

SUMMARY

SLAVICA

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STRUCTURE AS SUBTEXT

(ON THE PICTURE BY M. F. LARIONOV «SCENE IN A TAVERN (QUARREL IN A SMALL RESTAURANT)»

The present work belongs to interdisciplinary area between art science and literature science. It touches upon the question about the role of subtexts in art works. This subject is well elaborated in literature science, in particular, in studies of Mandelstam poetics.

There exists also a series of interesting results in studies of notions of subtext and citation in cinema. As far as painting is concerned, this issue is much less elaborated. This applies to both theoretical constructions and analysis of semantic connections between different concrete pictorial “texts”. In general, continual nature of artistic texts in painting hampers (as compared to the literature case where sign has a discrete nature) identification of pretexts to which a picture can be related. In this sense, the picture under discussion («Scene in a tavern (Quarrel in a small restaurant)» by M. F. Larionov) turns out to be a rather rare case when essential interaction between continual and discrete properties can be revealed explicitly and proven. Thus, the key meaning depends on factors more usual in literature works.

It is shown that there exists a subtext in this picture – Andrey Rublev's «Trinity». At the same time, it reproduces the partition of the number 3 into $2 + 1$, characteristic of the Trinity. In this sense, the picture not only refers to corresponding images of the subtext but also reproduces structural relations inherent to the pretext. In addition to the “Trinity”, the picture in a parody form alludes directly to evangelical motifs, including those associated with other manifestations of the number 3. In particular, this feature reveals itself in the picture's name. As a result, the artistic meaning depends on the language used in the name of the picture.

Earlier, we had to point out (by the example of painting by Salvador Dali) the cases when a usual verbal language is not only relevant in a picture but also creates new semantic relations between a word and image or between different designations of images. As a result, the sound structure of a word itself becomes significant – similarly to what happens in poetry. Meanwhile, for a given picture by Larionov we deal with another manifestation of discrete properties when a numerical (ternary) character of objects becomes relevant.

One more example of properties, usually inherent to literature rather than painting, is the presence of a «hidden plot» that enables one to restore some omitted details of the prehistory.

Observations presented in our work, along with some precedent ones, prompts to posing the general problem of classification of possible discrete elements in the art work of continual nature, such as painting.

HISTORY OF AESTHETIC IDEAS

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CONCEPT OF WITNESS OF ALEXANDER P. SUMAROKOV

The paper studies Alexander Sumarokov's essay "On the difference between a passionate and sharp mind", published in the April issue of the magazine "Hardworking Bee" (1759). This is the first private monthly issue in Russia. It influenced the development of Russian journalism, played an important role in the history and theory of literature of the XVIII century. In the classical works of Yuri Tynyanov and Grigory Gukovsky, the poetic concepts of Alexander Sumarokov and Mikhail Lomonosov are opposed to each other. This approach has become traditional for historians and literary theorists in the study of the creative heritage of the founders of Russian literature of the XVIII century. It also influenced the attitude to the magazine "Hardworking Bee" in general. The entire publication began to be interpreted as the arena of Sumarokov's struggle against Lomonosov. And the article under study was considered as another attack against the opponent, to whom the author felt a personal dislike. The reconstruction of the European cultural context of Sumarokov and Lomonosov's polemics about the nature of art and the role of wit in verbal creativity provides an opportunity to consider the cause of these differences from a new point of view. The Pan-European rhetorical and poetological tradition of wit was the totality of aesthetic ideas that were interpreted differently by the two founders of Russian poetry of the 18th century. The reconstruction of Sumarokov's concept of wit is aimed precisely at identifying this difference. The true meaning of cognitive wit is set simultaneously by the paradigm of the European cultural context and the syntagmatics of the April issue of the journal. Sumarokov's literary war against Lomonosov, announced on the pages of the "Hardworking Bee", gave rise to a new Russian journalism in the form of an original private edition. The essay "On the difference between a passionate and sharp mind" became an organic component of the poetic metatext. The publisher of the magazine disagrees with the compiler of "Rhetoric" primarily because of the heartfelt disagreement, not any rational construction, set out in the grammars and rhetoric. Sumarokov, relying on the knowledge of European concepts of wit, manifested in the works of Cicero, Gracián, Boileau, Addison, etc., offers his vision of the problem and recognizes the usefulness for the poetry of wit in words with the obligatory condition of wit in thoughts. According to Sumarokov, it is the heartfelt agreement and wit in thoughts that can cool down the excessively fervent mind, which can contradict the main poetic principle for it - to follow the simplicity of nature.

POETICS

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N.V. GOGOL'S CREATIVITY AND THE GENRE OF CITY ROMANCE OF THE SECOND HALF OF THE XXTH CENTURY

The article examines the influence of N.V. Gogol's prose to the city romance genre of the late XX century (the representatives are V. Vysotsky and A. Novikov) from the point of Y. N. Tynyanov's literature evolution theory. The song scripts are considered as a "moment" of the literary evolution. It is demonstrated that the structural points of the song scripts date back to N. V. Gogol's novel Nevsky Prospekt. The allusions to N. V. Gogol's works are found in some V. Vysotsky and A. Novikov's poems of the city romance genre. The tools of the plot representation of the novel Nevsky Prospekt in such texts as "Gorodskoy Romans" and "Chulochek" are also demonstrated in the article.

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IMMERSION VS. EXALTATION: CHRONOTOP SPECIFICITY IN I.A. EFREMOV'S EARLY STORIES

The early work of Efremov is of particular interest, first of all, because of the unique semiotic density of the artistic texture of the "realistic" science-fiction. Early stories became a kind of forerunner of the later long novels, most of which join the philosophical and ideological discourse of dystopia.

The peculiarity of early Efremov's chronotope, of course, is a special "Geocosmos". Efremov creates an artistic space in the context of the development of the idea of scientific and technological progress relevant to the Soviet ideology. Through the chronotope Efremov continues to develop an anthropological model of the superhuman (evolving from the heroes of Jack London to the Meresyev of Boris Polevoy) – the hero-conqueror of the universe, the Soviet Titan with the Apollonian gifts: the hero-winner-educator.

The Central characters in the stories of Efremov are the simplistic, silhouette heroes- scheme. Mythological subtext extracted from the depths of the past is designed to fill the deficit of human, that was taboo in Soviet literature of the early twentieth century. That is why the Efremov's chronotope unfolds in the boundary space between life and death, the otherworldly and the worldly, dream and reality.

A specific marker of I. Efremov's chronotope is focus on space-time vertical. The writer depicts mainly the depths and, accordingly, the past, contrasting them with the rhetoric of perspective, elevation, flight obvious to Soviet fiction.

Preference the depths to the vertices may be connected with the professional interest of the Efremov-paleontologist. But there are other motives that explain the formation of the space-time paradigm of early Efremov's artistic world. First of all, the chronotope of Efremov's early stories should be considered as a precursor of the writer's dystopias – an antithesis of the obvious enlightenment's model of social evolution. The motive of moving down (underlined of such archetypal categories as depth, darkness) with high probability contributes to the psychologization of the literary text, serves as analogy of the unconscious, allows to recreate the psychoanalytic matrix of a deficit character. Secondly, Thirdly, the chthonic code includes the Efremov's chronotope in the strategy of hero's initiation on the mythological background of a fantastic narrative.

Thus, the chronotope of Efremov's early short stories, along with some other methods of organization of the artistic text (retardation, cyclization, cross-cutting character, the intertext), contributes to the deepening of the plot, adapts the fantastic to the realistic narrative of the background, outlines a way to overcome methodological tunnel vision of socialist realism, prepares the semiotic material for dystopias subsequent years.

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IMAGERY AND COMPOSITIONAL SYSTEM OF DRAMA "LAST SUMMER IN CHULIMSK" BY A. VAMPILOV

The article considers the figurative and compositional system of Alexander Vampilov's drama "Last summer in Chulimsk" (1972) and offers new perspectives of their interpretation. If earlier research focused on the image of Vladimir Shamanov, suggesting that he be considered the main character in the dramatic system of the Vampilov play, then in this work the strategy for considering character relationships is changing. The authors of the work come from the text of the Vampilov drama, and not from its stage interpretations, and therefore in the center of the analysis is not the image of the usual for Vampilov bored and disappointed male hero, but the female image—a young heroine Valentina, able to influence others. The usual reflective hero, a mature character, reflecting on the imperfection of life and the "cursed" questions of life, does not leave the play of Vampilov at all, but moves to the background, carrying out important and necessary support for the main female character. Pair of heroes "Valentine – Shamans" like answers to the question "What to do?", which sounds in the text of the play. And Valentine (and the author) offer to do "their job" ("my job"). This is what comes in the end the hero Shamans, who decided to speak at the trial and to bring to an end the case, which he had not completed before. Particular attention is paid to the system of images of secondary characters, endowed with the playwright its own micro-plot. Vampilov does not expand to the full power of the story-line of a "background" character, but mark each of them some feature or detail that actualize in the mind of the recipient a certain literary context. Moreover, some strokes to the portrait of this or that "background"

character are supplemented by intertextual connections, allusions and reminiscences. So, behind the image of Dergachev there are familiar features of heroes of V. Shalamov or A. Solzhenitsyn, heroes of so-called “camp prose”. Without bringing the “camp” plot to the fore, Vampilov in a few words-details recreates the background of the character, embodies the tragedy of his fate. The article shows that the secondary characters of the drama “Last summer in Chulimsk” were created by Vampilov not as characters-extras or a simple environment of the main characters, but as lines-doublers, variants and variations that reflect, on the one hand, the common life destinies and circumstances of the characters, on the other hand – emphasize their originality and individuality. The authors of the article demonstrate that innovative techniques of compositional duplication, variation, repetition and reflection, including the ring framework, allow Vampilov to overcome the specifics of everyday circumstances and reach the level of generalizations of being, artistic typing and universalization.

NARRATOLOGY

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NARRATIVE TWO-DIMENSIONALITY AS A PLOT FUNCTION

(ON THE MATERIAL OF THE NOVEL “THE CENTAUR” BY JOHN UPDIKE)

The paper deals with subject plot specificity of the novel “The Centaur” by American writer John Updike. Two plots are intertwined in the book – a narration about the life of a secondary school teacher Caldwell and a legend about the centaur Chiron, a hero of ancient Greek mythology. Such composition of the novel makes it possible for both the author and the reader to see symbolic meaning of the protagonist fate development and thus to construe a proto-plot as a generalized narrative type comparable to prototype, according to L.M. Tsilevich. Description of proto-plots is important for the development of subject plot studies in Philology. The theoretical frame of the paper is based on works of A.N. Veselovskiy, V.B. Tomashevskiy, S.Yu. Nekludov, V.Ya. Propp, V.I. Tyupa, Ya.E. Golosovker, I.V. Silantyev. Narrative two-dimensionality has been repeatedly used as a subject plot instrument in artistic fiction, e.g. by M.A. Bulgakov (“Master and Margarita”), W. Saroyan (“The Human Comedy”).

Compositionally, the novel under consideration is a narration about several winter days of 1947 spent by the teacher’s son (the story teller) and his father, the main character, in a little city where they had been trapped due to snowstorm which made it impossible to come to their remote farm, their family nest, where their mother and grandfather lived. The legend about Chiron turns into archetypal plot describing the destiny and tragedy of the main hero. The two-planned narrative is manifested at the structural (plot) level and at the level of disclosure of the images of the main characters.

The motif of stoic endurance of suffering is a factor which unites all the subsequent stages of the plot development and actions of characters. This suffering refers both to the main hero who was mortally wounded and to his son who had a very annoying skin disease. The motifs of transformation and sacrifice are also very important in the plot development of the novel. Teacher Caldwell turns into the wise centaur Chiron and the latter in his turn appears as a common secondary school teacher. The motif of sacrifice may be traced in courageous taking the vicissitude of fate by the protagonist (his unruly and cruel pupils, severe school administrator, incurable disease). A reader may intertextually combine the motif of sacrifice in the legend about Chiron with a similar myth about Prometheus.

The main conclusion of the work is that the presence of characters' mythological twins allows their fictitious characters to reveal more fully and multifaceted.

GEOPOETIKA

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GEOPOETICS OF CRIMEA IN CREATIVE WORK OF MICHAIL PRISHVIN

The article attempts to analyze the story of M. M. Prishvin "Glorious Tambourines" from the perspective of a new direction of modern humanitarian knowledge – geopoetics. The subject of the study was the artistic image of Crimea, which was reflected in the story after the writer's trip to the peninsula in March 1913. The author of the article identifies the main signs of a geopoetic images in modern philological science, correlates the concepts of geopoetics and the local text of culture. It is noted that geopoetics as a representation of not just space, but an intimate, somatic meeting of the author or hero with this space, can use the paradigmatic resources of local texts of culture, and can be completely individual. The image of the Crimea, presented on the pages of the novel "Glorious Tambourines", consists of the extremes of the two poles – the pronounced author's individual geopoetic approach to the territory and candid explication of the common places of Crimean text. The study concluded that the history and geography of Crimea became a topic of geopoetic understanding of this iconic territory of Russia for M. Prishvin, as well as its comparison with its "Northern" region. From the Russian spring to the Crimean spring – the space-time continuum, the dialectical chronotope that forms the basis of the story. In the first part of the essays there is a concentration of clichéd concepts of the Crimean text, which are presuppositions of factual and value-interpretative nature: Crimea as a "garden of Eden" and Crimea as a resort. In the following parts of his poetic consciousness, the writer recreates the real geography of Crimea, begins to build his own "Crimean universe" of water (sea, mountain rivers and waterfalls), stone (mountains and plains), light (sun and moon). Thus, he formulates a new mental object on the basis of the somatic experience of staying in it and establishing spiritual and emotional ties through poetic vision and kindred attention. Prishvin creates his myth about Crimea, starting from the realities of geographical space opened to him, represents to the reader the geopoetic image of the territory in his individual author's vision.

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**THE COAST AS A FOOTHILL
(ARTISTIC TOPONYMY OF ALTAI AND CRIMEA IN THE TEXTS OF
I. ZHDANOV)**

Altai-Crimea's poetic mutual agility is filled in the toponymic poetics of Ivan Zhdanov with the semantics of the “crossing” across the border and at the same time staying in it, its “refinement”. Zhdanov's “solitary world girl” is both simultaneously and pro and w. So “coast” and “foothills” - about (from) - are delimited and connected. Form distinguishes itself (from the world) and contemplates (with the world). And the poetic consciousness carries out the effort of the “conductor”, “not looking for a goal” (the mourner). The coastal and foothill loci have a common semantics and in the “cartographic aspect” of Zhdanov's poetry: the traveler's horizontal-plane navigation is not only complicated and obscured, it becomes impossible, because this is the place where the map breaks down, or its collapse - where the horizon becomes vertical.

"ALTAI TEXT"

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**NEW MYTH FOR A NEW WORLD: ALTAI IN STORY
BY IVAN KATAEV “UNDER THE CLEAN STARS”**

Ivan Kataev's story “Under the Clean Stars” is set in, in the Uimon Valley, in Altai. The space isolation of the intermountain basin, sandwiched between the Katunsky and Terektinsky ridges, perfectly matches the author's intention. The writer brings the hero-narrator to a “secluded mountainous country” associated with many legends, the main of which is the legend of Belovodye. It was believed that it was here where the road to the lost country of freedom and dreamlike abundance lay. In addition, the narrator likens Altai to the huge Garden of Eden. It is obvious, however, that the closed idyllic world depicted in the story is on the verge of radical changes. Kataev proves the destruction inevitability of its seemingly unshakable boundaries. The homelessness of the story heroes becomes the consequences of this dramatic process. It is significant that in the story “Under the Clean Stars” only one house was mentioned that used to belong to the richest family of Nizhniy Uimon. Now over the carved porch of the Oshlakovs' possession, there is beautiful sign of the local school. Cozy home space could exist only in the distant past.

There appear two opposing comparisons in in the monologue of Timka Vershnev, the main character of the story. At home, “the power of the earth suppresses Timka Vershnev”. He is “like a beast anyway”, “still like a blind puppy”. And after his contact with genuine art, the feeling of flying emerges in him: “You fly like a bird ...” He has a desire to get rid of everything native, Uimon's that he possesses, and to escape to the big world. Timka conveys his impression of Gogol's story “The Old-World Landowners” with the help of such a phrase: “And again, as if

I were on wings, I was lifted up, something opened up to me here again". The semiotic potential of the speaking name "Vershnev" is realized in the story literally – he is always at the top. At the beginning, the narrator sees him on top of a haystack, and then Timka recalls the work on laying the hospital ceiling. At the same time, it is important that the hero is constantly seen "under" something. It is not surprising that his only flight is akin to a falling: he "flies to the ground". No wonder the preposition "under" is also included in the title of the story. In Katev's artistic world, everything is aspiring upwards – towards the sky and the stars, but whether this will end in ups or downs is completely unclear. According to the author, the danger of falling into the abyss certainly threatens not only the main characters of the story, but the whole new world. Not motivated mentioning of Moscow ("And in Moscow, perhaps, haven't even gone to bed") in the last sentence of the story helps to see the true scale of the problem.

LITERARY DATES

TO THE 90TH ANNIVERSARY OF V. M. SHUKSHIN

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THE RIVER OF THE GENESIS: SYMBOLISM OF THE SHUKSHA RIVER IN THE WORKS OF V. M. SHUKSHIN

The article interprets the episode of V. M. Shukshin's novel "I came to give you freedom!" in the context of the author's mythology, geo-poetics and plots of Russian village prose. This fragment has long been noticed by film and literary critics, and was analyzed mainly in the context of the author's identification with Razin and his «mythogeography». «Native river» causes Shukshin, as well as the majority of authors of the Siberian prose of the XXth century, the strongest emotional experiences. For V. Astafiev it is the Yenisei, for V. Rasputin – the Angara, for E. Grishkovets – the Tom. For Shukshin it is the Katun, the river of the lost children's Eden, as in the biblical Book of Genesis. The Katun River has become a significant part of the landscape in most films of Shukshin as a director. However, in the novel, the main scenes of Razin's uprising were the rivers Don and Volga. A brief story of false Patriarch about the river and the village of Shukshai on the levels of an implicit and concrete author becomes etymological intended narrative upon the surname of the writer, a legend about the genesis of his family who had migrated to Siberia from this river. Obviously, for Shukshin, contrary to the real toponymy on the first priority here is Russian identity, the spatial proximity of the Shuksha to the Volga. Meanwhile, local historians, ethnologists and geographers confidently talk about the Mordovian-Erzya roots both of Shukshin's family and the name of the river. In addition, this is a problem of the semiotics of the author's self-expression: the language of cinema did not give Shukshin the opportunity for the author's presence, which are contained in literature. The very same small river Shuksha in the novel is rather a virtual locus, devoid of any figurative specificity. Shuksha's allusion cannot be limited to any one meaning, most likely, the writer meant not only an indication of the family roots, but something more meaningful, claiming to be an integrating symbol. If we compare the novel with the stories of the writer, it is obvious that the

false Patriarch and real Patriarch Nikon embody the archetypes of the Russian hero and the wise old man with varying degrees of completeness. Both of them are connected with Shukshin's search for the type of life-loving Orthodox priest, who is not alien to carnal pleasures, ultimately referring to the image of the mighty Father, Makar Shukshin, lost in childhood. In addition, this character is close to the ethical and aesthetic ideals of the writer, the need to understand the integrity of a dynamic, pulsating Life. The Russian Patriarch's story about the fire and the outcome of his village (fire – famine – escape) includes the writer's concern for the fate of the Russian peasantry and the Russian village in the twentieth century, correlates with his own departure from his native village and the context of Russian's literature plots.

POETICS OF EVERYDAY LIFE

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RUSSIAN LESSONS OF THE TWENTIETH CENTURY: TESTING BY COMPULSORY COMMUNALITY

The article deals with the testing of the Russian man by a compulsory communality in the twentieth century. This problem fraught with psychological drama arises within the frameworks of social history. The study of everyday life is currently the attention focus of the authors conducting various interdisciplinary studies. Various dimensions of everyday life, its signs and language, and its challenges are considered from historical, philosophical, psychological, and philological points of view. The book series "Living History" and "Everyday Life of Mankind" are very popular with readers. Two books of this comprehensive series: 1) A. Mitrophanov, "The Daily Life of the Soviet Communal Apartment" (2019) and 2) G. V. Andreevsky "Everyday Life of Moscow in the Stalin Era (1920-1930s)" (2003) were a motivation to write this article.

Commune as a form of social practice has been known for a long time. In the history of humankind, there were periods when people were very interested in different types of communes. They were close-knit communities of like-minded people, united voluntarily. The most diverse groups of people tried to join in communes - religious people, old believers, Protestants, Tolstoyans, anarchists, vegetarians, feminists, and hippies.

While the organization of various communes that were highly widespread in many countries used to be a product of conscious ideological interests and used to be conducted on voluntary conditions, in Russia, in its turn, in its new historical conditions immersion into the atmosphere of total communality becomes an act of coercion and state violence. The emergence of communal apartments inhabited by complete strangers to each other resulted in the reduction of privacy and in the lack of necessary opacity. The twentieth century with its wars, revolutions, and social changes aggravates opposition of private and public. Social existence asserts itself by the individual's privacy, or personal space.

The real practice of compulsory communality was far away from radiant utopian hopes for the rapid formation of new socialist ethics. Rude and scandalous behavior of the communal apartments inhabitants was widely and vividly described in the satirical and humorous national literature (M. Zoshchenko, Ye. Zamyatin, P. Romanov, M. Bulgakov). Russian villagers were also subjected to the testing of compulsory communality during the formation of collective farms. In A. Platonov's works, the paradoxes of this social experience imposed by the Government are reflected. In the narrative "For the Future", the author expressively shows how the declared collective responsibility in reality turns into an imaginary value – blatant irresponsibility.

The fact lies not in the commune itself as a kind of independent social phenomenon. There is certainly a positive sense in the organization of various types of communes on a voluntary basis. The commune is likely to be popular (in some acceptable options) with people as a form of human hostel in the future. The major point lies in the presence of real freedom of conscious personal choice, which does not allow any coercion from the state.

DIALOGUE OF CULTURES

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«THE GAMBLER» BY F.M. DOSTOEVSKY IN THE BRITISH TRANSLATIONS: ON THE PECULIARITIES OF THE «PASSION OF LOVE» MYCROCONCEPT TRANSFER

The article dwells on the transfer of the passion of love concept in the translations of Dostoevsky's «The Gambler» published in Great Britain. Five most frequently published translations (C.J. Hogarth, C.C. Garnett, J. Coulson, J. Kentish, H. Aplin) were selected for the detailed analysis. Each of them makes representative material for studying the interpretation of the novel on different stages of its reception in Great Britain. The key thesis of the research methodology lies in understanding the concept as the concentrated idea of the work of literature, which shows itself on all the levels of poetics thus forming semantic environment of the text. In «The Gambler», the role of such basic element belongs to the concept of passion, which has a hierarchic structure and includes such microconcepts as: passion of love, gambling, money and pride. As a result of analysis of the macroconcepts' representatives, it was found that its semantic structure complies with the traditional one, at the same time the features with negative connotations dominate in the set of features. This imbalance let the author show the destructive character of passions ruling the characters. The current article considers one episode to find out the peculiarities of the passion of love microconcept transfer in the translations. The study conducted shows that the translators rendered such features of the microconcept as attraction to the person of the other gender, hatred, murder, desire, torture and illness. Regular difficulties appeared in transferring the features of delight and loss of control, expressed syntactically. The results achieved show positive dynamics in

transfer of the features of the passion of love miroconcept in translations. It is caused by the development of the literature studies, translation studies and more professional character of the modern literary translation in comparison with the earlier periods. The reasons for successful solutions and losses in translation are explained by the nature of the concept, where culturally universal and specific elements are combined. Thus, the history of forming the semantic structure of the concept of passion in the Russian and English lore cultures went parallel ways; therefore, in general, the translators render the axiological content of the text almost in full. The losses are caused by the linguistic peculiarities, whose formation was influenced by the opposite traits of the national characters of the Russians and the English.

CULTURE TEXTS

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LITERARY SOURCES OF THE PLOT ABOUT THE PAPANIN'S EXPEDITION IN THE SOVIET CULTURE OF THE LATE 1930s - EARLY 1940s.

(ON THE MATERIAL OF E. KRENKEL'S DIARY "THE FOUR COMRADES")

The Golden Age of the Soviet Arctic exploration – 1920-1930-ies. – caused a noticeable number of plots that became signs of the Soviet era, which largely determined its appearance. Varying and refracting, these plots are reflected in a variety of geographic essays and ego documents – diaries, travel notes, reports from expeditions, and other texts that belong to the documentary literature, based on facts, allowing the reader to immerse in the atmosphere of real Arctic achievements. However, not only facts served as a breeding ground for the Soviet Arctic's narrative: even a not too close look can be seen in the texts of geographical literature of the 1920s and 1930s. a large number of allusions and borrowings from the field of fiction. Marxist logic prescribed literature to follow reality; in fact, it often happened otherwise: reality – in its primary cultural processing, which was provided by documentary prose – tried to coincide with familiar outlines of literary motifs.

One of the most representative Soviet polar plots – the story of the North Pole-1 drifting station, may well be an example of such a paradox. The texts written by members of the expedition, in particular, the diary of the radio operator of the station Ernst Krenkel, published in 1940 under the title "Four Comrades", to a certain extent, allow you to see the mechanics of refraction of literary motifs and plots in the real Arctic experience. For E. Krenkel, the main source of plots that model the story of "life on the ice", undoubtedly, are the novels of Jules Verne, primarily "Journey and Adventures of Captain Hatteras" and "Floating Island". The picture is complicated by the fact that the Soviet polar explorer not only quotes J. Verne, but also, at the same time, seeks to distance himself from possible comparisons with the "bourgeois" writer's colonial motifs, but thereby only emphasizes the similarity; in the end, the whole epic of the Papanins looks like a Jules Vern's plot translated into reality.

CONTROVERSY

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PALE PEOPLE: ONE OF THE CHEKHOVIAN TOPOI

The author discusses the so-called “arbitrary” details in Chekhov's prose and drama, which were specified by the critics in Chekhov's time, and later were explored by Alexander Chudakov, and offers a new method of these seemingly accident details integration into the whole of Chekhovian text. Despite the fact that most of these details are individual and create a “halo of originality” of the depicted phenomenon, as Chudakov has put it, many of them go back to the loci communi or topoi of old-time rhetoric and literature. One of such topoi is the phrase “thin and pale.” In romanticism, it was a sign of the portrait of a “demonic” or “disappointed” hero, then in realism it began to fulfill social functions, indicating social injustice, a serious illness, or a fact that the hero is an “otherworldly” one (a monk, an ascetic, an idealist, etc.). At the same time, many writers have been developing individual semantics of the original topos within the framework of the abovementioned system of functions, which is demonstrated in the article on the example of Dostoevsky's heroes. Chekhov also uses all three functions of the topos, but he significantly reinterprets them. As a result, “paleness” and/or “thinness” in his texts often connote the heightened sensitivity (“nervousness”) of a hero, who is unhappy all the time of his or her life. The topos, being broken into pieces and reinterpreted, serves to Chekhov as a subtle tool for creating poetic equivalences, pointing out the characters' similarities in grief and misfortune, and creating an “underwater current”, or subtext that makes each of his late texts a masterpiece.

RESEARCHES

INNA MALIUTINAN

*Russian State University named after A. Kosygin
(Technology. Design. Art.)*

S. DROZHZHIN AND M. SEMEVSKY

The acquaintance of a peasant poet S. Drozhzhin and a publisher and public figure M. Semevsky, that happened in 1883, is described in three versions of Drozhzhin's autobiographic notes and memoir (“Author's Notes on His Life and Poetry”, 1894; “Life of a Peasant Poet S. Drozhzhin. 1905”; “Autobiography. 1923”). Descriptions of the circumstances of their communication match in all three versions. The first autobiography of Drozhzhin was published by Semevsky in 1894 in his journal “Russian Antiquity”. Drozhzhin's poems were also published there. Semevsky highly appreciated literary compositions of this talented peasant poet and considered him a person following art traditions of such famous Russian poets as A. Koltsov and I. Nikitin.

From the point of ideology remote polemic between Semevsky and N. Shebuev concerning the value of Drozhzhin's personality and his works for Russian literature present interest. Shebuev's foreword contains basic myths and clichés about peasant poet's life in late XIX – early XX centuries, and he uses these clichés in a pathetic and self-assured manner of a new cultural hero of a new age.

Semevsky's "Album" (1888) contains Drozhzhin's poems created in the period between 1883 and 1886. These versions differ from the ones recorded in his three-volume set of "Compendium", published in 2015.

The "Album" contains some notes of the most famous Semevsky's contemporaries, among whom there are many gifted literary figures. Semevsky's "Album" presents both an interesting literary experience and a valuable cultural source. Even names, listed in the table of contents, provide an understanding of cultural and historical background of the mid- and late 20th century.

M. Semevsky and S. Drozhzhin had much in common. They both had to live their life, as they did not want to do. They had to obey the life circumstances; they had to limit their basic needs giving the priorities to literary works creation. They habit to work hard was typical of both of them and their contemporaries call them "selfless and dedicated hard-workers". They both possessing «secondary literary talents» that was said by V. Belinsky reflect typical features of time and culture in their life and writing career. They paved the way into future: Drozhzhin surpassed both Koltsov and Nikitin in his peasant poetry, and Semevsky in his turn predicted many features of the current literary etiquette in his "Album. Acquaintances".

FILM TEXT

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CULTURAL DOMINANTS OF ANTI-UTOPIA IN THE ANIMATION CINEMATOGRAPHY H. MIYAZAKI: A SYNTHESIS OF NATIONAL AND SUPERNATIONAL

The relevance of this study is determined by the fact in the conditions of great interest to the works by H.Miyazaki among other researchers, the author draws attention to the anti-utopic nature of his animation work, in contrast to other linguists [Melnikova, 2010; Shunsuke; Lyashko, 2012; Napier, 2001; Yamanaka, 2015; Yoshioka, 2015].

The objective of the article is to analyze Miyazaki's anime through the prism of the dystopian genre. At the same time, the author considers, on the one hand, the correspondence of these films to the features of the classical dystopia [Bogatyreva, 2013, p. 67-69; Ignatov, 2015, p. 442-448; Lanin, 2016, p. 145-146] in its Western European version, on the other – a powerful national tradition, which is seamlessly added into the genre canon and which gives the art of the Japanese master artistic originality and individuality. Three works are under study: "Future Boy Conan" (1978), "Navskaya from the Valley of the Wind" (1984), "Princess Mononoke" (1997), representing the brightest examples of Miyazaki animation dystopia.

The author distinguishes a number of features characteristic of the analyzed dystopias: 1) the criticism of the utopian model that was transformed into a model of the totalitarian regime, while the totalitarian system alongside with people are opposed to real and mythological animals; 2) the classical anti-utopic isolation of the state is manifested in the anime as the isolation of the state by water; 3) the state acts as a place for conducting a scientific experiment, but in contrast to the classical dystopia, where scientific and technical progress adversely affects the society life, the constructive nature of technical experiments is also highlighted in the analyzed dystopias; 4) Miyazaki maintains the principle of the characters' social stratification, but expands it, offering division according to their professional and class features; 5) the mythological component, an anti-utopian art model, is included into the context of the Japanese mythological consciousness in the anime dystopias by Miyazaki: the myth about the "golden age", the heroic and eschatological myths that are intertwined together while in the anime-dystopia myths are embodied; 6) a specific representation of the characters – a strong necessity of a beautiful or attractive hero's appearance presence: in animated anti-utopias, literary (as well as manga-based) and audiovisual means are combined: color, sound (speech and music), facial expression, movement; 7) manifestation of fear and love, as one of the features of the classical dystopias associated with the characteristics of adolescence, on the other – with the traditional Japanese duty that the characters manifest as a duty to seniors and society.

The author concludes that Miyazaki, reflecting the features of the Japanese worldview and at the same time preserving a supranational character of dystopia in his animated films and series, creates the most unique examples of the Japanese animated dystopias.

LINGUISTICS

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SUBSTANTIATION OF THE PRINCIPLES OF SYSTEM MODELING OF THE GENRE (ON THE EXAMPLE OF NATURAL WRITING TEXTS)

The range of controversial issues affecting the problem of constructing a genre model covers various areas of modern linguistics. This fact allows speaking about the search for modern genre studies to determine the methodological basis for the construction of an objective model of the speech genre (hereinafter SG), which is the main objective of this article.

The advantage of genre modeling as a way to describe SG is seen in special ontological properties of the object: on the one hand, SG is differentiated by native speakers by a number of features that can be reduced to prototypical ones, i.e. ideal, frequency with respect to the genre.

The search for a method for inconsistencies elimination appearing in the modeling of the genre based on the genre prototypical analysis and constitutive features analysis are in the center of the present study. Thus, the movement of research towards the realization and justification of the methodology principles of the speech genres systematic research affecting different areas of linguistic knowledge possesses a scientific novelty. At the present stage of the problem study, the method is defined; the method is conditionally designated as the method of SG

In epistemological modus integrated into the concept of determining description language, which identifies intra-language, immanent, objective (systemic) determinants of the genre and extralinguistic genre specifics, putting them in order and proving their interdependence and synthesis, A model of SG is built, which implies the its formula (invariant) elimination. The implementation of the proposed type of modeling is assumed by the opposition analysis of the identified features.

The use of the SG certification and identification methods is able to justify the epistemological potential of the text in the aspect of genre structures, but it is not able to detect the genre potential of the text and the factors influencing its implementation.

In this regard, the question arises concerning approaches and methods of SG system modeling which presupposes SG consideration in that aspect where its system properties will be considered and its partial solution is the objective of the present article. Typical language variants of genre invariant model realization belong to genre features.

Following the logic of the present study, the changed typical features (genre markers) will provoke a genre modification: a change in its internal and external features. In accordance with this, the two axes of the study are outlined: 1) relevant / irrelevant features of the genre; 2) nuclear (dominant) / peripheral features of the EPR genres.

Thus, the use of the developed method standard genre modeling allows us to detect typical genre features of the text, to identify the forms having genre semantics detecting the genre potential of the text and playing a role of genre markers, to understand the mechanism of genre modeling in the ontological aspect, and to build the genre initial model from epistemological points of view.

COMMUNICATIVE SPACE

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SOCIAL MEDIA AS CULTURAL MATRICES OF INTERNET COMMUNICATION

In the article social media are regarded as cultural matrices of Internet communication through the principles of the theory of technological determinism by Alvin Toffler and Herbert McLuhan, the theory of self-referential systems by Niklas Luhmann, Oswald Spengler's postulate of the stylistic unity of cultures as the indispensable condition of their existence and Gilles Deleuze and Felix Guattari's concept of rhizome. The current research of the social media, namely YouTube, Facebook and Instagram by means of structural and functional analysis, discourse analysis and system approach is aimed at revealing the cultural and communication peculiarities of these media content.

Digital determination, virtuality, self-presentation, interactivity, hypertextuality, creativity and rhizome character are the common features of the new communication cultures. These cultures exist within the Internet and can be regarded as a sphere in which reality is made through images and symbols, its members are aimed at public self-expression and feedback. Text is usually made through the links to the other fragments of the information space. Originality is considered to be the most valuable feature of messages. There are a few independent centers of spreading and aggregation of information,

Communication cultures of social media are stylistically, linguistically and culturally peculiar, possess the symbolic tools of public communication and norms of verbal behavior. Along with the common features, communication cultures of different social media have individual features expressed through the peculiarities of language, genres, formats, norms and communication strategies. Thus, they can be regarded as the autonomous cultures of the new type. The research shows that both structure and functions of social media determine spatial, temporal and genre parameters of public communication while norms, formats, communication strategies and tactics are shaped either spontaneously and anonymously or deliberately by the influencers.

The traditional social institutions are attempting to influence the horizontal (non-hierarchical, self-organizing) communication cultures of social media in order to incorporate them into their vertical (hierarchical, centralized and governed) networks which abuses the principles of freedom and independence of communication,

Eventually, as the result of the clash of the horizontal and the vertical dimensions, the communication cultures of social media have reached the bifurcation point. Afterwards they can become either the areas of free communication aimed at creation and mutual informational and emotional enrichment or the channels of manipulation of minds of the participants of Internet communication by economic and political structures.