

SUMMARY

THE HISTORY OF LITERARY CRITICISM

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CHRONICLE OF A. P. CHEKHOV'S LIFE AND CREATIVE WORK: HISTORY AND THEORY

A genre of chronicle of life and creative work appears to be one of the most constructive forms of scientific biography, including the biography of A. P. Chekhov. N. I. Gitovich was the first to make a fundamental attempt to write such a chronicle in Chekhovian studies. Her book "Chronicle of A. P. Chekhov's life and creative work" was published in 1955 and it was enthusiastically received by many contemporaries, in particular, by K. I. Chukovsky and the widow of A. P. Chekhov O. L. Knipper-Chekhov. In 1956, in the House-Museum of A. P. Chekhov in Moscow there was a discussion on the "Chronicle..." by N. I. Gitovich. The discussion demonstrated the interest of scholars in this specific experience of Chekhov's biography, and in the problems of the genre in general. The discussion, however, revealed some contradictions in interpreting the same aspects of the "Chronicle...": for example, P. S. Popov praised N. I. Gitovich for skillful citing documents already known to researchers, while some participants in the discussion considered such citations as an imperfection. There was no consensus on the issue of using memoir literature as a source. E. Z. Balabanovich believed that the specifics of I. N. Gitovich's work with sources reduced the scientific value of the "Chronicle..."; N. N. Gusev defended a similar point of view. Following the discussion, in 1957 the journal "Oktyabr" ("October") published a review by K. M. Vinogradova and P. S. Popov on "The Chronicle...". The review was based on the results of the discussion of 1956. One fundamental thesis was added in the review to the critical remarks expressed at the discussion: according to reviewers' meaning, N. I. Gitovich was unable to fully describe the evolution of A. P. Chekhov's social views. A typewritten copy of N. I. Gitovich's objections to the review is preserved in her archive, but the dispute about the particulars does not allow us to authentically reconstruct the general approaches of N. I. Gitovich to the chronicle as a genre. The discussion around this issue was renewed in 2001, after the publication of the first volume of the new version of the Chronicle of the Life and Work of A. P. Chekhov. The discussion of this first volume also took place at the A. P. Chekhov House Museum in Moscow. In addition to some thematic intersections with the discussion of 1956, which concerned, in particular, the range of sources and the target readership of the publication, the 2001 discussion articulated new questions. For example, about the depiction of the life of A. P. Chekhov's circle. L. D. Opulskaya believed that it was inappropriate to pay much attention to the writer's relatives and acquaintances, A. P. Kuzicheva insisted that many facts in Chekhov's biography becomes clear only when compared with events from the life of the family. The authors of the *Chekhov Herald* responded to the releases of subsequent volumes of the "Chronicle..." (the second, third and fourth). Their reviews generally focused on the range of issues raised during the two discussions: about the hierarchy of sources, about the hierarchy of facts of the writer's life and work. The publication of Chekhov's multivolume "Chronicle..." is currently ongoing. However, the issue of understanding and conceptualizing this chronicle experience is already pressing. The issue of creating a scientific biography of A. P. Chekhov remains relevant, and it will be

impossible to create such a biography without taking into account the legacy of the compilers of Chekhov's chronicles – and this is precisely why this legacy and the disputes and discussions associated with it must be carefully studied.

THEORY. REFLECTIONS. CONTROVERSY

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IS THE TEXT OF SPACE A METAPHOR OR A TERM?

Understanding the origins of terminology helps to differentiate scientific fields. The expression the *text of space* goes back to mythopoeic rather than logical discourse and retains metaphorical connotations. Therefore, the concepts of *provincial text* and *local text* are also conditional. The term *provincial text* has negative connotations of the word *province*. The term *local text* is actually a transliteration of the turnover *local text* (F. M. Cross); in the Russian scientific tradition it is used as a synonym for the expression *text space* under the influence of the expression *Petersburg text* (V. N. Toporov).

ON THE 210TH ANNIVERSARY OF THE BIRTH OF M.Y. LERMONTOV

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M. Y. LERMONTOV'S POEM "IZMAIL BEY": THE POETICS OF NARRATIVE

"Izmail Bey" (1832), the most significant poem in Lermontov's work, has recently been spoken of as an artistically multidimensional work. Multidimensionality, in our opinion, is created by the plot-forming motif of the road, which forms the semantic field of the poem and the author's concept, through the word and the specifics of polysemanticism in the dynamics of the plot.

The principle of the number "two" in the poem, combining historical, cultural and individual meanings in the motif of the road, functions at the level of the plot and at the level of the character. The return to the Caucasus is apprehended as an introduction to the "ancestral" and withdrawal from it, exposing the inner inconsistency of the hero and tracing their inevitable path to death.

The variety of nominations of the main character forms the multilayered nature of the poem by combining points of view in the author's narrative and playing with a word that acquires ambivalence, and exposes the hero's multi-character and the ambiguity of their assessments. Thus, neutral lexemes *horseman*, *traveler*, *wanderer* as names for the alien, unknown, nameless (the limit of this meaning is fixed in the alien) are replaced by others (for

example, *Circassian*, who acquires ambivalence in the plot of returning to the “ancestral” and withdrawal from it). The *Prince* and the *Vityaz (Knight)* are the nominations present in the author’s narrative, which includes “someone else’s word”. They glorify and exalt the hero, an honest and noble one who has endured titanic torments for past deeds associated with overcoming the “demonic” and gaining the “human”.

The name is the only thing left for Ishmael, who has lost friends, love, and the meaning of life on the roads of war, and this name carries both dark and light, evil and noble, “demonic” and “human”. The name is a sign of a person who is entangled in his problems that remain unsolvable. The name is a sign of responsibility taken upon oneself for everything accomplished, for one’s fate. Polysemanticism manifests itself, on the one hand, in an ambivalent word that absorbs polar meanings, on the other – in the alternation of different hero nominations embodying certain hypostases of the hero. The method of changing the hero’s nominations “works” for the author’s position and the author’s concept: exposing the inner world of a complex hero, it becomes the author’s signal of the inner inconsistency of the hero and the author’s sign of his ambiguous assessment.

The poetics of the end-to-end word – the legacy of the school of harmonic precision – is being developed by Lermontov. The end-to-end word connects various fragments of the text with a common motif, refers to the autobiographical subtext, becomes the author’s signal in the event plot and the key to the author’s concept. The open ending of the poem correlates with the epigraph to the third part, bringing to the fore the theme of love, which remained unfinished in the poem. Two women replacing each other are in fact two hypostases of the hero’s soul, the earthly embodiment of the “heavenly”. The end-to-end word is the key to the author’s concept, which plays off the motif of memory/oblivion.

HYPOTHESES

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PUSHKIN’S “EGYPTIAN NIGHTS”: POET IN THE ROLE OF CLEOPATRA

This article explores Pushkin’s “Egyptian Nights,” which critics consider to be an unfinished work. For the first time, the analysis of the story’s plot structure is carried out exclusively in regard to the autograph draft in prose without taking into consideration the poetic improvisations which are absent in the poet’s manuscript, but are traditionally inserted by publishers into the printed text. The author argues that the story’s plot design is completed in Pushkin’s prose text. An allusive parallel between the story of Cleopatra and the story of the improviser based on the motifs of “prostitution” and the “severed head”, is described. It is shown that the plot structure of the story is built on the juxtaposition of two narrative levels: symbolic and real. In contrast to the ancient legend, in which the public (lovers) pay for the love of the Egyptian queen with their heads in a literal sense, in the main plot the improviser pays, figuratively, for the love of the public with his head.

FORGOTTEN WRITERS

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E. I. VELTMAN'S NOVEL "THE ADVENTURES OF PRINCE GUSTAV IRIKOVICH, THE GROOM OF PRINCESS KSENIA GODUNOVA" IN THE HISTORY OF CULTURE: GOOD LUCK AND MISCALCULATIONS SEARCHES

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THE LITERARY GROUP «THE SERAPION BROTHERS» IN THE COMPREHENSION OF K.A. FEDIN

The history of the creation and activities of the literary group «The Serapion Brothers» has been studied in detail by contemporary Russian and foreign researchers. Appeal to the diaries and letters of K. A. Fedin gives us the opportunity to study the existence of the group «from the inside», from the point of view of the participant himself, to fill in the factual lacunas, as well as to assess his individual perception of many known facts.

K. A. Fedin is the only memoirist who mentions the fact that the name of the group «The Serapion Brothers» appeared not only because of E. T. A. Hoffman's book of the same name. He says with certainty that the analogy with the young St. Petersburg writers of the 1830s, who called their creative meetings «Serapion's evenings», was also significant.

The references to the Serapions that occur in Fedin's ego-documents are both purely informative and analytical in nature. The latter are of particular interest for study; they vividly manifest the author's perception of the Serapion Brothers both as a phenomenon in the history of Russian literature of the 1920s and as a factor influencing the formation of Fedin's creative method.

Working on his first novel, Fedin reflects on the simultaneously beneficial and detrimental influence of the Serapions and tries to find a suitable balance between form and content, one of the main debating issues that worried the young writers. He emphasizes that despite all the differences and disagreements, the idea of freedom of creativity and serious service to art gives them a powerful impetus for unity.

The history of «the brotherhood» becomes an important theme for the writer. In his diaries and letters the writer records his entry into the group, his rapprochements and disagreements with individual members. With special attention Fedin analyzes the reasons for the disintegration of the brotherhood and repeated attempts to revive the Serapions. Despite the short period of official existence of the «fraternal» association of young writers, Fedin carried the idea of deep affection and friendship with many of the participants through the years.

FOLKLORE STUDIES

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A COMPREHENSIVE APPROACH TO PUBLISHING FOLKLORE MONUMENTS: FROM THE EXPERIENCE OF PREPARING A 25-VOLUME ACADEMIC PUBLICATION «TATAR FOLK ART»

In conditions of intensive assimilation of peoples and unification of traditional cultural values, there is an increasing need to preserve the spiritual heritage of various ethnic groups through the fixation of folklore samples, their subsequent publication and careful systematic study. The fundamental project in this field is the 25-volume collection “Tatar folk art” in the Tatar language, prepared by the Institute of Language, Literature and Art named after G. Ibragimov of the Academy of Sciences of the Republic of Tatarstan.

The academic 25-volume edition “Tatar Folk Art” covers all genres of Tatar folklore. The publication consists of separate volumes, including texts of different genres of Tatar folklore: “Mythology”, “Ritual folklore”, “Fairy tales”, “Dastans”, “Book dastans”, “Riddles”, “Proverbs and sayings”, “Mezeki”, “Baits”, “Munajats”, “Legends”, “Jırlar”, “Children’s folklore”, some of which are several books. In 2021–2023, nine volumes of the series were published (“Mythology”, “Ritual Folklore”, “Tatar Folk Tales” (6 volumes), “Dastans”).

The complex nature of folklore has led to the application of an integrated approach to the systematization and publication of available materials.

Firstly, the task was set to present the folklore tradition as a complex systemic phenomenon in all the variety of its forms, which presupposed the obligatory reconstruction of the ethnographic context of a particular folklore text in the aspect of living existence.

Secondly, the scientific understanding of the diverse folklore texts of the Tatars in a single key made it possible to introduce into scientific circulation published and unpublished archival sources, field records of the second half of the 20th and early 21st centuries, materials contained in the works of historians, dialectologists, ethnographers, local historians, etc., who had not been involved before.

Thirdly, special attention was paid when selecting texts for inclusion in the publication to the significance of a particular folklore phenomenon for folk culture as a whole, the possibility of transmitting cultural codes embedded in the genetic memory of the people through this text.

In all volumes of the series, the texts are reproduced without any distortion and literary interference, with the obligatory preservation of authentic folk speech, and the comments are designed to accurately document the publication, provide the text with the necessary interpretation.

Due to the fact that the volumes “Mythology” and “Ritual Folklore” in the history of Tatar folklore were prepared for the first time, the authors dwelt on them in more detail and examined the results of applying an integrated approach to systematization and presentation of the material.

MOVIE TEXT

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ETHNOPOETHICAL FEATURES THE FIRST FEATURE FILM IN THE ALTAI REPUBLIC

Regional cinema as a representation of regional identity displays the expression of the values of the people through symbols, historical memory, as well as through a sense of kinship, love for a small homeland. The article attempted to identify the specific features of a regional film: using the plot “from the life of the region,” local characters, shooting “significant places” of the cultural landscape, voice acting in your native language, original worldview and worldview.

The film “Tropa” became the first “swallow” in the field of feature films created by Altai director M. Kulunakov in the Republic of Gorny Altai. The purpose of the article is to identify the originality of his directorial manner in recreating on the screen a visual picture of the life of the Altaians. The tasks include highlighting the features of regional cinema, interpreting the geocultural images of the Altai Mountains, and analyzing the pictorial principles in the film. The object is the film “Path”, and the subject of the study was the influence of Altai traditions on the artistic structure and language of the painting. The author of the article uses an interdisciplinary approach, including methods of literary and art criticism, principles of stylistic and semiotic analysis.

In the film, M. and O. Kulunakov created a unique world with local traditions, dreams and aspirations of the characters. The director compares his work with a ritual performed not only by the characters, but also by the author himself. The central event of the picture is the actions of the hero, obsessed with the idea of cutting a path through the rocks.

The study analyzes the stylistic searches of M. Kulunakov and evaluates his connection with the visual traditions of cinema. The director, on the one hand, adheres to the traditions of Russian cinema, and on the other, he is looking for new ways to develop the artistic film language and its visual solutions.

At a deep level, M. Kulunakov demonstrated belonging to his people. Knowledge of the life of the Altai people, their worldview, and already established directorial skills allowed M. Kulunakov to convey on the screen the peculiarities of the national character and existence of the Altai people. The characters in the film, played by local artists, speak their native language.

The disclosure of a plot based on historical and cultural authenticity, the expression of regional identity, the semantization of the space modeled in the film, the symbolism of the film narrative – this is what characterizes the film text. At the same time, the director, while maintaining his originality, tried to integrate into Soviet cinema with its Christian motifs and images, and visual symbolism.

SEMIOTICS

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READING MALECIVH'S PAINTING

Usually, the degree of understanding of a work of painting does not depend on the language of the viewer. And in those cases when an unfamiliar language appears either in the title of the painting or in the painting, it is enough for a viewer just to watch up. However, this is not always true. There are such phenomena in paintings, when the meaning of the image depends on the word stamps hidden behind the depicted objects and, moreover, on the individual words denoting these objects, and even on the relationship between these words. As a result, the picture acquires features peculiar to a literary text (and a poetic one to a greater extent than a prose one – due to the roll call of individual words, and in some cases their parts). At the same time, the presence of an artistic effect depends essentially on the picture being viewed, i.e. in a sense the picture is “read”.

This phenomenon is examined on the example of three paintings by Malevich. These include “The Aviator”, “The Englishman” and “Partial Eclipse”. We propose their structural analysis. It is shown that one of the key structural principles in them is language interference – both in the general semiotic sense (between image and word) and in the ordinary sense – between different languages (in particular, Russian and English). In addition, wordplay within the same language turns out to be significant. All these phenomena can be combined with each other. As a result, the source of meaning is the words themselves, or even parts of them.

In all three paintings there is a verbal inscription on the canvas, which is included in the above-mentioned play between word and image. However, this is not the end of the matter, as the interaction between the elements of these two different sign systems also manifests itself in relation to the unnamed words denoting the depicted objects. These paintings by Malevich turn out to be synthetic works in which word and image act as equals in the formation of the semantic structure. Accordingly, in order to analyze the paintings, we have to resort to structural methods developed in literary studies.

LINGUISTICS

INTERTEXT

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INTERTEXTUALITY AS A MEANS OF EXPRESSING DOMINANT MEANINGS IN DAVID LODGE'S CAMPUS NOVEL 'THE BRITISH MUSEUM IS FALLING DOWN'

The object of the study is intertextual elements in the campus novel *'The British Museum is Falling Down'* written by David Lodge, an English writer. The subject matter is the role of intertextual elements in generating and expressing the dominant meanings of the novel. The goal of the research is to identify and analyze intertextual links as a means of expressing the dominant meanings in a fiction text. The basic method, used in the research, is intertextual analysis that includes identification of intertextual elements, finding their source and interpretation of their meanings occurring as the result of the integration of meanings in precedent and new texts. The novel *'The British Museum is Falling Down'* has never been translated into Russian and is not familiar to the general public in Russia. Moreover, though the novel has drawn the attention of literature theorists both in Russia and abroad, it has not yet become the object of thorough intertextual analysis. The topicality of the research lies in the fact that intertextuality is considered by the authors as one of the means of generating and expressing dominant meanings of a fiction text characterized by a two-layered structure.

The postmodernist pastiche novel *'The British Museum is Falling Down'* describes a day in the life of Adam Appleby, a young post-graduate student of literature, whose existence seems to be similar both in stylistics and experience to the fiction texts that Adam studies. The protagonist often falls into detachment from the real outside world and feels as if he were a literary character. He thinks that all the twists and turns of his life have already been described in the world literature. The novel is characterized by a high level of precedent density that makes its complete perception and understanding available only to sophisticated readers. Only such readers are capable of decoding the meanings expressed in a non-conventional way by means of intertextual elements. Each novel's chapter has references to a world famous writer. Two chapters of the novel with reference to *'Mrs Dalloway'* by Virginia Woolf and *'Ulysses'* by James Joyce have been under detailed study. Copying Woolf's individual style in Chapter II and Joyce's individual style in the final part of the novel, Lodge implies both implicit references to the precedent texts and more vivid explicit allusions. The intertextual analysis enables the authors to conclude that as the result of double reference – both to the precedent text and the current narrative – intertextuality in *'The British Museum is Falling Down'* functions not only as a means of creating language game, parody, pastiche, irony and comedy, but as a means of generating and expressing new meanings that become dominant upon further reading and comprehension.

IDIOSTYLE

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LEXICO-SEMANTIC GROUP "PLANTS" IN THE ENGLISH-LANGUAGE PSYCHOLOGICAL DETECTIVE NOVEL: FUNCTIONAL ASPECT (BASED ON DAPHNE DU MAURIER'S NOVELS "REBECCA" AND "MY COUSIN RACHEL")

Creative work of Daphne Du Maurier serves as a source of new knowledge about the structure and functioning of the modern English language, in particular its lexical composition, which determined the relevance of the research. The aim of the study is to identify and describe

the functional potential of the LSG lexemes “Plants” used in Daphne Du Maurier’s novels “Rebecca” and “My cousin Rachel”.

The number of discovered members of the LSG “Plants” in the analyzed works of Daphne Du Maurier counts 42 units. Based on the definitions presented, we found that differential semes reflect the specific properties of denotations. The lexemes we have highlighted belong to one part of speech, have one common archiseme and many highly specialized differential semes – signs that distinguish one denotation from another. All this allows us to conclude that the designated lexical units can indeed be attributed to one LSG.

We have identified four types of denotations of the LSG lexemes “Plants”: plants as an element of interior decoration; plants as an element of landscape design; plants as an element of the landscape outside the characters’ house; plants as an element of people’s lives in the described historical epoch. Mentioning plants, which are elements of interior decoration, helps the reader to understand the character, motivation and peculiarities of the characters’ relationships. Lexemes, denoting elements of landscape design, often reflect the details of the decoration of the house territory. They also serve to reveal the personalities of the characters, to demonstrate their emotional state. The lexemes of LSG “Plants”, denoting elements of the landscape outside the household of the characters, also reveal the emotional state of the hero / heroine. Also, these tokens are able to reflect the general life experience of the characters. Finally, the lexemes of LSG, the denotations of which are plants-elements of human life in the described historical epoch, are quite few. Their function is to convey the features of the described time.

The functioning of the elements of the LSG “Plants” is determined by the genre features of the works. We have identified two functions of lexemes – complementary and counterdictor. The former is performed by those LSH tokens that contribute to creating an atmosphere of tension, anxiety, and express the negative experiences of the characters. The latter ones are used to describe the life of the characters: plants are most often an element of the decor of the house or landscape, performing an aesthetic function, or serve for cooking.

OLONKHO LANGUAGE

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SINGLE LEXEMES IN THE OLONKHO LANGUAGE (TO THE METHODOLOGY OF DICTIONARY INTERPRETATION)

The study was carried out as part of the development of macro- and microstructures of the dictionary of the language of the Yakut heroic epic Olonkho. The article is devoted to the consideration of the functional-semantic features of the category of words, classified by the author as single lexemes. The selection of single lexemes into a separate category is made in contrast to the presence in the Olonkho language of a large number of stable verbal complexes (epic formulas, formulaic constructions, constructions of a formulaic nature, phraseological units and epic periods) that have a diffuse integral meaning. The specificity of the study lies in the rationalization of the theory of folklore lexicography – in the dictionary of the Olonkho

language, it is proposed to present not only individual words from the text of the epic, but also epic idiomatic expressions as full-fledged vocabulary vocables. An epic language is a complex polymorphic system, systematic in grammatical-syntactic and lexical-semantic terms, therefore lexicography of individual words in this case would be limited. The agglutinative structure of the Yakut language, the prevailing law of synharmonism, as well as the figurative nature of the means of artistic expression of the Yakut epic contributed to the emergence of the matrix structure of the epic text – the narration is produced on the basis of the structuring of text-forming invariant models (stable verbal complexes) and connecting segments of a non-formular nature, in which, According to our theory, single lexemes function. The analysis is based on the material of the classic version of the existing texts of the Yakut epic, olonkho «Nyurgun Bootur the Swift» (version by K. G. Orosin, 1947). The main one in this work is the lexicographic research method. The modeling method, contrastive, structural, semiotic and component methods were also used. As a result of the analysis, the conclusion was formulated that single lexemes can be regarded as a specific marker that reveals the modular structure of the Olonkho language. The marking process is carried out by highlighting the composition of fragmentary links – idiomatic expressions – in the functional-semantic field of the epic language. The semantic features of single lexemes in the Olonkho language are considered. It was revealed that the overwhelming majority of words in this category do not have symbolic, figurative, metaphorical, mythological, cultural and other meanings. The semantics of these words is close to the usus, i.e. generally accepted, established ways of using the Yakut language. Individual cases have been noted that require clarification or clarification of the meanings of words in this category. The technique can be useful in solving issues of developing and creating a poetic (epic) grammar of the language of folklore of Turkic-speaking peoples.

CULTURAL HISTORY

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THE RELATIONSHIP OF RUSSIAN VOLTAIREANISM AND HUMANISM TO ORTHODOX CULTURE IN RUSSIA IN THE SECOND HALF OF THE 18TH CENTURY: CULTURAL-PHILOSOPHICAL ASPECT

Starting from 988, the development of culture in the Russian state was based on the Orthodox faith, adopted by it in accordance with the Eastern rite. This circumstance made its own adjustments to intercultural relations with the Western world, the influence of which on the consciousness of Russian people was limited in the medieval period. This situation persisted until the 18th century, when the process of secularization of Russian culture, launched in the middle of the 15th century, accelerated in the Russian Empire. This trend was closely connected with the reorientation of Russian upper classes to the value potential of Western culture, formed on the philosophical ideas of the Western European Enlightenment. In the course of further historical development, the secular culture of Russian society progressed dynamically, falling under

philosophical and ideological external influence, which contributed to changes in the relationship between representatives of religious and secular worldviews. As a result, there is a need to recreate a complete picture characterizing the dynamics of relations between secular and Orthodox cultures in Russia, taking into account the cultural-philosophical transformations of secularized consciousness.

This article reveals the attitude to Orthodox culture of representatives of Russian Voltairianism and humanism, which are among the first philosophical movements that formed in Russia due to the cultural-philosophical transformations of the 18th century.

The work done has made it possible to determine that the attitude of Russian Voltairianism to Orthodox culture was formed in accordance with Voltaire's critical view of Christianity. As for Russian humanists, their adherence to the ideas of John Locke, who insisted on religious tolerance, was revealed, as a result of which humanism did not attach exclusivity to Orthodox culture.

In general, it has been established that the cultural-philosophical transformations taking place in Russia throughout the 18th century had a significant impact on the introduction of the highest Russian society to the philosophical understanding of reality. The culture built on the Christian worldview, in view of this circumstance, ceased to be perceived in the environment of Russian Voltairianism and humanism as the only necessary one for the Russian people, which served to accelerate the secularization processes.

CULTURAL STUDIES

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AN OPEN MODEL OF CULTURAL DIALOGUE IN THE CONTEXT OF SAFE SOCIAL INTERACTION

The article is devoted to the problem of dialogue of cultures in the aspect of its security, ensuring the preservation of their integrity and survival. In the course of analyzing the history of European civilization, the authors identified three models of dialogue between cultures in the context of ensuring safe existence: 1. The ancient "separation" model; 2. Classical unification

model of the New Age; 3. Modern open dialogue model. The main attention is paid to the analysis of the open model of dialogue of cultures, which is proposed as a model of security.

The theoretical source of the research is primarily Russian philosophy of the second half of the 20th century, in particular the philosophy of dialogue by M. M. Bakhtin and V. S. Bibler.

REPLICA

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LETTER WRITING MANUAL – TYPES OF LETTERS (ΤΥΠΟΙ 'ΕΠΙΣΤΟΛΙΚΟΙ)“ BY DEMETRIUS

“Types of Letters” is one of the rare examples of the genre of epistolography, popular in Hellenistic antiquity and Byzantine times, that has survived to this day. It was Demetrius who is often considered to be its actual founding father. The two main questions that most occupy researchers of the treatise are the time of its writing and the authorship, which is sometimes attributed to the outstanding writer, philosopher and statesman of Athens and the Ptolemaic Empire in Egypt, Demetrius of Phalerum. Such conclusion is supported by the high level of execution, its probable Alexandrian origin, the coincidence of the author’s name with the name of the author of the famous rhetorical treatise “On Style” and the obvious peripatetic coloring of the work. The researcher passionately examines these issues, drawing on rare sources for consideration.

The article is a journal version of a chapter from the book “The Life of Demetrius of Phalerum”, being prepared for publication.

A YOUNG SCIENTIST

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IAN MCEWAN’S IRONIC PERSPECTIVISM

The article examines the specificity of I. McEwan’s novelistic work (based on the material of the novels «Amsterdam» and «Atonement»), which is a significant phenomenon for English literature at the turn of the XXth-XXIst centuries – ironic perspectivism, defined by the author as artistic reflection on the boundaries and possibilities of overcoming limitations. I. McEwan’s ironic perspectivism is embodied primarily in the study of forms of non-ironic consciousness.

It is shown that the writer’s main poetological principle is the collision of non-ironic consciousness with what does not fit within its boundaries, and the exploration of the reasons why the bearer of such consciousness finds himself in a dead end. The strategy of I. McEwan in creating the structure of the novels «Amsterdam» and «Atonement» is considered.

As the first step in forming the structure of both works, the writer chooses the use of the first scenes to forming the perspective of the main characters – their view, based on value positions and limited by cognitive abilities of the person. Having identified essential positions for main characters, I. McEwan unfolds their perspective by creating their environment. Due to spatial images, the writer refers to the hobbies and lifestyle of the characters, thus creating a space of values within which their personality is formed. Then, having formed the perspectives of the heroes, the writer directs them to the key event of the novel, pushing the bearers of non-ironic consciousness to acts, the consequences of which are destructive.

In the novel «Amsterdam», the writer discovers that the collapse of personal ambitions turns out to be a crushing blow for a person who suppresses the anxiety caused by inner emptiness and the absence of reliable moral foundations by striving for social success. Such a person does not understand either himself or the reality surrounding him, since he is focused on convincing himself of his own success, rightness and superiority over others.

In the novel «Atonement» I. McEwan discovers the dependence of consciousness limited by confidence in his own positions on the conclusions and prejudices made by him in advance, which distort the perception of reality, adjusting it to its own framework. The writer considers non-ironic consciousness as obstructing a person's full-fledged relations with the world and with himself. A means of overcoming the limited human perspective is an ironic attitude towards it, implying doubt in cognition and a critical view of a person's judgments. In fiction, the limited nature of a person is overcome by the excess vision of the author, who is able to explore the boundaries of a person, discover what creates them, and offer the possibility of liberation from these limitations.

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THE CONCEPT «PATRIOT» IN ADVERTISING POSTS FOR RUSSIAN YOUTH (BASED ON PUBLICATIONS FROM THE ROSMOLODEZH OFFICIAL TELEGRAM CHANNEL)

Modern Russian society actively communicates in the «electronic space», which is accompanied by the emergence of media discourse that affects the linguistic consciousness of native speakers. Advertising texts are actively used as one of the tools to influence the consciousness of recipients. Advertising, which actively accompanies young people offline and online, has been considered in recent years as an institution with a powerful axiological potential in the process of producing social norms. Thus, advertising is able to form patriotic attitudes in young people and promote the image of a patriot to be followed by the masses.

The aim of this study was to identify the key elements of linguistic strategies used in advertising texts to form the concept PATRIOT and the image of a patriot in the minds of Russian youth. The material for the study was the advertising posts published in the official Telegram channel of the Federal Agency for Youth Affairs («Росмолодёжь», Rosmolodezh) in the period from 2022 to 2023. To achieve the set goal and solve the objectives of the study, a comprehensive approach is used: the verbal and non-verbal component of the Telegram post is analyzed by means of content analysis and discourse analysis. Telegram-posts containing both explicit and implicit advertising of projects of Rosmolodezh and its partners, as well as

information that constitutes social advertising were chosen as target material for analysis.

The concept of «patriotism» is defined by Rosmolodezh more broadly than just love for one's country. For example, a post from 3 April 2023 [Росмолодёжь, 2023] advertises Rospatriot's programme (Russian patriot) and indirectly the projects of Rosmolodezh, encouraging young people not only to register for forums, but also to be patriotic: *«It takes a few seconds to watch Rosmolodezh's video. To register for the All-Russian Patriotic Forum – a few minutes. To be a patriot – all your life»*. An ascending gradation (*a few seconds, a few minutes, a whole life*) is chosen by the authors to emphasize the importance of patriotism in an individual's life. In addition, the video accompanying the text of the post demonstrates 5 of the 10 dimensions of patriotism, which include history, culture, sports, media, and volunteering.

The study also noted that the image of a patriot is also created through a hashtag that catches the reader's eye to the topic of the published content (#ПроРодину).

To sum up, it can be concluded that the idea of patriotism in the minds of young people is changing, as it is becoming much more than love for the motherland. The vector of patriotism development is aimed at fostering a proactive and productive life position, which will allow young people to live and create in Russia, influencing the future of their homeland.