

**Boldyreva . M., Asafieva E. V.**

### **Cultural symbolism of the chrysanthemum image in russian and chinese poetry. Part 2**

**Abstract.** The second part of the article continues to analyze the symbolic potential of the chrysanthemum in the works of chinese and russian poets in different epochs, reveals a number of common ideas and motifs characteristic of both the writers' artistic world and universal general cultural connotations associated with the chrysanthemum image. The authors use the poetry of Du Fu, Huang Chao, Luo Yin, Qin Guang, Yan Qidao, V. Mayakovsky, M. Voloshin, G. Ivanov, I. Annensky, O. Mandelstam, I. Brodsky, and N. Agnivitsev as examples to examine other aspects of the cultural symbolism of the chrysanthemum, demonstrating the national-specific features of the «chrysanthemum text» in russian and chinese poetry determined by different cultural and historical factors. Moreover, different variants of individual authorial chrysanthemum symbolism are considered in the verses of russian and chinese poets. The article considers the chrysanthemum as a symbol of complete hopelessness and meaninglessness of existence; the chrysanthemum as a symbol of human existential loneliness; the chrysanthemum as a symbol of courage and fortitude in chinese poetry; the chrysanthemum as a symbol of vice, striving to satisfy base needs, a figurative attribute of philistinism, reflection of vulgar bourgeois culture in placard socialist realist discourse of the 1920s; the chrysanthemum as a symbol of creativity, poetic art and memory, associated in russian poetry with loss, pain and nostalgia from the lost homeland and memories, but at the same time embodying the light of art, which is able to save memory and stop the time. The image of chrysanthemum is viewed as a multidimensional essence combining various symbolic meanings: love, festivity, ecstatic admiration of life, youth and beauty, self-sufficiency and divine essence of nature, art, infinite space and time, spiritual and physical death and existential loneliness of man in the universe, memory, etc.

**Key words:** symbol; floral discourse; image of chrysanthemum; russian poetry; chinese poetry; philosophy; lyrical hero; motif of memory; motif of loneliness; reminiscence

**Chevtayev A. A.**

### **Anthropology of acmeist otherworldliness in M. Zenkevich's poem Meat Rows**

**Abstract.** The article examines the poetics of M. A. Zenkevich's poem Meat Rows as an individual authorial manifestation of ideas about otherness. The relevance of this paper is due to the need to clarify the principles of the poet's creative work in terms of the correlation between Symbolist and Acmeist poetics. It is the first time that M. Zenkevich's poetic vision of the essence of the otherworld in its anthropological interpretation is presented. Using structural-semiotic and anthropological approaches to studying literary text, the author forms the methodology of this paper and establishes that the poem Meat Rows represents the anthropology of otherworldliness in connection with the existential identity of man and animal and is determined by the transgression of «this world» into the other world. The poem analysis shows that mortal poetics in Zenkevich's text connects the earthly existence and postmortal existence of man, equated to animal in their corporeality. In M. Zenkevich's anthropological poetics, the otherworld is seen not as the abolition of the world matter movement, but as its reontologization in the space of otherness: animal and man, naturalistically exposed as «pieces of meat», continue to exist nonetheless. The conclusion is made that, constructing his artistic world on the basis of symbolism practices and anticipated acmeism, the poet seeks to identify the principle of «inseparability and non-fusion» of the earthly and otherworldly dimensions of existence. Defining the anthropological essence of death and its existential consequences, the poet claims the existential and value-sense equality between «man» and «animal», «life» and «death», «daily routine» and «eternity». In this respect, it is obvious that the myth of matter, created and approved by M. Zenkevich, is a memory of symbolism in the acmeistic creative perspectives.

**Key words:** Zenkevich; acmeism; otherness; liminality; matter; mortal poetics; body ontology; symbolist worldview; artistic anthropology

**Kuzmina M. D.**

### **Correspondence between P. V. Kireevsky and N. M. Yazykov in the 1830s and friendly epistolary traditions**

**Abstract.** While I. V. Kireevsky had a lot of friends and a wide friendly correspondence (with A. I. Koshelev, V. F. Odoyevsky, A. V. Venevitinov, E. A. Baratynsky, N. M. Yazykov, N. M. Rozhalin, S. P. Shevyrev, S. A. Sobolevsky, A. S. Pushkin, P. A. Vyazemsky, and others, his younger introverted brother P. V. Kireevsky had only one friend with whom he corresponded – the poet N. M. Yazykov. Their communication continued until the end of the latter's short life in 1846. Yazykov was part of the Kireevsky-Yelagin family circle being accepted as a relative, which was extremely important for Peter, who could not imagine life outside his family (it is worth noting that, unlike his elder brother, he never married). Moreover, the two friends were united by a great interest in old times, in russian folklore. Yazykov zealously and eagerly, helped Kireevsky to collect works of oral folklore. This mutual

interest influenced the nature of their correspondence: its language is somewhat archaic and is often stylized as folklore. At the same time, it is curious that the language was influenced by the contemporary literary process and, above all, by modern epistolography, reserved though it seemed at first sight. It reflects in its own way the «buffoonery» style popular with Pushkin and his friends as well as among Ivan Kireevsky's friends. At the same time, their correspondence was influenced by the Kireevsky-Yelagin family letters, which adopted a confessional and «heartfelt» manner. However, the epistolary communication between the two friends was deeply peculiar. Reserved and self-sufficient, Pyotr Kireevsky was hardly affected by external influences. His correspondence with Yazykov, which has not come to the attention of epistolary genre researchers, is of literary value. A study of the 1830s friendly epistolography cannot be complete without taking it into account.

**Key words:** P. V. Kireevsky; N. M. Yazykov; friendly epistolography of the 1830s; friendly correspondence; friendly letter; buffoonery letter; confessional letter

**Egorov M. Yu.**

### **Meta-narrative technique in V. N. Voynovich's prose of the 1970s-1980s**

**Abstract.** The article considers how meta-narration manifests itself in the story *Ivankiada*, or *The Story of Voynovich's Moving into a New Apartment* and in the novel *Moscow 2042* by V.N. Voynovich. The narrative in *Ivankiada* is from the first person, but the narrator uses different text forms (a diary, an official statement, a preface to a collection of poems, a legal note, a letter to a minister, etc.). V. Voynovich emphasizes the documentary nature of the story with real persons mentioned in the book. Changing the status of the story into a documentary narrative, V. Voynovich meta-narratively involves the text in reality, but also mediates it through pre-existing texts, intertextual games that destroy the autonomy of the narrative. V. Voynovich's narrator tries to invent a «real» world. It is impossible to create a «real» world in the meta-narrative structure of *Ivankiada*; only a metaphor of reality can be created. In *Moscow 2042* metatextual elements are deliberately emphasized. The fictional plot of *Moscow 2042* is literary-centered for a reason. The meta-narrative theme replaces the actual plot line, the story of the characters. Estrangement plays an important role in *Moscow 2042*. All the realities that characterize the dystopian totalitarian world of Moscow of the future are reflected in Kartsev's mind as being out of the conventional norm. The meta-narration contributes to the effect of taking the perception of the text out of automatism. The meta-narrative not only supports estrangement, but is itself subject to estrangement. The emergence of meta-narrative components in *Moscow 2042* is also connected with the dystopian genre features. The narrator in *Moscow 2042*, on the one hand, uses meta-narrative elements to establish an opinion about the reality of what happens, and on the other hand, the narrative forces the reader to distance themselves from the world described.

**Key words:** V. N. Voynovich; *Ivankiada*; *Moscow 2042*; meta-narrative; third wave of emigration; Russians abroad; estrangement

**Semenova T. A.**

### **«So, she was called Tatiana...»: on Pushkin allusions in V. O. Pelevin's novel Secret Views of Mount Fuji**

**Abstract.** The article is devoted to Pushkin receptions in V. O. Pelevin's novel *Secret Views of Mount Fuji*. The paper reveals the functional nature of allusions in the postmodern contemporary work based on the example of V. Pelevin's novel. Using comparativist and intertextual methods of analysis, the author of the article puts forward and proves the hypothesis that in his work, Pelevin relied on A. S. Pushkin's precedent text «Eugene Onegin», which he reinterprets in the course of constructing his own plot and artistic system. One of the main proofs supporting this claim is the novel's onomastic code: the main heroine's name refers to Pushkin's Tatiana Larina.

Intertextuality acts as the writer's tool to create an ambivalent image, embodying the female archetype on the one hand, and, on the other hand, characterized by grotesque stylization. The rhizomatically organized narrative, which engages the reader in a postmodern game through a reference to the best-known classical work, serves the same purpose. The intertext technique acts as a link in the novel, providing a dialogue between different literary epochs, writing strategies and literary approaches.

In conclusion, the author proves that V. Pelevin inserts Pushkin's code into the novel through false references, producing a «curved mirror» effect. Pushkin's and Pelevin's Tatanas, despite their physical dissimilarity, are genetically and typologically similar at the textual level, which is confirmed by analyzing the narrative structure, composition, and poetics of Pelevin's text. The study of the characters' specific interaction and their quotation characteristics clearly demonstrate the allusive nature of both the main characters and V. Pelevin's novel as a whole. This is also evident in the initiatic, thanatological, mystical and oneiric motifs, which correspond to similar motifs in Pushkin's poetic novel.

**Key words:** modern russian literature; intertextuality; allusion; postmodernism; V. Pelevin's prose; Eugene Onegin; two Tatanas; system of images

**Yakusheva D. D.**

**Reception of Catherine the Great's image: A. B. Mariengof's novel «Catherine»  
in the historic-literary context of the first half of the XX century**

*Abstract.* The main object of the study was the publication of A. B. Mariengof's novel Catherine in the magazine Literaturny Sovremennik (The Literary Contemporary). The author first turned to comparison with the original text published from the second typewritten copy. The materials published represent one stage in preparing a complete set of the work's variants. The novel has a publication history of only four printed editions. For the first time the reader could read the full version of the text only in 1994, when the writer was no longer alive. The first publication happened in the 1930s, a difficult time both for Mariengof and for the country: then the magazine The Literary Contemporary published a novel about the rise and reign of Catherine the Great. However, it was not presented to the reader in its full form by the editors. For the scholars of both the XVIII and XX centuries, it seemed surprising that such a text could appear in the Soviet press, the text devoted to a figure openly detested by the authorities of the time. Among the historical heroes who were ideologically useful for the authorities were Ivan the Terrible and Peter the Great, while the policy of Catherine the Great was mainly criticized, and her cultural and educational activities remained on the periphery of historiography of the time, not being of special interest. The present article is a textual study of the first publication of Mariengof's novel in The Literary Contemporary. The comparison of the magazine text with the typewritten copy revealed significant discrepancies due to censorship-ideological as well as purely aesthetic considerations. The textual findings presented in the article expand the creative history of the work considerably.

*Key words:* Mariengof, Catherine the Great, Literaturny Sovremennik (The Literary Contemporary), textual criticism, historical novel, censorship, auto censorship

**Antonova L. G., Guzenko G. V.**

**Genre specifics of the contents on the educational online platform ARZAMAS**

*Abstract.* The article is devoted to practical genre formation of network content when creating educational materials on the Internet platform Arzamas. The authors consider the concepts of «digital education» and «media text», and analyze the genre features of the text for educational online platforms. The article provides an analytical description of individual genre models of media texts on the educational online platform Arzamas and other similar platforms, and defines genre groups of the materials presented on the educational platform. The phenomenon of thematic and functional content labeling, uniting materials outside the headings, is also examined. The authors analyze the criteria of the educational platform's image and its addressee, and their influence on the genre formation of the content. The authors examine the phenomenon of content polycoding and the conditions and factors of its emergence, the use of polycoded signs in media text in the process of creating new genres; consider interactive elements of designing electronic resources contents to make them user-friendly.

The research methodology is based on general scientific approaches to the types and genres of media speech. The research is innovative due to the complex analysis of the factors and criteria for educational online platforms functioning and the ways and means of genre formation within the platforms and the existing thematic content. The conclusions of the study are the theoretical grounds for four factors that determine the content genre formation on educational online platforms: the themes of media texts, the age groups of the target audience and their needs in certain formats, the polycodes of the material, and the image of the platform in the Internet environment. The article gives an assessment of the content performance in different genre groups used for the materials of the online educational platform to fulfill the main tasks of the resource. The results of this study can be applied in media monitoring and sociological research to assess the demand for educational online platforms in Russian online and educational discourse.

*Key words:* media communication; online education format; web communication; educational platform; genre; hypergenre; media text; discourse; tags; the resource image

**Zubarkina E. S., Miskevich J. A.**

**Radio plays for adults and children in Spanish and Latin American broadcasting:  
history, specifics and development trends**

*Abstract.* The article examines the experience of producing radio plays in Spain and Latin American countries: Guatemala, Argentina, Venezuela, Peru and Uruguay. The authors describe the main historical stages of forming and developing the radio theater in the above-mentioned countries, reveal the specifics of modern radio drama at major state and commercial FM radio stations, as well as in podcasting. The relevance of the topic lies in the new approaches to audio plays and their increasing educational and social role in Spain and Latin America. This genre underwent serious changes during the Covid-19 pandemic: top managers at most of the radio stations in question

decided to publish the content online, and began working on the production in a distance format as an experiment. The thematic range of programs in the radio theater genre has also changed – the priority is given to social subjects rather than entertaining ones; such projects focus their attention on the problems of social inequality, unemployment, as well as the intense discrimination in multipolar states. In addition, the transformation affected the ways of financing these programs and radio projects – the authors note the recent lack of significant and systematic support of public and private radio stations in keeping the traditions of the radio theater. The novelty of the study lies in the attempt to comprehensively analyze the originality, place and role of the radio play genre in Spanish-speaking journalism. At the same time, the article identifies the development trends in this area of radio journalism for both adult and children's audiences. The authors also examine in detail the role of innovative technologies in developing radio drama in Spain and Latin America.

**Key words:** the radio theater; journalism; media; Spain; Latin America; radio play; audio; radio

**Plotnikova L. I., Levina E. M.**

### **Proper names in regional poetic discourse: based on the works of belgorod authors**

**Abstract.** The article focuses on studying the specificity of proper names in the poetry of belgorod authors. Studying onyms in the regional poetic discourse is conditioned by the necessity to identify the most numerous groups of onomastic lexicon in the works of belgorod poets and to describe the functional purpose of poetonyms in Belgorod poetic space. The authors emphasize the important role of onyms, which along with other poetic components aim at realizing the general ideological-artistic task and represent the author's verbal model of the world. The main varieties of proper names are widely represented, but the central place in the onomastic space of the region is occupied by toponyms and anthroponyms, which not only reflect specific objects and phenomena of the Belgorod region, but also represent specific characteristics of Belgorod poets' ethno-linguistic identity. Most of the topolexemes reflect regional realities. However, these words, included in the poetic text, convey a specific author's perception and become a kind of semantic dominants of authorial imagery. The author complements and enriches the figurative idea of the surrounding reality and influences the reader's aesthetics. This reflects the personal, value-oriented attitude of the artist to the world. The most significant anthroponyms are precedent names as carriers of cultural information. First of all, these are the names of famous poets and writers, cultural figures and artists, which shows the special attitude of the authors to the history of the people and their cultural heritage. The study leads to the conclusion that proper names in poetic texts are characterized by a special stylistic purpose, play an important text-forming role, become a means of forming new meanings and help to achieve impressive imagery.

**Key words:** proper names; onyms poetonyms; toponyms; anthroponyms; regional poetic discourse belgorod authors

**Slozhenikina Yu. V., Musaeva A. S.**

### **Linguistic representation of the artificial intelligence in popular science discourse**

**Abstract.** The article analyzes how the phenomenon of artificial intelligence is represented in popular science discourse which has a strong linguopragmatic character and is determined by the following parameters: addresser/addressee profile, intention, subject matter, functions, the use of verbal and non-verbal means. From the addresser's point of view, a characteristic feature of popular science discourse is the expression of the author's intention and narrative: the text creates the scientist's speech portrait and positions their authorial attitude to the problem. As for the information recipient, the authors point out the expansion of the «addressee» characteristics in this style of language: it is not only the ordinary reader, but also scientists, expert community, opponents, officials, businesspeople, investors. The addressee of the discourse is the widest possible audience with their own worldview and axiology. The forms of establishing contact and involving the audience in mutual discussions and actions are of great importance. The content of the discourse is mainly related to the philosophical issues of coexistence of humans and AI and the problems of their interaction. The variability is based on the principle of «friend» / «foe» and the qualitative assessment of AI as a foe is solved through the opposition «good – evil». The genre-forming feature of popular science discourse according to the type of communicative purpose is evaluating, whereas the purpose of informing is secondary. There is a tendency towards the hybrid style which acquires the functions of influence and persuasion inherent in the journalistic style. The language of popular science essays is as close as possible to the literary spoken language of the audience. An important part of this functional style is the system of arguments with the predominance of rhetorical over logical argumentation. Popular science texts have various modality markers. Their neurolinguistic function is connected with minimizing the fear of a certain group of readers in the face of the unknown future.

**Key words:** popular science discourse; speech genre; modality; text; hybrid style; artificial intelligence; linguistic portraiture; linguistic pragmatics

**Gaponova Z. K.**

**Towards the issue of anthroponymic formulas in the Yaroslavl census books of 1627, 1628 and 1629**

*Abstract.* The scribal and census books of the Yaroslavl district contain valuable material for historians of language, allowing them to make linguistic and socio-cultural inferences about the functioning of specific linguistic units and the mindset of the Russian people during the transition from the Middle Ages to the New Time. This research aims to fill a gap in the study of historical, as well as regional anthroponymy of the 17th century. The description of anthroponyms – the components of the lexical system that function according to their internal laws – makes it possible to identify the most common patterns of naming people of different social classes (mainly craftsmen and peasants), forming the anthroponymic formulas recorded in the The Copy of Extracts from Yaroslavl Books of Letters and Measures by Ivan Nikitich Golovin and the Clerk Nikon Fedorov, Years 135, 136, and 137. The analysis of these anthroponyms is based on historical material found in the business chronicles of the Yaroslavl region, which has not been studied before. The system of calendar and non-calendar names in the Yaroslavl region in the 17th century shows that a unified anthroponymic formula was still in the stage of formation. Therefore, the amount of information about craftsmen and peasants, as well as how they were presented, depended largely on the subjective will of the scribes and the purpose of the document. The comparison of the Yaroslavl data with the conclusions of onomatologists from other regions raises questions about the status of certain elements in the anthroponymic formula. This leads to further discussion about controversial elements in the name structure and individual non-calendar names found in Yaroslavl documents.

*Key words:* anthroponym; anthroponymic formula; anthroponymic identity; history of the Russian language; regional business writing of the XVII century; extracts from scribal and census books; calendar names; non-calendar names

**Glazkov A. V.**

**The speech act of lying in the aspect of the coherence category in the Russian language**

*Abstract.* The article considers the system of coherent relations in the lying speech act. The logical-communicative approach used in the study helps to focus on the semantics and pragmatics of false messages, on the mechanism of realizing the liar's goal which is to prevent the addressee from discovering that the message is false. The author shows that the false statement compliance directions «from word to the world» do not reflect the real state of affairs, but create a certain virtual, modally contrastive system necessary to achieve the communicative goal of lying. There is an intrinsic lack of coherence in the system of a message containing lies. The article contrasts two types of coherent relations in a false message: splitting and branching. The first type means that there are coherent sentences at the input and output of the false message that can hide the lie. The second type means the absence of such a sentence, which leads to breaking the speech act of lying: the lie in such a case can be revealed. The analysis of the coherent structure underlies the internal mechanism of the statement perception, which helps to separate the truth from the lie. The discovery of such a mechanism suggests that a lie should not be regarded as a violation of the Principle of Cooperation. The article concludes with two case studies. Coherence analysis in the cases is based on the methodology of analyzing textual groups - arbitrary sequences of sentences to which textual analysis parameters are applied. The main objective of the methodology is to determine the nature of the relationship between the sentences. Case 1 discusses a non-coherent textual group created by the author using the opposite proof method. Case 2 considers a system of non-coherent textual groups using the example of comparing the selling text and the customers feedback.

*Key words:* coherence; speech act; a lie; textuality; direction of compliance; intentional state; semantics; pragmatics

**Rebkovets O. A., Milyanchuk N. S.**

**Communicative self-positioning of the content author in modern popular science discourse  
(based on telegram channels on linguistics)**

*Abstract.* The article demonstrates the functional transformation and stylistic upgrade of popular science texts due to the shift of popular science communication to the media space. The authors substantiate the productivity of the discursive approach to popular science text research and raise the issue of analyzing such a linguistic component of modern popular science discourse as the subject of speech – the author of the message. The content of the term «communicative position» is clarified in relation to the terms «communicative role» and «speech mask». The self-positioning is considered as a tool for organizing the author's interaction with the addressee and a means of attracting and keeping the audience. The article defines the key communicative positions realized by authors in traditional popular science texts (educator, detective) and in modern popular science discourse (expert, myth-breaker, assistant / advisor, research team leader, hobby club founder, entertainer, «class mistress») and analyzes the

linguistic means for realizing the fixed communicative positions. The following signs of positions differentiation that allow to systematize them are revealed: reference to one of the communicative strategies (communication «top-down», communication on equal terms, communication «bottom-up»); communicative goal and tasks of the author; communicative orientation of the author, determined by the priority of one of the components in the communicative situation: I-oriented (priority of self-presentation), you-oriented (priority of the addressee's interests), we-oriented (priority of cooperation between the author and the addressee). The authors conclude that, unlike the traditional popular science narrative, based on the communicative hierarchy of the author's strong position and the addressee's weak position, the self-positioning of authors in modern popular science content is mainly carried out through the strategy of communicating on equal terms.

**Key words:** popular science discourse; subject of speech; communicative position of the author; communicative role; communicative strategy; position of the educator; position of the expert; position of the myth-breaker; position of the entertainer; position of the anti-purist; position of the assistant; position of the organizer

**Kytmanova E. A.**

### **Nomination of the genre «rassuzhdeniye»: etymological analysis**

**Abstract.** Although the genre «rassuzhdeniye» (reasoning) originated in Russian scientific discourse in the XVIII century, the lexeme nominating it has a more ancient origin. This article describes the history of the origin and development of the lexeme «rassuzhdeniye», which is considered in phonetic and orthographic, morphological and semantic aspects using the works of the XI century Old Russian texts. Despite the fact that the word «rassuzhdeniye» first appears in texts translated from Greek, the results of the study confirm the Old Slavonic origin of the lexeme and show its onomasiological structure and primary lexical meaning. The data of phonetic and orthographic analysis prove that the lexeme «rassuzhdeniye» was assimilated in Old Russian, which is reflected in the orthography of the word. Morphological and word-building analysis revealed three degrees of derivation and participial origin of the lexeme which is preserved in its onomasiological structure endowing it with the quality of non-temporal verbal meaning. Using the data of contextual analysis, the author proved that the lexeme under consideration possessed a syncretic meaning revealing its semantic nuances in different contexts of various genres of Russian Orthodox didactic literature. In the genres of religious and philosophical literature, such as pandects and patrologies, the lexeme had the meaning of «seeking spiritual guidance», whereas in the texts containing teachings and commandments it has the meaning «judicial decision». The component analysis of the word «rassuzhdeniye» identified its core, which can help in interpreting its development trajectory from a lexeme of general vocabulary to a genre nomination and specify the features of the genre itself.

**Key words:** lexeme; genre; genre nomination; onomasiological structure; assimilation; calque; semantic syncretism; Old Russian literature of the 11<sup>th</sup> century

**Ananyev D. N.**

### **Abbreviation as a means of creating the GULAG image in A. I. Solzhenitsyn's novel**

**Abstract.** The work is devoted to abbreviation as a means of creating the Gulag image, required in the analysis of the concept «GULAG», which is dominant in forming the philosophical, ideological and aesthetic content of A. I. Solzhenitsyn's novel The GULAG Archipelago. The aim of the article is to investigate the functional and stylistic role of abbreviation in the text of the work. The object of the study is the text of A. I. Solzhenitsyn's novel The GULAG Archipelago, the subject is the abbreviations used in the novel by the writer to create the image of the GULAG.

The article uses the methods of observation and comparison, certain elements of component analysis, contextual, word-formation and lexicographic analysis.

One of the main ways to create an image of the GULAG in A.I. Solzhenitsyn's novel is introduction of various types of abbreviations as a special type of compounding, characterizing the tendency of saving speech efforts. The author proves that abbreviations are a means of creating the image of Stalin's camps and their inhabitants (prisoners) as linguistic symbols of time, they are explicators of the concept and image of «Gulag», including the initiation of its associative plan, they are of interest for linguistic research of the writer's idiostyle features manifested in this novel.

The results of the study make a certain contribution to studying the language of A. I. Solzhenitsyn's works, broaden the understanding of the writer's conceptual sphere and the imagery of his texts, his idiostyle; they can be applied in teaching the disciplines The Modern Russian Language (section Word Formation), The Language of Fiction, Stylistics, Linguistic Analysis of Text, Linguistic Analysis of Literary Text in universities.

**Key words:** abbreviations; abbreviation; the concept of the GULAG; A. I. Solzhenitsyn; The GULAG Archipelago; the image of the GULAG

Lukin O. V.

### **Pallas's dictionary as the first lexicographic work in the history of comparativistics**

*Abstract.* The article is devoted to one of the first works of Russian comparative studies «Comparative dictionaries of all languages and dialects, compiled by the right hand of the highest ranking person», published in 1787–89 with the active participation of Empress Catherine the Great edited by the famous encyclopedic scientist academician P. S. Pallas (Peter Simon Pallas; 22.09.1741 – 8.09.1811).

The author of the article traces the history of this dictionary – from initial plan to its realization in the first and second editions. Special attention is paid to the role of Catherine the Great and P. S. Pallas in this grandiose project. Based on the documents from that time, the author proves that the dictionary was conceived and brought to its logical conclusion by Catherine the Great. The need for the German princess to master the language of the titular nation of the Russian Empire, which her fate was linked to, contributed to her interest in comparing languages, which found the most fertile ground in Russian multinational state.

The participation of Academician P. S. Pallas in editing the dictionary is explained by the outstanding role this scientist played in European science and the Empress' personal trust in him.

The very fact that professional linguists did not take part in compiling the comparative dictionary is explained by the fact that linguistics as a science appeared somewhat later, and that the end of the XVIII century still enjoyed the influence of the Enlightenment and of the authority of encyclopedic scientists, such as P. S. Pallas himself.

All the shortcomings of Pallas's dictionary, mentioned by later researchers, were caused by the fact that this dictionary was the first lexicographic work of comparative-historical linguistics for almost three decades since it appeared as such.

*Key words:* narrative linguistic historiography; P. S. Pallas (Peter Simon Pallas; 09/22/1741 – 09/8/1811); Catherine the Great; comparative historical linguistics; lexicography; Russia; XIX century

Shekhovtsova E. E.

### **The use of the lexeme «green» and the specifics of the concept «green» in english speaking culture**

*Abstract.* Colour names can often be found in the texts published in English-language media. The lexeme 'green' is of a particular interest. It denotes one of the most popular basic colours that mankind began to distinguish at the early stages of its development. People have long associated this color with nature and vegetation, but its perception is different in many cultures. The aim of this research is to study the specifics of using the concept 'green' in the texts of the Guardian online edition, and the objectives are to identify sentences and word combinations with the target lexeme, to compile a corpus of lexical units and to arrange them thematically. The methods used were contextual analysis, continuous sampling, description, comparison, historical research, contrast, and interpretation. As a result, the study presents a corpus of forty units with the lexeme 'green', and the word combinations are arranged according to their meaning: 'sport', 'economy', 'ecology', 'politics', 'culture', 'urban planning and architecture', 'cooking'. The author considers the specifics of using the lexeme 'green' and the perception of the green colour in English-speaking cultures. There is a tendency to use expressions with the lexeme 'green' in figurative meaning, which causes difficulties in translation; the concept 'green' is also used to focus readers' attention on certain material, for example, on articles about environmental issues. Some idiomatic expressions that contain the colour name 'green' have been found. When analysing the collected collocations, the author concludes that the concept «green» has remained unchanged.

*Key words:* concept of colour; green; national and cultural specifics; mass media; newspaper discourse; colour; lexical unit

Lyapina E. S.

### **Specifics of translating pseudo-oral language in korean doramas into russian (the case of the dorama Sky Castle)**

*Abstract.* This paper examines certain features of audiovisual translation of korean doramas from the perspective of pseudo oral language. The article introduces the concept of pseudo oral language as an artificial language specially created by scriptwriters and describes its basic principles. The relevance of this study is due to the increased interest in korean doramas in russian-speaking countries. Korean TV series, including doramas, have gained immense popularity due to their originality and unique style. When translating korean doramas into russian, it is important to preserve the specifics and structure of the original text, including pseudo oral language, which is a key element of korean dramas. The purpose of this study is to investigate the peculiarities of conveying pseudo oral language when translating the Korean dorama Sky Castle into russian and to develop effective methods of the translation. The study objectives are to analyse the concept of pseudo oral language and its meaning in the context of audiovisual translation; to identify the specifics of pseudo oral language in the korean dorama Sky Castle; to develop the strategies and methods of conveying pseudo oral language when translating Korean doramas into

russian. Theoretical and practical value of the study is that it gives recommendations for translators and linguists on how to effectively translate pseudo oral language in Korean dramas into russian, using the example of the drama Sky Castle. The results will be helpful for both translation professionals and korean drama fans, and can also contribute to a deeper understanding of South Korean cultural characteristics reflected in korean dramas and help to improve the quality of audiovisual translation of this genre into russian. Moreover, the study will be useful for students and researchers in cultural studies, linguistics and cinematography interested in the phenomenon of pseudo oral language in audiovisual translation. This study aims to enrich academic discourse in translation studies and cultural studies.

**Key words:** pseudo oral language; audiovisual translation; artificial language; korean drama; polycode text; polymodality; translator's visual experience; russian colloquial speech; phraseology.

**Kuznetsov V. G.**

### **The role of cognitive metaphors in verbalizing concepts (based on newspaper journalistic and literary discourses in french)**

**Abstract.** The metaphor plays an important role in the cognitive-discursive paradigm of modern linguistics and related sciences because it manifests the analogue potentials of human consciousness. Human thought processes are largely metaphorical. In modern cognitive science the metaphor is defined as mental operation, as a mean of conceptualization and categorization of objective reality. The cognitive metaphor has two important functions – epistemological and creative. The present article aims to identify and analyze the cognitive metaphors verbalizing the most frequent concepts in French newspaper journalistic and literary discourses. It is noted that military, medical, animalistic and natural metaphors are quite often found in newspaper and journalism discourse aimed at vivid representation of socially significant political, economic and public events. The frequent use of cognitive metaphors in newspaper journalism is conditioned by communicative and pragmatic characteristics of this discourse type. Cognitive metaphors have pragmatic and expressive functions and thereby affect the readers and form the public opinion.

Metaphorisation of concepts in literary discourse is studied using the material of the novel by the famous French writer Armand Lanoux «Le commandant Watrin» (The Major Watrin). The personal author's worldview is based on the artistic perception of the reality described and contains the key concepts of the author's conceptual sphere. The novel contains a considerable amount of military, natural, sound, color, smell and animalistic metaphors, as well as figurative comparisons. The research suggests that metaphors of this type have a significant pragmatic and expressive function in A. Lanoux's novel.

**Key words:** concept; cognitive metaphor; types of metaphors; metaphorization; verbalization; discourse; newspaper journalistic discourse; literary discourse

**Pogodaeva S. A.**

### **The specificity of the french language in Western and Central Africa**

**Abstract.** This article focuses on conceptualizing the phenomenon of the african french language. There is a need to study the territorial variant of french used in Western and Central Africa, which shows greater differences between the french used there and Central French; however, French plays a greater role in everyday communication in those areas than in the French-speaking countries of the Maghreb. The author considers the reasons for the spread of French and its role in modern Africa: originally the language of colonizers, it has become the language of the elite, education, administration, inter-ethnic and inter-state communication, and a marker of youth culture. The study highlights the specifics of territorial and chronological variability of French in Africa. In terms of pronunciation, there is a combination of sounds not typical of the french language, inaccurate pronunciation of some vowel and consonant sounds; the specifics of writing include the use of superscripts unusual for the Central French language, fused or alternative spelling of some words; in the field of grammar, there is omission of articles, construction of interrogative sentences using intonation (without inversion); in the field of lexicology – a significant layer of vocabulary denoting realities and derived from local languages (Africanisms), including traditional models of word formation in the french language (affixation, compounding, reinterpretation), borrowings (usually from the english language), archaisms. In african french there is a tendency to weaken the norms accepted in the language of France (laxism), which is explained by the desire to assert national identity. According to statistics, there are more francophones living in Africa today than in Europe, and their number will grow significantly in the near future, thus all the linguistic changes that are taking place on the african continent are significant for the future of the french language in general.

**Key words:** territorial version of the french language; francophones; neologisms; africanisms; realities; archaisms; laxism



**Astafieva O. N., Tkhangapsoev Kh. G.**

**Developing information-semiotic theory of culture in the methodology of culturological knowledge**

*Abstract.* The article continues the research devoted to the specifics of forming and developing the information-semiotic theory of culture in Russian cultural studies. The article explains the significance of the concept "information" in terms of modern ideas and principles of the post-non-classical paradigm of scientific cognition and shows the possibility of including the information-semiotic theory of culture in the methodological framework of cultural studies. Out of the infinite variety of types and elements of culture, the authors emphasize two fundamental and system-forming qualities of culture – creativity and information. The complex mixture of natural, social and cultural information determines the process of sense formation, and as the technology of storage, transmission and use is developing, the amount of information available to man is growing, and the speed of processing it is rising, the human level of culture is increasing. The specificity of information is presented in the article by different forms and types of culture, whose essence is shown by the examples of studying corporality or intangible cultural heritage. The principle of «maximum information» manifested in culture and art is stimulated by the environment conditions and the increasing diversity of the means used. The effect of its functioning in all types and genres of art works is their increasing informativeness.

The article actualizes the debatable issue of the «atom of culture» or «cultureme», about the identification of «elementary» parts, minimal frames (patterns) of cultural forms, which in the processes of associations, references and emergence acquire familiar forms and symbolic meanings. The authors discuss the emergence of three types of cultural being - structural-stylistic, mental, subjective, influencing the development of new styles, forms and genres. The authors consider the methodological resources of the information-semiotic approach in culture studies; the definitions of «reference – emergence – frame – fractal – recursion», in combination with the categories of history and philosophy of culture form the basis for the thesaurus of information-semiotic theory of culture, making the amendments to the interdisciplinary methodological version of culture studies.

*Key words:* culture; information; modes of human existence; cultural form; corporeality; intangible cultural heritage; culture dynamics; frame; emergence; culture typology; culture studies

**Kaminskaya T. L.**

**The soviet era of «stagnation» in personal letters of the writer L. Vorobyov**

*Abstract.* The article examines the image of the Soviet period, referred to as the era of «stagnation», reconstructed on the basis of personal letters written by the Kostroma and Novgorod writer Leonid Vorobyov (1932–1976). The author of the letters conventionally belongs to the group of village writers. Judging from his numerous publications, Leonid Vorobyov can be considered a successful writer, the author of dozens of books published in Yaroslavl, Leningrad and Moscow, and the letters in question (more than 200) were written during the writer's most prolific period, which was the last decade of his life. This was the period when Leonid Vorobyov moved to Novgorod where the Novgorod branch of the Writers' Union was organized.

The author of the article turns to the fragments of the letters that describe the social-cultural reality of the period, focusing on the events of personal life related to the Soviet realities.

The article pays special attention to such aspects as the life of a creative person within the ideological framework of that time, including relationships with publishing houses and editors' personalities; the arrangement of everyday life in the distribution system of commodity shortages; and the very possibility of earning a living in the Soviet times through literary work alone.

The author analyzes the period of «stagnation» using the methods of discourse analysis and content analysis, showing a multilayered contradictory phenomenon: noting, on the one hand, the dependence of creative work on Soviet ideology, and, on the other hand, the state's efforts of enlightenment and promotion of educational and creative practices.

The relevance of the article is connected, firstly, with the research material itself, and, secondly, with the need, after half a century, to impartially comprehend the historical period, which is often assessed in polar and unambiguous terms.

*Key words:* the era of «stagnation»; writer's letters; nostalgia for the Soviet; Soviet ideology; Leonid Vorobyov; interpretation of Soviet reality; publishing policy, Soviet everyday life

**Elizova E. I., Lantsevskaya N. Yu.**

## **Elements of the cultural and civilizational matrix of the local civilization of the Republic of Seychelles**

**Abstract.** Russia's interest in international cooperation with Africa is growing every year. The Republic of Seychelles, as a «small country» and a local civilization on the african continent, has significant potential for cooperation with Russia in the field of business and tourism. The Center for Open Education in Russian and Russian language teaching was set up in the capital of Seychelles in 2023 by Shadrinsk state pedagogical university supported by the RF Ministry of Education in order to promote the russian language and russian culture. Studying the possibilities of including russian as a foreign language in the curriculum of Seychelles educational institutions becomes a «challenge» in the context of modern geopolitical conditions and cultural-civilizational specifics of the Seychelles world, and also reveals the basic values within one local civilization, transmitted through the established linguistic worldview of Seychelles people.

The article analyzes certain approaches to understanding local civilization, local culture, cultural-historical types, cultural-civilizational matrix in the context of historical, cultural and philosophical views of the scientists in the XX – first quarter of the XXI century. The authors of the article assume that the cultural and civilizational matrix reflects the specificity of the main spheres in the society's life – material, economic, informational and semiotic (language, meanings, art, etc.). In this regard, the authors consider in detail the process of Seychelles' civilization and culture genesis, with an active formation period from 1756 to 1976, and related to the multi-ethnic influence of african, asian and european nations, as well as the specific natural and climatic conditions. Mythological and religious beliefs influence the formation of Seychellois mentality. One of the most significant elements of the cultural and civilizational matrix is the Creole language which claims to be independent, despite its obvious connection with phonetics, grammar and vocabulary of European, African and Asian languages.

**Key words:** Africa; the Republic of Seychelles; cultural and civilizational matrix; local civilization; culture

**Letina N. N., Chernyavskaya A. P.**

## **Sociocultural aspects of the ideal personality in the russian teenager's mind**

**Abstract.** The article provides the systematized results of a large-scale monitoring of sociocultural intents a modern Russian teenage school students have. The research was conducted within the framework of the State Assignment to K.D. Ushinsky YSPU for 2024 from the Russian Federation Ministry of Education on the topic “Sociocultural bases for the development of educational systems in general education institutions” (registry number 720000F.99.1.BN62AB84000). The main objective of the article is to determine the sociocultural aspects of understanding the concept of cultural and anthropological ideal of a personality by high school students. The scientific significance of the article is ensured by the complexity of methodological synthesis on the basis of sociocultural approach, theoretical analysis, systematization, quantitative analysis and content analysis of the survey results. The scientific significance is determined by the need to comprehend the current state of the category of cultural-anthropological ideal in the minds of modern Russian teenagers. This article systematizes the key positions of the “ideal” category in relation to a person and analyzes the answers of the respondents from 7 Russian regions to the questions about their attitudes towards the proposed famous persons and the definition of attractive personal characteristics. The authors identify the key categories of persons who serve as ideals for modern teenagers: chronologically, they are our contemporaries or figures of the recent past; pragmatically, they are active persons who have achieved a high level of self-fulfillment; professionally, they are: president, poet, emperor, businessperson, animation director, and footballer. The article identifies significant personality traits that attract high school students, namely: determination, intelligence, strong character, wisdom, kindness, talent, success, a sense of humor, patriotism, beauty, fame and, to a lesser extent, physical strength, popularity, wealth. Moreover, the results of other studies conducted in this field are summarized.

**Key words:** category of the ideal personality; cultural and anthropological ideal; cultural hero; socio-cultural intentions; modern Russian teenager; monitoring, bringing up Russian children and teenagers; educational institution; values

**Kuzmina Yu. A.**

## **Reception of positivism in russian symbolism**

**Abstract.** The formation of the Russian Symbolism mental paradigm came as an act of systematic denial of positivism. Such contemporary researchers as I. A. Paperno, O. Matic, J. D. Grossman, E. A. Murtuzaliev and others often see in this radical rejection a certain type of constitutive continuity and dependence of one discourse on the other. The article attempts to consider symbolist theories formation as a systematic process of gradually completing binary oppositions to significant aspects of positive philosophy. The object of the research is the Russian Symbolism ideological paradigm, and the subject is the forms of positivism reception in it. The sources for the analysis are

publicist texts, program articles, sketches, letters, reviews and essays by Merezhkovsky, Bely, Ivanov, Blok, Ellis and other representatives of Russian Symbolism. The following binary pairs are established in the course of the analysis: 1) distinction between phenomenon and essence – their synthesis, 2) abstract theoretical subject – «real» volitional personality, 3) opposition of subject to object – super-subjectivity, 4) collectivity – free all-unity, 5) progress – cult of memory, 6) cumulateness – degeneration, 7) industry – spontaneity, 8) scientific utopianism – aesthetic utopianism, 9) rational foresight – mystical prophecy. It is concluded that the aspiration of the emerging symbolism to oppose positivism led to the fact that the new worldview was formed within the range of problems and categories, which was set by positive philosophy, and therefore the creative, constitutive influence of the latter on the mental paradigm of Russian symbolism can be stated.

**Key words:** symbolism; positivism; cognition; counterculture; communalism; supersubjectivity; aesthetic utopia; intuitive cognition

**Savushkin I. S.**

#### **New art and the search for historical subjectivity by Alexey Remizov**

**Abstract.** Studies on the first wave of Russian emigration often describe the emigrants' cultural, social, and creative practices as a demonstrative and public continuation of «pre-revolutionary life». However, current culturological approaches make it possible to consider their totality as a new, independent type of Russian culture. The article attempts to consider A. M. Remizov's creative work as an example of independent development of Russian culture and art in emigration. Addressing the arts of the Russian first wave emigration as a new form of art helps to achieve yet another goal, namely, to define the historical subjectivity of the Russian emigrant, particularly of Alexei Remizov. The notion of «historical subjectivity» introduced by the author of the article implies various cultural practices aimed at the emigrant's understanding of the history course and defining their place in this history. Thus, the object of this article is the culture of the Russian emigration's first wave, and the subject is the specific historical subjectivity of the representatives of this culture. The sources for this study are A. M. Remizov's literary texts, the secret society Monkey Great and Free Chamber he invented, and his experience as an artist in emigration. In addition, the author uses the criticism of Remizov's work by the emigrant community as a source for this work. The methodology is based on the structuralist approach, the law of «unity and density of the verse line», and Y. N. Tynyanov's principle of literary and extra-literary series. The author's analysis conceptualizes Remizov's art as a multifaceted cultural and aesthetic phenomenon, and demonstrates that while seemingly tautological and repetitive of pre-revolutionary cultural practices, it functions as an independent, original and new phenomenon. The conclusion is made about the originality of Remizov's approach to art and how A. M. Remizov expresses his historical subjectivity through his art.

**Key words:** Russian emigration art of the first wave; Remizov; cultural practice; law of unity and density of the verse line; semantic sequences; everyday life; historical subjectivity; OBEZVELVOLPAL