

Kocheshkova L. E.

**Leo Tolstoy's artistic method his later works
Father Sergius and The Four Gospels Harmonized and Translated**

Abstract. The article examines L. N. Tolstoy's novel *Father Sergius* in connection with the writer's religious and philosophical work *The Four Gospels Harmonized and Translated*. The ideological structure of the novel *Father Sergius* is based on the system of oppositions that goes back to *The Four Gospels Harmonized and Translated* («hidden – open», «visible – invisible», «secret – obvious», «external – internal», etc.). The method of analysis chosen by the author of the article allows to see the logic of the text in a new way, to see the interrelations of episodes and to clarify the conceptual basis of the novel. The article is structured according to the principle of «slow reading»: the author traces how the main semantic flow of the novel is formed. The article highlights the role of «foreign» words in shaping the meaning of the work, and the reasons for the writer's appeal to the hagiographic tradition. The article identifies the key words of the novel referring to *The Four Gospels Harmonized and Translated* that have authorial contextual meanings: «anger», «destruction», «peace», «tenderness», «joy», «Orthodox», etc. The conducted analysis leads the author of the article to the question of Tolstoy's artistic method in his later works and, above all, the uniqueness of the symbolic images in the novel. The author notes that in Tolstoy's works of the 1890s–1900s a completely new type of symbol appears, the starting point for which is the images of *The Four Gospels Harmonized and Translated*, formed on the basis of the polysemantic artistic word of Tolstoy's later works. The article shows how the artistic integrity of the later works is formed on the basis of «evangelical» oppositions – going beyond the specific work to other Tolstoy's texts and with the active position of the reader familiar with both the sources of the novel and Tolstoy's journalistic works.

Key words: L. N. Tolstoy; «*Father Sergius*»; *The Four Gospels Harmonized and Translated*; artistic integrity; artistic method; ideological structure; composition; hagiographic tradition; symbol

Gaponova Zh. K., Nikkareva E. V.

**One's own «someone's grandmother»: the plot of finding the progenitor in modern russian prose
for children and teenagers**

Abstract. One of the common motifs in contemporary prose for teenagers is overcoming the character's loneliness on the way to adulthood. On the basis of modern teenage prose works, emphasizing the failure of parents, the authors of the article focus on the images of substitute progenitors (grandmothers or grandfathers). The article examines the specifics of forming a model of relations between the generations: potential grandparents and grandchildren, which, by analogy with substitute parenting, the authors define as substitute grandparenting. In this case, the coming-of-age plot is realized as a narrative of searching for 'one's own' grandmother or 'one's own' grandfather, as an alternative to escapist discourse. The tendency of overcoming the dichotomy «one's own – someone else's» and forming the understanding of grandparenting as a value generally corresponds to modern socialization practices, where the search for a grandmother and/or grandfather for a child is gaining popularity, and foster families projects for the elderly are developing. The authors conclude that the plot of finding «one's own» progenitor as a variable plot model can be regarded as a way of presenting the progenitor text in Russian teenage prose, in which the conceptual-archetypal and axiological direction is embodied in specific imagery at the levels of plot and composition, chronotope, motivation, and other aspects of the literary discourse. The authors underline that the overcoming of the attitude to others (originally not their own) as strangers is realized in the works through adopting expressions and turns characteristic of the progenitors' speech by the successor grandchildren, through changing the system of names that show the warm attitude of the newly acquired relatives to each other, and through the plot.

Key words: progenitor text; axiological code; plot; substitute progenitor; V. Osheeva; A. Kashura; I. Danilova; A. Zenkova

Ivanov N. N.

Spiritual world of a «common man» in russian neorealism: artistic and cognitive aspects

Abstract. Scientific knowledge about the correlation between the character system and conceptual paradigms in Russian literature at the turn of XIX–XX centuries has a great potential for adjustments and additions. Neorealism, in particular the works by A. P. Chekhov, M. Gorky, L. N. Andreev, show an increasing interest in moral and psychological types of characters that are not ideal, far from the classical understanding of heroism. Not being part of the social elite, they have a rich inner world and are capable of great moral deeds, therefore the account of the life of such characters, not from the world of palaces, becomes an examination of different hypostases of human spiritual existence. The value content of literary texts is often clearly revealed through the interaction of the character systems. The aim of the article is to present the nature, the logic of commenting on, and interpreting such boundary meanings, and to elaborate on the functions of supporting characters. Achieving its goal, the article contributes to the objectification of authorial attitudes, to understanding literary versions of moral categories and national values, and raises the perception of literature to a higher level.

The main tasks of the work: revealing the artistic phenomenality of the «common man» in literature; showing the writer's bias with regard to the primary values of this person's existence; analyzing aesthetics and poetics of particular stories and novels by A. P. Chekhov, M. Gorky, L. N. Andreev.

The research also involves studying creative connections between the writers, establishing typological similarities and parallels in the works, interpreting symbolism, poetics, motifs, the objective world and its functions.

The research methods used are metatextual, motif, structural-semantic, semiotic analyses; cultural approach to the text; as well as historical-literary, comparative-historical, biographical, value-axiological methods.

The most significant results of the work are as follows: new understanding of the value meanings, aesthetics, poetics, motifs, archetypes of Russian neorealist prose including clarifying the authorial positions, updating the interpretations of the works by Chekhov, Gorky, L. Andreev, and describing their typology. The author presents some original findings and makes a number of conclusions; the research methodology is updated and its prospects are outlined.

The material of the article is interpreted in event-biographical, historical and literary aspects. The work is addressed to philologists, literary critics, and researchers of XIX–XX centuries Russian literature.

Key words: motifs, archetypes and images of Russian neorealism; poetics of the prose by A. P. Chekhov, M. Gorky, L. N. Andreev; functional aspects of character systems; allusions in the art of the word; the objective world of a literary work; typological relations in creative work; comprehension of a literary work

Poleva E. A., Velichko O. P.

Semantic variants of the death motif in Lena Eltang's neo-modernist novel *Stone Maples*

Abstract. The article proves that the functions, variants of realization and semantics of the death motif make it possible to interpret L. Eltang's novel *Stone Maples* as (neo)modernist. The motif is realized at different levels of the novel's poetics (narrative, intertextual, plot). Along with the death motif, the novel realizes the motif of imaginary death presented in several variants ('suicidal', the funeral game, the cenotaph arrangement, the murder plot fiction). The main actants (the 'bearers' of the motif) are the two sisters Sasha and Edna, as well as the potential fiancé of the first, Llewellyn. The significant role in forming the semantics of the analyzed motif is played by archaic intertext (citation and allusions to myths, legends, fairy tales, and ancient literature), which together with the poetics of psychologism helps to create a neo-modernist literary world of the writer. For L. Eltang, archaic images and plots are not a subject of deconstruction, but a part of her own language, manifestation of self-identity, a way of creating a personal myth about the world in which culture substitutes for history and social connections. The writer not only uses allusions to ancient plots, but also reproduces archaic models associated with death (imitation of a funeral, going to the realm of the dead and returning to the world of the living, etc.). Death is interpreted by the writer as an individual experience of loss. Synonymous with the death motif are the motifs of silence, loneliness, lack of love. At the same time, death is understood as an ontological regularity, «there is nothing inhuman in it». Mortal semantics is balanced by vital semantics both in the motif's structure and in the logic of the plot: beginning with death, the novel ends with birth, which corresponds to the archaic understanding of death as a part of life.

Key words: L. Eltang; contemporary Russian-language literature; *Stone Maples*; (neo)modernism; motif; archaic semantics; death; imaginary death; funeral game; overcoming death; vitality

Ukhova L. V.

Style diffusion of media texts in the time of media discourse marketization

Abstract. Modern media text, including journalistic text, is inevitably becoming a part of promotional communications. On the one hand, it uses an already existing arsenal of linguistic means (language tools) in marketing discourse (semantic presuppositions, interrogative constructions with implicit semantics, implicit logical connection, refutation of a hidden thesis, appeal to authorities and to general knowledge, communicative and stylistic mimicry, etc.). On the other hand, there are semantic and lexical-grammatical attractors and psychological triggers characteristic of marketing linguistics. Both promotional and selling media texts function steadily in the field of promotional communications, and the boundary between them is gradually disappearing. Creating a sales text is highly algorithmic: the text has a stable structure, an obvious and deliberate set of verbal and psychological techniques to attract and hold the addressee's attention, to encourage decision making. The promotional text, aiming to build the addressee's trust in the information contained in the text and, ideally, long-term relationships, has specific patterns of text generation: the copywriter's task is not to frighten or scare off the target audience, but to involve them properly in the process of creating a positive image of the subject / product / service, and, if the text is to influence the addressee, it should create an illusion of objectivity. Recent observations show that even the news media text is acquiring more and more features of a selling text rather than a promotional one, which, according to the author, indicates the inevitable marketization of media discourse, with active use of implicit information, on the basis of which a lateral (side) programming is based – to influence human behavior bypassing the addressee's consciousness and will.

Key words: media discourse; media text; media text stylistics; marketing discourse; marketing linguistics; promotional communications; promotional text; selling text; news media text; media discourse marketization

Krymskaya I. S.

Possibilities of generative networks in producing advertising content

Abstract. This paper examines the impact of generative neural networks on the advertising industry and analyzes their integration into producing promotional content. The study highlights the main benefits and challenges related to employing such technologies, as well as various ethical and legal aspects. The author considers particular examples of generative networks in advertising, such as the cases of the Epica brand and the Yandex Advertising platform, which demonstrate that generative technologies succeed in creating textual and visual content.

The study shows that generative networks can significantly automate and optimize the processes of creating promotional materials, leading to significant time and cost reductions. At the same time, the ability to adapt the content to the target audience's specific needs and preferences significantly increases the effectiveness of advertising campaigns.

The use of generative technologies raises serious ethical and legal issues related to copyright and potential risks of disinformation. It is important to note that the effective use of generative networks requires the development of skills in writing prompts and controlling the quality of the generated content. In this context, the role of man remains significant, as the monitoring of ethical and quality standards is critical. Generative neural networks occupy an important place in today's advertising industry, opening up new horizons for innovation and better interaction with the target audience. Their importance is expected to be increasing due to constant development of artificial intelligence technologies.

Key words: generative networks; neural networks; advertising; artificial intelligence; personalization; content; advertising industry; automation

Kosharnaya S. A.

Surname anthroponym as a character emblem

Abstract. The article deals with the so-called «speaking» surnames, acting as a significant element of a character's linguistic portrait, a personality emblem. These multistructural onyms include artificial formations modeled by the writer according to real surnames or with some deviations from this pattern, as well as elements of real national and foreign cultural anthroponymicon («out-of-context» surname anthroponyms), whose denotate generates the possibility for the onym to perform its characterizing function.

The literary anthroponym is, on the one hand, an element of a particular text, and, on the other, it is ontologically linked to the anthroponymic system of the language, to the cultural and literary tradition, the genre and stylistic aspects of the work. Based on this, the analysis of the artistic anthroponymicon implies its linguoculturological interpretation with regard to the writer's worldview, their ideological and artistic intentions. Identifying axiological and ideological significance of character names and the role of anthroponyms in the literary work helps to describe these linguistic units as verbalized elements of the authorial individual concept sphere, and as specific figures of speech with connotative potential, providing the reader's predictable response.

The writer's choice of character names – inventing heroes' names or using names from the system of real anthroponymicon – is a completely individual creative act which, at the same time, represents the national literary tradition of creating a name list. The writer uses «speaking» surnames to generate in the reader's mind certain associations and connotation of the surname as an «emblem» of the character and of the text as a whole.

Key words: artistic anthroponym; surname-anthroponym; «speaking» surnames; linguoculturological interpretation; artistic concept; a character's linguistic portrait; language game; comic effect

Vasilieva Yu. A.

Astrakhan's commercial ergonymy as a component of the city linguistic space

Abstract. The article examines commercial ergonymy of Astrakhan as a significant element of the city's linguistic space. The urban nominative system serves as an indicator of social, economic and cultural processes. Astrakhan is a city with a unique status of a transcontinental and multi-ethnic hub on the lower Volga banks, and studying its ergonyms helps to diagnose linguistic and cultural adaptation strategies for business in a multi-ethnic environment, to explore the linguistic ecology of the region, i.e., the relationship and interaction between different languages in the public space, and consequently, to assess the extent of globalization and the strength of local cultural scenarios. Commercial nominations can be viewed as cognitive structures (frames, concepts) that actualize certain values for the target audience. The analysis of ergonyms makes it possible to identify key concepts and cultural dominants relevant to Astrakhans' mass consciousness, for example, plenty of names referring to natural resources, which is an important part of the regional identity. The article analyzes the structural and semantic features of naming enterprises and organizations, and describes their role in shaping urban identity and in reflecting socio-economic processes. The author pays special attention to interaction between Russian and Turkic linguistic elements, as well as the influence of globalization trends on the local ergonymic system. The results of field research and corpus analysis demonstrate the city's unique linguistic landscape. The article outlines the main trends in the development of urban onomastics in terms

of sociocultural transformations: globalization of the onomastic space, using precedent names as titles, regionalization and «ecologization» of the ergonymicon, and the development of creative naming strategies. The study concludes that Astrakhan commercial ergonymy, as part of a multi-component system including various historical strata and signs of ethno-cultural interaction, reflects regional historical, economic and cultural specificities.

Key words: Astrakhan; ergonymy; onomastics; linguistic identity; regionalization; globalization; creative naming strategies; naming

Romanova T. P.

Samara toponymic text as a reflection of territorial identity

Abstract. The article analyzes the urbanonymic framework of Samara's toponymic text in order to identify the key elements of Samara identity. It is based on the universal methodology of research into the ways of territorial identity representation in the urban toponymic space. The methodology is proposed by the authors of the monograph «Urban Toponymy: Modern Politics and Naming Practices», providing an opportunity for a comparative study of the branding potential of different Russian cities. As a result of the research the author establishes that Samara toponymic text reflects all the main location parameters: natural and geographical characteristics, historical commemoration, economic sphere specifics, urban ethnic specificity, and socio-cultural practices. The most important DNA parameters of the territorial identity for the city, located in the immediate vicinity of the Volga and the Samara rivers, the Samara Bay, and the Zhiguli Mountains, are the natural and geographical features, whose nominations occupy a dominant position in the urbanonymic framework as prestigious signs of Samara's symbolic capital. Historical commemorative toponyms in Samara are devoted mainly to personalities, events, and value landmarks of local and regional significance. The structure of the toponymic text presents, to a certain extent, the conceptual themes of each of the main periods in the city's more than 400-year history: the fortress city, the «bread capital», the industrial center, the «reserve capital», the aviation and space center, and the «resort city». The main focus in shaping territorial identity is related to two lines in the toponymic text of the city: «Samara as a Space City» and «Samara as a Resort City».

Key words: onomastics; toponyms; toponymic text; urbanonyms; urbanonymic framework; territorial identity; symbolic capital

Garan E. P.

Functions of borrowed words in the modern russian internet press

Abstract. The article examines the main functions that borrowed words, primarily anglicisms, perform in the headings of the «Opinions» section in the online newspaper Izvestia. The author highlights the following functions of borrowed words: informational (to convey important information), nominative (to name a phenomenon, including a new one), figurative (to construct an expressive means: metaphor, pun, antithesis, etc.), pragmatic (to convince the addressee), expressive (to convey expression and affect the reader's feelings), appellative (to attract attention, create a certain mood, encourage to do something), evaluative (to evaluate an event or phenomenon discussed in a publication), etc. Neologisms (occasional words) are often constructed on the basis of anglicisms, performing pragmatic and appellative functions, designed to exert an intellectual, emotional or volitional impact on the addressee to elicit their reaction. Most often, various functions are combined when using a borrowed word. The article concludes that borrowed words, particularly those of the English origin, are important in modern media headlines in order to achieve the authors' goals of communicating information to readers, to engage them with the text, and to convince them of something. The author argues that anglicisms play a significant cultural role in the language today as elements essential to the stable cultural development of the Russian language; they cannot be viewed as tools of expansion, since a borrowed word is a key element of stable linguistic development.

Key words: the Russian language; the English language; borrowed words; neologism; anglicism; online media; headline; functions

Mingazheva E. A., Viktorova E. V.

Integrating modern artificial intelligence tools in educational linguistic environment

Abstract. Nowadays, more and more people are using artificial intelligence services and tools, such as educational resources and platforms that help them practice and improve their foreign language skills. Society is constantly evolving, and so are technological advancements. This article provides information about the integration of artificial intelligence tools into language education and their application in language classes. The authors present working methods and reliable research materials. They also highlight and discuss the most applicable groups of artificial intelligence-based services used in foreign language teaching. The main purpose of the article was to analyze the integration tools by exploring the usefulness of artificial intelligence in language education. The research focused on the educational services Duolingo and Rosetta Stone. Based on the six basic and working aspects of language learning, such as listening, speaking, grammar, vocabulary, writing, and reading, the article

presents assignments created using artificial intelligence tools. These assignments reflect the specific features of the target language and are tailored to the current realities. The article also includes a comprehensive final test and analysis of the results using the CEFR scale. According to the test results, the effectiveness of artificial intelligence technologies was revealed in a number of key criteria: the adaptability of technologies to individual requirements, as well as the availability of an understandable and simple interface.

Key words: artificial intelligence; linguistic didactics; teaching materials; artificial intelligence tools; educational resources; language education; foreign language; AI services

Gurevich L. S.

Cognitive distortions in cultural narratives: the origins of discursive polyphony in the dialogue of cultures

Abstract. The influence of cognitive distortions on the process of forming and perceiving cultural narratives continues to be a major issue in contemporary intercultural discourse. Cultural polarization and the emergence of discursive polyphony are facilitated by cognitive biases like confirmation bias, in-group bias, accessibility heuristics, and others, which severely restrict the objectivity and completeness of cultural meaning interpretation despite the growth of cross-cultural communication interactions. These systematic mistakes in thinking, which have their roots in cognitive schemas and are influenced by sociocultural attitudes, make it difficult to perceive opposing viewpoints and make cross-cultural understanding challenging.

The research uses an interdisciplinary methodological approach combining cognitive linguistics, cognitive cultural studies, discourse analysis and cultural methods, including semiotic analysis of ethnic, folklore and media texts, the integrated interdisciplinary use of which in the study of cognitive distortions in forming cultural narratives in the context of intercultural dialogue is the novelty of the research. The work expands the existing framework of scientific paradigms by systematically including the analysis of cultural codes, symbols and traditions, as well as their semiotic analysis in the context of cognitive distortions.

The author's conclusions stress the importance of cultivating critical thinking skills and putting cognitive bias mitigation techniques into practice in order to enhance intercultural communication, lessen conflict, and encourage the development of more peaceful cross-cultural relationships on a global scale. This method is crucial for a deeper understanding of cultural processes and for enhancing opportunities for dialogue and cooperation among peoples.

Key words: cognitive biases; cultural narratives; discursive polyphony; intercultural dialogue; cognitive cultural studies; discourse analysis; polyphony of discourse; semiotic analysis

Vasiltsova A. V.

Discursive marker du coup: functioning, collocations and classification in french written and verbal media discourse

Abstract. In modern science, studying discourse markers is one of the promising areas of linguistic research. Works of russian and foreign linguists consider various aspects of discourse markers in different languages and types of discourse. This article analyses the discourse marker du coup, one of the most widely used in the French language. The author addresses a number of issues, namely: the issues of possible combinations of the discourse marker du coup with other markers, the analysis of its functions depending on its place in the sentence, belonging to one or more of the following classification groups: markers organizing discourse, discourse markers of modality, discourse markers of interaction. The article compares this discursive marker's functioning on the material of written and verbal media discourse corpus data from the French Web 2023 corpus. As a result of the study, the author identifies the main collocations of the discourse marker du coup in media discourse – et du coup, mais du coup, donc du coup/et donc du coup, the frequency of which is determined by the type of media discourse, as well as their position in the sentence – initial, middle, final. The author analyzes the functions du coup performs in both types of media discourse – structuring, modal and mixed one that includes elements of the first two functions; establishes the relationship between the du coup functions and the classification group; identifies the main factors determining these functions, namely, the types of collocations and media discourse.

Key words: written media discourse; verbal media discourse; discourse marker; collocations; structuring function; modal function; mixed function; classification group

Seredina E. V.

Conveying intertextual figures in translation from arabic into russian and english (based on Joha Al-Harti's novel Ladies of the Moon

Abstract. Translating a work of fiction is a challenge to translators. When translating fiction, it is important not only to convey the meaning of words and expressions, but also to preserve the author's style, the emotional coloring of the original and its imagery. This article considers the issue of translating intertextual elements in the novel by the Omani writer Jokha Al-Harti «السيدات القمر» (Ladies of the Moon) from arabic into russian and english. The author was awarded the International Booker Prize in 2019 for her novel Celestial Bodies, also published in russian under

the same title. The material for the study is the novel «السيدات القمر» and its translations into russian and english. The purpose of the paper is to identify the specifics of conveying culturally significant elements of the arabic world in translation, including the features of the national mentality, the most important social, political, spiritual transformations in society and the country. The author uses contextual and semantic analysis of lexical units in the research. The object of the study is the intertextual figures in the novel – quotation and allusion, and the subject is how they are conveyed and represented in translations. The scientific novelty of the work lies in classifying the main forms of intertextuality in the novel, as well as in identifying similarities and differences in their translation into russian and english. The results of the study show that intertextual forms in their translations preserve the author's style and reflect the cultural and historical features of Oman. However, they are realized differently according to the syntactic and grammatical norms of the target languages.

Key words: Jokha Al-Harti; Celestial Bodies; intertextuality in fiction text; allusion; citation; literary translation; intertextual figures

Shteba A. A.

Communicative representation of indifference (the example of the phrase «zero emotions»)

Abstract. The aim of the study is to examine one of the aspects of vague emotivity, which is understood as a set of means for expressing emotions that go beyond the boundaries defined in emotion studies, namely, the realization of formally explicated indifference through the expression 'zero emotions', and to observe the communicative realization of this emotional state. To achieve the goal, the author uses specialist linguistic methods of contextual, distributive and discourse analysis, which help to observe the near and far contexts with the phrase under study. Any semantic entity does not exist outside the context that concretizes and creates the meaning. The context is not only the lexical environment of the word, but also the speaker, who puts a certain emotional and semantic content into the words functioning in the text. It is shown that 'zero emotions', which is a sign of discourse de-emotionalization, is a consequence of the over-emotionalization of communicative behavior in the modern communicative environment, when the arising indifference is the result of emotional oversaturation, which is analyzed through the phenomenon of binary opposition adjacency characteristic of language and communication. The phrase 'zero emotions' captures the speakers' two communicative intentions: to rationalize their feelings and to explicate their emotional state. The phrase 'zero emotions' functioning is shown on the basis of natural and fictional modeled communication. 'Zero emotions' does not represent the negation of emotions, but a combination of emotions that have a certain evaluative sign (positive or negative). The author suggests that change in the sequence of elements in the word combination zero emotions is used in communication to indicate an emotional state, which is so intense that conventional means of expressing emotions are insufficient.

Key words: emotivity; vague emotivity; fuzzy set; deverbalization; desemantization; de-emotionalization; over-emotionalization

Korzova E. N.

Thematic units' functional potential in literary text (based on G. Bates' stories in english)

Abstract. The article examines the specific features of textual units functioning in the english-language fiction based on G. Bates' stories. Studying the text unit becomes relevant with regard to defining its boundaries in the structure of a coherent text, as well as finding out the criteria to determine its structural and functional potential when creating a work of fiction. The work pays special attention to studying text components in the integrity of structural and functional characteristics through the prism of M. Y. Bloch's theory of dictemic text structure. The author describes the concept of «dicteme» and determines its structural and functional status as an elementary thematic unit of a coherent text through analyzing english short stories.

The study of the thematic text unit (dicteme) reveals that the dicteme acts as a multifunctional formation that performs thematizing, stylizing and structural-organizing functions in the text structure.

The dicteme's thematizing function lies in its ability to express microthemes, the sequence of which forms the entire text. The dicteme's stylizing function is related to its participation in forming expressive aspects of the literary text. In structural-organizing terms, the dicteme acts as a tool for segmenting textual structure and determining the focus of sentences within a textual unit. The study leads to the conclusion that different expressive aspects of literary text are manifested from dicteme to dicteme due to its specific functions.

Key words: thematic textual unit; functional potential of a textual unit; dicteme; cumuleme; occurseme; dictemic thematization; dictemic stylization

Bragina E. R.

**Historical-linguistic analysis of germanisms in english economic terminology
as a tool for standardization**

Abstract. This paper presents a comprehensive comparative analysis of extra-linguistic factors influencing the replenishment of modern english economic terminology with germanisms introduced in different historical periods. The study covers four periods – from the anglo-saxon and medieval (V–XVI centuries) to the globalization era (XX–XXI centuries) – using methods of corpus and structural terms analysis, case studies, and quantitative count. The primary goal of the research is a comprehensive comparative analysis of the impact of extralinguistic factors across these 4 historical periods, which facilitated the replenishment of modern economic terminology in english with germanisms. This includes: studying, classifying, and comparing the frequency of germanisms in modern economic terminology introduced into the english language during the 4 periods; quantitative analysis of the average number of meanings per 1 germanism that entered the recipient language in each historical period; quantitative analysis of obsolete meanings of germanisms that entered the recipient language in each historical period; describing the nature of the relationship between the average frequency of germanisms that entered the recipient language in each historical period, the average number of meanings per germanism, and the number of obsolete meanings of germanisms in the recipient language in each historical period; analyzing the thematic orientation of germanisms in different historical periods and their distribution across economic sectors; analysis and quantitative counting of germanisms belonging to certain parts of speech in different historical periods; analyzing the quantitative representation of germanisms-internationalisms that entered the english language space during the 4 historical periods in the vocabulary corpus of modern economic terminology. Special attention is paid to the frequency of using germanisms, the number of meanings per term, the proportion of obsolete meanings, thematic orientation, and distribution across economic sectors, including trade, finance, and industry. A classification of donor language borrowings is developed based on the number of internationalisms, with emphasis on the role of german as a key source during scientific and economic expansion periods. The novelty of the research lies in a complex attempt to standardize the terminology of economy with regard to historical and linguistic factors. The author identifies the specifics of using germanisms in modern english economic lexicon, and describes the differences across the periods – from early borrowings like «quartz» in mining (XVI century) to global terms such as «Bundestag» in political-economic discourse (XX century). The conclusion is drawn about the significant role of the initial historical layers in forming the terminological core, which enhances the stability and adaptability of english economic lexicon in the era of globalization.

Key words: germanisms; economic terminology; the english language; extralinguistic factors; historical periods; corpus analysis; quantitative analysis; terminology of economy; internationalisms; standardization

Zlotnikova T. S., Svistunova V. A.

**Representation of A. S. Pushkin's fairy-tale stories in the genre of ballet:
towards the problem of the arts synthesis**

Abstract. The ballet, combining music, choreography, painting and drama, has become one of the most important trends of russian synthetic art. According to the current studies, it is evident that the problem of performing Pushkin's fairy-tale characters in ballet is still an area of scientific knowledge that has not been sufficiently studied. The article examines the ballet Pushkiniana of the early XX century. A. S. Pushkin's had a profound and multifaceted influence on russian ballet, being an inexhaustible source of inspiration for many generations of choreographers, composers and artists. The authors analyze the transformation of A. S. Pushkin's literary heritage into ballet performances and show the specific interaction between literature and choreography in the course of staging. A review of ballet productions based on Pushkin's plots is given in the article. The article focuses on M. I. Chulaki's ballet «The Tale of the Priest and of his Workman Balda», based on Russian folk motifs and having significant artistic merits. This Soviet comedy ballet is a bright and original event in the history of the XX century musical theater which is at the same time unique since it is not very well known. Incorporating the traditions of Russian and Western European ballet, it reflects the ideological and aesthetic attitudes of the soviet era. There are such key lines of the work as parody, lyrical and folklore, which together become a means of reflecting the russian national flavor. A.S. Pushkin's subtle satire is revealed by the ballet's creators (the composer M. I. Chulaki, the librettist Y. I. Slonimsky, the choreographer V. A. Varkovitsky and the artist A. A. Kolomoyshev) on the basis of the arts synthesis.

Key words: synthesis of the arts; ballet; A. S. Pushkin; M. I. Chulaki; «The Tale of the Priest and of his Workman Balda»; music; literature

Karabushchenko P. L.

Elitology of culture: creativity as constructive growth of elite personality

Abstract. The relevance is defined as the emergence of cultural elitology as a scientific concept. The work is carried out in the line of developing N. A. Berdyaev's philosophy of creativity and his personalistic concept, as well as theoretical constructions of his followers (E. Mounier, J. Lacroix, etc.). The combination of elitology and personalism opens up unique opportunities for analyzing creativity as a basic part (foundation) of a unique personality belonging to an elite group. The consideration of this topic is associated with the growing interest in humanitarian elitology and, in particular, its philosophical foundations. In contrast to political elite theories, this approach focuses more on human (the subject's) problems and emphasizes the cultural-psychological aspects of elite community development. The study aims to clarify the issues of defining the quality of cultural elite as the main criterion in assessing the dignity of the subject belonging to the elite. To achieve the goal, it is necessary to solve the following tasks: 1) to clarify the culturological aspects of elitism as the realization of a personality's creative projects; 2) to find out how the process of personality elitization was understood at different times; 3) to identify the elitological foundations of creativity as a meaningful development of personality; 4) to identify the axiological roots of cultural elitology. The study is based on self-observation by outstanding figures of art and uses the texts by Plato, Seneca, Pico della Mirandola, N. A. Berdyaev and others. Methodologically, the work is based on a critical analysis of philosophy sources and on the methods of dialectics, comparative studies, hermeneutics and semiotics. As a result of the undertaken research, the author proposed the genesis of elite (creative) personality, reflecting the main points of their constructive development.

The concept of dignity acquires both epistemological and ethical significance in the works of elitologists. The cultural value of creativity indicates the constructive growth of the elite quality in a person who is engaged in spiritual work. By systematically analyzing this problem, the elitology of culture answers not only the question of what a creatively gifted person is, but also what world culture is in its historical and elitological dimension. The «image of an elite person» can be found in the works by many outstanding personalities. It is these people who provide the clues necessary for elitology of culture, and it is on the basis of these clues that we can construct elitological schemes for elite personality development.

Key words: elitology of culture; personality; genesis; values; creativity; axiology; acme; passionarity; cultural elite

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The town of Kashin semiotic discourse

Abstract. This article analyzes the town of Kashin as a semiotic system interpreted through the «urban text» concept based on the approaches of Y. M. Lotman and V. N. Toporov, representatives of the Tartu-Moscow school. The aim is to identify the cultural semantics of Kashin, analyzing three aspects: the town's name, its spatial organization, and its temporal dimension. The study aims to determine the unique semiotic potential of Kashin as a provincial locus within the historical context of the Bezhetsky Verkh region. Among the objectives are a description of the town's spatial structure, a reconstruction of its temporal narrative, the semantic analysis of the toponym «Kashin» through studying various versions of its origin, and a hermeneutic analysis of symbols, legends, and contemporary cultural practices associated with the town. The relevance of the work is due to the growing interest in studying provincial cities as regional identity bearers, as well as the need to understand Kashin's cultural heritage. The lack of works devoted to the semiotic analysis and very few studies of the small town of Kashin determine the novelty of this research. It is based on the following sources: the Laurentian, Simeon, and Trinity Chronicles, which provide information on historical events and the figure of Anna of Kashin; V. I. Dahl's Explanatory Dictionary of the Living Great Russian Language for analyzing the etymology of the toponym; materials on the heraldry of Russian cities from the electronic resource «Coats of Arms of Russia»; and Kashin's town-planning structure, reflecting its spatial layout. The methodological foundation of the research is based on the semiotic approach, as well as on cultural-historical, semiotic, hermeneutic, symbolic and axiological methods. The analysis shows Kashin as a multilayered semiotic text. The author demonstrates that Kashin has a powerful semantic potential, incorporating myths, history and everyday life, which contributes to shaping regional identity.

Key words: local text; semiotics; Kashin text; Russian province; Kashin; regional identity; small town