Ivanov N. N.

The image of Gretchen and its reception in the russian literary tradition

Abstract. The article aims to explore a relevant issue in literary history: the typology of Gretchen character in J. W. von Goethe's tragedy Faust and how it is received in russian literature. The main tasks of the study are: 1) to examine the context of Gretchen's character and describe her phenomenon in terms of her personal attitudes: ideals, human potential, happiness and its price, the finitude of existence, and other aspects; 2) to identify russian literary works where the character of Gretchen is projected onto faustian motifs: temptation, choice, truth, spirit and flesh, movement and peace; 3) to analyze the reception of Gretchen in the russian literature of the XIX–XX centuries, and to substantiate the artistic typology. The research methods used in the study are: metatextual, motivic analysis, comparative, structural-semantic, axiological-value, psychoanalytic and culturological.

The most significant results of the work are: the literary context is studied, the phenomenality of Margarita-Gretchen image in Goethe's tragedy Faust is described; the archetypal and motive features of this image are revealed; its transformations in russian literature are clarified; the functional features of reception are systematized. The architectonics, motifs, and dialectics of Gretchen's character – as love, happiness, tragedy, and death – are given concrete form through the text's literary structure. The translated Gretchen's monologues have been correlated with previously known versions. The author gives a new perspective of the works by A. S. Pushkin, I. S. Turgenev, L. N. Tolstoy, A. Blok, M. A. Bulgakov and M. M. Prishvin.

The work is addressed to philologists, literary critics, researchers of russian literature and culture.

Key words: the tragedy of J. W. von Goethe's Faust; Faust and faustian motifs, archetypes, allusions in russian literature; literary traditions, the problem of artistic reception; functions of the character system; eternal images in literature; the objective world of literary works

Rozhkova A. E., Kuznetsova E. V.

Prose poems in the work of I. S. Turgenev and S. A. Tolstaya: evolution of the genre model

Abstract. The article analyzes the influence of the prose poems cycle Senilia by Ivan Sergeyevich Turgenev on the development of this genre in Sofia Andreevna Tolstaya's cycle Moans (1904). The research materials are both Tolstaya's works published in the Journal for All (under the pseudonym «Tired») and the unpublished archival materials, including the two author's editions of the cycle, which helps to trace the evolution of the writer's creative idea. The analysis reveals features shared with Turgenev's poems – such as a philosophical reflection on nature and death, the portrayal of ordinary people, and the subgenre of the obituary poem – as well as characteristics specific to women's writing, which, naturally, Turgenev's works lack. Tolstaya rethinks the genre of prose miniature, which is new to russian literature, significantly enhances a lyrical beginning in it, creates an image of a lyrical heroine who is as close as possible to the author herself. The presentation of the thanatological theme undergoes the most significant transformation: the emphasis shifts from the general philosophical understanding of death to a deeply personal, existential tragedy – the theme of a child's death and the mother's inescapable grief. The study concludes that a new literary form – one that synthesizes event-based experience (the event) with emotion (the lyrical component) and allows for creating a vivid image of the lyrical hero – was appealing to women's literature, which historically was expected to be highly emotional and confessional. Following Turgenev's model as a genre canon, Tolstaya does not simply copy it but adapts it creatively, tailoring the genre of prose poems to address her own artistic goals, which makes her an innovator who has enriched the genre tradition with new themes and psychological depth.

Key words: poems in prose; miniature; S. I. Turgenev; S. A. Tolstaya; lyrical hero; women's creativity; reception

Poltevskaya K. E.

Poetics of autofictional narrative in Anton Sekisov's novel The God of Anxiety

Abstract. This article analyzes the narrative structure of A. Sekisov's novel «The God of Anxiety» as a representative example of contemporary autofiction. The study aims to identify and describe the techniques for constructing the subject structure in autodiegetic narrative. The methodological framework is based on narratological concepts of J. Genette and W. Schmid, E. Paducheva's linguistic theory of egocentrics, and contemporary autofiction studies (F. Lejeune, T. G. Kuchina, E. M. Boldyreva, and others). In the novel, the author of the article analyzes the dichotomy of the narrator's «I» and the protagonist's «I», identifies the key markers of their presence in the text, and examines techniques for constructing the protagonist's image. Particular attention is paid to how the narrator deliberately weaves a network of semes of death and otherworldliness, problematizing the boundaries between the real and the fictional, life and death. The study concludes that the specific nature of

autofictional writing in The God of Anxiety lies in the conscious exploitation of the gap between the narrator and the protagonist, which allows for the simultaneous imitation of autobiographical authenticity and its disavowal through novelistic techniques, creating an effect of ontological uncertainty. The research confirms that The God of Anxiety not only represents the hybrid nature of autofiction, but also problematizes the very possibility of authentic self-expression, presenting the self as a construct that exists only in the narrative mode. Sekisov demonstrates that every self exists only in the mode of self-narration, and every self-narration is merely one of infinite versions.

Key words: autofiction; autobiographism; fictionality/factuality; Anton Sekisov's The God of Anxiety; narratology; narrator; autodiegesis; subject structure; narrating «I»; narrated «I»

Fadeeva T. M.

Collectivism as an object of linguistic and culturological research

Abstract. This article examines a lexical unit naming one of the traditional russian cultural values in the modern language. The study aims to look at the specific ways in which the ideologeme «collectivism» and its semantic equivalents function in the national mindset and how they are represented in language.

Using a linguistic and culturological description, structural-semantic and component analysis, the author identified and proved a particular axiological significance of the ideologeme under analysis with the help of general scientific methods such as observation and systematization.

This article analyzes the denotative and connotative meanings of the words *collectivism*, *peace*, *community*, which essentially refer to the same phenomenon, but actualized in the language in different periods of its development under the influence of context and cultural tradition. Their role in the national linguistic worldview is determined. A wide range of linguistic material include paremic units and literary works from various periods, which helps to trace the development and transformations of the «community principle» in the russian worldview; and demonstrates the conceptual nature of the term «collectivism» and its key role in the russian axiological system. Conclusions are drawn regarding the role of nominations in the cultural paradigm of russian identity. Collectivism and its semantic equivalents can be positioned as elements of our cultural code.

The materials of the article will be of interest to a wide range of specialists: sociologists, cultural scientists and philologists, whose interests lie in the areas that expand scientific understanding of the relationship between language and culture.

Key words: axiological system; ideologeme; worldview; collectivism; cultural code; evaluation; paremia; semantics; value

Kulakovsky M. N.

Parenthetical constructions in literary texts functioning as authorial remarks

Abstract. This article examines specific features of using parenthetical constructions that act as authorial remarks in fiction. The research is based on the works by V. Nabokov, M. Tsvetaeva, A. Bely, M. Bulgakov, M. Aldanov, and M. Ageev. The author characterizes the main areas of studying parentheticals as expressive syntax constructions in fiction (their analysis as a means of complicating a simple sentence, description of their cognitive-pragmatic features, the analysis from the point of view of their functional capacity, specific features of using parentheticals in one writer's poetry and prose). The article defines the main functional types of parenthetical constructions that act as authorial remarks: actions, gestures, and the character's emotional state while speaking; the reaction of other characters to the speaker; indication of speech or pronunciation features; reference to the addresser and the addressee of the speech; actualization of the place of a speech situation; indication of the speaker's implications; specification of an anthroponym named in a character's speech but not fully designated in the narrative text; An overall authorial evaluation of a character's speech; supplementary information about an object or character, associatively linked to the main context. The analysis of specific parenthetical constructions makes it possible to actualize their role in the overall structure of a literary text, to trace the connections between parentheticals and various textual levels, and to describe the features of language play with the reader. The research highlights the important role of parenthetical constructions with the nature of authorial remarks in the fiction text.

Key words: parenthetical construction; remark; literary text; spatiotemporal plane; subject-speech plane; language play; cinematicity; functional types

Nemich N. N.

Characters with the semantics of the nonexistent in russian-language academic discourse

Abstract. The article examines how characters with the semantics of the non-existent are presented in Russian-language academic discourse, focusing on Lieutenant Kizhe and the Non-Existent Knight. It reviews scholarly works on these figures, analyzing their semantic and pragmatic features and their role in shaping concepts for literary interpretation, with particular attention to the specific traits of their semantic structure and cultural significance. Despite sharing the core characteristic of lacking a real referent, the characters convey the semantics of the non-existent through different literary techniques: Lieutenant Kizhe stems from a bureaucratic error and exists only in official documents, while the Non-Existent Knight acts as a full narrative subject, constructing his existence through willpower. Academic literature offers key metaphorical interpretations: Kizhe is conceptualised as a «zero character», a «missing stanza», a «sound complex», and a «gigantic hoax»; the Non-Existent Knight is depicted as an «empty shell», an «ideal embodiment of inanimate perfection», and a «pawn in someone else's game». This comparison highlights the variety of literary strategies for modelling non-existent figures. Lieutenant Kizhe transcended the boundaries of the literary work and became a stable cultural code, serving as a marker of fictitiousness, illusoriness, and bureaucratic absurdity across disciplines. The Non-Existent Knight, though less common in scholarly discourse, serves as a philosophical and culturological model of «existence without substance», addressing issues of identity, form and content, and the nature of human existence. Both figures function in research texts as linguistic markers of fictionality and ontological void.

Key words: the semantics of the non-existent, fictitious character, Lieutenant Kizhe, the Non-Existent Knight, academic discourse, literary fiction, literary interpretation

Zhelyabovskaya E. A.

Parcellation in Z. N. Gippius's poetry

Abstract. This article examines parcellation as one of the key structures of expressive syntax in Z. N. Gippius's poetic works. The relevance of this topic is due to the limited number of works devoted to the syntactic means of representing the poet's individual style. The article aims to identify the pragmatic features of parcellation in Zinaida Gippius's poetry, which helps to make a conclusion about the specificity of the poet's idiostyle.

The technique of parcelling is based on imitating the natural flow of conversation, which takes shape gradually as one's thoughts develop, rather than being a premeditated, pre-formulated phrase. The «tension» of Z. N. Gippius's poetic works, their intermittent rhythm, and the fragmentary nature of thought that create the «effect of thought unfolding before the reader's eyes» suggest that parcellation is an idiostylistic feature of Z. N. Gippius's poetic syntax, which serve as an impetus for the beginning of this study. Parcelling is considered in the context of the poet's individual author's style and the aesthetic and philosophical attitudes of Symbolism. The study is based on poems written in different years, which makes it possible to trace the consistency of this structure in the writer's idiostyle. Special attention is paid to describing the types and features of parcellation functioning. In the poetic texts under discussion, parcellation performs the following functions: depictive, characterological, emotive-emphatic, and expressive-grammatical. Parcelling serves as a means of enhancing semantic tension and expression, allowing the writer to focus on keywords, details, images, to enhance contrast, and create the effect of deceived expectations. The division of the utterance into independent elements leads to creating an intermittent rhythm and a special intonation: confessional, sometimes dramatic, which corresponds to the Symbolist attitude towards conveying borderline, «marginal» states and the worldview of the writer. The author highlights the distinctive punctuation features of parcellated constructions typical of Z. N. Gippius' poetic style. These constructions are directly related to the specifics and pathos of the poems, as a result, although parcellates are traditionally separated by a period, syntactic constructions are often segmented by means of exclamation marks, question marks, or ellipses.

Key words: poetic speech; expressive syntax; Z. N. Gippius; attachment; parcellation; idiostyle; symbolism

Khukhuny G. T., Osipova A. A.

Translation studies at the turn of XX–XXI centuries: development trends in russian science

Abstract. Translation theory in the last quarter of XX – early XXI centuries is characterized by a number of factors significantly influencing its development. Given the subject matter of this article, the analysis of the issues it addresses relies primarily on historical-philological and comparative methods. The study aims to examine how some theories of that period were understood and assessed by russian scholars. Studying this issue is relevant today for several reasons. Firstly, the period in question marks the end of the debate – which took place primarily in the 1950s and 1960s – regarding the theory of literary translation as a linguistic or a literary discipline, with the most

prominent Soviet translation theorists such as A. Fedorov, I. Kashkin, G. Gachechiladze, B. Larin, etc. taking part in it. On the other hand, a number of works that have since become classics appeared; while they were all part of the field of linguistic translation studies, they differed quite significantly from one another on certain points (works by L. S. Barkhudarov, V. N. Komissarov, A. D. Schweitzer, and others). At the same time, the works of Western colleagues were also taken into account; many of them called for revising the principles of linguistic translation studies – and even for abandoning them – often contrasting these principles with the ideas of communicative approach (although the latter could also be treated differently). In this regard, the work examines the views of Y. Naida (noting that the first version of his theory from the 1960s, received a greater response in Russia), representatives of the skopos theory, and the position of L. Venuti.

Key words: translation; skopos theory; dynamic / functional equivalence; domestication; foreignization; equivalence; adequacy

Tislenkova I. A.

NEET identity: mechanisms of nonverbal expression in interpersonal communication

Abstract. The article presents a linguistic study of ways to implement the NEET youth worldview in modern personal discourse. The work aims to identify and describe the ways of positioning NEET personalities and the elements of their identity to which communicants attribute a special value significance and convey in interaction with others. The methods used for the research are: continuous sampling method, sociolinguistic, psycholinguistic, pragmatic and semantic analysis of non-verbal products of communicants. The empirical base comprises 800 contexts for 2023-2026 of direct speech (describing actions and self-presentation), photos and videos with demonstrative behavior of young people from Russia, the USA, Australia, Europe and Asia. The research materials consist of online resources and the results of direct observation of NEET personalities' communication. The results of the analysis show that the NEET identity is associated with existential nihilism, escapism, self-absorption and narcissism. It is expressed through explicit and hidden non-verbal mechanisms – structural units of negative manipulative demonstrative tonality. Hidden non-verbal markers include: dark aesthetics, the image of a person «rejected by society», characteristic kinemes (sad thoughtfulness, smirk, crossed arms, squatting position), as well as visual signs (a cigarette, headphones, a smartphone, a can of energy drink). Demonstrative images vary by gender: men's includes a black hoodie, a beanie hat, old jeans and sneakers; women's includes gothic anime clothing, tattoos, piercings, punk manicure and anime makeup. At the same time, explicit communicative demonstrativeness is manifested through actions of psychological aggression, self-destruction and sabotage.

Key words: NEET; personal discourse; linguistic personality; non-verbal communication; sociolinguistics; demonstrative tonality; communicative demonstrative

Murashova E. P.

Commemorativity as a discourse category

Abstract. The study aims to identify the specific features allowing to classify a particular discourse as commemorative, also known as discourse of collective remembrance.

The research material is 1800 mono- and multimodal English-, German- and Russian-language commemoration-oriented political texts of various genres (public speeches, interviews, social media posts, etc.), published from 2005 to 2026. Alongside general scientific methods (description, observation, statistical calculation, comparison and others) the author employs such types of linguistic analysis as contextual analysis, definition analysis, linguopragmatic, linguostylistic and intertextual analyses.

This article introduces the concept «commemorativity» as a discourse category to denote a set of characteristics that define discourse orientation toward collective remembrance. Commemorativity belongs to subject-activity content categories of discourse due to its significant role in meaning-making and the capacity to shape the commemorator's personality as homo memor (Latin 'remembering human') through the discursive activity of remembering. The author specifies the status of commemorative discourse as projective, «built» upon the basic discourse.

The intrinsic characteristics of commemorativity are collectivity, retrospectivity and eventfulness, but specific features of commemorativity are made clear when it is juxtaposed with the similar notions of 'precedence' and 'intertextuality'. The analysis of the research material reveals the fundamental criteria of commemorativity, which define its specific nature as a category of discourse: ecohumanitarianism, intentional actuality, extemporality, intersubjectivity, rhetoric and systemic nature, functionality. For each criterion, the author finds frequently occurring language means for its realization and provides illustrative examples.

Key words: media environment; ritual; commemoration; commemorativity; commemorative discourse; institutional discourse; precedence; intertextuality; ecohumanism; rhetoric; poetics

Khannanova D. M.

Linguistic component of animation discourse

Abstract. This article examines the main approaches to studying linguistic components of animation discourse in contemporary linguistics. A review of the theoretical literature on the topic shows that the textual component of animated films provides ample opportunities for its research. The language can be analysed in linguistic and cultural aspects; in the course of the analysis, the main cultural, national and value-oriented social concepts are identified and the linguistic means of their representation are established. Given that animated discourse performs not only cognitive and educational functions but also an entertainment function, language game often becomes the focus of research in the textual component; it serves to make on-screen communication more expressive, to achieve the intended pragmatic effect, and to create a speech style that brings the characters to life. Among the most common techniques used to create a comic effect are allusions to well-known works, the formation of portmanteau words (blends), a large number of intertextual references, occasional proverbs, and distorted idioms. Some of the works focus on how the content and meaning are conveyed in relation to the nonverbal component, which is viewed more as a supplementary element that serves to support and accompany the characters' speech. There are studies in the field of applied linguistics that examine the specific challenges of translating animation texts – challenges stemming from the need to accurately convey the content intended by the author – and demonstrate the potential for using the audio from animated films in foreign language classes, which serves as the basis for different types of exercises.

Key words: animation discourse; linguistic component; non-verbal component; linguistic unit; ontolinguistics; linguoculturology; linguocreativity; linguodidactics

Baratova E. G.

Polysemy and homonymy in english medical terminology (based on the field of obstetrics and gynecology)

Abstract. Polysemy and homonymy in medical terminology are the subjects of debates among contemporary researchers. The fields of specialist knowledge have a number of requirements for the terms they use. Unambiguity is the basic characteristic that should be observed in terminology. Thus, there is a question whether polysemy and homonymy can be found in areas of specialist knowledge.

The study aims to identify and analyze polysemous terms, to distinguish polysemy from homonymy in the English medical terminology within the micro-field of obstetrics and gynecology, and classify their types. The study is based on dictionaries and educational publications in the research area, using the methods of continuous sampling, structural-semantic analysis, and comparative analysis of definitions.

The study shows that the phenomena of polysemy and homonymy are characteristic of the terminology in the field of research. Polysemy implies that there is a common semantic link, whereas homonymy implies that the forms of the words coincide but their meanings differ. In some cases, it is difficult to distinguish polysemy from homonymy and such terms can form a so-called «grey zone».

The author identifies examples of interdisciplinary, interscientific, and intersystemic polysemy. The latter is based on metaphorical transfer, metonymic transfer, and the semantic development of word meaning, realized through narrowing and expanding. Interscientific and intersystemic homonymies are also characteristic of the obstetrics and gynecology micro-field. Interdisciplinary homonymy is based on metaphorical transfer. The analysis shows that the same term can be an example of both polysemy and homonymy.

The results obtained are significant for terminology studies and can be used in the compilation of dictionaries.

Key words: English medical terminology; polysemy; homonymy; term; obstetrics and gynecology; metaphoric transfer; metonymic transfer; narrowing of meaning

Mindiakhmetova R. M.

From english-language to international advertising discourse: content and form dynamics in digital environment

Abstract. This article addresses some relevant issues in advertising discourse from intercultural perspective. The study focuses on online advertising in english, which is targeted at Internet users from various ethnocultural communities. The research material includes english-language commercials of multinational corporations released between 2001and 2025. The methodology includes quantitative analysis, culturological commentary and procedures

for semantic interpretation of cultural and linguistic facts. The article aims to define certain features of online advertising in english as international advertising discourse taking place on the world wide web. The author examines transformations that english-language advertising discourse undergoes as it adapts to the conditions of digitalized reality, the evolution of which resulted in the emergence of new values and reevaluation of traditional ones. According to the author, the shaping of the axiological framework for international advertising experiences a strong influence of American linguacultural values. At the same time, within the axiological sphere of international commercial discourse, there is a trend toward the intertwining of general-cultural and specific-cultural meanings, which – in light of the Americanization of mass culture – take on an entirely new connotation thanks to a flexible strategy for representing these dominant values by incorporating symbols from a particular linguistic and cultural context. It is concluded that international advertising communication in the digital space has its specificity that is manifested in the following: 1) emphasis on emotional strategies to influence the addressee; 2) semantic compression of the content by increasing its semiotic density; 3) transition to the native format of advertising; 4) incorporating profile information about the company into the text of product advertising.
Key words: international advertising communication; advertising discourse; axiological meaning; internet-advertising; digital environment; target audience; linguistic culture; axiological-semantic space

Sosoy O. A.

German neologisms in the sphere of valeology: lexical innovations as a reflection of culturally specific attitudes to health

Abstract. This article examines new lexical units in the German language that came into use from 2000 onward, and are related to health and the promotion of a healthy lifestyle. These units are analyzed in the context of the valeological discourse – the field of studying and discussing health. The research material consists of neologisms selected through a continuous sampling method from the electronic Dictionary of Neologisms (the OWID information system), within the thematic blocks «Health / Body Cult» and «Nutrition». Through semantic analysis of the new vocabulary, the author identifies current meanings of the neologisms and their connection to the ideas of health and a healthy lifestyle. The study assesses the relevance of lexical innovations to the discourse on valeology and identifies the linguistic and sociocultural factors behind these new words. Despite the lack of quantitative dominance of valeological vocabulary (33 lexemes out of 167 related to the themes of «Health / Body Culture» and «Nutrition»), there is a consistent demand for expressing the ideology of a healthy lifestyle. The main methods of word formation for the innovative vocabulary include English borrowings (Clean Eating, Digital Detox, Powernap), compounding (Laborfleisch, Insektenprotein), semantic derivation (detoxen), and morphological adaptation of borrowings. The connection between the neologisms under study and sociocultural trends is clear from the growing interest in vegetarianism and flexible diets (Flexitarier, Teilzeitvegetarier); is evident in digitalization (Digital Detox), the development of biotechnology (In-vitro-Fleisch), globalization (Superfood, Chiasamen), as well as the attention to mental health, and interaction with nature (Waldbaden, Barfußpark).
Key words: neologisms; valeological discourse; concepts of health; healthy lifestyle; semantic analysis; ways of forming neologisms; new vocabulary in relation to social and cultural trends

Kharitonova I. V., Ryzhova L. P., Timasheva O. V.

The role and functions of Raison, Nature, and la Vieille in the linguistic model of the emotive space in the old french poem «Roman de la Rose»

Abstract. The study aims to identify the place and functions of the allegorical figures Raison, Nature, and la Vieille in the linguistic emotive system of the old french poem «Roman de la Rose». The relevance of the work is determined by the need for a comprehensive linguistic analysis of the nominative means through which the emotive worldview is verbalized in the medieval text, as well as by the insufficient research into the gender aspect of personified abstractions in Russian Romance studies. The article addresses three research tasks: determining the significance of grammatical gender in the interpretation of female-voice nominations; identifying how the philosophical discourse of these characters constitutes the boundaries of the emotive space; and constructing a functional model of Raison. The methodological basis combines elements of mental mapping with linguistic and structural-typological analysis of allegorical onomastics, as well as elements of discourse analysis. The results demonstrate that the grammatical gender of the nominee Raison (feminine in the old french original versus masculine in the traditional Russian translation «Razum») is a meaning-forming factor: its neglect leads to the loss of personification and distorts the drama of the dialogue between l'Amant and the Lady Reason. It is found that Raison, Nature, and la Vieille form a typology of knowledge (abstract, cosmological, empirical), each type interacting differently with the hero's emotional world. A functional model of Raison is designed, integrating metapositional, reflexive, evaluative, arbitrational, and didactic functions. The authors conclude that Raison

occupies a special place in the poem's emotive system as a boundary of the emotive space: her rational discourse does not suppress l'Amant's affective sphere but rather reveals its complexity, creating the tension that underlies the unique emotive worldview of the «Roman de la Rose».

Key words: «Roman de la Rose»; Raison; Nature; la Vieille; emotive worldview; allegorical onomastics; grammatical gender; personification; medieval discourse; gender marking; functional model; the old french language

Loginova P. G.

Stylistic means of enhancing persuasiveness in french political media rhetoric

Abstract. This article analyzes rhetorical and stylistic characteristics of french political texts in contemporary media discourse which determine the use of persuasion strategies in french media space. Studying stylistic features of the french press is a key task of political media rhetoric as a paradigm for researching media discourse practices. The author specifies the productive nature of metaphor as a rhetoric-stylistic technique and a means of enhancing persuasiveness.

The research material consists of political texts from french online periodicals, in particular, linguistic units from digital versions of the newspapers «Le Point» and «L'Humanité,» which are subjected in this article to semantic-stylistic and linguo-cognitive analysis.

The research methodology is focused on the concept of political media rhetoric as a promising discourse research area in the field of political media paradigm, which involves the analysis of political texts in french traditional media. The study employs semantic-stylistic text analysis, stylistic interpretation of text, linguocognitive analysis, and content analysis. The empirical basis of the study is derived through representative material sampling, determining the variety of rhetorical and stylistic techniques that facilitate the persuasiveness strategy in contemporary French media discourse. The author specifies the productive nature of metaphor as a rhetoric-stylistic technique and a means of enhancing persuasiveness.

The practical significance of the study lies in the possibility of applying the research results, as well as the proposed algorithm for linguocognitive analysis of speech constructions, in teaching the academic disciplines «Practical Discourse Analysis (First Foreign Language (French), as well as «Practicum in the Culture of Verbal Communication (Aspect «Press», First Foreign Language−French)», in the field of study «45.04.02 Linguistics», at the faculties of foreign languages in universities.

Key words: political media rhetoric; persuasiveness strategy; french media discourse; rhetorical-stylistic means; media speech practices; french polycode text

Titova L. A.

Manifestation of the «water» archetype in the discourse of F. Oyono's novel The Old Man and the Medal

Abstract. This article examines the «water» archetype in the novel The Old Man and the Medal by the Cameroonian writer F. Oyono. The author bases the analysis on cosmogonic and mythological concepts, and uses axiological approach in studying and interpreting traditional stereotypes and beliefs that reflect the value system of West African Francophone culture. Understanding the dialectical essential nature of water and interpreting its imagery symbolically helps to go beyond the conventional view of the events and phenomena described in the novel. An adequate understanding of the reality recreated by the writer is achieved through references to Western African mythological concepts and biblical narratives, since it is the Christian religion that has had a significant influence on the development of modern African society. The writer's artistic images are symbolic and metaphorical; they reveal the inner worlds of the main characters, their experiences, and the transformations taking place in their minds. Particularly vivid is the novel's climax, when a nighttime rainstorm and a tornado destroyed the «stronghold» of Franco-African «friendship» and ruined all the protagonist's former ideals, his faith in decency and honest human relationships. The water archetype is found in various manifestations of «heavenly water» or rainfalls. Each manifestation of the water archetype reflects the sociocultural concept conveying the division of space and society into «us» and «them,» into the natural and the artificial, the safe and the threatening, and into what is native and what is imposed by colonial power.

Key words: the water archetype; cosmogonic myths; biblical imagery; figurative and symbolic reality; discourse; precipitation; «us-them» opposition

Khlyshcheva E. V.

Shaping the image of national cultures: specific approaches and ways to improve methodologies (a case study of the Caspian region countries)

Abstract. This article analyzes the contemporary process of shaping the national image of the Caspian region countries from a culture-specific perspective. The research has been funded by the grant No. 22-18-00301-P from the Russian Science Foundation, «The process of constructing new identities in the Caspian macro-region in the context of societal security». The article aims to conduct a comparative analysis of approaches to creating and promoting national cultural images in the digital age, highlight the specifics of this process, and identify the areas for improving cultural representation technologies. The results of the research serve as the basis for recommendations on modernizing approaches to forming and promoting cultural images in the countries of the Caspian region, which is characterized by a high degree of ethnocultural diversity and shared historical and cultural ties. Particular attention is paid to identifying the factors that influence recognition and legitimacy both within the country and abroad. A crucial factor is the interweaving of traditional culture with modern methods of representation, which raises the question of preserving and transforming cultural authenticity forms.

The scientific significance of the study is determined by the need to examine, systematize, and analyze specific technologies for shaping the image of national cultures in the modern world, which correlates with the challenges of XXI century. Such researches are essential for designing effective strategies that will enable national cultures not only to survive in the face of global competition but also to develop dynamically, making their unique contribution to global heritage and strengthening their country's position on the global stage.

The practical significance lies in formulating recommendations for developing technologies to promote the image of national cultures as a tool for international interaction within the framework of soft power diplomacy and identifying ways to further improve approaches to shaping a positive and multidimensional image of the Caspian national cultures.

Key words: national culture; image; Caspian region; cultural concepts; formation technologies; recommendations; legitimation; cultural policy; cultural heritage; digital platforms

Kocheshkov G. N., Zavarin A. D.

The estonian colony of Nurmekunde in the Tver Upper Volga region: sociocultural transformations (1885–1930)

Abstract. The article is devoted to the history of the Estonian rural colony of Nurmekunde in the Tver Upper Volga region. This study examines the main stages of the colony’s sociocultural development from its founding in 1885 through the late 1930s, using a wide range of sources, including materials from the Tver Region State Archives, the Tver Center for Documentation of Modern History, statistical data, and regional periodicals.

The authors analyze prerequisites and reasons for the relocation of Estonian peasants to the Tver province, driven by agricultural overpopulation and high rent rates in the Baltic states. The focus is on the process of economic development of the region, as well as the development of cultural infrastructure – schools, libraries, music and theater groups.

The cultural and social way of the Estonian settlers' life was highly autonomous and characterized by the preservation of national traditions: the farmstead settlement system, the Lutheran religion, the priority given to education and literary culture, and the development of musical and choral groups – all of these factors contributed to the formation of a stable ethnic identity within a non-Estonian environment. Certain characteristics of farm life were identified, such as the rational organization of the farmstead and cooperative principles for marketing produce, which influenced the social environment and served as an example for the surrounding Russian population Considerable attention is paid to the early experiments with collective forms of economic organization (an agricultural commune in 1919), as well as the transition to the collective farm system during the collectivization of the late 1920s and early 1930s, which involved the dispossession of the kulaks and social inequality. The archival materials are used to reconstruct the mechanisms of state intervention in estonian farmsteads in the 1930s and the consequences of the 1937–1938 repressions for the ethnic community. The authors conclude that, despite successful economic and cultural development before the revolution and in the early Soviet period, the estonian colony of Nurmekunde ceased to exist due to a number of factors related to agricultural policy and political repression At the same time, the colony’s cultural heritage (its farmstead layout, musical and educational traditions) had a lasting impact on the local sociocultural environment of the Tver Upper Volga region, surviving in the families’ memory and in museum collections.

Key words: Estonian diaspora; Tver region; Upper Volga region; Nurmekunde; farmstead; ethnic identity; culture; way of life; musical and educational traditions

Bogdanova P. B.

The synergy of drama: on the methodology for studying cyclical transformations in culture

Abstract. This article addresses theoretical and methodological rationale behind the cyclical transformations in the history of drama, viewed through the prism of an interdisciplinary synthesis of the humanities and synergy (the theory of self-organization in complex systems). The author sees the principle of the constant transformation of both closed and open dramatic structures in the historical evolution of drama – from antiquity to postmodernism. This continuous pulsation between closed cycles of order and open cycles of chaos unfolds with mathematical precision, suggesting the existence of an underlying primordial plan embedded in the oscillatory processes of the Universe. In connection with the issues of existence and construction of structures, the author mentions the philosophical constructs of the French post-structuralists – J. Derrida, J. Deleuze, F. Lyotard, M. Foucault, as well as the Russian cultural scientist and structuralist Yu. Lotman. In connection with the problems of cyclicality, the author discusses the concepts of G. Vico, N. Danilevsky, P. Sorokin, P. Florensky and O. Spengler, as well as the research works by modern Russian cultural scientists – A. Akhiezer, I. Kondakov, N. Khrenov. Based on I. Prigogine's concepts, the article proves the high artistic productivity of chaos periods and of openness in art. Particular attention is paid to the analysis of a continuous historical trend: the steady expansion of open metaphysical spaces (from Baroque to Postmodernism) alongside the simultaneous narrowing and radicalization of closed structures of order (Totalitarianism). The methodology proposed in this article has the potential to significantly expand the scope of research in traditional disciplines such as theater studies and philology. It could also enable the analysis of artistic and social processes across long periods of entire civilizations.

Key words: systems theory; synergy; Ilya Prigogine; drama; closed cycle; open cycle; chaos; order; bifurcation point; postmodern

Starshova A. P.

«World Will» and «World Soul» in the structure of Chekhov's atmosphere: on the issue of the national worldview

Abstract. This article considers philosophical explications of the «atmosphere» phenomenon in A. P. Chekhov's dramaturgy. The study proceeds from the hypothesis that Chekhov's «subtext,» in addition to well-known theater categories, also represents an ontological structure organized by the dialectic of two universal principles – the World Will and the World Soul – traditionally developed in Western European and Russian religious and philosophical thought. The author aims to examine these categories not as abstract metaphysical schemes, but as effective mechanisms for constructing a chronotope and defining the meaning of characters' actions.

The author analyzes the mechanisms behind this tension by comparing Western (Schopenhauer, Nietzsche) and Russian (Slavophiles, Solovyov, Berdyaev, Frank) philosophical traditions, as well as by analyzing particular Chekhov's plays. The study substantiates the argument that the tension between these two forces shapes (and reflects it in literary text) a specifically Russian worldview, with its yearning for the ideal, reflexive anguish, and a sense of being caught between the West and the East. Chekhov's atmosphere can be seen here as a cultural construct of national identity. The work demonstrates that turning to this classical layer of literature in the context of the contemporary search for a «Russian code» shows that Chekhov's drama is not a mere literary artifact, but a semantic resource actualizing the values of Russian culture, aimed at strengthening national identity, and serving as guiding principles in an era of civilizational change.

Key words: A. P. Chekhov; Chekhov's atmosphere; national worldview; Russian code; philosophy; World Will; World Soul

Tirakhova V. A.

Representing Russia in the national cinema at the turn of XX–XXI centuries

Abstract. This article provides a comprehensive analysis of how Russia is portrayed in the Russian cinematography at the turn of XX–XXI centuries, a period marked by a radical shift in cultural values and ideological paradigms. This study focuses on three landmark films created by the screenwriting partnership of Petr Lutsk and Alexei Samoryadov: the poetic pamphlet Okraina (The Outskirts, 1996, directed by P. Lutsik), the philosophical drama Dikoe Pole (The Wild Field, 2008, directed by M. Kalatozishvili), and the considerably later dystopia Veter (The Wind, 2025, directed by S. Chliyants) which completes this distinctive trilogy. The methodology of the study is based on analyzing the cinematic image of Russia in terms of cultural archetypes that shape «constant patterns of spiritual life». The author traces how these multi-genre works construct, evolve, and reinterpret the image of Russian culture, its national landscape, and its spiritual constants. The research provides a systematic analysis of

the key components of the movies' visual and narrative structures and concludes that there is a consistent dynamic of sociocultural meanings. The article demonstrates a clear transformation of Russia's image: from the total demythologization and disintegration of the Soviet cosmos in The Outskirts, through the painful experience of imperial nostalgia and the search for solid ground in The Wild Field, to the bleak post-apocalyptic fatalism of The Wind, where the elements ultimately erase the familiar contours of existence. At the same time, it is argued that despite the radical shift in authorial perspective and historical contexts, all three films retain deep, stable archetypal structures, repeatedly described in academic literature, which form the core of national identity.

Key words: representation; russian cinema; image of Russia; archetypal image; contemporary film art; mythologization; cultural dynamics

Bogomolov A. N.

Transformation of the faustian myth in late romanticism: Ch. D. Grabbe, N. Lenau, H. Heine

Abstract. This article analyzes how the Faustian myth transforms in the works by Grabbe, Lenau, and Heine, as seen through cultural dynamics in the second quarter of XIX century. It examines specific interpretation of the Faust myth in the transition period from Enlightenment rationalism to romantic and existential issues. The relevance of addressing the Faustian myth lies in the need for a deeper understanding of the XIX century cultural processes reflected in it. The originality of the study stems from a comparative analysis of three different approaches to the Faust myth, demonstrating a shift from Enlightenment optimism toward disillusionment with rationality and knowledge.

The author of the article shows that in Grabbe's Don Juan and Faust (1829), the confrontation with Don Juan symbolizes a «duel» between reason and sensuality, while the drama itself expresses a pessimistic reaction to the crisis of Enlightenment ideals. In Lenau's poem Faust (1836), the hero sinks into existential despair, deprived of hope for redemption. Lenau's pessimistic tendencies become increasingly evident: his Faust neither ridicules reality, as in Heine's work, nor rebels against the universe, as in Grabbe's, but instead falls into a state of profound existential doubt, which makes Lenau's version one of the darkest XIX century interpretations of the myth. In The Dance Poem (1851), Heine reinterprets the Faustian plot in a grotesque and satirical key, erasing the boundary between the sacred and the profane, the elevated and the mundane. Dance, carnival, and demonic feminine imagery serve as metaphors for temptation, the loss of spirituality, and constant instability of meaning. By combining folklore motifs with theatricality, Heine returns the myth to the sphere of folkloric discourse.

The results of the research demonstrate that in all three authors the Faustian myth loses its Enlightenment optimism. In their works, the myth is transformed toward romantic reflection, existential doubt, and satirical deconstruction, reflecting a profound shift in XIX century cultural and philosophical conceptions of subjectivity and knowledge.

Key words: Enlightenment; God; spiritual crisis; rebellion against God; disillusionment; anthropological pessimism; history of the XIX century Western European culture