ShavryginS. M.

The structure of the plot in A. S. Pushkin's The Tale of the Fisherman and the Fish in terms of the artistic picture of the world

Abstract. The article investigates the sources and structure of the plot in A. S. Pushkin's The Tale of the Fisherman and the Fish, its function in shaping the poetic world of the work. The structure of the story is analyzed from the point of view of the linguistic-cognitive and semiotic-aesthetic approach. The author identifies the main frames and scenes, the architectonics of the textual cognitive scenario and interprets it in order to reveal its conceptual meanings. It was V. G. Belinsky who first emphasized the qualities of the plot structure in the fairy tale. These qualities were evidence of the poet's innovation, reinterpretation of the folklore narrative principles, the search for completely new laws of constructing a narrative, a new understanding of the referential event as developing the literary concept. The plot matrix is connected with the semantics of «ransom», which forms the relationships of the three main characters in the fairy tale. The structure of the narrative is formed within the framework of this semantics, starting from the initial situation (the introduction), and further in the narrative scenes, the sequence of which is created according to the laws of recursive (cumulative) script; the interrelations of actants and the semantic development of the main concept are described. The simple and universal recursive principle of constructing the plot helps to illustrate the fundamental and eternal problems of human behavior and attitude to the world around in terms of psychology and ethics. It is important for Pushkin to separate the characters completely, to reveal their opposing moral status, thanks to which the increasingly growing drama leads to the final «catastrophe». The threefold repetition of the main event represents the transition of ontological boundaries, the last of which must be followed by the infernal event of completely restructuring the universe, whose integrity is protected by supernatural forces, which turns the fairy tale into a moral and philosophical parable.

Key words: genre; plot; story; frame; script; cognitive scenario; recursiveness; narrative; A. S. Pushkin; literary fairy tale

MarkovA. V.

S. Stratanovsky's fim ekphrasis in terms of the monologue poetics

Abstract. Sergei Stratanovsky's poems are immediately identifiable by their melancholic sarcastic tone, the blend of epically calm narrative with paradoxical portrayal of the present. The speech strategies, though, especially the position of the narrator in respect to other voices, are not always clear; Stratanovsky's poems have the impression of polyphony. The example of a filmic ekphrasis rare for the poet, an ironic retelling of M. Antonioni's film Zabriskie Point, shows how such narratives are managed by Stratanovsky. The poem concluding the cycle from the book Nekrasov's Hammer can be equally interpreted as an endorsement of the student movements or as their condemnation. However, within the cycle the poem is read as a sequel to the poet's work on monologic speech. In the poems of the cycle, polyphony is subordinated to the duality of the monologue: the monologue imitates the protagonist of the poem plastically, reproduces their speech techniques in an attempt to convey the paradoxical nature of their intentions; but the monologue also accomplishes itself as a normative speech genre, which is marked by the rectitude of testimony and the acceptance of the irreversibility of historical events. The hero finds him/herself in the realm of fortune or fate, of constant reinterpretation of himself/herself, while the narrator as a witness finds himself/herself in the realm of chronicle and indispensable records of what has occurred. Neither the described position of the protagonist nor the position of the witness produced in the poem exhausts the position of the poem itself, but it enables the poet to organize the polyphony and enrich the poem with new strategies for depicting 20th-century history, including the simulation of snapshots, photomontage, and newspaper reportage. All these strategies reach their climax in the final poem, where a dense metaphoricity unusual for Stratanowski encrypts Antonioni's cinematic poetics. The main plot is not the confrontation between the protagonist and the system, but the transformation of the hero into a film hero, into an unwilling imitator of screen characters. This allows the poet to explain the world of the hero without reducing the content of the movie to separate memorable shots.

Key words: Stratanovsky; Antonioni; poetry and cinematography; monologue; ekphrasis; testimony; contemporary Russian poetry

Ivanov N. N.

Golgotha motifs in russian neorealism

Abstract. The paper analyzes the motifs of the russian neorealistic prose (late XIX – early XX centuries). The emphasis is placed on the motifs of Golgotha, which does not often happen; they are considered as an essential yet little-studied part of russian literature and culture of the period characterized by the strong tendency of writers, poets, and artists towards various spheres of wisdom and knowledge, which include biblical canonical and apocryphal texts. Creative search and artistic typological parallels in russian prose are analyzed, primarily, from the point of view of motifs, archetypes, the material world and its functions in the text. Artistic details of mythopoetic origin, being

semantic and plot-forming, can have allegorical, symbolic meaning; everyday details receive existential connotations. The article interprets the material in eventive-biographical, historical and literary aspects and presents the results of the research.

The author of the article focuses on the works of M. Gorky, M. Prishvin, L. N. Andreev, and the Golgotha motifs of rising and ascending, approaching death and overcoming it followed by subsequent rebirth. The detailing of these motifs in literary works complements, and corrects the established scientific ideas about the concepts of personality, man and the world in neorealism. The study of artistic typology in neorealism explains the general theme of the above mentioned artists. The paper has solved the following tasks: to complete the ideas about the functional side of motifs, archetypes, the material world in literary texts; to determine their biographical, historical and theoretical literary origins; to establish artistic typology in different writers' creative work. The tasks have been solved through studying creative connections, cross-references and parallels. The author presents his original findings and draws a number of conclusions, paying particular attention to comparisons of creative personalities and the analysis of symbolism and poetics.

The most significant results of the work are as follows: the new knowledge of motifs, archetypes, and elements of the material world in the literary text structure, and the typology between them; the updated research methodology and the outlined prospects for further research.

The author's approaches to the material determine the novel interpretations of the writers' heritage. The article presents new assessments of the well-known works, clarifies the writers' authorial positions, and makes observations in the field of studying the aesthetics and poetics of prose. The work is aimed at philologists, literary critics and researchers of russian literature and culture of the XIX–XX centuries.

Key words: russian neorealism; apocryphal, New Testament allusions in literature; Golgotha, biblical motifs, archetypes in literature; M. Gorky, M. Prishvin, L. N. Andreev; artistic detail and its functions; comprehension of a literary work

KikhneyL. G., SysoevaO.A.

The christmas story genre in A. Varlamov's and O. Pavlov's short prose

Abstract. The author of the article studies the possibilities of a literary genre to evolve and transform, and, using the example of the christmas story genre, shows the ability of a writer, to realize the idea in new genre variations, but at the same time to use the previous experience kept in the cultural memory.

The object of the analysis is the christmas story of the 1990s in the two significant literary texts – A. Varlamov's short story Christmas Eve and O. Pavlov's short story The End of the Century. The artistic worlds of these works, constructed by modern prose writers, are viewed through the prism of world-modeling categories. The article shows similarity and difference of the stories at different semantic levels: motives and problematic, image systems and transformations of artistic space and time.

Basing on the comparative-typological study, the author draws some conclusions about the writers' worldview reflected in the stories and about their correlation. The analysis leads to the conclusions about the peculiarities of interpreting the genre tradition of the christmas story. In Varlamov's story there is a special world model built on the principle of antithesis between darkness and light, cold and warmth, home and non-home; whereas in O. Pavlov's text the confrontation reaches its climax, as the entire space of the story is shown as unambiguously «hostile», «alien» to people. In Varlamov's story, the microcosm designated by the winter, city, apartment and Christmas Eve coordinates expands to encompass Russia and the history of the XX century; while in O. Pavlov's story, the world-modeling coordinates expand to be ontological ones. In the texts of the two writers, the motives of ordeal, life and death are represented through the christmas theme. The example of the writers' work with the canon of the Christmas story shows how the genre acts as a «stabilizing factor» of literary creativity, but in both stories the authors introduce their own philosophical and artistic content.

Key words: genre; christmas story; A. Varlamov; O. Pavlov; micro-modeling; space; canon

FedotovaA. A.

Overcoming the soviet: the dialog between the Old and New Testaments in J. Brodsky's poem Isaac and Abraham

Abstract. The article addresses the problem relevant for modern literary criticism, that of analyzing the poetics and problematic of J. Brodsky's symbolic religious poem Isaac and Abraham (1963) which was key to his spiritual formation. The poem is analyzed in terms of the interaction between two cultural and religious traditions, namely Judaism, as reflected in the Old Testament book of Genesis, and Christianity. The young poet's appeal to religious themes is interpreted in the article as a form of resistance to the Soviet system, dominated by an atheistic worldview. Using complex philological analysis of the text and intertextual techniques, the author of the article concludes that Brodsky reinterpreted the Old Testament story through the prism of the works by Christian existentialist philosopher

Kierkegaard, and portrayed a man in a situation of loneliness and crisis of faith characteristic of this philosophical movement. Interpreting the Old Testament plot in the spirit of the metaphysics of Christianity, Brodsky, in his Isaac and Abraham, repeatedly emphasizes the pro-educational nature of the events that took place on Mount Moriah. The sacrifice of Isaac is unambiguously interpreted in the poem as an analogue of the cross sacrifice of Jesus Christ. The rise of the faith in the characters of the Old Testament narrative in Brodsky's early poem is closely related to the key event of the Gospel, with God's willingness to sacrifice his only son for the possibility of the coming human resurrection.

KolobovaS. V., MalyginaL. E.

Transformation of the oral narrative genre in modern media discourse of war correspondents

Abstract. This article examines the features of oral storytelling as a genre of journalism that has undergone transformation in the «new media». The horizontality, unmanageability and polyphony of such platforms as Telegram influence traditional genres, giving them specific stylistic features. Using the example of oral messages analysis in war correspondents' journalism, the authors of the article identify some specific features of oral communication between journalists and mass audiences. The main objectives of this article are, firstly, to identify the linguistic peculiarities inherent in the video materials from the war correspondents' Telegram channels; secondly, to determine the specifics of authorial motivation, which distinguishes modern media discourse from traditional oral narratives, especially in the context of information wars. In addition, the authors examine similarities and differences of oral narratives in new formats and traditional ones in terms of such universal motifs as road, encounter, etc. The article presents a classification of the most popular genres used by the war correspondents A. Kots, A. Sladkov, S. Pegov, and some others on their Telegram channels. The methods of continuous sampling, content analysis, and stylistic analysis have been used for the research. The study shows a number of linguistic and stylistic features inherent in oral narrative in the form of streamers, stories and other video and audio formats common on the Telegram platform. The specific features of the Telegram channels chosen for the research include a high degree of audience involvement, focus on news confrontation, and a diversity of genres.

ProkhorovaS. N.

The methodology of polycode text complex analysis in audiovisual advertising on the basis of multimodal transcription

Abstract. The article is devoted to studying the polycode text in audiovisual advertising. The author describes the formation of the product image in an audiovisual commercial, combining E. Baldry and P. Tybalt's methods of creating multimodal transcription and the complex polysemiotic approach proposed by I. Gambier. The combination of several sign systems and channels of message perception generates complex processes of message decoding. The codes interact with each other, resulting in the formation of meaning in the recipient's mind. Researchers are searching for a universal method to analyze audiovisual messages, which should help create effective texts that convey the idea of the message in a short period of time and form a target image of the product in the recipient's mind. The article presents a methodology for a comprehensive analysis of a commercial, combining the methods proposed by E. Baldry, P. Tybalt and I. Gambier. The information of the polycode text under analysis is presented in a special table (matrix), where the cells contain the data on the channels of message perception and on the sign systems, divided at the first level into verbal and non-verbal. In total, three types of elements are distinguished at the verbal level, and seven at the non-verbal level. The results of such an integrative analysis in this study are assessed from the point of view of the influence of various sign systems on the formation of an advertising image. The interaction of several semiotic codes in audiovisual advertising helps to show the semantic potential of the advertising message in the shortest possible time and create a stable positive reaction of recognizing a particular product in the recipient's mind, creating a holistic image of the advertised object.

UkhovaL. V., AniskinaN. V.

Research of modern information space: search for effective models of interaction between scientists and practitioners

Abstract. The article is the history of the conference «Man in the Information Space» (2004–2024): the authors describe the origin of the idea of an interdisciplinary forum for specialists both in academia and practice, dealing

with various aspects of communication, how the problematic of the conference have changed, and how the community of like-minded people has formed. The conference played a significant role in the history of the Department of Communication and Advertising Theory (now the Department of Journalism and Media Communications of K.D. Ushinsky YSPU), established on the basis of the Center for Theory and Practice of Speech Communication «Dialogue».

Important milestones in the development of the conference were the grants received by the organizing committee: ROPRYAL grants in 2009 and 2012, RFBR grant in 2017, as well as cooperation with Moscow City Pedagogical University and a group of researchers supervised by Professor Elena Georgievna Borisova. The result of this cooperation was the joint organization of two international scientific-practical conferences: «Man in Information Space» and «Understanding in Communication» (2012 and 2017).

Concerning the current state of the conference, the authors focus in detail on holding the anniversary forum. Special attention is paid to the educational program of the conference, which is traditionally aimed not only at creating conditions for dialogue between experienced researchers, but also at developing interest in modern communication among young scientists: students, undergraduates, postgraduates.

Key words: communication; discourse; media discourse; literary discourse; linguopragmatics; media linguistics; genre studies; linguoculturology; linguodidactics; digitalization

BeglovaE. I.

Lexical means of creating the image of the horse as a symbol of childhood and peasant labor in V. P. Astafiev's story The Last Bow

Abstract. The lexeme «horse» in V. P. Astafiev's lyrical story «The Last Bow» is studied, which by its contextually determined semantic transformation creates an image through which the orphan boy perceives the world and the life of his fellow villagers in particular. The relevance of studying the horse image is due to the fact that it is both a symbol of Russian folk culture and a mythopoetic image. The purpose of the article is to identify the specifics of the author's representing the role of the horse in the lives of children and adults in a Siberian village, and in general in the life of the country residents. As a result of lexical-semantic and contextual analysis the author reveals that the horse image in the story can be perceived in two aspects: 1) as a symbol of peasant labor, when the horse image is formed out of the contextual semes «toiler», «helper»; «worker», «old, experienced», «devoted», «calm», «patient»; 2) the horse image from the character's childhood, generated by the contextual semes that constitute both the appearance of the horse – «strong, young», «old, worn out», and as a reflection of the orphan boy's psychological state, joyful and sad moments of his life: the semes «freedom, rest», «bathing in the river», «joy», «strength», but the horse is also a «comrade», «friend», «man» in difficult sad moments In the story, the image of the horse represents both the worldview of the author and the character: the horse as a member of the family in a broad sense, the basis for the family's well-being, happy life, and easy labor.

Key words: the lexeme «horse»; contextual seme; symbol of childhood; symbol of Russian folk culture; hyper-hyponymic paradigm; literary text

GerasimenkoN. A., FedorovaYu. A.

Adjective as part of the predicate in infinitive-substantive sentences in printed media

Abstract. The purpose of the article is to analyze the role of adjectives in forming the structure and semantics of infinitive-substantive sentences in print media. It has been established that in modern newspaper texts the copulative-substantive predicate consists mainly of full forms of adjectives which perform informational, characterizing or evaluative functions in accordance with their own lexical meaning and contextual use, as well as synthetic and analytical superlative forms of qualitative adjectives. Short forms and forms of the comparative degree of adjectives as predicative are not used in copulative-substantive predicate of infinitive-substantive sentences since they do not require combination with the supporting noun. Adjective mainly agrees with the supporting noun in the nominative case. When there is a materially expressed conjunction in an infinitive-substantive sentence, the meaning of change and formation is established, and the use of the instrumental case is possible. Agreement in the genitive case is observed in syntactically indivisible combinations with the meaning of selectivity.

The infinitive-substantive sentence in the text of a modern newspaper is used as a syntactic structure expressing characterizing and evaluative meanings, which makes it possible to reflect the author's attitude to the reported information to characterize and/or evaluate the potential process indicated by the infinitive subject. The adjective included in the copulative-substantive predicate can perform informative, characterizing and evaluative functions while the evaluative function prevails in the newspaper language. The described forms of the adjective in the conjunctive-substantive predicate of the infinitive-substantive sentence draw attention to a special way of expressing characterizing and evaluative meanings, which contributes to the deeper understanding of the modern Russian syntax system.

Key words: infinitive-substantive sentences; infinitive subject; copulative-substantive predicate; supporting noun; adjective; evaluation; characteristic

RazumovR. V.

Names of shopping centers: between urbanonyms and advertising names

Abstract. The article considers the «borderline» state of a category of proper names new to the russian language – names of shopping centers. The novelty of the study lies in the fact that for the first time it defines the onomastic status of shopping center names, analyzes in detail the corpus of such names collected in Rybinsk and Yaroslavl, as well as in some large cities of the Russian Federation. The author defines the onomastic status of shopping center names, indicates the features enabling to refer them to urbanonyms and advertising names. The article analyzes the existing oikodomonymic terms, gives their list, and indicates that the term «shopping center» has become a generic term for the group of objects under consideration. The author notes that the conventional-symbolic and symbolic principles of nomination prevail in naming objects, which indicates the correlation between the shopping center names and advertising names. The share of identifying names is also quite high, which indicates the desire of nominators to fit the onym into the established urbanonymic system of the city. The author of the article concludes that there are two tendencies in the system of naming shopping centers: (1) incorporating the name into the existing urbanonymicon, taking into account its uniqueness, and (2) creating names that are unrelated to the existing urban onomastic space. The corpus analysis of the onyms confirms the borderline status of the considered proper names, and the prevalence of urbanonymic features in them.

Key words: onomastics; urban onymic space; urbanonym; oikodomonym; advertising name

FarkhutdinovaF. F., Kieu Anh Vu

Names of weapons in I. A. Bunin's cycle of short stories Dark Avenues: structure, semantics, functions

Abstract. The names of weapons in a literary work, as well as their mentioning, have certain purposes and perform important tasks, when weapons become a part of the chronotope, where the plot unfolds, and an important detail in characterizing the hero (character), their appearance or behavior. It is often included in the story, predetermining the fate of the characters. Weapon vocabulary – names of weapons (Russian: сабля, шашка, револьвер), its parts (курок), actions performed with weapons (стрелять) or their verbal derivatives (выстрел) – allows the writer to parallel the main theme of the work with the weapon theme which helps to see the content and meaning of many stories in a new way, to understand their structure and to characterize their socio-cultural component. It is this approach to the weapon theme that can be observed in I. A. Bunin's stories. Not much material – 17 lexemes, which are part of the semantic field WEAPONS – allows the writer to show the important role of weapons in daily life of the Russian world, portrayed by the writer. In most cases Bunin uses weapon vocabulary in a nominative function and shows the routine use of the artifacts by their owners. The life of a noble family estate and Russian officers was impossible without weapons. Weapons act as a means of punishing the disobedient or pressuring them, a way of protection from wild animals. The aesthetic side of the weapons is also appreciated. In some cases, the weapon lexicon contains connotative semes, through which the writer shows the attention of the Russians to the semantic differences of synonyms. I. A. Bunin shows the reader that the genre of the story has its own laws that differ from the laws of drama.

The use of weapons as a means of killing is universal and characteristic of any ethnic group and culture. Weapons are deadly to the living, taking the lives of some and breaking the fates of others. Every shot leaves its mark: an animal killed out of excitement or a man shot out of jealousy triggers retaliatory punishment - judicial or God's. Thus, the analysis of the weapons theme of Bunin's stories, conducted from a linguistic and cultural point of view, helps to understand the writer's philosophy.

Key words: linguistic and cultural analysis; short story; Ivan Bunin; weapon vocabulary; weapon concept; word function in the text; genre features of using the word

Youssef Shoruk

Typology of poetic phraseology in I. S. Turgenev's story First Love

Abstract. The article analyzes the typology and use of poetic phraseological units in I. S. Turgenev's story First Love. Poetic phraseological units are structural elements in forming the I. S. Turgenev's individual literary language. The object of this scientific article is poetic phraseological units. The text analysis of the story indicates the active use of phraseological units in the narrator's speech, as the story imitates his oral speech. The specific feature of this story is the fact that the events depicted in it are autobiographical, therefore the narrator's speech is extremely

emotional and saturated with poetic phraseological units, a significant part of which traces back to the style of Romanticism. Phraseological units, along with aphorisms and tropes, make up the linguistic dominant of I. S. Turgenev's idiostyle, where they not only perform an aesthetic function, but also help to describe the characters and develop the plot. Poetic phraseological units are formed on the basis of metaphorical transfer and periphrastic naming of objects and phenomena with direct meanings. The article examines in detail the scope of the concept of poetic phraseological units and defines their functions: emphatic, characterizing, expressive-descriptive. The analysis of the poetic phraseological units system in I. S. Turgenev's story requires their syntactic models classification: genitive-attributive, verbal-substantive, comparative, substantive-attributive, predicative, verbal-adverbial, periphrastic. Poetic phraseological units are considered in accordance with the presented classification and analyzed in order to identify their influence on I. S. Turgenev's idiostyle, since each of them reveals characteristic features in the construction of the plot and the characters.

Key words: poetic phraseology; syntactic models; periphrasis; metaphor; expressive function; supporting component; dependent word; stylistics; idiostyle

Dong Haoming

Types and functions of gesture semantics verbs in russian phraseology

Abstract. This article is a detailed study of the types and functions of gesture semantics verbs in russian phraseology. The author analyzes an extensive corpus of phraseological units, including verbs related to various forms of non-verbal communication such as mimics, hand gestures, and other gestures, widely represented in the russian language. Verbs of this semantic group have special features accompanying instant actions and emotional states, which gives phraseological units their brightness and expressiveness.

The study involves linguistic, semantic and cognitive analysis, highlighting some important aspects of forming collocations in the russian language and helping to reveal the multifaceted nature of these lexical units. The aim of the work is to systematize and classify these lexemes, as well as to identify their role and functions in phraseological unit structures. The main emphasis is on identifying various types of gesture semantics verbs, analyzing their semantic specifics and roles in the structure of phraseological units. This study not only classifies these verbs, but also underlines their importance in forming collocations, providing a better understanding of how language reflects gesture communication in the speakers' minds. In addition to typology, the article points out the functional aspects of gesture semantics verbs. Their emotional coloring, symbolic meaning, and the role in cognitive associations are discussed in the context of their use in phraseological units, enriching the linguistic worldview and contributing to a profound understanding of the phraseological system of the russian language.

The obtained results are of interest to researchers in linguistics, phraseology and cultural studies, and they can be used for educational purposes in the course of the russian language.

Key words: gestures; non-verbal communication; verbs with gesture semantics; gesture idioms; idioms with gesture semantics verbs; russian phraseology; semantic typology; linguistic analysis

GogichevCh. G.

Correlation between constants and variables in the course of cognitive information processing

Abstract. The article discusses general principles of recategorization mechanisms. The goal is to determine how the original object is related to some cognitive coordinate and to fix the sign of the variable in the corresponding construct. The research method involves the definition of categories in the form of a constant basis and related variables. The author investigates possible variable values as well as the forms of their realization. The ways for recategorization of the original structure are recorded on the basis of the obtained data.

Forming perceptions of the surrounding world is based on different combinations of constant and variable elements of a person's conceptual system. Constants express the elements underlying the categorization of phenomena or situations. Variables serve as a tool for recording the relationship between the environment and the system of cognitive coordinates.

The basic cognitive structure of categorization is the form «subject – relation – object». Its elements can be both constants and variables.

There are two recategorization strategies: one defines the constant in the form of an object of the world in relation to a variable, which is a cognitive coordinate, while the other defines the extra-linguistic phenomenon as a variable in its relation to the constant, the cognitive coordinate.

The coordinate system is subdivided into classifying and characterizing. The basis of cognitive coordinates is represented by the classification, which is completely constant.

The mechanisms of indirect categorization are based on characterizing cognitive coordinates. The basic function of characterizing cognitive coordinates is to form the basis for categorizing an object.

Key words: categorization; cognitive coordinates; constants; variables; categories; recategorization

Kryukova I. V.

Precedent names with pronoun determiners as a means of emotional evaluation

Abstract. The theory of the precedent name is well developed in modern Russian linguistics. However, the syntagmatic potential of the proper names that display precedence has not been studied thoroughly enough. The article studies the potential of precedent names to be used in a minimal context with attributive pronouns. As the material for the study the author takes text fragments from publications in the Russian mass media and mass fiction, where precedent names are used in attributive word combinations with pronouns. The aim of the study is to determine the influence of pronoun semantics on the development of conceptual attributes of a precedent name.

As a result of contextual, component, and stylistic analysis, the dependence of emotional and expressive charge of the statement on the pronoun category was established. The possessive pronoun наш and possessive-reflexive pronoun свой are almost equally used in a minimal context with a precedent name. At the same time, they are used mainly for positive emotional evaluation. The subject/object to which the characteristics of the precedent name are attributed is clearly defined and named in the text. The indefinite pronouns какой-нибудь and какой-то, as well as the attributive pronoun всякий (more often in the plural form: всякие), are used for negative evaluation of the precedent name characteristics, convey connotations of neglect, and give the whole statement a character of colloquiality. The subject/object to which the characteristics of a precedent name are attributed is not defined, or ambiguous. When using the colloquial pronoun этакий (эдакий), both positive and negative qualities of the object/subject of nomination can be equally emphasized and intensified. Thus, attributive pronouns emotionally mark the reference feature of precedent names, and as a result they acquire new characteristics. The results of the study expand the scope of semantics and syntactics of the precedent name.

Key words: precedent name; attributive word collocation; connotative seme; possessive pronoun; indefinite pronoun; determinative pronoun; emotional evaluation

Zolotukhin D. S.

Epistemological and philological aspects of F. de Saussure's manuscript
The Double Essence of Language

Abstract. This article is devoted to the formal and content analysis of F. de Saussure's manuscript The Double Essence of Language, little known to Russian researchers, which was discovered in 1996, published in French in two versions and translated into 15 languages. The value of the material under analysis can be explained by the fact that it contains the main general linguistic ideas of the swiss linguist in their authentic form.

The work is considered from the point of view of its epistemological function in modern linguistics: the conceptual system and terminology in the manuscript are described in relation to concepts and terms already known to wide audience (language, speech, sign, synchrony, diachrony, point of view). The author of the article points out the specific structure of the work, which indicates the realization of F. de Saussure's project to create a book on general linguistics, and describes the strategies for implementing this project which involve conducting scientific and non-scientific analogies, abandoning scientific metaphors of the XIX century linguistics, as well as using a large number of examples. The depth and diversity of F. de Saussure's genuine scientific thought, which was deformed in the text of the well-known Course of General Linguistics, is emphasized in the article.

The philological value of the analyzed work lies in expanding the corpus of Saussure's texts, including the prospect of publishing a russian translation of the manuscript: the author draws attention to possible solutions when translating the text into russian. The results of the study serve as a basis to prepare the russian linguist for reading the fundamental work in both french and russian in order to further develop Saussure studies and other linguistic areas.

Key words: linguistic terminology; metalanguage; scientific analogy; scientific metaphor; general linguistics; manuscript; Saussure; Saussure studies; language and speech

Kuptsov A. E.

Pragmatic specificity of discursive markers with the meaning of a surprised question
in english and spanish literary discourse

Abstract. This study focuses on the pragmatic specifics of surprised questions in english and spanish literary discourse. Literary discourse is an embodiment of verbal message, capable of conveying aesthetic, emotional, figurative, as well as evaluative information, united in the ideological and artistic content of the text. In general, literary discourse is a complex and multifaceted linguistic phenomenon that reflects cultural and artistic values of society. This article considers discourse markers as linguistic means that connect statements with each other and help to create a coherent text, which is an important element of the communicative process. Discourse markers with the meaning of a surprised question in english and spanish can focus the addressee's attention both on individual

components of the sentence-utterance and on the sentence-utterance as a whole. In english and spanish literary discourse, these lexical units introduce various shades of additional meanings into the utterance, influencing the meaning of the utterance as a whole, thereby forming the pragmatic effect of the act of communication (discourse). Thus, discourse markers enhance the expressiveness of speech and are able to influence the emotional and expressive coloring of the utterance. Special attention is paid to how the studied lexical units with the meaning of a surprised question contribute to the creation of an emotional coloring of the text, enhance the drama of the situation and the formation of a special stylistics of the work. The study provides a deeper understanding of the discourse markers specific use in literary discourse and their impact on the reader's perception; moreover it reveals the specifics of the interaction between the author and the reader through the use of discourse markers in a literary work.

Key words: discourse markers; discourse; literary discourse; pragmatics; utterance; context; communication

Pugachevskaya I. A.

Dynamics of foreign representatives' names evolution
(based on the XI–XXI centuries legal documents)

Abstract. The article studies the description in nominative units of people coming from other states in different historical periods. The relevance of the work is due to the development of anthropocentric linguistics which studies languages from the position of their relation to man, human thinking and awareness of reality. The aim of the work is to trace the process of evolution of the lexical group designating individuals from other states, and to establish the reasons for changing the names of this group and their relationship with socio-political changes in certain historical periods. To achieve the goal the author characterizes the main stages of formation and development of the terms in the language, determines the principles of their evolution. The names used in legal documents to designate foreign persons in the period from the 11th century to the present were examined in the course of the research. The names' distribution is given on a chronological scale and the motivating features underlying each name are established. Considering the names in the speech context helps to determine a more precise meaning of the terms in a particular historical period, with regard to the specific world view of the legislators of that time. The author analyzes the ways of nominating the terms under consideration, identifies the most productive term-elements in this group and attempts to establish their relationship with extra-linguistic factors. The detected patterns support the conclusion about the leading role of extra-linguistic factors as a cause of diachronic changes in the names of the lexical group denoting persons from foreign countries.

Key words: nomination; foreigner; semantic meaning; term; law; lexical group; contextual analysis; definitional analysis

TombergO. V., AnanyinaM. A.

Cognitive and stylistic aspects of studying allusive anthroponyms
(the case of D. Tartt's novel The Secret History)

Abstract. In modern cognitive linguistics there are many trends that determine different approaches to the functioning of allusive anthroponyms in a literary text. The aim of the current scientific research is to conduct a linguocognitive analysis of allusive anthroponyms functioning in the text of D. Tartt's novel The Secret History using the main principles of the conceptual integration theory, which helps to analyze a wider material, not limited to conceptual metaphor, and to consider the process of concept formation in a dynamic aspect. To achieve the goal of the work involves solving the following tasks: 1) to conduct a generalizing analysis of scientific literature on the specifics and models of using the theory of conceptual integration; 2) to generalize the factors that lead to choosing this model for the analysis of the allusive anthroponym functioning in literary text; 3) to identify the stages of analyzing the allusive anthroponym functioning in literary text on the basis of the conceptual integration theory; 4) to select allusive anthroponyms from the novel The Secret History by D. Tartt, analyze them according to the chosen methodology and draw the necessary conclusions.

The results of the work showed the productive use of the model based on the blending theory, generalizing the compositional features of the mental spaces interaction which are involved in forming the contextual meaning of an allusive anthroponym in a literary text. The most frequent is the compositional structure of juxtaposition, then completion and development. Juxtaposition and completion can be made more complicated by metaphtonymic transfer and the structure of development.

Key words: allusive anthroponym; the theory of conceptual integration; blend; cognitive-semantic analysis; a literary text; metaphtonymy; mental spaces

KandrashkinaO. O., PisarevaA. G.

Linguistic and stylistic specificity of sports internet discourse in english (based on rugby reports)

Abstract. The article focus on linguistic features of the sport discourse in the rugby post-match reports presented on the official internet websites of the irish and northern irish rugby clubs. The aim of the study is to identify the most frequent lexical, stylistic and syntactic means typical for the rugby post-match reports. The authors pay special attention to English rugby terminology as it involves extra-linguistic (background) information connected with the sport. The analysis has revealed the following language peculiarities of the reports. Four main groups of predicate phrases have been outlined, each group denoting particular actions or aspects of the rugby match. It has been found that adverbs of manner enable the author to characterize the actions of players and add to the dynamics in sports event representation. Periphrasis is widely used to avoid the repetition of the team and to add to such sports concepts representation as «Contest» and «Struggle» in sports discourse. Participle I clauses have been proved to be the most common syntactic feature of sports reports. They allow the sports reporter to convey the dynamic nature of the match, highlight the key moments and serve as a way of language economy. The most frequented expressive means in the reports are adjectives and idioms. They allow the authors to present the information in an expressive and emotional way. All these language means help the authors to fulfill the main functions of the report, informative function and a function of impact, representing the information in an accurate, reliable and expressive manner.

Key words: epithet; idiom; internet sports discourse; Participle I; periphrasis; rugby match report; sport discourse; sports terminology; stylistic devices

ShlyakhtinaE. V.

Politically correct censorship of children's fiction in the english language

Abstract. This article examines the issue of making changes to works of children's fiction written in the past. The material for the study is the works of famous authors such as R. Dahl, E. Blyton, R. L. Stein, M. Twain and H. Lee. Their books have been popular with children and adults for decades. However, they are now considered to be politically incorrect. They are seen as promoting racism, sexism and other forms of discrimination. In this context, publishers edit the original texts so as not to offend the feelings of today's young readers. To this end, all references to gender, race, nationality, appearance, etc., that the editors find offensive, are removed from the original books. Instead, neutral words are added to the text. When it is impossible to do so, the offending phrases are simply omitted.

These changes create deep contradictions in society. Proponents of politically correct censorship insist that only respectful words and expressions should be used in the books in order to teach tolerance to the younger generation. Opponents of this policy say that the text should not be changed without the author's permission. They add that editing makes books boring and that they have nothing to teach the younger generation.

Thus, although the aim of political correctness is to build friendly relations between different groups of people, in reality it contributes to fuelling conflict in society.

Key words: political correctness; children's books; censorship; offence; discrimination; racism; sexism; lookism

SkuratovI. V., EpifantsevaN. G.

French neologisms-feminitives as a result of reinterpretation in modern french in comparison with the russian language

Abstract. The article examines the word formation of feminine forms of nouns reinterpreted on the basis of homonymy and suffixation in modern french in order to identify the differences between the forms belonging to different categories: word modification / word formation. In the latter case, the process of reinterpretation and the emergence of a homonym takes place. Of particular interest is the comparative analysis of the phenomenon of dual meaning, reflecting the word's semantic development in french and russian with trends in neology and neography being identified. To achieve this goal, the authors study conventional means of designating feminine gender and current trends in forming feminitives, taking into account, through perception, the sociolinguistic factors that contribute to changing the environment where the aforementioned evolution takes place. The relevance of the problem is due to linguistic and extralinguistic factors: the norm of the french literary language, which is nowadays increasingly violated due to extralinguistic reasons, among which are mastering traditionally male professions by women and, accordingly, the need to designate these professions, as well as the frequent use of non-standard feminine forms and insufficient literacy of native speakers. In this regard, there has been an increased interest of linguists in feminitives and their linguistic status. The research shows feminitives formed by traditional suffixation models (animateur / animatrice, coucheur / coucheuse); designations of feminine gender by the ending – e (étudiant / étudiante); noun forms of masculine professions and positions that do not have feminitives. The absence of the latter is explained by the usage factor, and in a more generalized sense – by specific laws of language development, which are influenced by sociolinguistic factors (discussion of the ethics of their use), historical and cultural factors

(recognition of women's gender rights in society and language culture), etc. The conclusions of the research confirm the main principle of neology about the continuous evolution of vocabulary: obsolete words fall out of use, they are replaced by widely used ones.

ShulyatevaE. V.

Modern spanish language policy in the focus of public opinion

Abstract. This article presents a study of public opinion on language policy in Spain based on a sociolinguistic survey designed by the author. The author analyzes the Spanish population's attitude to various aspects of language policy, including legislative acts, institutions and mechanisms for regulating the language situation in the country, as well as the influence of regional governments and public organizations on this process. The article highlights the key aspects of language policy in Spain, including the status of regional languages, the role of spanish (castilian) as the official national language, and the impact of international language trends and globalization processes on spanish public opinion. The survey results show the preferences and expectations of the spanish population regarding the use of languages in education, mass media, government institutions, and everyday communication. The study considers controversial issues and differences in the views of spanish society on the effectiveness of the language policy, providing valuable insights into language dynamics and the current situation in different regions of the country. Special attention is paid in the research to the use of anglicisms by spaniards in various social spheres. The survey results indicate that the language situation in Spain is characterized by the active incorporation of english lexemes into people's everyday speech and professional activities. The data obtained in the course of the study contribute to a deeper understanding of the perception and attitude to spain's language policy on the part of the local population, and provide valuable information for further research on spain's language policy.

ZlotnikovaT. S.

Pushkin's influence on the contemporary culturological discourse

Abstract. The article summarizes the results of the author's long-term research concerning A. S. Pushkin's personality and creative work and actualizes the ideas about Pushkin as a figurative embodiment of a child, regardless of his real physical age (childishness, intuitiveness, unpredictability). The author pays attention to the feeling and the state of loneliness; the ideas about the absurdity of existence and specific relations with women are actualized (Pushkin and women, women as interpreters of Pushkin's personality, Pushkin's female characters). M. Tsvetaeva's creative experience as an interpreter of Pushkin's personality is used in the article. The author specially analyzes the emigrant version of Pushkin's life, which shows that for emigrants Pushkin was an inseparable and beautiful part of Russia, so they «loaded» the personality of the deceased genius with their own complexes and attitudes, constructing a very special, truly absurd logic. In particular, in the emigrant view of Pushkin, along with the idea that the perfection inherent in genius is irreproducible, there were some absurd attempts to «finish» not only the texts, but also the life of the genius himself. Taking into account the current sociocultural ideas, the city of St. Petersburg is conceptualized as a mythologized image and environment. On the basis of the memoirs (Pushkin and women), the opinions of philosophers (V. Rozanov, P. Florensky), writers, philologists and culturologists (A. Grigoriev, D. Merezhkovsky, Y. Tynyanov, Y. Lotman, M. Kagan, I. Kondakov), the paradoxes of Pushkin's existential and artistic manifestations are generalized. The author substantiates the significance of Pushkin's influence on contemporary culture, which is based on the current culturological discourse.

KhlyshchevaE. V., SokolyukL. S.

The legacy of classical musical theater in the modern culture paradigm

Abstract. The early XX century saw all art forms expand their boundaries considerably, which led to the need for them to be reinterpreted. Without denying the previous theatrical experience, the idea of staging a play as purely an illustration of a literary work is beginning to be questioned. In line with the postmodern rhizome, theater should be viewed as an event, a «performance» with blurred genre boundaries, focusing on the artist-audience relationship.

The article analyzes the transformations taking place with the classical heritage of musical theater, namely the genre of opera, which today is subjected to various kinds of modernization. To this end, it is necessary to turn to a

wide range of studies, not only of art history nature. but also to those which refer to philosophical reflection on postmodernist values and interpretations of classical works.

Modern theater is a plurality of semantic contexts, where musical art, choreography, fine arts, graphics, cinema, literature and architecture are intertwined, which under the pressure of the latest technologies are blurred and lose their clarity.

A striking example of a new type of performance is an «open-air» format operas, assuming any kind of thematic performance from theatrical shows to classical music performances in the walls of cultural, historical and architectural sights. The article considers new interpretations of classical operas presented in the «open-air» format in the historical setting of architectural monuments. A striking example is the opera Ruslan and Lyudmila, presented in the open-air format in the historical setting of the Astrakhan Kremlin.

KhrenovN. A.

Critic as a mentor: from the russian film criticism experience

Abstract. . The article focuses on analyzing the experience of russian film criticism in the situation of «thaw». This time period becomes the historical background for the work of one of the most prominent and best-known film critics in the second half of the XX century – N. M. Zorkaya. The article emphasizes that in the 50s–60s Soviet cinema underwent a noticeable revival, with an important trend in cinematography, which is traditionally referred to worldwide as the «new wave», whose significant phenomenon in Soviet cinema is the rise and development of the «author's» film. It is precisely this trend in Soviet cinematography that is often misunderstood by the mass audience, indicating a lack of readiness to understand the changing forms of film language. The mass audience was used to the cinema, which reduced its functions to propaganda and protective functions. Soviet cinema continued to be apologetic towards the utopian social order, although at this time it was already obvious that utopia could not be realized in life. This attitude gives rise to a new generation of film criticism, which becomes an active part of cinematic life, in which civic-awareness becomes more and more apparent. The function of film criticism as a commentator, teacher and mentor is growing. Film criticism is becoming an active mediator between authors (directors), on the one hand, and recipients, on the other. Such a high status of film criticism at that period is also due to the fact that for the first time film criticism begins to rely on science. Thus, it successfully assimilates the scientific methods already available to sociology as a science, reviving in the second half of the XXth century. Turning to the creative biography of a famous film critic of this period, N. M. Zorkaya, the author not only characterizes film criticism of this period as a whole, but also raises general questions related to implementing the function of the criticism as a mentor, understood in a broad sense.

EfanovA. A., FuksD. A.

Reasons for the significance of traditional literary norms in determinants of modern speech culture digital transformation

Abstract. The article studies axiological grounds for the importance of the traditional literary norm in the determinants of modern speech culture digital transformation. The theoretical and methodological basis for the study is an integrative cultural approach based on M. S. Kagan's system approach. The authors use a set of methods: interpretative analysis; system analysis; case study. In the context of forming literary norms, the fundamental importance is given to culture, the main function of which is to record culture statuses in a particular period, supported by all participants of communication – from A. S. Pushkin as the founder of the russian literary language in its normative application to modern producers and consumers of media communications. The traditional literary norm is understood as a basic category of culture. Basing on the integrative culturological approach, the authors analyze the factors that determine the state of modern speech culture in the newly created public social space. The article concludes that the traditional literary norm is seen as a fundamental concept of the system of preserving, recording and transmitting dialectical relations between traditional mass speech culture and actualization of significant semantic concepts of the modern digital continuum of social space predetermined by the new media communication paradigm. The traditional literary norm is a socio-cultural regularity that helps to outline the boundaries of significant archetypal concepts articulation in public speech culture in the digital transformation determinants. The traditional literary norm should maintain the status of the basic, most high-status component in modern speech culture. Speech culture, in turn, assumes the role of spiritual and historical basis, shaping the style of the modern era, determining the influence of socio-cultural traditions on native speakers in the context of state cultural policy.