

## **SUMMARY**

### **SLAVICA**

**JERZY FARYNO**

*Poland, Warsaw*

### **APPLES – ORANGES – POMEGRANATES**

Sculptural images of apples, oranges and pomegranates fall into our field of vision according to the principle of comparison, which allows us to identify both their semantic relationship and their semantic differences.

Being cultivated fruits they do not differ much (their place on the household, so to speak, culinary, value scale does not take into account). For their choice of a sculptural image are not too diverse justifications - primarily "regional pride", which connects local legends, legends, beliefs. And, naturally, of a nominative order – the desire to realize in them the real, then the mythopoetic semantics of a given locality or a narrower locus.

More significant and more complex differences are observed when these fruits are carriers of the inherited (mythopoetic) cultural semantics, which is often expressed in the plastic solutions of their sculptures (and other types of images). This is already a problematic both of the conceptualization of this fruit, and of its conceptualizing potencies transmitted to something else.

Because of the emerging insuperable variegation of criteria, the desired more rigorous and consistent picture is not particularly obtained. Therefore, in the proposed survey, I choose the least confusing way from a simple representation towards the complications of the semantic content (and to the same extent as apples, oranges and pomegranates).

## **MYTH. SYMBOL**

**L. CUI**

*Saint Petersburg State University*

### **THE MYTH OF HARBIN IN THE POETRY OF RUSSIAN FAR EASTERN EMIGRATION of THE 1920S-1940S.**

The article is devoted to the analysis of the Harbin myth in the poetry of the Russian far Eastern emigration of the 1920s-1940s on the example of the poems of

A. Nesmelov (I. A. Mitropolsky), N. Svetlov (N. Svinyin), A. Barcau, A. Achair (Gryzov), M. Shmeisser and other poets. The Harbin myth as a variant of the emigrant myth is understood as a system of constructing an artistic picture of the world by Russian emigrants in Harbin in the transitional era. Russian Harbin in the minds of poets, as well as the lost homeland, acts as a kind of "cosmos" in comparison with the "chaos" of post-revolutionary life in Russia. On the other hand, the Harbin myth can be considered as a kind of unity of interrelated elements, as a set of motives, images and mythologies.

It is shown that the development of Harbin was accompanied by the prediction of death and the idea of doom peculiar to the image of an eccentric city. They steadily entered the mythology of the city and the consciousness of immigrants living in it. Motifs of creation and doom, which are existential for poets-emigrants, permeate their "Harbin text" as metaphysical codes of the city. The coexistence of these two motifs is conditioned by the idea of "artificiality" of the city and produces constant oppositions "life – death", "existence – nonexistence", "cosmos-chaos", on which the Harbin myth is based.

It is noted that for Russian poets Harbin often has the features of fragility and ghostliness, the reasons for which are in the geography of the city, and in the cultural crisis of emigrant life. The opposition of "nature and culture", which is stable for the "Harbin text", refers poets to the eschatological myth of St. Petersburg. In their minds, the process of emergence and development of Harbin is connected with the history of St. Petersburg. Harbin embodies emigrant existence, and its history is interpreted as a movement from "chaos" to "cosmos", and vice versa.

In the Russian Harbin the generated illusion of "life at home" and "living in the past" appears not only due to the nostalgic mood of exile, but to the similarity of the cities on the Songhua river and the Neva river. In this regard, the opposition of the past and the present in the mythological creation and world perception of emigrants is actualized. In their poetry, the idealized past emerges through the "alien" present, thanks to the motif of memory. Mythopoetic perception of Harbin as an "echo" of the past Russia is determined by the reality of life of the Far Eastern Diaspora. A significant role in the formation of the myth of the "last oasis" of Russian culture is played by the activities of the literary circle "Churaevka" in Harbin. At the same time, the conscious desire to establish a connection with the past led emigrants to an existential impasse and determined the tragedy inherent in the idea of "artificiality" of the city text of Harbin. The predominance of the usual "Russian" cultural codes in the space of the real Far Eastern city led to ignoring both their future and the undeveloped "alien" world by emigrants. To some extent, it predetermined the doom of emigrant life in Harbin and the ambivalent features of the poetry of the far Eastern emigrant community.

The author comes to the conclusion that in the formation of the Harbin myth the Petersburg myth acts as an ontological model contributing to the formation of the Harbin cultural space. Different variants of interpretation of Russian Harbin are isomorphic and form semantic integrity. The myth of the reconstruction of Russian culture in China and the revival of the spirit of pre-revolutionary Russia in Harbin is concentrated.

## POETICS

O.I. PLESHKOVA

*Altai State Pedagogical University***COMIC INTERPRETATION OF CORPORALITY IN YU. N. TYNANOV'S STORY «UNDER-AGE VITUSHISHNIKOV»**

The main subject of this article is Yu. N. Tynyanov's story «Under-age Vitushishnikov» (1933). The purpose of the research is an analysis and the interpretation of a comic modus of the story. Research problem is identification of ways to transfer the comic effect. Methods of the research are structural-semiotic and comparative-functional text analysis. The main result of the research: for the first time function of corporal images in the story «Under-age Vitushishnikov» is revealed. The comic genre concept of an erotic joke as the constructive principle of Yu. N. Tynyanov's story is considered. The appearance of the comic aspect of corporeality are parodic transformation «Soviet life» and «out of the literary fact» (according to scientific theory of Yu. N. Tynyanov). In the early 1930's in the official Soviet art control of corporality began. The Emperor's image loses the sacrality, he appears as a man in Yu. N. Tynyanov's story. The comic image of the state face in the early 1930's (time of the beginning of a terrible era in the history of Russia) was very important. The author of the story showed the well-known axiom «laughter against fear». This research material can be used in the practice of university teaching of modern literature.

M.S. MIKHAILOVA

*Altai State Medical University***“TABLE” IN THE POETRY BY BELLA AKHMADULINA:  
THE ART SPACE MARKER AND THE PHYSICAL WORLD  
ELEMENT**

In this article, “table” is studied as an important part of the physical world and one of the semiotic markers of art space in Akhmadulina's poetry.

The universe material world occupies an important place and initially endowed with life, soul and language in the author's art. The motive complex “table” / “tableful” is used as the key motive and the most important component of Akhmadulina's poems. However, “tables” are presented in Akhmadulina's poetry implicitly too. “Table” is considered as the centre of a language game and the object of the author's word creation: “internal rhymes” realized in harmony *stol – stol' – stolb – stolitsa – stoletie*, in the context of B. Akhmadulina's poetry seem natura.

Table as the locus of poetic process is one of the frequent motives in Akhmadulina's lyrics, tableful (meaning of “feast”, “friends' feast”, “lunch”) is rare.

Akhmadulina points to the correlation between these two “tables”. Desk, traditionally considered as a metonymy to the writer's work in Akhmadulina poetics, goes back to the tradition of Marina Tsvetaeva and Boris Pasternak, the motive of “friends’ feast” is Pushkin's tradition.

Different variants of “tables for a feast” are studied. In the poem “Glubokiye nezheny sad, vpadayushchiy v Oku...”, the variant of the dining and restaurant tables is the tea table laid in the “sad minuvshogo stoletiya”. Critical attitude to the “restaurant” with its “wine” and “emptiness” (in “Kak Kholodno v Esheri, i kak Strogo...”) changes into pastoral harmony of an old-fashioned tea party near the Oka, where Lermontov, the young “vnuk Arsenyevoy-Stolypinoy” is invited. Also there is a language game where *a table* is a hidden center. This motive is hidden in the lexical elements “stoletiya” and “Stolypin” and it actualizes patriarchal connotations. The table as the sacral home centre and the symbol of the family unity loses its stronghold mean with moving to illusive “nezheny sad” of the past centuries: the idyllic tea party accompanied by the “predchuvstviyem bedy” and the “chayny stolik” fits in the paradigm of “stolov na krayu”.

The author of the article considers the “table” as the art core influencing to the main spheres of the lyric self, such as poetic work, companionship and universal relationship.

## LITERARY ANNIVERSARIES

### The 200th ANNIVERSARY of the BIRTH of I. S. TURGENEV

**E.N. STROGANOVA**

*Russian State University named after A.N. Kosygin*

### IVAN TURGENEV AND HIS FEMALE CONTEMPORARIES IN LITERATURE

The paper considers specific features of personal and creative contacts between Ivan Turgenev and authoresses of his epoch. It placed special emphasis on the female writers of the Turgenev's generation, for example, Evgenya Salias de Tournemire, whose relationships with the writer had been evolving during the period and had culminated in the caricature of Sukhanchikova in the novel «Dym» (“Smoke”). There was also Nadezhda Khvoshchinskaya, who perceived the works of Turgenev quite negatively in light of their strained relations. Both authoresses often expressed strong objections to Turgenev what reflected specially in private correspondence between Turgenev and Khvoshchinskaya. In contrast, Turgenev was an indisputable authority for the authoresses of the younger generation: certainly, they appreciated his value in literary process and listened carefully to his recommendations and critique.

**M.N. STROGANOV**

*Russian State University named after A.N. Kosygin*

## **TURGENEV. THE POWER OF A SOCIAL MAN VS THE POWER OF THE MOTHER NATURE**

It is widely believed that while creating characters Turgenev described a human being in the strong connection with his or her social motivation. Meanwhile, Turgenev constantly tested this "social man" who faced the power of the nature and failed each time. The examine is, in fact, the plot of all works of Turgenev and the main idea of his creativity. The origins of the interpretation of the "social man" lie in the natural philosophy of XVIII–XIX centuries and, above all, the art of F. Schiller and J. W. Goethe, developed largely through Alexander Pushkin.

**G. P. KOZUBOVSKAYA**

*Altai State Pedagogical University*

## **"ANDREI KOLOSOV" AND THE POETICS OF EARLY PROSE BY I. S. TURGENEV**

The article is devoted to one of the first prose approaches of I. S. Turgenev; the principles of his developing poetics are considered.

The story shows the two main characters: on the surface – the story of Kolosov, recreated in the "linear" plot, the inner plot is the narrator's self-reflection, the story of self analysis and changing attitude to it.

In the hero's search motive developing in the multipart plot organized by the storyteller's double point of view ("mnemonic" and "eventive"), in the parallel Kolosov's and storyteller's stories, in the background characters' reflections varying protagonists' features, the dramatism of collision with reality is shown.

Associated with the silent and submissive breastplate Kolosov early died Gavrilov (fake figure – the "not personalized" character, meanings hidden in the semantic core of the surname – Gabriel archangel who tells to Mary about of the Jesus Christ's birth, remain unrealized in the story), "Gavrilov's motive" links the reflective fragments and does the narrative full, develops according to the certain scheme of the storyteller's self-comprehension: "envy" – "acceptance of defeat" – "realization of life roles relativity". Realization of victory/defeat relativity comes when the storyteller frees from Kolosov's influence and acquires the opponent's status. Shchitov's, the overgrown student with the demonic nature, role is symbolic: he is an event storyteller's double, caught in his love feelings mess. The characters' cross-talk shows the semantic polarity storyteller's actions, who is absorbed by his own nobility. The unfinished Kolosov's "love affair" with Varya is framed by the reflecting characters – Shchitov and his female reflection, a one named Tanyusha,

"easy", the young lady, cheeky and clever as a demon ("Shchitov in a woman's dress"), Varya's assistant. Puzyritsyn, the graphomaniac, finalizes characters' line, he is a parodic figure of Romanticism, the storyteller's double, showing symbolic function: he like Schitov marks the plot twists.

The conflict inside the storyteller who has the imbalance between the spoken word and the untold is realized in the relations between the text and the subtext, in the archetypal actualization of the meanings of the names and the situations, in the semantic poetics removing the clearness and monosemy of his experience. In the musical motive (a piano is the Varya's material double and the prognostic of her sad and unfinished affair with Kolosov; "the half-torn cordas of sluggish and sensitive hearts" is an image ascending to the mythologem "man-musical instrument") the motive of conscience is shown. And Gogol's quote "the fifth puff pastry", referring to Lieutenant Pirogov ("Nevsky Prospect") finally discredits the romantic storyteller with his "not danced" love.

## „ALTAI TEXT”

**V. V. MAROSHI**

*Novosibirsk State Pedagogical University*

### **PAINTER'S LOOK: THE ALTAI MOUNTAINS IN T. W. ATKINSON'S TRAVELOGUE**

The aim of this article is to show the shape of the Altai image in T. W. Atkinson's (1799–1861) travel narrative «Oriental and Western Siberia: a Narrative of Seven Years' Explorations and Adventures in Siberia, Mongolia, the Kirghis Steppes, Chinese Tartary, and part of Central Asia» (1858). Despite the practical purposes of the real journey the travelogue is first of all a literary work without chronology., Atkinson, an artist and an architect, was one of the adepts of European «Gothic Revival» of the XIX cent., cultivating Neogothic and Romantic visual and verbal sensibility. The most part of the book is about the Altai and its foothills (pp. 169-441). Atkinson narrates about «approaching Altai» in the space of Russia and in two narrative circles – about dangerous adventures in the Altai mountains. While sketching he describes the most picturesque scenes. He is interested most of all in Nature in its variety and irregularity: everything what is picturesque, wild, striking, broken, rugged etc. He also showed Gothic and Romantic aesthetical taste to sublime, grand, great, fearful, terrific, to «geological» ruins. He tried to describe different kinds of stones, colours and tints, effects of the light, esp. sunshine and darkness, roaring waterfalls, carpets of flowers, unusual trees, etc. His Gothic architectural taste is focused on «perpendicular style» of the Altai mountains – highly elevated rugged crags, summits of a «great height». The set of his tropes reveals some influence of the Gothic architectural style details such as «buttresses», «towers», «pinnacles». Atkinson's narration includes allusions to Romantic and Pre-

romantic painting such as Turner's and Salvatore Rosa's pictures, to romantic music of «Der Freischütz» by K. M. Weber.

**N.I. ZAVGORODNYAYA**  
*Altai State Pedagogical University*

## **PLOTS OF THE ALTAI MYTHS IN THE PROSE OF A. KORBEISHCHIKOV**

The name of Andrei Vitalievich Korobeishchikov is known to a wide circle of Altai readers from the cycle of Itu-Tai novels and subsequent novels, in which the main lines of this shaman saga can be viewed. Mystical aspects of A. Korobeishchikov's poetics are intertwined with culturological research in A. Korobeishchikov's book "Tai-Shin". In Korobeishchikov's texts the creation of a personal myth accompanies the shaping of the Altai myth organically. The philosophy of Siberian shamans Tai-Shin is reconstructed in the form of koans in the sacred "Green Hunter's Book" (which, as a part of the writer's life-creating strategy enlarges the author's personal myth as a literary hoax). The toponymic aspect of A. Korobeishchikov's Altai myth is also clearly stated in the texts. Thus, Teletskoye Lake is the site of the mystical plot lines of the novels "Emptiness" and "X". Myth is used by the author in the plot-composition plan of the text. In 2016 Korobeishchikov's book "Metanoya" was published. In it in Korobeishchikov's artistic space the main strain is produced by the cosmogonist plot: "the dark wind" from the green hills of "Itu-Tai", issued at the beginning of the century, transformed into "a dark wave" in "Metanoya". The mythological code gives the author an opportunity to turn the Altai myth into an intertext. The frame type of the composition allows the author to encrust the texts of his novels by the plots of ancient Altai epos. Altai folklore as a component of mythopoetics is also very influential in A. Korobeishchikov's texts, where characters are not just listeners of the Altai legends, but also their participants. The image of Altai as any image of radically alien world in culture is ambivalent in Korobeishchikov's books. On the one hand, it is the place of symbolic death, on the other one – it is the place of the beginning of a new life where a new personality is born.

## LINGUISTICS

N. N. SHPILNAYA

*Altai State Pedagogical University***THE PRINCIPLE OF THE SUPPOSITIONAL  
CONNECTION OF THE LEXEME AND THE TEXT AS A  
KEY PRINCIPLE OF HUMAN-COMPUTER  
COMMUNICATION ORGANIZATION**

The article covers the issues of a new kind of social interaction – human-computer communication or general communication between a person and the artificial intelligence embodied in the robot format or a computer – an electronic personality. In linguistic terms, we talk about an electronic language personality or an electronic linguaperson. The electronic linguaperson is an electronic personality as a carrier of artificial intelligence or a database (a robot, voice assistants, search engines).

The article under study presents the linguistic fundamentals of the human-computer communication employing the example of the analysis of human communication with the Internet, the electronic linguaperson. Human communication with the Internet is seen as a kind of dialogue with two subjects of communication, one of which initiates the communication itself, and the other carries out the acts of perception/understanding and interpretation. First and foremost this communication is based on the type of catechetical interaction.

The difference between the dialogue of a native speaker with the electronic linguaperson and the naturally occurring dialogic communication appears in the following: at first it is focused primarily on satisfying the user request of the addressee: the native speaker of the language, and secondly, the addressee does not give a single response, but several ones at a time. However, in communicating with the electronic linguaperson Internet there is a possibility to ask clarifying questions, if the last given answer does not correlate with the projected intention of the person.

The article finds ultimate proofs that human-computer communication is based on the same principles as the natural dialogical communication carried out by the language community members. Among these principles we can distinguish the following ones: the principle of pragmatic organization of the dialogue between the native speaker and the electronic linguaperson Internet, the principle of the paradigmatic-syntagmatic organization of the dialogue between the native speaker and the electronic linguaperson Internet and the principle of the suppositional connection of the lexeme and the text in the dialogue of the native speaker and the electronic linguaperson Internet.

The pragmatic principle of organizing a dialogue between the native speaker and the electronic linguaperson is observed in the actualization of the pragmatic meaning of the question in the native speaker's utterance.



In contrast to the naturally occurring speech communication, the pragmatic meaning of the question is not always expressed explicitly in communication with the Internet, it can be expressed implicitly as well, e.g. in such presuppositions as "I would like to know something about ...".

The paradigmatic-syntagmatic principle of organizing a dialogue between the native speaker and the electronic linguaperson Internet is manifested in the actualization of syntagmatic chains reflecting their potential connection in the textual consciousness of the electronic linguaperson Internet.

The principle of the suppositional connection between the lexeme and the text is observed in the actualization of the addressee's text in the electronic textual consciousness of the addressee by means of a lexeme as a sign carrier of the potential text created by the electronic linguaperson in response to the native speaker's question.

**R.T. SADUOV**

*Bashkir State University*

## **PRECEDENCE IN THE CONTEMPORARY RUSSIAN COMICS (A CASE STUDY OF EXLIBRIUM)**

This article is devoted to the analyzing modern Russian comic "Exlibrium" by Bubble, one of the leaders in the Russian comics industry. Nowadays the Russian comics is a developing art form which has a complex history of development. The large number of film adaptations influenced the genre development and attracted a wide audience.

A characteristic feature of the "Exlibrium" comic is that its plot includes the large number of precedent phenomena. Within this issue, it is important to identify the phenomena characteristics addressed by the comic's authors. Accordingly, the aim is to determine the key features of precedent phenomena in the Russian comic "Exlibrium". The research material was selected by the continuous sampling method from 34 issues (859 pages). Three characteristics of the selected precedent phenomena are chosen as the study subject: source sphere (source of borrowing), national origin (a country of occurring) and time reference (whether the phenomenon is modern or not).

The study showed that the prevailing source sphere is fiction (including fairy tales and myths) with 54% of all the precedent phenomena taken from it. The second largest group is "feature film", while "computer games" is the least numerous source sphere.

According to national origin, most of the precedent phenomena are borrowed from the foreign sources (85 %). The one source sphere where references to domestic realia can compete with foreign ones is feature films, among which the most popular are the Soviet ones. Among the modern films the most famous are the foreign ones.

Finally, the study revealed the total prevalence of the precedent phenomena borrowed from the classical works (96 %) in comparison with more modern sources. This result seems to be expected, because a cultural phenomenon is a precedent with the course of time.

In addition, the study found that verbal precedent phenomena (56 %) prevails over precedent images (4 %). In most cases, if the authors want to refer to the popular visual precedent phenomenon, they provide it with the verbal comment (40 %). The results demonstrate that the comic's authors, appearingly, do not hope for recognition of visual representations and prefer to rely on the traditional verbal precedent or reinforce the visual component with the verbal one.

It is necessary to analyze a larger volume of the modern Russian comics in order to establish the existing trend of using precedent phenomena.

## CULTUROLOGY

**M.K GOLOVANIVSKAYA**

*Lomonosov Moscow State University*

### **POWER COMMUNICATION IN CAPITAL SQUARE: COMPARATIVE ANALYSIS OF SEMANTIC COMPONENT OF THE WESTERN WALL, PLACE CHARLES DE GAULLE AND TRAFALGAR SQUARE**

The article substantiates and applies the linguistic and communication approach to the analysis of the central metropolitan squares. The objects located in such squares are analyzed from the point of view of the meaning they generate. The attention is focused on the Wailing (Western) Wall in Jerusalem, Place Charles de Gaulle (de l'Etoile) in Paris and Trafalgar Square in London. A certain semantic setting is attributed to every square, on the material of this semantic setting, a comparison of the "semantics" of the squares is carried out. This semantics is a part of the power communication carried out in these squares and fully characterizes the power. If the "semantics" of a square does not suit the authorities, they select another square as principal or even change the capital of the state.

The analysis made it possible to single out the following list of signifiers, realized in these squares: a column, an arch, a gate, a wall, a necropolis, a statue of a hero (heroes), a monument to a hero, a temple, a monument, a crossroads, art museum, fire, water, inauguration, a military parade, an oath, power speeches, official celebrations, performances, an ice rink, festivities and other national forms of festive leisure, objects of contemporary art, a ritual tree (spruce). This signifier can be associated with the following list of signifiers: empire, the past, history, a power vertical, power, entry to history and modernity, defense, an insurmountable barrier, security, power separation, memory, eternity (timelessness), setting a role model, the connection with the heaven, the triumph of the title religion, the designation of the

reference event, the army, the male symbol, purification, eternal memory, immortality, the female symbol, purity, rest, negation, unity of power and people in joy, national leisure identity, desacralisation, freedom, magic, renewal, eternity, hope.

The decomposition of the original “meaning” of the squares into semantic components allows us to make a detailed comparison and see the subtleties of regional specificity and power communication that corresponds to the selected objects of research.

So we see a significant intersection of the symbols of the Place Charles de Gaulle and Trafalgar Square, highlighted signs are the all-European signs of the main capital square. Unmatched positions of the Place de l’Etoile and Trafalgar Square show the regional differences in the power mentality, emphasize the difference in the national characters of the French and the British.

There is a set characterizing the Wailing Wall: Middle Eastern power mentality, with a strong religious component, the absence of a secular component in the power rhetoric. Similar signs are found in other Middle East squares.

## **SCIENTIFIC SCHOOL: NAMES AND FATES**

**A. S. LYZLOVA**

*Institute of Linguistics, Literature and History Karelian Research  
Centre Russian Academy of Sciences*

## **THE HISTORY OF FOLK-TALE’S SCIENCE IN KARELIA: N. F. ONEGINA’S WORK**

The article is devoted to the work of a member of the Institute of Linguistics, Literature and History Karelian Research Centre Russian Academy of Sciences, Nina Fedorovna Onegina. N. F. Onegina presented the thesis based on the Karelian folk-tales, she arranged the material of the ILLH KarRC RAS Archiv, published several story-books showing the traditions of the Karelian districts (the Zaonezhskiy district, Pudozhskiy Rayon), the Veps’ traditions and repertory of the native north Karelian folklore (M. I. Mikhayeva). In addition, N. F. Onegina promoted the works of the two famous storytellers who lived in Karelia, M. M. Korguev and F. P. Gospodarev.