (*UN Charter, Universal Declaration of Human Rights, Statute of the International Court of Justice, Treaty on the Prohibition of Nuclear Weapons* и *Convention on International Settlement Agreements Resulting from Mediation)* were used as research materials. The

frequency and semantics of the central deontic modal verbs were identified in these texts. In order to achieve the goals of the study the following tasks were set: identifying similarities and differences in the semantics of deontic modal verbs in general english and legalese; describing the semantics of central deontic modal verbs in the context of international legal documents; analyzing the problem of polysemy of the verb *shall* in legal texts and suggesting solutions to the problem. In the study, the quantitative and interpretive analyses were adopted. The interpretive analysis shows that in all the texts under study, the deontic modal verbs convey three meanings: imposition of a strong or weak obligation, permission and prohibition. The semantics of the central deontic modals in legal language has its own specifics: *shall* has a wider range of deontic meanings in legal discourse, while *should, may* and *must* realize more semantic functions in general english. The most frequent modal verb in the corpus was the polysemic verb *shall* followed by *may* conveying the meaning of permission and prohibition. *Should* and *must* were much less productive. The quantitative analysis revealed that the central deontic modal verbs predominantly convey the meanings of permission (29.1 %) and strong obligation (46.1 %).

Key words: deontic modality; legal discourse; modal verb; genre; semantics; obligation; legal text

Sosoy O. A.

Etymology and semantics of verbal phraseological units in the german language: XXI century

Abstract. This article is a description of the phraseological neologisms that appeared in the German language in the first decades of the XXI century in terms of their origin and semantics. The author analyzes verbal phraseological units, which are completely idiomatic, obtained by the method of continuous sampling from the Dictionary of neologisms, created by linguists at the Institute of the german language (Institut für Deutsche Sprache, IDS) on the OWID online dictionary platform (das Online-Wortschatz-Informationssystem Deutsch). The article defines the concept of «neologism» as a new lexical unit or a new meaning of an established lexical unit, which appear in the communicative community at a certain stage of language development, become widespread and generally accepted as a linguistic norm. Neologisms also include phraseological units – new fixed phrases reproduced as a «ready-made» vocabulary unit. In the article, there is a classification of phraseological units according to the degree their components are cohered. It has been established that extralingual and intralingual factors influence the formation of phraseological neologisms. Extralinguistic factors are associated with the need to name new objects and phenomena appearing in society. Intralinguistic factors include the tendency to economize language means, as well as the attempt to give new linguistic units expressiveness and emotionality. The author has found that phraseological neologisms are based on an image, which is not a separate object, but an integral speech situation of reality, which is transformed into a phraseological image on the basis of metaphorical transfer. The characteristics of the analyzed phraseologisms-neologisms reveal that they are absolutely unmotivated and that they have lost their literal (etymological) meaning which follows from the meanings of their components. The discovered phraseological neologisms used in oral colloquial speech have synonymic phraseological units recorded in dictionaries.

Key words: neologism; phraseological unit; complete idiom; verbal phraseological units

Solovyova S. I., Barushkova S. B.

De-russification and linguocide in Western Europe (on the french media materials)

Abstract. The article presents the results of studying the specifics of the de-russification process in the West using the materials of some french mass media. The texts of three french electronic media were selected for the analysis. All the articles under analysis were published after February 24, 2022. The main purpose of the study is to analyze the details of the de-russification process in all the Western countries and in France in particular with regard to the beginning of Russia's special military operation in Ukraine. The main research methods are comparative analysis, the method of analysis and synthesis, the method of generalizations. The main result of the study is the conclusions that the process of de-russification in the West at the present time is not just taking place, but is intensifying, which is confirmed by quotes from the french media. It has also been proved that the french public is ambivalent about the process of de-russification, especially in the field of culture. The authors of the article also assume that the process of de-russification in Western countries will be intensified until Russia's special military operation is over

and the countries come to a mutually beneficial consensus. Further research in this area may include a more extensive study of french media texts devoted to certain aspects of economic, political, social and cultural cooperation between countries involving the Russian Federation.

Ovchinnikova A. S.

The basic principles of word production and word formation of «Newspeak» in the french language of the XXI century

Abstract. In spite of linguists' repeated appeals to study newspeak in english, german, russian, and other languages, the definition of «newspeak» remains unstudied to this day. Using the material of modern french, this article for the first time analyzes the concepts of un / une novlangue, novlang, néoparler, néo-language and shows the specifics of their functioning in language and speech. New is the attempt to analyze the concepts of the synonymic series: novlangue, langue de bois, langue de chêne, xyloglossie, politiquement correct, verbiage, verbigération, l'art de ne rien dire, logorrhée, flot de parole, bavardage, bla-bla. The corpus of factual material includes both lexicographic sources and dictionary definitions of the necessary concepts from Internet resources, press materials, literary texts, publications of bloggers and their subscribers. The methodology for the research includes a number of techniques for etymological analysis, diachronic analysis, a combination of morphemic, word-formation and word-production analysis. For the first time, the method of interactive analysis is applied to the material under study, which made it possible to identify the specifics of the novlangue of the XXI century french language. This peculiarity is that novlangue incorporates, unlike the novlangue of the 20th century, inclusive writing, telephone discourse messages, and emoticons. Frederick Begbeder in his novel «Windows to the World» called emoticons and abbreviations «the newspeak of the third millennium». Word-production and word-formation analysis allowed us to establish the highest occurrence of lexicalized syntagmas and derived verbs with suffixes -iser, -ifier, as well as substantives belonging to the same sequential word-formation series.

Key words: newspeak; officialese; political correctness; wooden language; blah-blah

Didkovskaya N. A.

Reception of the soviet aesthetic sphere in modern russian culture

Abstract. The article suggests the way to address the complicated controversial issue of soviet artistic heritage reception in contemporary russian culture.

The aim of the article is to show the attitude toward the soviet past in a dynamic way: from a total rejection of soviet imagery and stylistics, through nostalgic borrowing, to the organic assimilation of soviet artistic culture elements appearing in contemporary reality and mentality.

The scientific significance of the article is presented, firstly, methodologically, through the generated integrative culturological algorithm for analyzing the system of special loci, «places of memory»; secondly, through consistent studying the logic of historical memory transformation in the three post-soviet decades, which generates polar understanding of many iconic events and images of culture. It is noted that the process of cultural incorporation involves both former soviet people and their descendants who have no personal memory of the Soviet Union.

Particular attention is paid to contemporary cinematography: it is shown that in the precedent works understanding the mental kinship of soviet and post-soviet people comes through mastering the lower layer of culture, as the bearer of the deep philosophical foundations of national existence. The images, concepts and motifs of grassroots culture are explored, demonstrating a deep creative reflection, interpreting grassroots culture as a way of social – psychological and social – philosophical analysis of «non-ideological Sovietism».

The author concludes that in the last decade, the attitude toward soviet cultural heritage has acquired a specific character: borrowing and playful imitation, free from ideological influence, is replaced by a conscious policy of incorporating (a kind of trying on) the former soviet cultural and ideological forms into contemporary realities – cultural and aesthetic practices and institutions.

Sokovikov S. S.

Jazz motifs in literature: intermedial interactions between sound and word

Abstract. The article analyzes the phenomenon of «jazz literature» from the perspective of intermedial projections of jazz characteristics. Its inherent spontaneous improvisation, straightforward emotionality, polylogic nature of creative communication, internal spectacle, stylistic diversity, and specific narrativity of jazz melody serve as the basis for its effective transfer to fictional texts. The article considers various approaches to defining the types, forms, and variants of belletristic reflection of jazz themes. The analysis of different variations of jazz motifs in literature shows the constructive nature of their influence on the structural, compositional, stylistic, expressive, communicative and representational aspects of literary texts. The fruitful intermedial projections of jazz in the literary sphere is shown through characterizing the processes of anthologizing this theme in its genre diversity, and presented in the variants of using jazz stylistics and techniques by certain writers.

Semantic capacity and vivid imagery of these manifestations contribute to enriching the language of literature, allowing at the same time to perceive the art of jazz more fully through the literary «prism», maintaining it in the living cultural memory. In the context of the topic, there is a special interest in analyzing the meaning of the carnivalesque phenomenon. In the intermedial relationship between jazz and literature, carnival, understood in the broad, Bakhtinian sense, serves as a cultural matrix that binds these phenomena together. The basis for this is the profound semantic equivalence of the members of the triad «jazz – carnival – literature» properties: the desire for freedom of expression; genre polystylistics and polyphony of expressive means; expressiveness; the potential of spectacular imagery; game «inversion» of high and low, sacred and profane, and, in the case of jazz and literature interaction, the transformation of music into verbal images.