# SUMMARY

## METHODOLOGY

## A NEW READING

**Evgeny E. Ivanov**

*Moscow International University (Moscow)*

## PHENOMENOLOGICAL COMPONENT IN THE POETICS OF THE NOVEL «THE LIFE OF KLIM SAMGIN»: (ON THE QUESTION OF THE MEANING OF THE REFRAIN: «WAS THERE A BOY?»

The purpose of this article is to deeper understand the refrain of the novel of the largest text by A. M. Gorky as a semantic staple in the artistic description of the epic events of a crucial cultural and historical period for Russia. To achieve this goal, historical-literary, linguistic-cultural, phenomenological, intertextual, motivic, hermeneutic methods of analysis, as well as discourse analysis were used. The tasks included analyzing the storyline associated with the conditional «boy» character Boris and a love affair with Marina Zotova, analyzing the imagological aspect of the image of Klim Samgin, tracing the genesis of his anti-restoration from «extraordinary» to «empty soul» in the author's nomination. The main attention in the plot field is focused on the oniric semiosis of Another, outside the violent atmosphere of life in M. Gorky as a direct receiver of artistic and philosophical decisions of F. Dostoevsky, whose dream cycle in *Crime and Punishment* is a meta-structure symbolizing the author's ideological position. In the novel «The Life of Klim Samgin», the refrain about the «boy» appears in this function as a reduction of the phenomenon of epidemic «infection» with radical ideas, which are based on the intention to kill a neighbor. The proximity of the simultaneity contained in the refrain, the novel prose of G. Gazdanov, is noted.

Summarizing the material presented in the article, we emphasize the following points:

- the semantic role of the name and surname of the main character in the title and ideological content of the novel is analyzed;

- the correlation of the refrain and the movement of the writer's philosophical thought in the historical and literary mainstream is considered;

- the phenomenological basis of the «Life of Klim Samgin» and its projection in the refrain are revealed;

- the pretextual level of the novel «The Life of Klim Samgin» and the subsequent emanation of the key ideas of this work in the work of G. Gazdanov are indicated;

- in terms of the intra-genre configuration of the «Life of Klim Samgin» as an estesis of the modernist novel, the transformation of the hagiographic canon is revealed, due to qualitative changes in modern life, aggravated by the historical cataclysms of the early twentieth century and which have not lost their relevance in our time.

The image of the main character as an «empty soul» is correlated with a revolutionary reality in which there are no fruitful processes leading to the renewal of the world. In this regard, the revolution in Russia turns out not to be an epic panorama, but an obsession, which in Raskolnikov's last dream is defined as an «epidemic of trichina». The unrealism contained in the refrain of «The Life of Klim Samgin» finds development in the form of the ghostly and oniric «Russian novels» by G. Gazdanov, where it becomes the leading poetical principle.

# On the 225th ANNIVERSARY OF THE BIRTH OF ALEXANDER PUSHKIN

**A.A. Chevtaev**

*Russian State Hydrometeorological University (Saint-Petersburg)*

## ODIC TRADITION AND "MYSTERY" POETICS IN M. ZENKEVICH'S POEM "THE BIRTH OF PUSHKIN"

The article examines the poetics of M. A. Zenkevich's poem "The Birth of Pushkin", which reveals the semantic attitudes of the poet's author's consciousness in the mature (Soviet) period of his work. Written on May 12, 1949, this poetic text represents Zenkevich's version of the Pushkin myth, which was multidimensional and branched out by Russian poetry of the 1920s-1950s and correlated with the social, historical, psychological and philosophical contexts of the first post-revolutionary decades. In both Soviet and emigrant Russian poetry, the fate, creative heritage and the very name of A.S. Pushkin become axiological constants of the poet's and man's self-determination in the era of great upheavals. The analysis of the poetics of M. Zenkevich's poem "The Birth of Pushkin", based on the combination of structural-semiotic and mythopoetic approaches to the study of a literary text, shows the originality of understanding and affirmation of the Pushkin myth in the poet's work of the 1940s. The specificity of the mythologization of the Pushkin origin of Russian culture in this work is determined, first of all, by M. Zenkevich's appeal to the event of the birth of the great poet, which is understood as "an axial" point in the historical development of Russia. In the Zenkevich's text the lyrical narrative about the phenomenon of Pushkin the infant in the earthly world, on the one hand, actualizes the odic traditions of chanting "the great man", designed to transform existence, and on the other hand, reveals the features of the "mystery" act of overcoming the boundaries of time and translating a historical event (the biographical birth of the poet) into a metaphysical plan for the affirmation of the eternity of Russian cultural self-awareness. Such a "mystery" orientation of Zenkevich's reception of A.S. Pushkin's creative gift is extrapolated to the eventful achievements of modernity. Therefore, in the poet's mind, Victory Day in the Great Patriotic War turns out to be a day of glorification of Pushkin's genius, as evidenced by the date of creation of the poem. For M. Zenkevich, Pushkin's birthday conceptually moves to the days of "newly bloomed May", and therefore the birth of A.S. Pushkin appears as a mythopoetic integral of Russian culture, history and modernity, through which and for which the victory over German Nazism was won. Accordingly, the lyrical representation of the birth of the great Russian poet in the artistic consciousness of M. Zenkevich is interpreted as a historiosophical "mystery" of the ontological connection of the past and the present in their fullness of life.

# POETICS

## Elena N. Proskurina

*Institute of Philology of the Siberian Branch of the
Russian Academy of Sciences (Novosibirsk)*

# A. PLATONOV'S LYRICAL AND PHILOSOPHICAL STORIES AS «VERBAL MUSIC» (ON THE MATERIAL OF «POEMS OF THOUGHT»)

Modern literary criticism is characterized by an interest in phenomena arising at the intersection of different poetic languages. One of the directions is connected with the study of the dynamics of the relationship between literature and music in the historical perspective. In the process of studying the problem, the interconnectedness of these two components of culture, defined by a number of common characteristics such as: sound, motive/leitmotif, rhythm, composition, intonation, is increasingly revealed et setera. As a result, the category of "word music" emerged. This phenomenon states not the transformation of words into music, but the discovery of one's own music in a verbal work. This article is devoted to the study of musical modus in the work of A. Platonov. The early story "The Poem of Thought" (1921), which has not yet been analyzed in this aspect, is involved in the analysis. The main elements of musicality of Plato's early philosophical prose, which has the author's nomination of "poem", are considered. These include motif, rhythm, intonation analysed in correlation with the philosophical and aesthetic views of the young writer. The dynamism of the development of the plot of the "Poem of Thought" in its coherent relationship with Beethoven's music is revealed. The non-randomness of this correspondence lies in the fact that Beethoven's name accompanies Platonov's work from the early period (the short story "The Impossible") to the 1930s (the novel "Happy Moscow", the short story "Moscow Violin"). The article shows the connection between the "rebellious" poetics of the story and Beethoven's musical "rebellion", which became relevant in the revolutionary era as a musical realisation of the plot of "rebellion against the universe".

## N. V. Chaunina

*Technical Institute (branch) of the North-Eastern Federal
University named after M. K. Ammosov (Neryungri)*

# PRINCIPLES OF PSYCHOLOGICAL EXPRESSIVENESS IN LYRICS OF VARVARA DANILOVA

The article is devoted to the analysis of forms of psychologism in the early lyrics of the Evenki poetess Varvara Danilova.

The relevance of the chosen topic is due to the interest of modern literary criticism in depicting the inner world of characters in a work of art. As a rule, authors use different forms of psychologism, implemented through various techniques of artistic representation and expressiveness.

The works of A. N. Veselovsky, I. V. Strakhova, A. B. Esina, N. V. Zababurova and others served as theoretical basis for this study. Following the terminology of A. B. Esin, the work identifies and analyzes the implementation of direct, indirect and summary-designating

forms of psychologism, as well as the most common methods of psychological expressiveness used by the poetess.

As a result of the study, an attempt was made to establish the relationship between the preferred options of psychological characteristics and the author's worldview, including those determined by belonging to representatives of the small peoples of the North.

The material for the analysis was the early collections of poems by V. Danilova "Only You..." (1992–1996) and "Paradise Hell" (2005).

To designate the main character in the work, the bearer of the author's intention, the term "lyrical heroine" is used. This is due to the gender specificity of poetic texts belonging to women's poetry, which includes the work of V. Danilova. Female lyrics differ from "male" lyrics by increased emotionality and psychologism (see the works of E. A. Babenkova and E. V. Izusina). This is manifested both in the selection of means of artistic expression and in the creation of the very image of the lyrical heroine.

As a result of the study, the following conclusions were obtained.

The psychological fullness of Varvara Danilova's poems depends on the themes of the works. In texts devoted to the theme of human relationships, life and death, the elusive past and other personality-oriented topics, the psychological component is revealed in direct, indirect or summary-designating forms (in poems with an urban or historical theme, the personal principle may be completely absent).

The predominant form of psychologism is indirect. We assume that this, on the one hand, is a tribute to the tradition of the Silver Age, on the other hand, a manifestation of the peculiarities of the mentality of the northern people (restraint in emotions, the predominance of strong-willed qualities in the character that help to survive in the harsh conditions of the Far North).

The leading techniques for depicting the inner world of characters are mediated images through objects of the real world, interior, details of the landscape, both urban and associated with their small homeland, their native northern region. Direct characteristics and self-characteristics are less common.

A change in the nature and intensity of the expression of lyrical emotions is traced in the second collection as compared with the first one. Vivid outbursts of feelings are replaced by a mature, restrained analysis of the causes and consequences of certain events and situations.

## E. N. Sergeeva

*Samara National Research University (Samara)*

## K. A. Sundukova

*Samara National Research University (Samara)*

# "GOING BACK STEP BY STEP": TRANSFORMATION OF ARTISTIC TIME IN V. SHAROV'S NOVEL "THE OLD GIRL"

In V. Sharov's novel "The Old Girl" the basis of the plot is the metaphor of reading a diary as a way to turn back time. The article considers this novel in the context of the influence of this metaphor on the structure of artistic time continuum. The grief of an individual and the work of the machine of totalitarian control, historical characters and many fictional heroes, real events and fantastic motivations for these events, the greater history and memory of an individual are intertwined in the phantasmagoric plot of "The Old Girl". In the artistic world of

the novel, Vera's diary is endowed with a dual nature – fantastic and real – which objectively captures the events of the past and is thought of as a map along which the heroine leaves. In the understanding of the characters of the novel Time turns out to be a substance in which one can move forward and backward, and even get lost. Time actually replaces space, since each of the numerous locations of the novel is associated with a certain period of the heroine's life. The narrative structure of the novel is significant for understanding. When reading the first chapters, the reader is convinced that they deal with an "all-knowing" narrator of the Tolstoyan type, who narrates, outlining the position of Vera. At the moment of the sudden appearance of Eroshkin as a character, Vera disappears as a heroine, only her image remains, recorded in the diaries, recreated by the collective memory of the "people of Vera", seen by the half-mad Kleiman, who is shadowing her. The novel ends with a memoir, written entirely in the first person, by a certain young man, our contemporary, about his acquaintance with Vera. From this passage, the reader realizes with amazement that all this time they have been dealing with a diegetic narrator. Thus, the text is structured as a fragmentation of a single memory of certain events in Vera's life, associated primarily with the traumatic loss of her husband, which is distributed among several disparate consciousnesses of other characters; each of them is endowed with a certain, actually incomplete, part of knowledge about Vera. As the bearer of her own memory and the owner of the diary card, Vera in her journey back in time comes to the source: to God. At the level of the plot development, moving towards God along the map of her memories, Vera also moves towards the narrator, who is actually the creator of the text that we are reading. The novel ends with the meeting of the heroine and the author, as a result, a complete story about her life is born. This way of reading the novel as a poetological one removes "naive questions" about the realism of the events depicted in the novel and allows us to conclude that "The Old Girl" is an artistic reflection on human memory as the experience of human existence in time.

# CITY TEXT

**L. G. Tutelova**

*Samara National Research University (Samara)*

**L. S. Sidorenko**

*Samara National Research University (Samara)*

## MOSCOW TEXT OF A. ILICHEVSKY'S NOVEL "NEWTON'S DRAWING"

This article is devoted to the study of the peculiarities of the Moscow city text. For modern prose, it seems relevant to study the spatial landscape. The paper analyzes the main structural features of the image of the capital, its role in the work of Alexander Ilichevsky based on a comparative analysis of the novels from the tetralogy "Soldiers of the Absheron Regiment" (using the example of "Matisse" and "Mathematics") and the "Newton's Drawing" published in 2019. The writer creates an urban landscape from local spatial dominants. A special "own" image of the city appears, which, on the one hand, reflects the hero's worldview, and on the other hand, it is a living space that has a special meaning. The characters of the novel – father and son – Victor and Konstantin Weiss read it like a book of letters or hieroglyphs. The urban space in Ilichevsky's novel "Newton's Drawing" is conceptually based on the inclusion of Moscow in the context of the "other" city – Jerusalem. Both spaces are presented, on the one hand, as a mosaic world. On the other hand, they have a kind of integrity, similar to the human body,

which is distinguished by special individual features. The modern hero of Moscow is so vast that he can only cover it with his gaze from an airplane, going beyond the boundaries of urban space, and the antiquity of Jerusalem can be "seen" only by studying its history and archaeology. Both cities change their appearance over the course of their lives. Just as Moscow possesses architectural monuments lost in time, the appearance of which is recorded in photographs in the archive of Victor Weiss, so the Jerusalem Temple has been lost for centuries, only traces and attempts to recreate it remain in Newton's drawings, Polenov's Palestinian cycle. For Ilichevsky, space is associated with a temporal depth, and in the case of Jerusalem, a whole time funnel of two thousand years of history.

The urban text in the novel "Newton's Drawing" inherits, on the one hand, the author's special concept of "his" non-showy Moscow, characteristic of the writer, and on the other hand, it is a new author's concept of depicting the capital in the context of the Jerusalem space. It is the juxtaposition of spaces that gives rise to new meanings. In the novel "Newton's Drawing", a new concept of the city is created for the work of A. Ilichevsky – a message that is addressed to the reader and assumes a receptive personal reading of the novel.

# LITERATURE – REALITY – LITERATURE

## T. S. Karpacheva

*Moscow City University (Moscow)*

# THE IMAGE OF IVAN YAKOVLEVICH KOREISHA IN "THE VILLAGE OF STEPANCHIKOVO AND ITS RESIDENTS" BY F.M. DOSTOEVSKY

The article examines the relationship between the false weak-minded Ivan Yakovlevich Koreysha and the image of Foma Fomich Opiskin in the novel by F. M. Dostoevsky "The village of Stepanchikovo and its Residents". The mention of Koreisha in "The Village of Stepanchikovo" helps to explain the phenomenon of veneration of the "clown" and hanger-on, which later became known as the "cult of the mentally ill". In "The Village of Stepanchikovo". Dostoevsky "gropes" for a completely new problem of human relationships, which cannot be explained by either social or economic reasons. Superstition, intense anticipation of "miracles", interpretation of dreams, etc. makes people more suggestible and leads to the cult of false prophets, religious swindlers or simply sick people. We can speak with confidence about Dostoevsky's anthropological discovery: the writer identified signs of an "addictive" (dependent) personality, the phenomenon of which will be discovered by psychological science only in our days. Such relationships of "cult dependence" are formed by magical thinking and superstition, which give rise to the emergence of self-proclaimed "prophets" like Koreishi. The family of Colonel Rostanev, who submitted to the hanger-on Foma, reflects the phenomenon of a sect limited to the "family circle", which was comprehended only in the second half of the 20th century. and received the name "small personal cult". Destructive relations of dependence and absolutization of power of a person endowed in a narrow circle with supernatural abilities or special mystical "gifts" turn a completely prosperous family into a sect. It turns out that anyone can become a victim of cult addiction: neither wealth, nor poverty, nor happiness, nor unhappiness, nor the presence or absence of a family "insures" against this.

# FOLKLORISTICS

## E.L. Yakovleva

*Kazan Innovative University named after V. G. Timiryasov (Kazan)*

# COMPREHENSION THE FATE OF A PERSON IN TATAR FOLK ART

This work is devoted to the analysis of the ontology of human destiny. The article is based on Tatar folk art and interpretation of proverbs, sayings, riddles, holidays, and fairy tales. Analytical and hermeneutical methods have become the methods of studying the problem.

The analysis of folklore revealed the fatal attitude of the Tatars to fate and the stoic acceptance of this position. The supporting constants of fate for a person are the ability to integrate into the life-changing flow and predict situations, learn from elders / life and work, gaining experience. According to the Tatars, a good disposition and a diligent attitude to work can contribute not only to maintaining, but also to improving a person's fate. The fate unfolding in time and associated with movement requires attention, care and understanding on the part of a person.

A gender difference, which is considered fundamental for the fate of a person is revealed in the process of upbringing and education of the Tatars. Boys were instilled with a readiness for all sorts of dangers and heavy workloads. The girl was taught the ability to run a household, raise children, show obedience and a gentle disposition. Such an important social institution as the rite of initiation is characteristic of past eras. It bore a crucial significance when entering adulthood. The purpose of the initiation is to introduce the values of the ethnic group and to form practical and economic skills. Thanks to the initiation, adolescents moved to a new stage of development, becoming full members of adult society.

An echo of male initiation is the Sabantuy holiday, where a young man has the opportunity to show courage, strength, and dexterity. The holiday with its competitions was based on the grandiose idea of the eternity of life and the continuation of the human race through succession. Sabantuy has a crucial significance for young men, playing the role of checking masculine qualities and creating a reputation in society.

The maiden initiation is a mutual aid rite for processing geese. Here a girl can demonstrate the ability to run a household, complaisance and domesticity. In the magical Tatar fairy tale "Wild Goose" we meet with echoes of initiation, the story of the fate of a woman and an explanation of the rite of mutual assistance for processing geese associated with a totemic bird. The fairy tale reveals many motives related to the fate of the Tatar woman: the maiden rite of initiation, the sacred connection of a woman with the world of the dead and the totem bird that helps her. The interpretation of the tale "Wild Goose" allows us to confirm the importance of the worship of the totemic bird and the idea of the relationship of nature, people and man in the ontology of human destiny.

**L. G. Kayanidi**

*Smolensk State University (Smolensk)*

**V. S. Ponomarenko**

*Smolensk State University (Smolensk)*

# SEMANTICS AND FUNCTIONS OF TREES WITHIN THE FRAMEWORK OF THE PLOT TYPE 1877* "THE MAN IN THE HOLLOW TREE"

The article is devoted to the analysis of the semantics of trees in the anecdotal tales of SUS 1877* "The Man in the Hollow Tree". The research material was Russian and Belarusian fairy tales. In the course of the study, the method of frame analysis of fairy-tale motifs and plots proposed by S.Yu. Neklyudov was applied. The purpose is to consider the semantics of trees within the framework of the fairy–tale type of SUS 1877* "The Man in the Hollow Tree" in its correlation with the structural features of the plot. The plot type 1877* can be considered as a frame structure consisting of six slots: wandering in the forest, moving to a tree, imprisonment in a hollow, woodcutters, contact of the hero with woodcutters, independent liberation. This frame structure is characterized by dispersion. So, the slot "Imprisonment in a hollow" can be represented by two different faceted values – "falling into a hollow" or "imprisonment in a chest or in a barrel".

The semantics of the fairy tale is closely related to the mythology of trees. So, the slot «imprisonment in a hollow» genetically dates back to the temporary death of the hero. The theme of death is explicated in the fairy tale. The hero experiences its approach, and the tree itself appears in the fairy tale as an analogue of a coffin. The relationship of the coffin and the tree is explained by funeral rites. Trees are also semantically interconnected with the subject world of the fairy tale. The allomorphs of trees in different slots are a barrel, a chest, a beehive, a trough, a swamp. Before entering the hollow, the hero can be imprisoned by robbers in a barrel or in a chest. The escape of the hero from a hollow tree is associated with the manufacture of household items such as a beehive and a trough. A beehive is an analogue of a coffin, and the bees that are in the hive are thought of as a zoomorphic form of the spirits of the dead. The fairy-tale hero himself is in some cases likened to a bee. The trough is also an analogue of the coffin, used, in particular, during the funeral of Kostroma.

In 1877*, animistic ideas about tree spirits were reflected. The hero behaves like a tree spirit. The tree is his refuge, which the spirit leaves and returns to, therefore, the trunk with a hollow is the "middle" world (purgatory) in the plant model of space. The tree is associated with fire in the fairy tale. This is manifested in the hero's attempts to look out for housing from the top of a tree, as well as in following animals that are the zoomorphic embodiment of fiery nature: a squirrel and a woodpecker. Although the fairy tales "The Man in the Hollow Tree" refers to anecdotal tales, tall tales, they are saturated with mythological content, which is manifested with the help of trees.

# SEARCH

**E. N. Stroganova**

*(Moscow)*

## "MUCH-PRAISED *WAR AND PEACE* BY GR. L. TOLSTOY": OPINIONS AND DOUBTS OF N. D. KHVOSHCHINSKAYA

The article is devoted to the question of the perception of Tolstoy's novel "War and Peace" by N. D. Khvoshchinskaya (*V. Krestovsky-pseudonym*). Some isolated references to L. N. Tolstoy can be found in her articles, but direct judgments about "War and Peace" are preserved only in letters of 1868 to her close friend O. A. Novikova. Like other contemporaries, Khvoshchinskaya highly appreciated Tolstoy's works of the 1850s, perceiving him as the «author of "Childhood" and "Sevastopol"» and in this context she discusses "War and Peace". Speaking about her reviews, it is necessary to take into account that we are dealing not with a public, but with a private, fundamentally polemical response. Khvoschinskaya's judgments concern several main points: the depiction of fictional characters, the naturalism of Tolstoy's descriptions, the author's intentions and Tolstoy's attitude towards the people. Thus, she does not see a living principle in Tolstoy's fictional characters, perceiving them as "cut out of paper" dolls, to which "the author did not give any human vitality." By comparing three episodes – Natasha's meeting with Anatole at the opera, the soldiers swimming in the pond and the scene in the infirmary – Khvoshchinskaya emphasizes the physiological nature of the descriptions, which seems to her excessive. Misinterpreting the author's intentions, she assumes that the novel was written for the needs of readers. Finally, the critic denies the author respect for the people and the people's feelings, interpreting in his own way the meaning of the combination of two moments – the allusion to the fact that the militias "fouled and stunk, digging ditches", and the procession with the icon. As you can see, not all of the writer's comments were fair, but at the same time, as an artistically sensitive reader, she saw details that eluded the attention of Tolstoy's other contemporaries, and above all, the physicality of the characters' depiction. A later mention of "War and Peace" is found in Khvoshchinskaya's story "At the Photographer's" (1874), where the question of the purpose of a woman arises and one of the heroines is spoken of as a "barren flower," but the narrator's sympathy is on the side of the heroine. So, remembering Tolstoy's novel, Khvoshchinskaya continued her polemics with him.

# SEMIOTICS

**O. B. Zaslavskii**

*Poland*

## DOUBLING OF REALITY IN THE WORKS OF Z. E. SEREBRYAKOVA

The article shows that in Serebryakova's work there is a phenomenon when the world depicted in the painting loses its unambiguity and closedness. Three types of examples of this kind are analyzed. 1) Self-portraits in which there is a two- or threefold image of the author, which makes it impossible to make a clear distinction between the author and the character. Serebryakova has quite a few self-portraits. However, among them stand out those in which there is doubling (with or without the help of a mirror). It is this subset of them that is considered in the paper.

The general situation can be described as follows. There is a single two- or three-component object, and the relationship between the individual components is ambiguous, and each component is not an independent whole. There is no hierarchy between the components, so that they become equal. The standard "classical" identification, in which a self-portrait is simply an image of the author, is completely destroyed.

Here we can see a rather vivid manifestation of the tendencies characteristic of twentieth-century art and, especially, literature. The artist, model, author, viewer (reader) – everything turns out to be essentially ambiguous and "non-classical".

2) The depiction of an interior space (a house or a room) in which a pair of directly opposite directions is emphasized. The character looks at the viewer, but behind his back there is a boundary (realized by a door or window), beyond which is the outside world, and where the viewer's gaze is directed. The ultimate home contrasts with the window, which leads away into the distance of the open other world.

3) Behind the reality depicted in the painting there is a second plan, connected with the presence of a classical sample (subtext). And this pattern is itself associated with the presence of a second reality or a doubling of the existing one. Two examples are considered, in which such samples are Rublev's "Trinity" and Velasquez's "Meninas".

The result is a doubling of the doubling of the doubling. The situation can become more complicated if in one form or another the painting contains a mirror, an object that in itself doubles reality.

In general, the phenomena under discussion can be seen as characteristic of the 20th-century painting (and similarly, literature), when classical notions of a fixed and unambiguous object prove insufficient. However, they are inherent only in the 1st (until the mid-20s) period of Serebryakova's work, having not been further developed after her emigration.

# FROM THE EDITOR: LANGUAGE TECHNOLOGIES AT THE ST. PETERSBURG HSE: THE VIEW OF YOUNG RESEARCHERS

## A.V. Kolmogorova

*National Research University Higher School of Economics St. Petersburg (Saint-Petersburg)*

## E. G. Kuzina, T. A. Litvinova

*HSE University (Saint-Petersburg)*

# NLP IS NOT AN UFO: COMPILING A GLOSSARY OF TERMS IN THE NLP SPHERE

This article is devoted to the problem of compiling a glossary which represents a systematized set of English-language Natural Language Processing (NLP) terms translations accepted in the Russian applied linguistics tradition. The relevance of this project is due to the following closely connected factors: the relative novelty of the scientific field under consideration and the imperfection of machine translation systems when dealing with specific vocabulary related to the given subject area. The glossary is created for beginners in the field of NLP, as well as for practicing developers of machine translation systems.

NLP is related to the optimization of the processing text data arrays with the help of computer technologies, as well as to the artificial intelligence usage. A significant part of the terms related to this field are idiomatic phrases that cannot be translated correctly by means of machine translation systems. When translating this kind of vocabulary, the methods of implication, explication and normalization are used.

A translation memory was chosen as the most appropriate source for compiling a bilingual dictionary. This choice is due to the fact that the data presented in the given format is clearly structured, which facilitates the search for interlanguage correspondences significantly. At the same time, certain problems may arise while performing this task. The latter are related to the lack of a Russian equivalent of some terms or their incomprehensible translation. The ways to solve these problems are reduced to compiling a descriptive translation by ourselves or replacing it with a brief comment revealing the essence of the translated concept.

Finally, it is essential to note that the described project is quite promising in terms of further improvement. One of the directions of its development is the grouping of the terms according to NLP directions in the thesaurus dictionary format.

**A.D. Egorova**

*HSE University – Nizhny Novgorod*

**N. V. Stankevich**

*HSE University – Nizhny Novgorod*

# SENTIMENT TRAJECTORIES LIKE A TOOL FOR TEXT ANALYSIS

Sentiment analysis is the process of processing digital text to determine whether the emotional tone of a text is positive, negative, or neutral. The main purpose of sentiment analysis is to find opinions in the text and identify their properties. The material for analysis in our work are extracts from the novels by F. M. Dostoevsky "Crime and Punishment" and "Poor Folk". They are of particular interest for research, since the writer's language is often unpredictable and ambiguous, in addition, these works belong to different literary types of the novel. The first refers to the philosophical, and the second to the novel in letters, so comparative analysis helps to compare these two texts from the point of view of linguistic analysis. Thus, linguistic analysis flows smoothly to applied, one might even say mathematical.

Using the sentiment analysis tools of the TextBlob library, we determined the tonality of sentences in texts representing sentimental trajectories varying in the range from –1 to +1. These trajectories are a convenient object for data analysis. The trajectory is chaotic, the numerical characteristics of the chaotic trajectory (entropy, complexity) are different for texts of different languages, genres, etc.

Within the framework of this work, sentiment trajectories for given books by F. M. Dostoevsky are constructed. It is shown that sentiment trajectories reflect the change in narrative style, as well as a pronounced positive tone with a more positive connotation of the narrative. The characteristics of the randomness of such trajectories should also be different, which may make it possible to classify different texts.

As a further work, the obtaining of various sentiment trajectories produced for different parts of speech is indicated. Such sentimental trajectories should more accurately determine the emotionality of the text, since they have different emotional expressiveness. Indicators of the randomness of such trajectories can improve the quality of text classification. The development of the methodology is planned for a scientific and technical text with a low emotional component.

The results of the work can be applied to various AI applications that allow classifying texts, as well as determining the author's style.

### A. V. Kolmogorova

*National Research University Higher School of Economics (Saint-Petersburg)*

### A.V. Migal

*National Research University Higher School of Economics (Saint-Petersburg)*

### M.O. Sergeeva

*National Research University Higher School of Economics (Saint-Petersburg)*

# QUANTITATIVE ANALYSIS OF GESTURES IN SOVIET CINEMA PRESENTED IN THE RUSSIAN MULTINEDIA SPEECH CORPUS

This article is dedicated to the research of actors' gestural behavior in the late Soviet cinema and follows the aim of identifying possible correlations between the active organ of gesture and the tonality of its meaning. By utilizing computer methods of data processing and text analysis, we focused on creating four data frames, grouping gestures by their localization and preserving information about the active organ, its name, and meaning. As a result, qualitative and quantitative characteristics were obtained for each category of gestures.

Using the Tonality Dictionary of the Russian Language «Map of Word Sentiment», we conducted an analysis of the tonality of gesture meanings and identified the prevailing emotional tone for each category of gesture localization. As a result of the research, we concluded that the analyzed meanings of leg gestures in most cases have a positive tone, while the meanings of body gestures are more often associated with negative tone.

Additionally, we conducted a correlation analysis between different tonalities of gestures, revealing a strong negative linear dependence between positive and negative tonalities, as well as between negative and neutral tonalities.

Although this study captures rather surface-level patterns of the influence of gesture localization on their emotional tone, it is strictly associated with its limitation in terms of the size of the available dataset. Further research may include expanding the volume of material, as well as analyzing the verbal component of speech fragments in combination with non-verbal ones. Comparing the specifics of gesture localization in film discourse and in real communicative situations could also be considered.

The results of this study underscore the importance of a multimodal approach to the analysis of communicative processes and point to the need for further research on this topic for a comprehensive understanding of the relationship between verbal and non-verbal components of communication.

# QUESTIONS OF GENRE STUDIES

### N. I. Tyukaeva

*Aaltai State Pedagogical University (Barnaul)*

# THE PROBLEM OF THE AUTHENTICITY OF A GENRE SOURCE

The issue of developing a method for describing the speech genre as a communicative unit of the emic level is considered. The relevance of the research lies in the unsatisfactory results in the development of a methodology for describing the genre, which is able to identify the meaningful factors of a typical utterance as an object. It is proposed to advance the theory

of genre source studies with the development of a technology for modeling a genre source by introducing a scheme of a communicative situation into the model of a typical utterance, which determines the characteristics of the genre. The development of the concept of genre source studies began with the formation of a categorical and conceptual apparatus, that is, with the introduction of the concepts of "genre source studies", "genre content", "content", "reliability of the source", which make it possible to differentiate the subject of research from an epistemological point of view, representing the object of research – a genre source.

It is proposed to begin building the concept of genre source studies by solving questions about the reliability of the source, which involves the formation of a register of information resources of source types and the identification of the most informative type of statements for the study of the genre nature of a speech work. The method of identifying reliable (informatively saturated) and additional sources allows us to build a methodology for working with them through the definition of genre informativeness and content – concepts introduced by the author for the conceptual development of the direction, taking into account the communicative features of the attractors, the method of analyzing the source of the genre is seen in the application of a comparative analysis of signs (on the principle of oppositional), in which the actual genre informativeness of the source is compared with similar types of information from other sources on indicators of identity of meaning. The novelty and significance of the work are due to the principle of determining the genre structures of an utterance by building a model of the genre source taking into account the communicative components.

# DIALOGUE OF CULTURES

## A. V. Naumova

*Moscow Pedagogical State University (Moscow)*

# THE SYMBOLISM OF METAPHOR IN CHRISTIAN DISCOURSE AND PECULIARITIES OF ITS TRANSLATION (BASED ON THE TRANSLATION OF THE LETTERS OF THE PATRIARCH OF MOSCOW AND ALL RUSSIA, KIRILL FROM RUSSIAN INTO ENGLISH)

In today's world, where cultural and religious diversity is becoming increasingly significant, intercultural interaction plays a key role in understanding and dialogue between representatives of different communities. Religious discourse occupies an important place in this interaction. Thanks to its symbolism and universality, it can have a moral and spiritual impact on society. The messages of Patriarch Kirill open opportunities for interfaith communication, creating a space for spiritual unity. In the texts of the messages, religious holidays and rituals, such as Christmas and Easter, become key events symbolizing deep conceptual metaphors and facilitating the understanding of time in the context of eternity and divine intervention in human history.

Metaphor in religious discourse acts as a bridge between abstract spiritual concepts and the living experience of believers, allowing the explanation of the incomprehensible aspects of the divine through familiar images. In his messages Patriarch Kirill uses conceptual metaphors, such as "God has come upon the earth", symbolizing ideas of divine incarnation and spiritual ascension of man. The translation of these metaphors into English preserves their deep spiritual meaning, demonstrating the importance of accuracy and context-awareness in translating religious texts.

**Y. F. Wang**

*Altai State University (Barnaul)*

**N. V. Khalina**

*Altai State University (Barnaul)*

# AXIOLOGY OF THE DIALOGUE OF CULTURES: "CHINESE" RECEPTION OF F. M. DOSTOEVSKY'S CREATIONS IN THE XX-XXI CENTURIES

The article analyses the reception of Fyodor Mikhailovich Dostoevsky's work by the Chinese researchers. The main attention is paid to the historical context in which Dostoevsky's works were translated. The analysis of the cultural factors, in the horizon of which the translation was carried out, allows us to conclude that the interaction with Dostoevsky's works became the basis for the formation of a value approach in Chinese intellectual culture. The reception of the considered key themes and features of Dostoevsky's style, which resonated with Chinese scholars and writers, including Lu Xun, Yu Hua, Liu Lin, Yu Dafu and Liu Cixin, is believed to be the foundations of Chinese axiological philosophy, formed in dialogue with Russian culture and Russian linguistic consciousness, functionally developed "participatory (axiological)" thinking. Dostoevsky's influence on Chinese writers and their works was closely related to the political-cultural environment and ideological attitudes prevailing in China in different historical periods. For example, in the early twentieth century, China witnessed the formation of the "New Culture Movement" in which the advanced intelligentsia sought to create modern national literature. In this context, Dostoevsky's works became an important source of inspiration for Chinese writers who were seeking new artistic and ideological reference points. Linguistically, writers and researchers are attracted to Dostoevsky's language in terms of using expressive possibilities to create objective aesthetic values that shape the tastes and ideals of the era, which has influenced the exploration of Chinese language possibilities, as language creates the value horizon of a work. In the statements, language of a character, the author of the work lays down a certain value and, therefore, his evaluation of the character. The psychological portrait created in Dostoevsky by the speech part of the character describes in detail his inner experiences. The attention of Chinese researchers and writers is drawn to the "value outlook" revealed in Dostoevsky through the character system, and the synthesis of emotional-volitional attitude and emotional-volitional tone, the former of which is present in reflections on religious problems, the latter in reflections on social problems. In the system of Dostoevsky's characters, such axiological dimensions as multifacetedness, contradiction, and dynamism become axiologically significant for Chinese writers and researchers.

The contemporary reception of Fyodor Dostoevsky in China remains the subject of active research and discussion, distinguished by a special attention to the socio-ethical aspects of his work. Contemporary Chinese writers and scholars continue to value Dostoevsky for his profound understanding of human nature, especially in the context of social injustice and moral crisis.

# CULTUROLOGY

## A. A. Ivanova

*Moscow State Institute of International Relations (University) of the Ministry of Foreign Affairs of the Russian Federation (Moscow)*

# STEREOTYPICAL PERCEPTIONS OF ITALIANS ABOUT THE CHINESE ON THE MATERIAL OF ITALIAN ETHNIC ANECDOTES

Chinese migrants are successfully integrated into social, economic and cultural life, large-scale co-operation is developing between Italy and China, thus attention to Chinese culture is increasing. Due to such close and thorough interaction between the two cultures, it appears interesting to find out what stereotypes Italians have formed about the Chinese people, what they are based on and what character they have.

The author provides a general characteristic of Italian anecdotes about the Chinese, noting that Italian anecdotes use the ethnonym "cinese" or the ethnonymic adjective "Chinese" to nominate ethnicity, sometimes combined with a noun denoting a profession or occupation. It has been noted that two toponyms, China (Cina) and Beijing (Pechino), predominate in Italian anecdotes about the Chinese. In addition, despite the fact that most interethnic anecdotes are characterised by the positive attributes of the representatives of one's own nation and the deliberate exaggeration of the negative attributes of the representatives of the other, Italians are not always in an advantageous position in the "Italian-Chinese" opposition.

The main topics for anecdotes about the Chinese were revealed. In particular, the subject of humorous stories is the consumption of foods exotic for European people. The anecdotes touch upon the topic of the increased number of consumer goods from China, which, despite being affordable compared to Italian goods, are of poor quality. It is also evident from the anecdotes that the image of China as a leader in the exploitation of child labour has taken hold in the minds of Italians. Anthropological features of the Chinese people are reflected in anecdotes as a factor complicating the identification of representatives of the mongoloid race for Europeans. Among the personality traits attributed to the Chinese in anecdotes are cunning, enterprise and resourcefulness, which, however, are not condemned by Italians. Other thematic areas identified by the author include the art of copying world-famous brands by the Chinese, the specificity of orthoepic norms, the large number of Chinese in relation to the total number of inhabitants of the planet and the increasing number of migrants directly in Italy. The author concludes that the comic effect of anecdotes is based on the hyperbolisation of the peculiarities of behaviour, everyday life and traditions that contradict Italian cultural norms. At the same time, the anecdotes do not contain aggression or insults, which allows us to conclude that Italians have a friendly perception of the Chinese people.

**Van Yuway**

*Lishui University (PRC)*

# LUCIANO BERIO'S SEQUENCES: NEW ASPECTS OF EXPRESSIVENESS

The article discusses the main features of Luciano Berio's "Sequences". The distinctive features of the composer's work as a representative of postmodern aesthetics are revealed: openness of form and content, synthesis of arts within a single instrumental opus, polystylistics, appeal to the genre of instrumental composition with a word, a variety of performing interpretations and its listener's perception, the use of new aleatoric principles of notography. A brief description of each of the 14 works of the Sequence cycle, which has become a landmark both for the composer's work and for the entire world of musical art, is given. Innovations in Luciano Berio's "Sequences" are revealed. In general, the cycle seems to be non-programmatic, but each of the compositions is intra-programmatic, filled with a vividly associative figurative structure and concludes the original drama. A distinctive feature of the cycle is the uniqueness and freshness of the images of each "Sequence", most of which are based on conflict and the juxtaposition of two emotional layers. In the works of the cycle, the composer seeks to reveal the potential of the instrument, to explore its expressive and timbral features. Berio often denies well-known playing techniques and resorts to an original interpretation of the instruments to demonstrate new techniques and rules of performance, and at the same time does not interfere with the nature of the instruments. The works of the cycle belong to an open form: the scores are not decorated in many ways, do not always contain clear gradations of the performance of musical material, and in some cases are devoid of musical material. It is noted that the composer sought to create the impression of virtual polyphony based on the rapid alternation of different musical characters and their simultaneous interaction.

# STUDY

**Zhu Chuanhua**

*Saint Petersburg University (Saint-Petersburg)*

# TRADITIONAL CULTURE SYMBOLS OF CHINESE: IMPORTANCE FOR CATERING SPACE

Using the example of modern catering establishments, the article examines the peculiarities of using traditional symbols of Chinese national culture. We propose our own design methodology, which allows us to reconstruct the aesthetics of the catering space.

The article offers the analysis of three restaurants in China, which differ in the way they use traditional cultural symbols in designing catering space: these are "Chinese style" restaurants of ethnic minorities, restaurants in a traditional and a modern style. Traditional cultural symbols and elements displayed in the catering space are products of secondary creativity with greater visual value. From the point of view of spatial representation, such a "re-creation" implies the following:

• Territoriality: complex characteristics of the region, such as natural environment, local culture and customs;

• Perceptibility: multidimensional interactive experience, perception of space, spatial interaction;

Singularity: individualized sign construction, for example, the development of spatial themes;

Historicity: nostalgia, the awakening of people's memories through spatial reproduction.

Traditional cultural symbols in public catering spaces are used directly and indirectly. Direct use is expressed in "cultural reproduction", which creates thematic and visual interest; indirect form is a sort of "cultural metaphor", which consists in the designer's technical processing of traditional cultural symbols (for example, in terms of color selection, texture improvement, style evolution, line integration, pattern reconstruction, soft decor design, etc.).

In the catering space, the realization of people's spiritual needs is reflected in consciousness, behavior, feelings and experiences. In this paper, we propose a method for constructing the aesthetics of catering spaces based on the realization of people's perceptual experience. The author's method is based on the following design principles:

Reliance on the facade, complemented by the design of the floor and ceiling;

Preservation of intrinsic characteristics;

Rejection of excessive abstraction;

Implementation directly in environment;

Ensuring the harmony of spatial atmosphere, etc.

The change of people's needs has promoted the catering space design from "practical" to "aesthetic and functional coexistence". This change of subjective consciousness and space aesthetic promotes the reorganization of traditional design patterns. The whole process of acquiring, applying and symbolically expressing cultural symbols reflects the gradual development of subject consciousness from surface sensory activity to middle behavioral activity and then to deep consciousness activity. However, the spatial and aesthetic characteristics of symbols are not limited to their impact on individual psychology and social behavior, but have "commonalities" with certain groups and classes, which can evoke people's potential memories and impressions. In short, the introduction of traditional cultural symbols not only provides new ideas and design methods for dining space, but also enriches the aesthetic connotation and expression form of cultural symbols, and brings new vitality to the stable and differentiated development of cultural symbols.