

## SUMMARY

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### METHODOLOGY OF MODERN SCIENTIFIC RESEARCH

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### **MEMORY OF SPACE AND MEMORY SPACE AS AN OBJECT OF WRITER'S REFLECTION (*based on the material of Russian literature of the turn of the XX–XXI centuries*)**

The article deals with the role of spatial images in the writer's consciousness of modern authors, about the peculiar subjective topography of their creative worlds. In the space of consciousness, there is a series of transformations of the realities of the outside world into the multidimensional experience of the writer's own soul. The books included in the reader's repertoire of our contemporary are considered – “The Conspiracy” by D. Granin, “The Key. The Last Moscow” by N. Gromova, “Chagin” by E. Vodolazkin, “The Stained Biography” by O. Trifonova, “The Inhabitants of the Funny Cemetery” by A. Ivanov, “The Argentine. Prodigal Son of Russia” by E. Baryakina, “Text as text” by A. Bitov. The authors make various virtual “journeys” through the spaces of their own consciousness. These may be wanderings through the reserved corners of personal memory, as in the case of Daniil Granin and Andrey Bitov, who are trying to bring into the system a set of disparate impressions and observations – historiosophical, socio-cultural, aesthetic, everyday. And in the case of Andrey Ivanov and with Elvira Baryakina, we see the view of the people of the new generation on the events of the history that has died out – the history that flowed far beyond the boundaries of the personal biography of the authors. Natalia Gromova offers routes of interesting wanderings through the virtual spaces of archival documents that allow psychologically accurate reconstruction of the historical epoch and the behavioral worlds of the people who inhabited it. And for Olga Trifonova, the historical past is also by no means a dilapidated museum exhibit, not some dried herbarium, but a completely living life that continues and leaves traces in our consciousness. And Evgeny Vodolazkin, introducing the binary opposition memory / oblivion as a dominant category in the artistic world of his new novel “Chagin”, describes the painful ordeal of the hero with memory, when memory becomes synonymous with a conscience merciless to committed sins and there is no escape from its moral judgment. The considered texts are united by cross-cutting thoughts-dotted lines: about the moral price of the historical acts; about the problem of personal choice; about the drama of a person who has become a hostage of the epoch; about the relationship of public and private life of a person. All this gives reason to conclude that today the main character of the art of words is not just a person as a third-party object of literary display, but a person, first of all, as a subject of consciousness in all the complexity of emotions experienced, unexpected meanings arising and changing assessments.

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## **F. M. DOSTOEVSKY VS RASKOLNIKOV IN MODERN RUSSIAN LITERATURE**

The article deals with a trend of creative reception of “Crime and Punishment” in the prose of modern Russian authors. It analyzes the short story “The Trial” by Sergei Nosov (2015) and the novel “The Exposé of Dostoevsky” by Tatiana Sintsova (2007). The common theme of these two works is Dostoevsky’s biography in its correlation with the works of the writer, primarily the novel “Crime and Punishment”. In the short story, Dostoevsky is depicted as a specific author who reflects on the plot of the novel and partially identifies himself with Raskolnikov. In the novel, he is portrayed as a “provocateur” that allegedly encourages another character to commit a crime similar to Raskolnikov’s act. Nosov’s text abounds in quotations and key details, mainly from the first chapter of “Crime and Punishment”. Sintsova’s novel focuses on the gendarme colonel Kolokolnikov who tries to collect a dossier of all of the alleged Dostoevsky’s “crimes”.

## **TEXT AND SUBTEXT**

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## **“THE HALLUCINOGENIC TOREADOR” AND “MINOTAURE” BY SALVADOR DALI: STRUCTURE AND MEANING**

Obvious differences between literature and fine arts manifested themselves in the development of sciences about these phenomena. To date, there is a highly developed apparatus for the structural analysis of literature works. But for rare exceptions, there are practically no similar studies describing the artistic structure of works of painting or sculpture. For instance, such phenomena as motif analysis or the identification of subtexts, which have become familiar to literary criticism, look quite unusual for art criticism. Moreover, at first glance it might seem that there are reasons for this, and some phenomena that owe their existence to language (for example, anagrams) have no analogues in painting or sculpture at all.

However, this article proves this approach to be wrong. It proposes a structural analysis of three works by Salvador Dali. These include 1) the statuette “The Hallucinogenic Bullfighter”, 2) the statuette “Minotaur” and 3) the picture “The Hallucinogenic Toreador”. A number of literary, mythological and evangelical subtexts are significant in them. A characteristic feature of the works under discussion is multiplicity: a) the same image can correspond to a number of different subtexts, b) in some cases they are contrasting in meaning, c) some images are given in multiple copies. A number of examples have been identified when language is significant, so that the source of meaning is the words themselves or even their parts, which gives rise to a phenomenon similar to anagramming or alliteration in poetry. In general, this analysis once again testifies to the need in the study of fine arts to resort to the structural methods developed in literary criticism.

In case 1), the myth of the “Minotaur” plays a key role. There is a construction on the character’s head that looks like a helmet. As a result, in this context, it reminds a bull’s head. The similarity is enhanced by the fact that the blades of the scissors correspond to the horns of a bull.

But a man with a bull’s head is nothing more than a Minotaur, a creature to which, according to ancient Greek myth, human sacrifices were made. That is, this double being was an aggressor – a murderer. Then he himself was killed by Theseus. But these are two consecutive parts of a single plot. In this figure, they are brought together: the killer (toreador) and his victim (bull) unite. Bull and man are parts of a single whole.

In all three cases, the language in the subtext plays a meaningful role. For example, in case 3), it manifests itself in the very title of the painting, which echoes the name of the artist’s wife (Gala), appearing in the upper left corner of the painting, around which there is a halo.

This study once again demonstrates the need and fruitfulness of a structural approach to the study of works of fine arts, just as the situation is with the study of literary works.

## LITERARY DATES

### 200 YEARS SINCE THE BIRTH OF A. N. OSTROVSKY

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### **AUTHOR, VIEWER AND READER OF THE DRAMA AT THE RECEPTION OF THE F. M. DOSTOYEVSKY**

Object of study: the poetics of Russian drama of the pre-Chekhov period. Subject of research: the strategy of the author-playwright, the functions of both the theater spectator and the reader of the dramatic text, the stage text and the nature of the viewer’s perception. The purpose of the study: to describe the views of F. M. Dostoevsky on drama as a type of literature, as well as on theatrical and performing arts – in their correlation. The article analyzes the statements of the Dostoevsky brothers about drama, revealing that the impulses for their theoretical reasoning were, firstly, watching the premiere performance “The Thunderstorm” by A. N. Ostrovsky, and then reading the dramatic text, and secondly, turning to the works of G. V. F. Hegel and V. G. Belinsky about drama. The theatrical chapters in “Notes from the House of the Dead” and “Winter Notes on Summer Impressions”, as well as the draft “On the People’s Theater “Petrushka””, are considered. It is shown that the focus of the creator of these texts was the specifics of the viewer’s perception. It is noted that – according to F. M. Dostoevsky – the work of the mind, imagination, openness to dialogue characterizes both the perception of the reader of an epic-narrative work, and the reader of a dramatic work, as well as a theater spectator, however, the very nature of this process, together with its components, in each case different. The article asserts the need to study the playwright’s strategy in his orientation towards the specifics of perception of a dramatic work by a theater viewer.

# 205 YEARS SINCE THE BIRTH OF I. S. TURGENEV

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## **“OLD PORTRAITS” BY I.S. TURGENEV IN THE CONTEXT OF GERONTOLOGICAL MOTIVE**

“Old Portraits” is a little-researched story by I. S. Turgenev, scarcely mentioned in works about the writer. The phenomenon of old age in culture, which has recently become the subject of scientific attention, is marked by ambiguity: the symbolic embodiment of old age in art – sand-glass, spectacles, soap bubbles, – personified ambivalent myth of Anacreon. Turgenev’s attitude to old age was complex, which found expression in his work, including a cycle of poems in prose (“Senilia”).

Depicting is the principle of plot construction in the story “Old Portraits”. Portrait of Catherine II (artist I. B. Lampi, 1793) the center of the House and family idyll, the past stretching over the present, the center of the plot unfolding ekphrasis. Starting from the portrait of Catherine, Turgenev, as it were, “completes” this portrait, complementing it with the “lower row” of the life of her subordinates.

Turgenev chooses not a portrait-biography with a linear unfolding of the fate of the model, but a portrait-essay, with its deepening into the model, removing a layer by layer, as if “scrutinizing”. In the “circling” deviation from the model and returning to it, the maximum filling of the stopped moment, creating the impression of a certain volume, and sharpening the most important features in the oldies.

The archetype “the old man and the old woman” realizes Turgenev’s family idyll, going back to the mythological Philemon and Baucis. In an eventless world where harmony is created by comic playing along with the “male” to the “female” with the consciousness of male superiority, the episode of death reveals the true depth of the relationship: the last dying memories of the old man – about their wedding: “what was the couple like?” and the hope for a meeting beyond the grave: “... maybe the Lord God will rejuvenate us there – and we’ll be a couple again.” Recognition and gratitude to his wife for loyalty – in an unfinished gesture, which he did not have time to overshadow his wife before leaving.

In the group portrait, from among the hangers-on, whose names sound like common names, in typical attire, 2 figures stand out, peculiar doppelgangers of the old man Telegin: a silent dwarf, a silent philosopher, a man immersed in himself, kn. L., some relative of Telegin, whose history echoes the history of the old man, mirrors it. A personified death that appeared in the form of an old woman with one lidless eye, an image that struck Telegin, and in which he saw his future death.

The refusal to complete the history of the old men by their death is connected with the need to emphasize once again the idea of antiquity, which is better than modern times. The final story about the killer is a hint of a deviation from harmony in the pastoral world, the inevitable deterioration of morals. Turgenev’s poetics, based on some Gogol principles (alogism, lyricism, dissection of objects, etc.), is distinguished by the condensation of the visible, the density of descriptions. The study of the narratological cross-section makes it possible to clarify the idea of the “poetic” in the writer’s prose, where musicality includes the principles of whirling and mirroring

# SIBERIAN TEXT

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## **POETICS OF S. KOMAROV'S BOOK «BRETHREN»**

The article provides a systematic description of the poetics of one of the book links of the tetralogy of сщгеуьзщкфкн Siberian poet Sergei Komarov, who lives in Tyumen. The analysis is conducted on the basis of a hermeneutic approach, he basis of the conceptual apparatus accumulated within the framework of other methodological traditions of literary criticism.

The reflection of the book of poems “Brethren” (2018) allows us to identify semantic interrelations of both elements of the external composition of the macrotext (title, four sections, pictorial series (Michelangelo’s drawings)) and the motivic-conceptual structure of the lexical level. The author of the article considers the intention of the cosmogonic impulse of verse speech to be the core of the organization of the “Bretheren”. It provides the creative nature of the connection in the act of self-movement of iconic (number, letter, sound, someone else’s word) and myth-modeling (Purusha, Cain, Abel, Ganymede, Orpheus, Eden, etc.) elements of the entire book. Attention is paid to both vertical and horizontal constructions of the text, the importance of the erotic component as a value-creative and energy integrator of thematic and rhythmic fabric.

Some of the researcher’s observations have the character of point remarks and comments on S. Komarov’s poems. This is explained both by the hermeneutical attitude of slow reading, and by the chronological novelty of the analyzed book, its extreme proximity to the actual cultural and historical situation. At the same time, the author of the article manages to convincingly clarify the layered structure of the macrotext, the individuality of the poet’s face, his world existing in a lively dialogue with the culture of various epochs and peoples (John the Theologian, Raphael, Auden, Remark, Pushkin, Pasternak, Mandelstam, Brodsky, Galich, Akhmadulina, etc.).

The polyspheric nature of the image in the book (the army, monasticism, sports, cinema, rural labor, etc.), creating the effect of the volume of life, is centered in the “brother-and-I” model, motivating the metatropism of the thinking of the Siberian poet, whose search has already been expressed by experts and attention to which will obviously increase with the release of his new the final book “Stikhostoyanie” (2023) in the capital publishing house “Nauka”.

The researcher sees in the poetic fabric of the “Bretheren” the manifestation of specific ontologism in combination with the features of reflexive personalism, which indicates the originality of the poet’s work, living practically in the geographical sphere of the seam between Europe and Asia. And this mentally mirrors the complex interrelation of the cultural foundations of the junction of continental life projects and their subjective translation in the artistic word of a modern author.

## FOLKLORE STUDIES

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### **"SCARY" FAIRY TALES IN THE RUSSIAN FOLKLORE TRADITION: ON THE QUESTION OF ATTRIBUTION OF RARE PLOT TYPES**

The article discusses fairy tales related to two plot types 480B and 333B, in which a girl encounters a certain mythological character threatening her life. In the corpus of Russian fairy-tale texts, they stand apart. In addition to the fairy-tale plots noted in the index, a number of plot types of texts not included in the index have been identified. Traditionally, SUS 480V \* is known by a variant from the collection of A. N. Afanasyev (No. 104), where the main character is Baba Yaga. It is also present in the version from the collection of A. M. Smirnov (No. 151). In the third version of this plot, published in the collection of Smirnov (No. 294), the character is Ham. Two more variants were found in the records of fairy tales of the Perm Region. In one of them there is a Boor, in the second – File-hard teeth. In the text from Vologda, the hero is File-hard Teeth in a red shirt. The name of the character – File-hard Teeth is most likely associated with a stable folklore epithet, where the word *file-hard* has the meaning “file-hard iron”. Confirmation that the word “file-hard” in fairy tales is synonymous with the word “iron” are “file-hard nuts”, which the hero nibbles competing with the devil. In some cases, they are directly called *iron*. Therefore, the character File-hard Teeth is a kind of creature with iron teeth. Such an anomaly of teeth is a characteristic feature of mythological characters. The red color of the shirt also indicates the mythological nature of the character. The name Ham is most likely associated with onomatopoeia, since in most variants storytellers use the phrase “ham-ham and ate the girl.” Moreover, in some cases, texts traditionally related to the plot type of SUS 480B\* are actually variants of the plot type of SUS 333B. The reason for this is that in the fairy tales under consideration there are similar plots related to questions about what they saw in the house. In both plots, there may be motives for meeting with otherworldly creatures or forest animals. In the plot of 480B \*, the motive of getting fire is strictly fixed. In 333B, the cannibalism motif dominates. In addition, a plot type not marked in the index has been identified, in which the heroine is faced with the persecution of a mythological character (Green Head, File-hard Teeth), from which she usually escapes.

## YOUNG PHILOLOGY

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### **DYNAMICS OF E. D. AYPIN'S PROSE OF THE 1980S – EARLY 1990S FROM NOVELLAS TO NOVEL: THE MOTIVE OF MOVEMENT**

The motive of the movement is the key in the novellas (“In the shadow of an old cedar”, “I listen to the Earth”, “Waiting for the first snow”) and the novel (“Khanty, or the Star of the Morning Dawn”) by the Russian-speaking Khanty writer E. D. Aypin. This connection has

different functions: 1) in the novellas for children it actualizes the theme of education; 2) in the story “Waiting for the first snow” – it stresses the opposition “own” / “alien”, the situation of choice; 3) in the novel it expands the time limits, focuses on the fate of the Khanty people.

In the novella “Waiting for the first snow” and the novel “Khanty, or the Star of the Morning Dawn”, the characters interact with representatives of another culture – the Russians who have come to their territory. Therefore, the texts depict a special spiritual movement, which is either bidirectional, that is, there is a movement of “their” and “strangers” towards each other, or unidirectional, that is, this movement is only “their” towards “strangers”. In the story, the main character is approaching the Russians, in the novel – not only the rapprochement between “their” and “strangers”, but also the distance.

In the novel, the motive of movement is connected with the theme of art and the problem of the artist’s ability to convey the peculiarities of the national perception of the world, in the novellas for children, the description of the movement of animals and birds is connected with the themes of upbringing and childhood. The relationship between people and animals is a constitutive element of the pagan worldview, therefore it is thematized by the author in the novel, where detailed descriptions of the movement of deer are needed in order to emphasize their value for the hero, to strengthen the difference in attitude to the natural world of Russians and Khanty in the reader’s mind.

The space in Aypin’s prose is linear, has horizontal and vertical directions of movement. It is connected with the physical, mental (memories) and spiritual (relationships between representatives of different cultures) movements of the characters, models temporal categories (“life path”, “road”), which are the basis of the plot structure of the analyzed texts. The space in the novellas and novels of the Khanty Russian-speaking prose writer is divided into mythological and everyday. Movement in everyday space corresponds to real time, in mythological space – to sacred time, and also focuses on the structure of the Universe.

The motive of the movement reveals the genre specifics of the prose of the northern writer. E. D. Aypin’s texts are characterized by the hero’s feeling of unity with the world, because in the architectonics of the novellas, the spiritual values of the Hunts direct the fate of the heroes who are committed to them in different circumstances, in the novel there is no opposition and proportionality of the hero to the depicted world, unlike the European models of the novel form of the Christian era. The article is dedicated to the 75th anniversary of Eremey Aypin (June 2023).

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## **THE NATIONAL FEMALE IMAGE IN TRADITIONAL TATAR LITERATURE AND IN G. YAKHINA’S NOVEL «ZULEIKHA OPENS HER EYES»**

In modern national literature one can observe the evolution of the Tatar female image, which from the beginning of its formation was associated with the values of Islam and folklore. At the current stage of development of Tatar literature, many guidelines have changed, and another heroine has come to the fore, the norms of Islam are no longer determining for this heroine.

In 1917, Gayaz Iskhaki's play "Zuleikha" was published, and for many years it has been a symbol of Tatar literature. In the play, the connection between the fate of the heroine and the fate of the nation is fixed – the main character Zuleikha appears as a collective image of the mother of the Tatar people. Zuleikha was separated from her husband during the forced baptising of the Tatars, married to a Russian, changed her Tatar name to Russian, and her first Tatar husband was exiled to Siberia. She was sentenced to 18-year imprisonment for poisoning her Russian husband. Zuleikha has become the personification of the struggle of the Tatar people for the preservation of national identity and their faith, in her image the confessional moment is important. Even after she was forcibly separated from her husband, children, elderly mother, imprisoned in a monastery, christened and given as a wife to a Russian peasant, she retains her faith, remaining a Muslim.

Against this background, G. Yakhina's novel "Zuleikha Opens her Eyes" looks like a fundamental violation of national tradition. The paradoxical nature of the plot is due to the fact that collectivization saves Zuleikha from both the gross husband of Murtazi and a hard life in general. Zuleikha, along with thousands of other peasants, is put on a train to be sent to Siberia. In the camp, Zuleikha gives birth to a son, she experiences hardships, overcomes psychological barriers before gaining the ability to perform independent bold deeds. She saves her son, sends him from the taiga to Leningrad using forged documents, and decides to have an open relationship with a Russian man. And although in the novel "Zuleikha opens her eyes" the outline of Iskhaki's play is taken as a reference model (this is a situation of social violence, the murder of her husband, hard labor), G. Yakhina places other accents, in particular, psychological, which makes the image of the main character extremely realistic, in difference from the hyperbolic image of Zuleikha in G. Iskhaki's play.

Gradually, the image of Zuleikha departs from the canons of the image of a Muslim woman in Islamic literature. Having survived many misfortunes and trials, having given birth to a healthy child after being in the icy water of the Angara, Zuleikha eventually comes to emancipation and liberation from religious and patriarchal dogmas. Thus, Zuleikha in the novel by G. Yakhina confronts the heroine of G. Iskhaki, whose faith has only strengthened after the disasters experienced. The heroine of the novel "Zuleikha opens her eyes", on the contrary, stops praying, takes off her scarf. Such behavior was impossible for the heroines of traditional Tatar literature, who always remained within the framework of religious and moral principles. And the "new" Zuleikha commits an act that was unthinkable for a Tatar woman before: she begins to live with a Russian man out of wedlock. For the heroine of the play, G. Iskhaki, even marriage with a non-Christian was unbearable, she kills him.

The artistic courage of G. Yakhina, who broke the stereotypes of depicting a Tatar woman, was not accepted and understood by national criticism. Assessing the evolution of the heroine of the novel "Zuleikha Opens her Eyes", one must proceed from the author's intentions: G. Yakhina believes that social cataclysms that deprive a person of everything lead him to a new, productive stage of life. The author shows this on the example of her heroine – the bearer of the national character, accustomed to obey and humble herself. But it was humility that allowed her to adapt to new conditions and, moreover, not to break down, but, on the contrary, to rise again, to save her son and herself. The key author's intention is as follows: social cataclysms free the heroine from a life of slavery and disenfranchised existence in the family (which is dictated by centuries-old traditions). The Siberian camp did not break Zuleikha, gave her new opportunities for life, contributed to the emancipation of consciousness, allowed her to become the mistress of her own destiny.



# LINGUISTICS

## AXIOLOGY OF DISCOURSE

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### WAYS TO IMPLEMENT THE AXIOLOGICAL STRATEGY OF THE CHINESE DREAM DISCOURSE

The article is devoted to the study of the ways to implement the Chinese Dream about the great nation rejuvenation discourse, based on the concept of axiological parameterisation of media discourse, which contributes to the construction of meanings on the basis of profiling the value, especially significant in the processes of interpretation. The relevance of the article is determined by the fact that the ideological concept 中国梦 “Chinese Dream”, considered in convergence with the concept 复兴 “rejuvenation” is the key in the media communicative Chinese-language space, while at the moment these concepts are in the stage of formation and rooting in the cognitive experience of the Chinese. In this regard, it is of interest to identify argumentative ways of structuring and promoting meaning in the axiological strategy of the inspirational plan with the help of which the speaker forms actual value meanings in the structure of the concept 复兴.

The modus approach to the axiological strategies analysis allows us to reveal the conceptual and evaluative nature of the inspirational strategy of the discourse under study, projected by the motivational intentionality, which is aimed at forming a positive attitude to the implementation of the current socio-political course of China, as well as the transformation of thinking, views, behavior of a potential social addressee in a suggestive way by activating the emotional and sensual perceptions of the perceiving subject. The result of the analysis of the axiological strategy in the inspirational modus is that the most frequent basic ways of structuring it have been identified, among which we include: appeal to precedent expressions, metaphorization, individual phrases expressive repetition, expressions and constructions, positive evaluative qualification and signs-appeals of an attractive type. These argumentation methods lead to changes and the actual layer of the concept 复兴 actualization.

As the result of media evaluative conceptualization on the basis of an inspiring axiological strategy for promoting the most significant meaning and at the stage of destination as a real outcome of the discursivization process, new correlative nodes of the constellative type of communication are constructed: 合作 “cooperation” – 发展 “development”, 尊严 “authority” – 强力 “power”; 财富 “wealth” – 文明 “civilisation”, 责任 “responsibility” – 努力 “diligence”; 合作 “cooperation” – 劳动 “labour”, 和平 “peace” – 机遇 “opportunities”; 和平 “peace” – 进步 “progress”; 和平 “peace” – 可亲 “benevolence”; 和平 “peace” – 文明 “civilisation”, 财富 “wealth” – 品德 “virtue, integrity”, 团结 “cohesion” – 劳动 “labour”, 业绩 “success” – 劳动 “labour”, and the oppositional node of privative: 屈辱 “humiliation” – 尊重 “respect”.

A promising area of research is the identification of other possible moduses of the Chinese dream of the great rejuvenation of the Chinese nation discourse and strategies for their implementation, for example, the optimizing modus and axiological strategies for their implementation.

## ARTISTIC TEXT

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### **EXPRESSIVE RESOURCE OF INTERJECTIONS IN A LITERARY TEXT (BASED ON THE MATERIAL OF V.M. SHUKSHIN'S MOVIE-ESSAY "KALINA KRASNAYA")**

Expressivization of the reported is a productive verbal way for the speaker to strengthen his personal qualifying opinion in the field of communication. In the dialogic zone of a literary text, interjections represent various expressive characteristics, semantically saturated evaluative elements. Functioning as speech amplifiers of the reported, interjections intensify speaker's communicative reactions focused on the addressee.

The functional parameters of interjections are manifested when they perform a number of communicative functions in the text. These functions allow the author to focus the reader's attention on individual features of the character's character through his speech reactions, represented by interjections. The function of expressivization of personal opinion is characteristic of interjections as a grammatical class of words of the Russian language. This function focuses on the specific parameters of amplification by interjections of a large range of subjective opinions and assessments in the semantic space of the text. In a text dialogue, interjections act as a brilliant communicative means of speech influence, actively used by the speaker for his opinion or his reaction to this or that event to be heard and understood. The function of expressivization of volitional reactions is focused on the expression by interjections of vivid, in most cases emotionally charged, expressions of the subject's will, enhancing the degree of his speech impact on the addressee. The function of expressivization of cognitive reactions determines the representation by interjections in the text of the results of mental processes that allow the reader to present the character traits of the character, to demonstrate the attitude of the character himself to the events interpreted by him.

The issues considered in the article are promising for further research in the anthropocentric aspect – when analyzing the functioning of modal words, particles and evaluative elements in a text dialogue, as well as in the pragmatic aspect – when identifying and describing the communicative structure of a speech utterance.

## DIALOGIC SPEECH

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### **THE IMPLEMENTATION TERMS OF THE INTENTION TO SHARE IN TECHNICALLY MEDIATED COMMUNICATION (GENDER ASPECT)**

The article feeds into the mainstream of the replication linguistics, the study subject of which is the genesis of the response in a dialogue. One of the relevant objectives of replication linguistics is to solve the problem associated with describing the conditions for the implementation of replication intentions actualized in Russian dialogic speech.

This article analyzes the features of the implementation of the intention to share in a person-centered format of technically mediated communication.

In the person-centered communication format, the intention to share is actualized under the following conditions: when a replicated message falls into the zone of the emotive reflection, the dialogic modality, the referential optimality, the cognitive harmony and the verbal thinking perlocutionary effect of a native speaker. The emotive reflection is the manifestation of personal attitude of a native speaker to the transmitted message. The dialogical modality is the correlation of the replicated message with modal predicates of either agreement or disagreement. The referential optimality is the correlation of the replicated message with the worldview of a native speaker, with events or phenomena that are relevant and socially significant for him or her. The cognitive harmony is the correlation between the replicated message and its fully formed image in the linguistic consciousness of a native speaker. The perlocutionary effect is the correlation between the replicated message and its potential impact on the addressee.

Moreover, there outlined some gender differences in the implementation of the intention to share. Thus, female speakers actualize the intention to share if the replicated message falls into the sphere of the emotive reflection, the dialogic modality, the referential optimality, the cognitive harmony and the perlocutionary effect of verbal thinking. Thus, male native speakers implement the intention to share if the replicated message falls into the sphere of the emotive reflection, the dialogic modality and the referential optimality of verbal thinking. The article reveals that male speakers implement the intention to share primarily under such circumstances: I know about X, I want you to know about X, because X is some information that I liked/ was surprised by, and female speakers actualize it under such conditions as: I know about X, I want you to also learn about X, because I think: you will like X / you will find X interesting; I know about X, I want you to know about X, because X is the information that I liked/ was surprised by; X has some socially relevant meaning for me/you, I want you to learn about X too. Although, unlike male speakers, a female linguistic personality realizes the intention to share in the following situations: X has some certain social meaning for me/you, I want you to also learn about X; The image of X is pleasant to me, I want you to also appreciate the image of X; I know about X, I want to discuss X with you; I know about X, I want you to know about X because X involves some negative/positive information for me.

## **CULTURAL MODELS**

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## **TYPOLGY OF ITALIAN HOLIDAYS AND THEIR ROLE IN PRESERVING THE IDENTITY OF THE PEOPLE**

In addition to amazing monuments of material art, Italy generously gives emotions from events that are in some ways perhaps, more valuable for the cultural and historical heritage of the country in terms of spiritual and moral development and education of the younger generation. Holidays occupy a special place among such values. The motley palette of Italy's festive culture is not just a differentiation of events into secular and religious, which does not describe the whole mosaic of traditions, for Italy, three kinds of festive events can be distinguished: religious, sports and gastronomic with clarification and addition of subcategories, for example, for sporting events it is important to mention their belonging to the urban environment and, accordingly, in this meaning the intricate structure of various races, passages around the city will be revealed. And as for fairs

and festivals, the folklore element of the fair, buffoonery and at the same time a common meal is more often dominant. This typology makes it possible to see the connection of these holidays with each other and with certain periods of Italian history. In the very content and design of the holidays, experts and experts see a sacred element at the core, and ordinary participants perceive it on an emotional level. A person expects an inner transformation from participating in the holiday, not necessarily global, often of minimal amplitude, but affecting the strings of the soul, which is clearly traced in the Italian festive tradition, perhaps due to the historical duration of the ceremonial ritual and ceremonial part of the event. The secular calendar celebrates such holidays as *fiesta di lavoro*, *fiesta di papà* and others as some special days that do not carry a sacredness component. The festive calendar of Italy is like a book in a beautiful wrapper – there is only a drawing on the surface, but to see the essence, you need to open the book and immerse yourself in reading. A serious analytical analysis of the festive structure will allow us to approach the description of such a phenomenon as national genius, which in Italy is particularly expressed not only in the field of fine art or sculpture, but also especially in such areas as fashion, industrial and interior design, talent for transforming simple ingredients into a unique cuisine. Attention to these categories of life, the way Italians carefully preserve details is connected with the concept of cultural memory, which is reflected in complex formations such as a holiday. You can highlight, for example, the chronotope component or characterize the participants, but the phenomenon of a holiday with a core of sacredness becomes such at the moment when all the elements begin to work harmoniously.

## MOVIE TEXT

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### **REFLECTION OF THE CHINESE FOLKLORE AND POPULAR FAITH IN TV SERIES “NEW LEGEND OF THE WHITE SNAKE” (1992)**

Ancient myths and legends are the most important part of the culture of many peoples, on the basis of which uncountable works of art (literature, painting, cinema, etc.) can be created in subsequent eras, up to the present time. Many of them become the basis for modern works of Chinese culture: for example, the legend of the White Snake, known in China, formed the basis of the plot of the popular 1992 television series «The New Legend of the White Snake».

The success of this series is due to the fact that its creators skillfully involved in its plot three aspects of the Chinese folk faith that are important for Chinese culture. This is the idea of longevity and immortality, the cult of ancestors and the filial piety of *xiao*. The idea of longevity and immortality is accompanied by the idea of folk magic: the longer a person lived, the more magical power he received. But such power could also be obtained by animals and plants, which in the ideas of the ancient Chinese, under certain conditions, could acquire a human appearance. Bai Suzhen's transformation of the white snake into a human fully corresponds to this and therefore evokes a strong response from the audience. The cult of ancestors is reflected in the series in that Bai Suzhen and Xu Xian first meet on Qingming Day (Remembrance Day at the cemetery where Xu Xian came to visit his deceased parents; thus, Xu Xian's loyalty to the cult of ancestors allows him to meet his love, which is also positively perceived by the viewers of the series. Filial piety, to which Confucius attached great importance, serves in this series as the driving motive of the whole life of Xu Shilin, the son of Bai Suzhen and Xu Xian. In fact, he devotes his entire life to the liberation of his mother Bai Suzhen from captivity in the Leifeng Pagoda; this hero can be considered the personification of filial piety of *xiao* throughout Chinese culture.

At the same time, the TV series “The New Legend of the White Snake” has earned audience success by the fact that, to some extent, contrary to traditional Chinese ethics, it reflected new social trends, according to which the main values in life are love and personal freedom (and not Buddhist humility, as was believed in traditional culture). This is the thematic novelty of the series, which appealed to Chinese viewers.

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