FilippovskyG. Yu.

Second (Monomakh) edition of the Tale of Bygone Years as the origin of russian literature

Abstract. The article focuses on the Monomakh edition of the Tale of Bygone Years (1116/1117) (the second one, according to academician A. A. Shakhmatov's classification) from the point of view of its special significance and importance in the evolution of the Rus' literature and Russian literature in general. According to academicians A. A. Shakhmatov, D. S. Likhachev, and M. D. Prisyolkov, Nestor's edition of the TBY (the first one according to the accepted classification), popular in Russian historiography, is recognized as hypothetical, especially with regard to the authorship of Nestor, a monk of the Kiev-Pechersk monastery in Kiev. At the same time the second (Monomakh's) edition of the TBY is well documented by the 1377 copy of the Laurentian Chronicle with the final record by Sylvester, hegumen of the Mikhail-Vydubetsky monastery in Kiev. Monomakh's edition of the TBY, with which a whole team of authors-writers worked including the prince himself («Instruction»), hegumen Vasily («The Tale of the Blinding of Prince Vasilk Rostislavich») and hegumen Sylvester, absorbed almost all the previous Kievan chronicles of the XI century (especially the writings of Nikon the Great and Ioannes), but revised Nestor's materials critically. Nestor's TBY edition was created in the early XII century under the patronage of Svyatopolk Izyaslavich, the great Kiev prince, hostile to Monomakh. Therefore literary texts of Monomakh's time in the TBY are full of dramatism and are similar to modern detective literature (for example, the plot of «crime and punishment»).

It was here that the national literary narrative (O. V. Tvorogov) was born. Monomakh's edition presents a whole layer of authorial literature that formed the foundation for the Russian literature evolution. Hilarion's Word on Law and Grace is an outstanding text from the time of Yaroslav the Wise, the plot of which is Russia's accession to the system of world Christianity. Monomakh's edition of the XII century TBY is also fundamental, but its authors-writers realized that their literary texts are addressed not only to biblical-Christian, but, first of all, to their native artistic values and methods. They realized that they were creating not just a chronicle, but the first basic literary-historical epic of the early Rus at the roots, the beginnings of the future development of Great Russian literature. Such scientists as V. P. Adrianova-Peretz, V. L. Komarovich, D. S. Likhachev worked hard on TBY, emphasized its national legends and folklore features, which constituted its outstanding originality.

Key words: Tale of Bygone Years; the second (Monomakh's) edition; hegumen Sylvester; hegumen Vasily; Instruction by Vladimir Monomakh; The Tale of the Blinding of Prince Vasilk Rostislavich; literary-historical epic of Rus; academician A. A. Shakhmatov; academician D. S. Likhachev; O. V. Tvorogov; the emergence of narrative story; the origins of russian literature

BoldyrevaE. M., AsafievaE. V.

Cultural symbolism of the chrysanthemum image in russian and chinese poetry. Part 1

Abstract. The article analyzes the symbolic potential of the chrysanthemum image in chinese and russian poetry. The chrysanthemum is seen as one of the most important floral archetypes, acting as a tool for investigating historical development patterns and acquiring the status of a meta-theoretical category that serves as a source of new cultural knowledge. The works of chinese and russian poets of different epochs are used as the basis for studying the unique artistic representation of the chrysanthemum in lyrical texts and revealing a wide range of symbolic meanings of this image. The first part of the study analyzes the universal symbolic connotations of the chrysanthemum image, which are isomorphic for russian and chinese culture: chrysanthemum as a constituent of love poetic discourse, a symbol of moral purity, a material equivalent of the memory of love and parting (Yan Qidao, L. Rubalskaya) and a rightful subject of the lyrical plot, acquiring the status of a universal existential category that unites the natural and human world (I. Annensky); chrysanthemum as a figurative attribute of death and funeral and at the same time a symbol of survival and triumph of eternal life (I. Annensky, I. Lisnyanskaya, Yuan Zhen, Huang Chao); chrysanthemum as an embodiment of ecstatic admiration of life and joyful and festive experience of existence (N. Teffi, I. Bunin, Li Bo, Meng Haoran, Gu Taiqing), a symbol of beauty and youth (Li Shanin, Yu. Levitansky), personification of self-sufficiency and the divine essence of nature, the desire of man to merge with it, overcoming the mundane world of life (Su Shi, Tao Yuanming, D. Bykov). In the course of the analysis, the authors pay attention to the change in symbolic connotations of the image depending on the lyrical situation, on the natural, historical-cultural and historical-mythological realities accompanying the key symbol.

Key words: image of chrysanthemum; cultural symbol; floral discourse; mythology; allegory; russian lyric poetry; chinese lyric poetry; philosophy; worldview; lyrical hero

MelnikV. I.

Spiritual meaning in the ending of I.A. Goncharov's novel The Precipice
as seen through the idea of the infinite development

Abstract. The ending of I. A. Goncharov's novel The Precipice (it is, in fact, the ending of the writer's entire novel trilogy) still remains unsolved, and thus, in fact, the main idea of the trilogy (A Common Story, Oblomov, The Precipice) is unclear. The article considers the main characters of the trilogy from the point of view of the author's heartfelt idea of the human ability to remain an «idealist» (i.e., a person who never loses the Christian ideal) in hostile life conditions that force him to «come to terms» and adapt to an imperfect reality. Only one (autobiographical) character, Raisky, demonstrates the ability to constantly move upwards. His spiritual development in the novel is a movement from «passions» («ordeals») to «love», which «moves the sun and stars». If one looks at the ending of The Precipice from a traditional point of view, it may cause perplexity («the ending of The Precipice... leaves more questions than answers»): there is in fact no end to the story; the trip to Italy, Raisky's impressions of museums, art and «old stones» of Europe are described in a few paragraphs and may seem like a confusion. It seems that, actually, there is no ending in the novel: the hero has simply moved in space. But if one looks at the ending of the novel from the point of view of the enormous authorial tasks set in the trilogy, his claims to portray a «true idealist», a man capable, despite his weaknesses, of valuing the «heavenly» above the earthly, striving for «endless self-improvement», having in himself the characteristics of apostolic discipleship to Christ and following him higher and higher, the open ending of the novel is the only true artistic solution.

Key words: Goncharov; Dante; The Precipice; Raisky; apostolate; trilogy; Divine Comedy; ideal; development

TishchenkoA. S.

The russian world and its fate in the writings of patriarch Hermogenes

Abstract. The concept «russian world» has recently become especially relevant. It is the topic for discussion by politicians, economists, cultural scientists, historians, etc. and is usually associated with current political events. However, its origins can already be found in russian medieval literary and journalistic texts, and with the construction and strengthening of the state and the development of social relations, the concept «russian world» develops and strengthens, invariably being reflected in literary sources. The events of the Time of Troubles were a great ordeal and threatened to destroy not only the russian centralized state, but also the already existing russian world, with civilizational features underlying it. The material for this article is the writings of patriarch Hermogenes, which reflect the key features of the russian world as an integral phenomenon: Orthodox faith, a strong ruler, the state unity, people united in Orthodoxy, divine salvation, etc. Throughout the patriarch's writings is the idea of preserving these features, which collectively form the russian civilizational code – the identification core of the russian world. The central figure in his writings is the legitimately elected Orthodox Tsar, the leader of the russian world, and the patriarch calls for loyalty to him. The author's main technique is that of contrast, and all Hermogenes' texts under analysis can be viewed through the prism of the generalized opposition «russian world – non-russian world», where the word «russian» has not an ethnic, but a civilizational meaning. The russian world in the patriarch's writings appears as an established civilizational phenomenon that is in real danger.

Key words: russian world; Time of Troubles; patriarch Hermogenes; orthodoxy; tsar; the civilizational code; divine patronage; martyrdom

OrlovaV. V.

The ancient myth in A. Simukov's plays

Abstract. The article examines the address of the soviet playwright Alexei Simukov (1904–1995) to ancient mythology in his late 1983 plays Burn, Burn Clearly! and The Gaze of Medusa in order to reveal what archetypal images and why attracted the writer, what is the peculiarity of his authorial interpretation and what is its correlation with the socio-cultural context of the pre-Perestroika period. In his play Burn, Burn Clearly! A. Simukov turns to the myth of Prometheus, highlighting in it the idea of serving people selflessly, which is contrasted with the lust for power (through the image of Hera and the offstage image of Zeus) and adaptability (through the image of the talented doubting Hephaestus and the personified weapon devoid of internal contradictions – the Eagle). The play contains references to M. Gorky's works – the fire put in people's hearts reminds of the legend of Danko; the choice of Heracles to save Prometheus and stay on earth instead of ascending to Olympus at the end of the play refers to the famous quote from the play The Lower Depths: «Man! That has a proud sound!» In the play «The Gaze of Medusa», the writer offers his own free interpretation of the myth of Perseus, through intentionally playing with the characters' names, their knowledge of the myth about their namesakes distancing and bringing them closer to the famous prototypes. The idea of the cyclical and repetitive nature of history is emphasized, with special attention to the search for one's own face – one's own place and role in the space of a well-known plot. Through Perseus (Dandelion, as he is called by one of the heroines), we see how personal choices, rather than the heroic act the

character aspires to, can turn the story in a different direction, that it characterizes the hero as a person. At the end of the play, there is another reference to M. Gorky, this time to the image of Mother whose tears revive the hero frozen in stone.

Key words: A. Simukov; Soviet drama; ancient myth; Prometheus; Hercules; Perseus; Medusa; interpretation; allusion; archetype

ChekalovK. A.

Mediatization of Henri Landru's case: between reportage and fiction

Abstract. The article considers the particularities of Henri Désiré Landru's trial media coverage in France. Arrested on April 12, 1919, and executed on February 25, 1922, Landru was an infamous serial killer operating in Paris. In this analysis, the author resorts to numerous magazines of the first quarter of the century, drawing the conclusion that these press reports were initially catering to mass reading's clichés that emerged in the late 19th and early 20th centuries. The news articles always remained in tact with the feuilletonization of Landru's atrocities that were introduced as a criminal narrative stretched for several months. Along with the elements of a detective genre formed in belle époque, a lot of allusions to classical literature can be observed in the press of those years. The infiltration of Landru's case into the urban folklore allows to compare the ominous murderer with the notorious 18th century thief Cartouche – the Blue Library (Bibliothèque Bleue) legendary character. In many publications the stress is put on the staginess of the events described, which is consistent with the internal connection between the popular novel and Boulevard Theatre; the combination of horror and humor inherent in Grand Guignol's drama is also present in the articles devoted to Landru's crimes. Created in the first half of the 20th century, the fiction works about Landru were marked by the variety of the authors' attitudes: from documentalism to a dynamic adventurous, criminal narrative and to a paradoxical mix of sublimated and inverted stereotypes.

Key words: H. Landru; G. Leroux; novel; article; detective story; newspaper; magazine; crime; macabre; black humor

ChertkovA. S.

Meme design in the social mythology system of modern digital space

Abstract. The article studies the evolution of meme culture as one of the models to accelerate the communication flow of a common socio-cultural space. The author shows that scientific research into the nature of meme generation went through several stages, the predominant one being the transformation of understanding its essence towards the maximum simplification of the meme construct and content. The author supports the findings of russian scientists who consider the phenomenon of Internet memes in terms of mythologizing ideas about reality.

The author of the article suggests that once invented, a meme which was not properly promoted in the Internet space, has, under certain conditions, a delayed gene memory to gain popularity in the global digital environment.

In order to study approaches to solving the problem of regulating meme-culture products not meeting the demands of the civilizational state and society, the author proposes to turn to social mythology as the most relevant replicator of meme-formation. Following this scenario, it is possible to demonstrate in the media space some successful examples of classical meme culture illustrating universal values, which will help to reduce the number of memes created to popularize negative deviation and flooding the unregulated meme space. At the same time, the author is aware that the outlined scenario can only be realized in local Internet environments.

According to the author, the highest degree of mythology manifestation in social communication is found in memes created on the basis of precedent classical literature texts and successful slogans of legendary companies, manufacturing unique products.

Key words: Internet meme; mythology; mythodesign; need mythology; social myth; media environment; meme discourse; communications; simulacra; meme construction; digital space; literary memes

PlotnikovaL. I., KosharnayaS. A.

Compressive word formation in everyday discourse

Abstract. The article examines compressive word formation features in everyday discourse. The authors characterize the creative aspect of everyday speech, conditioned by the internal motivation of mental activity, as well as its dialogical specificity, which is reflected in the specific structure, complex semantic unity and functional designation of compressives. The regularities in producing compressive formations observed at present in native speakers' everyday discourse are identified. It is determined that compressives in ordinary speech can be represented by usual words that have become widespread and non-usual words created by a speaker in a certain speech situation. Word production is conditioned by the wish to create an atmosphere of relaxed communication, special emotional

and expressive content, determined first of all not by informative but by stylistic intent. Observations of lexical innovations appearing in live colloquial speech give grounds to speak about active trends currently existing in the Russian language. The analysis reveals that one of the most common ways of compression in everyday discourse is univerbation, i.e. creating one-word nominations based on collocations. The most active are the univerbs with the suffixes -к(а), -лк(а). Using this kind of words, actively created by interlocutors in everyday practice, is primarily due to the wish for emotional impact on the interlocutor. It has been established that compressive word formation in everyday discourse is also represented by abbreviation and abbreviation-based formations and multiword compounds, their functional purpose being primarily the emotional impact on the interlocutor. The authors state the importance of studying compressive formations, which indicate the word-forming potential of the language and reflect certain tendencies in its development.

Key words: everyday discourse; compressive word formation; univerbs; abbreviation formations; multi-word compounds

GolosovaE. A.

Linguistic explication of folklore basis in N. S. Dashevskaya's novella «Willie»

Abstract. The article examines linguistic means of folklore basis realization in N. S. Dashevskaya's story «Willie» when creating characters and forming the plot structure, correlated with the sequence of initiation rites, recorded in the corpus of russian folk tales. The aim is to establish what linguistic means show the folklore basis in the narrative structure and plot, meeting the author's intentions.

The relevance of the research is in addressing the language of fiction in the light of anthropocentric interest in the writer's linguistic personality and the matters of idiostyle. The novelty is due to comprehensively applying various research methods that correspond to the diversity of N. S. Dashevskaya's devices used to achieve her artistic goals; it correlates with the use of modern children's and teenage literature as research materials. N. S. Dashevskaya's idiostyle has not been in the focus of scientific interests in linguists' works devoted to studying idiostyle. To achieve the goal of the research, the author uses the methods of targeted sampling, linguistic observation and linguistic units description, comparative analysis, elements of seme (component) analysis and linguocultural analysis. As a result of studying linguistic means of N. S. Dashevskaya's idiolect at different levels, the author has found morphological similarity between the novella and the folk tales about Baba-Yaga, and between the characters of Augustina and Sevka and those of Baba-Yaga and Ivan the Fool; the writer's intention has been determined, oriented on the use of these linguistic means to support the reader on the way of growing up (in the period of initiation), which characterizes the features of pragmaticon – motivational level of the writer's linguistic personality. The practical significance of the analysis results lies in the possibility of using this material in teaching the history and theory of literature at university, and the significance of predication means in evaluating idiostyle specific features. The theoretical significance of the study is related to showing the potential of the chosen analysis methods for studying the idiostyle of a modern author.

Key words: linguistic personality; idiostyle; folklore; artistic image; concept; predicate; language of young adult literature; Dashevskaya

KulakovskyM. N.

Potential informative unfolding of the literary text within the framework of parenthesis constructions

Abstract. This article examines the specifics of using parenthetic constructions as a means of potential informative unfolding in a literary text. The material for the research is the works of V. Nabokov, M. Tsvetaeva, A. Bely, M. Bulgakov, S. Dovlatov, as well as modern Russian literature texts – the prose of Y. Buida, E. Vodolazkin, A. Matveeva, V. Pelevin, D. Rubina, I. Sakhnovsky, M. Stepnova, A. Terekhov, T. Tolstaya, S. Filipenko. The author characterizes the main lines of studying parentheses as expressive syntax constructions (analysis of their specific functioning, their use in certain case forms, speech pragmatics, of individual authorial style, literary text stylization, specifics of using parentheses in poetry and prose of one writer, in terms of communicative speech registers). The main aspects of the potential informative deployment of the fiction text in inserts are defined: correlation of the artistic detail with the out-of-text reality, reformatting of the main information using the metaphorical code of the insert, conjugation of different temporal registers of the fiction text, joining or transformation of evaluative information, actualization of the narrator's speech game, modeling of a certain situation, potential variability within the euphemistic substitution, actualization of the author's ignorance, intertextual interaction. The analysis of particular examples makes it possible to show the connection of parenthetic constructions with different information levels, to define their role in the general structure of the text, to describe the main aspects of the text's informative variability, to trace the specifics of the language game with the reader. The conducted research shows the important role of parentheses in forming the potential informative unfolding of the text.

PetrovaE. A.

Culturological approach in interpreting the etymology of phraseological zoonyms

Abstract. The article focuses on the comparative analysis of phraseological zoonyms in russian and english. The methodological basis for the research is theoretical works pertaining to the issues of cultural, cognitive-pragmatic and logical-cognitive evaluation of phraseological units, which are mental representation units and, consequently, form a certain linguistic and cognitive thinking. Studying phraseological units in the context of national culture is a vital task in learning a foreign language. The author explains that the linguistic-culturological approach to phraseology is aimed at establishing how the language of culture is reflected in the content and structure of phraseological units. The author emphasizes the fact that etymology of phraseological zoonyms reflects a certain national culture. Following the comparative analysis of english and russian phraseological zoonyms, the author concludes that english phraseological units, which have no equivalents in russian, are translated by means of descriptive translation. Phraseological units are noted to be verbalized in a certain culture's logosphere connected with the linguistic worldview. The semantics of most phraseological units with a zoonymic component manifests the names of animals as metaphors for describing and designating human characteristics, i.e. to denote the person's mental and moral qualities. The author concludes that it is advisable to study etymology of phraseological zoonyms using the associative method and emphasizes that the prevalence of partial or complete inconsistency of the imagery in english and russian phraseological units is contrasted by the difference of individual, specific features inherent in different cultures.

LukinO. V.

A. L. Shlözer and a linguistic myth of the XVIII century

Abstract. The article is devoted to «Russian grammar», written and partially published in 1764 by the famous german historian A. L. Schlözer (5.07.1735 – 9.09.1809), who was employed by the Russian empire in 1761–1766.

Chapter VI of the first part of this book compares the russian language with greek, latin and german and proves that they are undoubtedly related. A. L. Schlözer's Grammar of the russian language was forbidden by M. V. Lomonosov, which condemned this work to oblivion for 111 years.

For A. L. Schlözer grammar was the means by which he mastered the russian language, relying on his rich experience of studying a great number of languages and trying to open this language to the germans. The comparison of the languages formed the basis for this work, which can be called, quite truly, the first work in the field of comparative-historical linguistics. The conclusions drawn by the scholar coincided in many respects with the ideas found in the classical works of comparative linguistics.

On the one hand, «Russian grammar» has really been a linguistic myth for 111 years. The sixth chapter of the first, completed part of this book contained a naively intuitive manifesto of comparative historical linguistics, a scientific field that would appear a good half century later. On the other hand, the «Russian grammar» published and analyzed by modern russian and german scientists A. L. Schlözer became a scientific linguohistoriographic fact that entered scientific use when comparative historical linguistics had already passed many stages of its formation and development.

MaltsevaM. V., BabayanV. N.

Descriptive approach to understanding the song discourse genesis

Abstract. The article examines the main characteristics of the song discourse genesis in modern linguistics. The aim is to analyze the genesis of song discourse from ancient times to the present day. As a result of sudying the relevant literature on the topic, the authors conclude that most modern researchers consider discourse in general and song discourse in particular from the point of view of linguistics. The article contains the authors' analysis of the song discourse ontology from the emergence of speech symbolization. The relevance of the article lies in the fact that modern linguistics has insufficiently studied the relationship between semiosis and song discourse in terms of anthropogenesis. The study presents a discourse analysis of songwriting, focusing on the descriptive understanding of the origin and development of song discourse and how it is influenced by the genetic sound-sign memory,

through which a person can experience the emotions inherent in the sound sign. The authors consider genetic memory to be twofold: on the one hand, a sign seals in itself the «echoes» of a signal, and on the other hand, a person is able to instantly read the signal encoded in the sign. This is a human reaction to music and to its earlier prototype – the song. The main idea of the song discourse development is cumulative semiogenesis, due to which the properties of the signal are kept in the symbol and sign and are read by man unconsciously. The article pays attention to analyzing the transition from signal to symbol and further to sign. Rhythmization is seen not as an additional element to melody, but as an essential component of songwriting that emerged along with the emergence of speech.

Key words: song discourse; semiogenesis; semiosis; genetic memory; symbol; sign; prehistoric semiogenesis; rhythm

PavlinaS. Yu., PrasolovaO. D.

Building cohesive links in multimodal texts of film posters

Abstract. This research examines british and american film posters viewed as multimodal texts. Its purpose is to establish the prerequisites for their successful localization for the russian audience. Being connected with advertising and cinematic discourses, film posters aim to promote films, to inform and attract the audience, making the film appealing. They are multimodal constructs, encompassing semiotically heterogenious elements, namely verbal and non-verbal ones. The verbal component includes the title of the film and its tagline. The material for the research comprises british and american film posters produced in 2007–2023, and their counterparts localized for the russian audience. The research is set in the framework of the Multimodal discourse analysis and the functional pragmatic approach to translation. The examination of the original film posters reveals the key role of cohesion in meaning-building. It helps to establish semantic ties between the visual layer of the text (the image, the colour and graphical codes of a multimodal text) and its linguistic part. The authors' findings show that in the majority of sample texts the transformations used by translators aim to preserve or enhance the attractiveness of the linguistic elements in the original text. From the functional pragmatic perspective, the translation is successful only if the target text recreates the cohesive ties of verbal and non-verbal elements of the source text. The empirical research reveals that the deconstruction of cohesive links in the course of localization entails some cognitive dissonance. As a result, the target text loses its ability to attract the viewers and perform its promotional function. The localization allows for performing this pragmatic function of a film poster on condition that the target text preserves cohesive ties between the verbal and non-verbal parts of the multimodal text.

Key words: film poster; advertising text; cohesion; localization; multimodal text; promoting function; verbal mode; pictorial mode

DzyubenkoA. I.

Linguistic cognitive aspect of fiction in literary space

Abstract. The article considers artistic space in the aspect of literary fiction realization. The author of the article proposes to study the spatial coordinates of a literary text through identifying lexical markers of fantastic space and artistic «reality», found during the cognitive-semantic analysis of V. V. Orlov's novel «Violist Danilov». A literary text studied in the linguistic-cognitive aspect reveals mechanisms for conceptualizing spatial relationships which naturally influence the reader's perception of literary fiction. Fiction is characterized by various semantic transformations that are systemic in forming linguistic-cognitive coordinates of fantastic and «real» spaces. Literary space is studied from the standpoint of modern linguistics in its relationship with the events and the system of characters, in its ability to represent fragments of the individual-authorial picture of the world, which are manifested in spatial coordinates, as well as in the author's addressing the background knowledge of the reader, their everyday and spiritual experience. Aesthetic communication between the author and the reader is based on the realization of precedent phenomena that contribute, among other things, to the perception of the author's irony. Analyzing V. V. Orlov's novel «The Violist Danilov», the author has established that the fantastic and «real» spaces in this fiction text form a synthesis, which is represented most frequently when placed in a single context of lexical markers of fantastic events and toponyms – nominations of real spaces, which reveal a tendency to the functioning of precedence within the framework of cultural codes common to the author and the reader.

Key words: literary text; artistic space; artistic fiction; author; reader; precedent phenomena; toponym

SheikoA. M.

Determination of criteria for assessing the quality of written translation

Abstract. The article discusses the problem of translation quality assessment and defines its main criteria. The study shows that translation quality assessment focuses not only on equivalence and adequacy, but also takes into account naturalness, readability, accuracy, clarity, fluency, smoothness, idiomaticity, reliability, clarity, ease of perception, suitability for use and reproducibility of the translation text. An important parameter in quality assessment is harmony, which serves as the «axiological dominant» of the translated text. The linguists elaborated a wide range of tools for translation quality assessment, but there is still no generally accepted concept of poor quality translation. The article addresses some issues of «untranslatable» and lays the foundation for future development of the area. Describing the quality of translations, some authors indicate quantitative evaluation criteria of average error density as low as 0.07 errors per sentence. The studies show that there are some linguistic patterns and typical deviations present in translations that prevent achieving the best translation quality. These patterns are called "translationese" and refer to literal translations. Particular attention should be paid to the current trend towards lower translation quality. On the one hand, it is a result of a changing attitude to the quality of translation as the main feature of a professional service activity, and on the other hand, it meets the requirements of modern translation industry, which prefers to receive a larger volume of work done for less money.

Key words: translation; translation errors; translation proficiency; translation quality; quality assessment; naturalness of translation; translationese; translation assessment parameters

TislenkovaI. A.

Linguistic representation of positive narrative demonstrative tone in modern personal discourse

Abstract. In today's information society, accentuated self-promotion by means of communicative demonstrativeness in personal narratives is recognized as a universal norm. Accentuated positive demonstrative tone in speech plays an important role in everyday communication by affecting the impression that speakers create about themselves through their remarks. This form of tonality can be directed both at the speaker and at the addressee, depending on the speaker's motives, taking a narrative or manipulative form. The aim of the study is to clarify the concept of positive narrative communicative demonstrativeness and to identify the linguistic means of its expression in personal discourse. The research methods include an interdisciplinary approach and the method of psycholinguistic analysis of the communicants' speech. The materials for studying the linguistic means of actualizing positive narrative communicative demonstrativeness are the statements made by participants of current TV interviews and YouTube authorial shows. As a result of the research it has been established that positive narrative communicative demonstrativeness is a tone of interaction, which is formed by the speaker's bright self-presentation, exaggeration of the merits, accentuation of positive emotion and is realized in speech through such verbal means as hyperbolic metaphor and hyperbolic epithets, lexical repetition, clichéd constructions denoting titles and awards, abstract nouns with positive connotations, speech clichés containing hyperbole, frequent use of the pronoun «I», the intensifying adverbs «always» and the determinative pronoun «all». The author emphasizes that positive narrative demonstrative tonality is a mechanism for stating the I-concept of a person and performs the function of forming a reflexed positive personal experience of the speaker.

Key words: narrative communicative demonstrativeness; personal discourse; positive demonstrative tone; hyperbolic metaphor; hyperbolic epithet; verbal means; communicative personality

PashkovS. M.

Sacred, literary and religious-literary texts: the experience of textual-typological analysis

Abstract. The article focuses on the problem of text typology, which is relevant to contemporary linguistics. The author of the article emphasizes the importance of semantic and structural text properties in the process of typological analysis, the empirical reader factor and the context of text usage being irrelevant. The purpose of the study is to substantiate the different typological status of sacred and literary texts and outline the prospect of linguistic research of religious-literary text. The purpose of this research is realized in the context of language function modeling and text category modeling based on theoretical data. Given R. Jacobson's idea about language functions as a criterion for text typological qualification, the author proves the difference of lingua-functional basis of sacred and literary texts and accordingly their different types. The language functional dominants in the analyzed texts are religious and poetic ones respectively. The referential properties of texts under study show that there are different categorial models used in their formation, sacred ones being theocentric and fiction ones being anthropocentric. The category of artistic figment is analyzed as text forming in fiction. The author states text forming category in the Bible to be sacredness, determining its semantics and structure. Sacredness can be a factor of text formation in varied types of verbal communication. If it is represented in fiction, there appear religious-literary texts that are defined as forms of positive artistic conceptualization of sacredness.

Key words: sacred text; fiction; religious-literary text; text type; anthropocentrism; theocentrism; artistic figment; sacredness; lingua-functional basis of text; text category

PlotskayaYu. V., ZavgorodnyayaO. S.

Types of antonyms in german dental terminology

Abstract. The development of medical science and technology entails the development of terminology for the relevant branch of medicine. Terminology is characterized by the same lexical-semantic processes as the general literary language. In german medical terminology in general and in dental terminology in particular, the phenomenon of antonymy is widespread. The article examines groups of antonymic terms that function in the german dental lexicon. The relevance of the topic is due to insufficient knowledge of antonymic relations in the relevant terminology.

The article aims to identify and describe the types of antonymic terms used in german dental discourse.

The authors classify the antonymic terms existing in dental terminology into groups according to the defining feature. The sample antonymic terms can be divided into 13 groups according to their characteristics. The most numerous are the groups of antonyms whose opposition is expressed by spatial relations, as well as those based on the opposition of shape and size. The least numerous are the antonymous pairs contrasting color and time factors.

In the course of the research, the authors used descriptive and statistical methods, as well as the continuous sampling method. Due to thorough analysis of the factual material the authors reveal that antonymy is a regular phenomenon in the lexical system of german dental terminology. The mechanism of opposition inherent in antonymic pairs allows for a more complete knowledge of the object. In conclusion, the author assumes that antonymy plays a significant role in organizing and systematizing the terminological system under consideration.

Key words: german dental terminology; antonymy; types of antonyms; sublanguage of medicine; opposition

IvchenkoM. D.

New musical concepts and terms in german mass media during the COVID-19 pandemic

Abstract. This study focuses on identifying new music-related concepts and terms in german media texts of the COVID-19 pandemic period. Through mass media, new concepts and terms reach a wide range of readers, which contributes to the consolidation of new forms in the language. The coronavirus pandemic forced all spheres of human activity, including music, to adapt to the conditions of the «new normality». The results of the study show that, using the cluster analysis method, all new musical concepts and terms that appeared in the german language during the COVID-19 pandemic can be divided into three relatively homogeneous groups: music of the «covid» era (musical concepts associated with the COVID-19 pandemic), digital music (musical concepts associated with digitalization) and open-air music (musical concepts associated with open-air art space). The vocabulary of these clusters illustrates how the music industry was overcoming the period of sanitary restrictions. The largest number of examples in these clusters is associated with the event format, with lexemes related to the digital music cluster predominating among them. The study concludes that the coronavirus pandemic served as a catalyst for the processes that had been going on for several years, since part of the vocabulary was used in the media at the beginning of the 21st century. The analysis of new musical concepts and terms makes it possible to say that arts in general, and music in particular, are able to overcome any obstacles in order to reach those who appreciate them.

Key words: new musical concepts and terms; german-language media; Covid-19 pandemic period; digitalization; open-air art space

KutievaM. V., MakhortovaV. A.

Bird images in portuguese poetry: lexical-semantic features and pragmatic translation solutions

Abstract. The article considers the specifics of translating poetic fragments containing metaphorically reinterpreted bird images from portuguese into russian. Giving a brief chronological overview of portuguese poetry and its main styles from the XIII to the XX centuries, the authors turn to the works of world-famous poets: Francisco Sa de Miranda, Luís Camões, Florbela Espanca, Fernando Pessoa, Sofia de Mello and many others. The authors of the article analyze the difficulties faced by translators and the reasons for lexical-semantic deviations from the original; comment on the translation solutions in the context of interpreting ornithonymic images, emphasizing the translator's original interpretation and understanding of the expressive-emotional and cognitive essence of the poetic stanza. The study identifies several figurative meanings of ornithonyms and their contextual connotations manifested in portuguese lyrics, using elements of interpretive, stylistic, semantic, contextual, pragmatic and translation comparative analysis. It has been confirmed that birds occupy a unique place both in

nature, in everyday life, and in language, in folklore – and, as a consequence, in the centuries-old literature of ethnos, especially in poetry, seeking symbolism everywhere. The textual material shows secondary, associative (usual and occasional) meanings of ornithonyms, playing a significant role in the formation of the linguistic worldview. The authors establish the connection of bird images with mythology and traditional symbolism, as well as their dependence on the general context of the poetic work.

Key words: ornithonym; bird image; semantics; metaphor; context; poetic translation; portuguese poetry; symbolism

BarushkovaS. B., SolovievaS. I.

Transformation of the modern french lexis

Abstract. This study focuses on describing the trends in language vocabulary acquisition, over the period from 2017 to 2023. Using the method of continuous sampling the authors selected the lexical units that entered the dictionaries during the specified period. The present description is preceded by a brief overview of the features of vocabulary acquisition that have emerged in the french language from the 1960s to the present day. The rapidly changing world is reflected in the vocabulary of the french language. The process of borrowing is a natural source for enriching the vocabulary of any language. What is special about the 60s is the intense penetration of Anglicisms and Americanisms into the lexis of the national French language. The globalization process characteristic of the beginning of the third millennium leads to the so-called intercultural diffusion, which results in the appearance of duplet synonyms in french. By 2017, the avalanche-like process of borrowing Anglicisms is replaced by another trend of borrowing from french, namely from the regional French as well as the language used in the french-speaking territories. Thus, anglicisms are used only in certain spheres in professional sublanguages. The period from 2020, marked by the worldwide spread of the pandemic, results in the formation of internationalisms, in the expansion of the meaning of already existing medical terms, and in the transition of medical terminology into everyday language. The main thematic area of vocabulary expansion in the recent period is the area of weather crises.

Therefore, the results of this study help to describe the trends of language vocabulary acquisition and indicate the features of vocabulary development during two time intervals from 2017 to 2019 and from 2020 to 2023.

Key words: tendency; neologisms; vocabulary acquisition; extralinguistic factors; semantization

KhrenovN. A.

Through the iron curtain: foreign art in soviet Russia

Abstract. The interpretation of texts from one culture is influenced by dialog both between cultures and between ideological systems. Therefore, one cannot ignore the culturological aspect of interpreting artistic texts created in one culture but functioning in another. The process of understanding cultures by each other is based on culture-specific languages, codes, pra-symbols, and centuries-long traditions and types of mentality. The process of understanding cultures by each other is based on culture-specific languages, codes, proto-symbols, and centuries-long traditions and types of mentality. Understanding the texts of one culture presupposes interpreting the meanings of other cultures. The problem of mutual understanding between cultures turns into the problem of reception, which has become especially relevant in the mid-20th century humanities. This reception takes place at different levels. Firstly, at the level of artistic elites, i.e. creators themselves, who absorb new trends in the arts and replicate them in different cultures. At this level, the effect of fashion occurs in artistic culture. An artist who represents a single culture and ends up at the center of attention is able, regardless of the uniqueness of the culture they represent, to determine the general artistic guidelines of the time. This is what happened in the XX century, for example, to such artists as E. Hemingway, W. Faulkner, K. Stanislavsky, V. Meyerhold, D. Vertov, A. Tarkovsky, F. Fellini, M. Antonioni, etc. Secondly, at the level of art criticism, capable of decoding artists' intuitive insights and discoveries and transforming them into understandable images and ideas, supplying them in some cases with verified ideological attitudes and assessments, as often happened in Soviet Russia. Thirdly, one cannot ignore the confrontation between different political and ideological systems, which marked the development of contacts between Soviet and foreign art. In this article the author discusses how difficult it was for Italian neorealist films to penetrate our screen, as well as the works of Western art that were influenced by the philosophy of existentialism, which was supposedly unacceptable to the Soviet worldview. Finally, it is impossible not to take into account the reception of texts beyond the artistic elites and the existing groupings in art criticism. This is the reception of the ordinary viewer, reader, visitor to museums, exhibitions and concert halls, a member of the general public, who, in the XX century, more and more claims its autonomy and independence of both the artistic elite and art criticism. One could even argue that parallel to the history of the arts, there unfolds the history of the arts reception or the historical reception of the arts.

Key words: italian neorealist cinema; campaign against cosmopolitans; iron curtain; philosophy of existentialism; Economic and Philosophic Manuscripts of 1844 by K. Marx; Hegel; Lukacs; Heidegger; M.

Khutsiev; M. Romm; A. Camus; J. P. Sartre; M. Mamardashvili; M. Antonioni; nationalist trend literature; A. Solzhenitsyn; Faulkner; Shukshin

FateevaI. M.

Features of tondo paintings in the italian Renaissance art of the quattrocento period

Abstract. The rich artistic heritage of the Renaissance is structurally determined by art forms, periods, genres, personalities, and the format of works. Among the latter are paintings made in the tondo format (from Italian rotondo – «round»). Tondi were most popular in the Florentine art of the mid XV – first half of the XVI century. Such masters of painting as Filippo Lippi, Sandro Botticelli, Domenico Ghirlandaio, Luca Signorelli, Raphael Santi, Michelangelo and others created their works in the tondo format. Tondi were usually studied along with some other works of art created by these masters. In this research, Italian Renaissance tondo paintings are considered as a distinct artistic phenomenon in the context of the semantics of the circle, antique, christian intentions, aesthetic theory and artistic practice. The author analyzes a series of tondi from the late Quattrocento period with biblical subjects and christian images, using historical, comparative-historical, analytical, figurative and stylistic methods.

It has been found that tondi with biblical subjects are characterized by spatial and group coherence. Tondi with christian images demonstrate group coherence of the figures in the painting, associated with antiquity, perfect realistic elaboration of the form and, to a greater extent, show signs of approaching High Renaissance classical style. In accordance with the research objective, it has been found that the «circle» in both tondo types acts as a universal form that sacralizes the image, contributes to some reconciliation between pagan and christian intents, and links the concrete sensual (ancient) with the speculative, symbolic (christian). In tondi with biblical subjects, the said reconciliation is much greater than in those with christian images.

Studying the surrounding world, furthering realistic tendencies and applying scientific principles to the art of painting, the artists of the late Quattrocento, outgrew the XIV century methods of creating christian artistic spiritual image and tried to canonize the realistically interpreted sensual image, placing it in an ideal divine form – the «circle». Tondo was in the fifteenth through sixteenth centuries a reflection of the search for the iconic image in the context of the Neoplatonic humanist aesthetics.

Key words: renaissance art; tondo; pagan and christian tendencies; circle; perspective; composition; coherence; format; content; biblical theme; christian image

GamaleyS. Yu.

L. Kaganovich Jewish state theater (Birobidzhan) and its tour of Ukraine in 1940 as a form of intercultural communication among the peoples in the USSR

Abstract. The article examines the tour of L. Kaganovich Jewish State Theater of the Ukrainian SSR as a way to form tolerant attitudes towards different nations living on the territory of the Soviet Union. In the 1930s, the art of theater was regarded as a means for the peoples of the country to interact with each other, through which the citizens of the USSR got acquainted with national cultures of other peoples, their language and traditions.

This research is the first to analyze the specifics of the tour of Birobidzhan Jewish State Theater in Ukraine. The author describes the content of certain plays staged by the troupe during the tour and uses complex, historical-cultural and functional methods for the research. The author analyzes the relevant articles from periodicals and gives a detailed account of each performance staged by the Jewish theatre during the tour. The article notes that the tour of the Jewish theater is an indicator that its activity was highly appreciated by the All-Union Committee for the Arts; at the same time it was strongly ideological in nature, as during the tour the troupe held meetings with the Ukrainians, telling them about the positive aspects of life in the Jewish Autonomous Region. The author concludes on the undoubtedly important role of exchanging theatre tours between the Union republics during the Soviet period, which established intercultural links between the citizens of the country. This particular tour enabled the population of Ukraine to get acquainted with the art of the unique Jewish thatre, as well as to learn about the life of the Jewish diaspora on the territory of the Jewish Autonomous Region.

Key words: tours; BirGOSET (Birobidzhan Jewish State Theater); Jewish literature; Jewish theater; Sholom Aleichem's creative work; Jewish Autonomous Region; M. Golblat; «Tevye the Milkman»; «Feast»

Bylevsky P. G.

Structural formation of russian citizens' information security culture

Abstract. The article investigates the structural formation patterns of russian citizen's information security culture using theoretical-cultural and culturological methods. The materials for the study include scientific articles on the relevant problems published in 2021–2023 in the journals listed in the Higher Attestation Commission (categories K1, K2) and indexed in the international scientific database Scopus (categories Q1, Q2). It is established that the development of computer-network technologies (Internet communications) and their spread to all spheres of society including continuous everyday use by the general public is the basis for functional structure of information security culture to evolve. The author defines the periods (from the 1960s to the present) of structural development, appearance, changes in the ratio and ways of interaction between various types of information security culture (professional and specialized, general civic and different social groups). The analysis has shown the initial formation of an information security culture as highly professional in the field of protecting state and military secrets, with prevailing organizational and technical issues. It has been revealed that the further spread of computer-network technologies to almost all professional spheres, and the majority of citizens turning into regular Internet users led to significant structural changes in the information security culture.

As a result, the author concludes that the modern civic information security culture necessarily embraces numerous and diverse socio-cultural aspects, including the protection of traditional values and a person's cultural identity. These aspects are integrated into information security specialists' professional training, as well as specialized organizational, technical, and legal issues are an integral part of forming, developing, and enhancing the corresponding mass culture. The obtained results can be used for implementing the «Concept of forming and developing the information security culture of the Russian Federation citizens», the order of the Russian Federation Government No. 4088-r of December 22, 2022.

Key words: cultural paradigm; information security; mass civil culture; professional culture; computer and telecommunication technologies; digitalization; traditional values; cultural identity