

SUMMARY

ON THE 165TH ANNIVERSARY OF ANTON CHEKHOV'S BIRTH

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ABOUT "THE SKY IN DIAMONDS" IN A. P. CHEKHOV'S PLAY "UNCLE VANYA", OR WHAT IS HIDDEN BEHIND THE WRITER'S LYRISM

The main object of study in the article is lyricism as a quality of Chekhov's plays. The problem is solved by analyzing the expression "the sky is in diamonds" from the play "Uncle Vanya". It has become an idiom due to the frequency of use and stability of the component composition. Chekhov's contemporaries perceived Sonya's monologue, in which this phrase was used, as an expression of elegance and sadness not only of the heroine, but also of the author of the play. Over time, the expression began to increasingly acquire the character of a stencil and serve as a comic play on the idealistic worldview. "The sky in diamonds" sometimes began to act as a synonym for utopia. An intermediate conclusion drawn from a comparison of the old and new views is the affirmation of the dynamic intonation range inherent in the expression. Potential ironic overtones in the expression "the sky is in diamonds" are revealed when turning to the writer's prose. This part is of a preparatory nature for the analysis of lyricism as a quality of Chekhov's plays. The lyrical character of the plays is achieved through various means. Two of them are recognized as the main ones. Firstly, the author shifts the emphasis from the hero's action or deed to his experience. The characters in Chekhov's plays are defined as lyrical heroes for a short period of time when they are entrusted with delivering a monologue. Secondly, lyricism is created by the rhythmic organization of the text of the play. Stage directions play a leading role in this. The inadequacy of recognizing Chekhov's plays only as lyrical is proved, since this is an incomplete and inadequate assessment of them. Lyricism is combined with an ironic adjustment, which is introduced into Chekhov's plays from the context of his work as a whole. Turning to Chekhov's hypertext allows us to discover in Sonya's lyrical monologue, in addition to the cliché "sky in diamonds," also a typically feminine "desire to live." What is unambiguous for the heroine is not so for the author. The productivity of A. P. Skaftymov's formula about the quality of Chekhov's plays as their "emotional two-sidedness" is recognized. A possible and promising way to achieve intonational ambivalence in Chekhov's plays is associated with non-verbal forms that are in the arsenal of expressive means of the theater. They should only hint at the author's additional ironic overtones, while maintaining a leading serious tone. The function of non-verbal expressive means is implemented by the director, decorators, costume and lighting designers. However, the main actors in this process remain actors.

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“KRASNOYARSK CHAPTERS” OF EASTERN TRAVELS OF ANTON CHEKHOV AND NICHOLAY ALEXANDROVICH, THE HEIR TO THE THRONE: RECEPTIVE ASPECT

Using the texts related to the arrival of Anton Pavlovich Chekhov and Tsesarevich Nikolay Alexandrovich in the capital of the Yeniseysk Governorate, this paper studies the formation of the “Krasnoyarsk Text” of Russian literature of the late XIX – early XX centuries. The analysis revealed the features of perception of the Siberian city by travellers, strategies for presenting the region in journalism and fiction texts, and key motives and images of the “Krasnoyarsk Text” at the stage of its formation. The research material was the letters and travel notes of A. P. Chekhov, articles in the capital and Krasnoyarsk periodicals, reports of Nikolay Alexandrovich on their travel, the manuscript of a collection of poems “The Echo of Siberia” (Rus.: Otklik Sibiri) by V. N. Nikitskaya, timed to coincide with the arrival of the heir to the throne in Krasnoyarsk, as well as “Yeniseysk Almanac for 1828” and articles by N.M. Yadrintsev. The methodological basis of the study was the works of K.V. Anisimov, N.V. Kapustin, V.S. Kiselyov, and N.E. Razumova about the writings of A. P. Chekhov in the aspect of the Siberian text, as well as studies by D.N. Zamyatin, V. Kivelson, and I. I. Mitin on cultural mapping of territory and metageography, and R. S. Wortman’s “Scenarios of Power” of the Russian monarchy.

The focus is placed on the matter of consolidation the Yeniseysk Governorate and Krasnoyarsk in the information field and on the literary map of Russia. The second half of the XIX – early XX centuries is marked by the fact that travelogues, travel notes, diaries and memoirs of travellers, as well as texts dedicated to the arrival of iconic guests became the sources of formation of the image of the Yenisey Siberia and Krasnoyarsk in Russian culture. The article compares and analyses two Siberian journeys, both important for Krasnoyarsk and chronologically close to each other – the journey of A. P. Chekhov and the journey of the future Emperor Nikolay II. The paper shows that the writer’s favourable comments to the city and the perception of it as his home became the starting point in solidification of the image of Krasnoyarsk in Russian literature and gave a new impetus for the development of self-awareness of the region and local literary forces seeking to destroy the image of Siberia as a “kingdom of cold and snow”. The article investigates the role of the opening of the Trans-Siberian Railway in the symbolic reunification of the European and eastern parts of Russia. In the course of the work, along with other sources, we analysed poetic strategies of warming and revival the region, the artistic image of the marriage of the Volga and Yenisey. It was concluded that publications dedicated to the arrival of A. P. Chekhov and the heir Nikolay Alexandrovich demonstrated a common desire for the unity of the national space, homogeneity of the territory of Russia, and overcoming the view of Siberia as a distant colony.

ON THE 225TH ANNIVERSARY OF THE BIRTH OF E. A. BARATYNSKY

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THE POET'S PROSE: E. A. BARATYNSKY

Baratynsky's path to prose through ultra-romantic poems is marked by the difficulties of overcoming prose, the specifics of which remain undefined. In our opinion, the key to Baratynsky's prose lies in his poetry, since it also exists in prose according to the same laws of artistic thinking. In the narrative, which demonstrates immersion in the "poetry of reality", the remaining linearity is interrupted by the opposite movement: embedded fragments with a pile of the "romantic", inconsistencies of the plot, the discourt of the two hypostases of the hero of Opalsky's story, the lack of motivation of some of his actions create the impression of incoherence, incompleteness and ambiguity.

Observations of poetic semantics make it possible to clarify the plot meanings to some extent. Thus, the names of the characters, forming two semantic centers of the story, demonstrate the author's game with two worlds. The name-indicators of the characters, who belong to different worlds and at the same time are carriers of polar points of view in the narrative, contain the plot in a collapsed form. In the motif of the road, which functions the same way as in the lyrical plot, there are gaps, lacunae, omissions, leading to an ambiguous interpretation of the facts. The "road" on which the interweaving of destinies takes place is an illusory bond between two worlds that remain unconnected and impenetrable to each other.

There is no final point in Opalski's manuscript, and this leads to chains connected with the interpretation of the mystery in reality. In the "side passages" there appears the manifestation of the negation technique (incomplete negation), characteristic of the poet's lyrics. The unmotivated nature of some plot moves and actions refers to the subtext, historical and cultural associations of which contain hints that reveal plot meanings to some extent. This is, for example, the ambivalent number "15": one of its most important meanings is ascension, a symbol of the path to enlightenment, a metaphorical journey to God, and at the same time this number is a sign of God's judgment and the inevitability of the consequences of human actions.

The poetic semantics, the motif of the road and the mythopoetics of the Number "unwind" some hidden meanings of the story, forming a voluminous and multi-layered text.

THE LITERARY PROCESS

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LEONID ANDREEV AND THE MAGAZINE “RUSSKOE BOGATSTVO” ON THE PROBLEM OF MASS CULTURE

The article examines the interrelations of L. Andreev and the editorial board and employees of “Russkoye Bogatstvo”: V. G. Korolenko, A. V. Peshekhonov, A. G. Gornfeld, which were reflected in the pages of the periodical press of the late 19th– early 20th centuries. The critical attitude of the editorial board to the writer determined the nature of the correspondence in 1911 between L. Andreev and A. V. Peshekhonov, who highly valued the writer’s skill first and foremost, but believed that he had become “the property of advertising”, and his everyday behavior was marked with “signs of the street”. This point of view was also shared by A. G. Gornfeld. Meanwhile, an important role in the construction of such a perception of the personality of the writers was played by correspondents of the central and regional, who, in pursuit of hot innovations for the press, as a rule, quite consistently interpreted the facts of the biography and activities of L. Andreev. L. Andreev set out his arguments in his defense in a detailed response to A. V. Peshekhonov. However, in 1918, the polemicizing parties took turns, and now V. G. Korolenko in the new history becomes the object of excessive conditions of mass veneration and increased attention, which causes sharply accusatory assessments of L. Andreev. In the appendix to the article, material about the assassination attempts on the subject of L. Andreev by A. G. Kolbasenko is republished.

THE POETICS OF THE MOTIF

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ON THE CONDITIONS OF POSSIBILITY OF THE PATH IN LERMONTOV’S WORLD

In M.Yu. Lermontov’s poem “I Go Out Alone onto the Road,” a paradoxical situation is presented: the hero, stepping onto the path to God, does not actually walk on it. Despite the harmony of cosmic tranquility, his soul is in a state of inner turmoil and existential crisis. He experiences a loss of orientation in time and space, expecting nothing from life and regretting nothing from the past, which deprives him of the ability to move. This state is similar to the image of the Sail from the eponymous poem. The questions directed at it (“What does it seek in the distant land, and what has it left in its homeland?”) are evidently unanswered for one who “does not seek happiness and does not flee from happiness.” One who cannot answer them cannot engage in any purposeful movement.

Lermontov's heroes, experiencing states of loss of integral existence, strive for reunion with maternal and paternal beginnings. In "I Go Out Alone onto the Road," peace is associated with two entities: a sweet voice that reminds of love and an evergreen oak symbolizing fatherhood. The "voice" is often associated with the feminine principle in Lermontov's work, while the "oak" represents the paternal and masculine, and the "hero" is frequently associated with a child who, like the oak leaf from the eponymous ballad, has "broken away from the branch of its homeland."

Similar themes are present in other works by Lermontov, such as "Mtsyri" and "Sail." In the poem "Mtsyri," the hero seeks inner peace that can only be achieved through a return to his homeland, while the monastery where he resides symbolizes the feminine principle and protection. The idea of double citizenship is also important: Lermontov's heroes often feel like victims of fate, deprived of the ability to choose their path.

Lermontov's logic is repeated in "Mtsyri," where the hero experiences an inner tempest while in the monastery. From a symbolic perspective, the homeland is associated with the upper realm, while the native land is linked to the lower realm, just as in mythology the father and mother are represented. Therefore, for Mtsyri, the mountains he strives for are connected to the father. The mountains are close to the sky, which is traditionally associated with the paternal space. In contrast, the monastery, located in the valley at the confluence of two rivers – the Aragva and the Kura – clearly corresponds to the "lower" and thus relates to the feminine and maternal principles. Indeed, some signs indicate this. Primarily, the monastery is associated with meanings such as protection, shelter, and refuge.

Mtsyri's aspiration towards the mountain peaks is associated with the paternal principle, while the monastery represents the feminine principle. In the finale of "I Go Out Alone onto the Road" and in Mtsyri's desire to be buried with a view of the mountains, there is a trace of the longing for harmony and peace; however, this reunion no longer implies the possibility of movement.

ANTHROPOLOGICAL RESEARCH

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TWO VIEWS ON GYMNASTICS: LEV TOLSTOY AND NIKOLAI CHERNYSHEVSKY

The article examines the perception of gymnastics discourse by Russian writers in the 1840s–1850s. In the 19th century gymnastics acquired new content as a special theory and practice: the attention of doctors and teachers was drawn to the mechanics of movement, which was usually considered in the context of achievements in anatomy and physiology. In Russia, gymnastics discourse was formed in the late 1820s – early 1830s.

However, the fashion for visiting gyms appeared only in the mid-19th century. One of the first writers to fully respond to the “new project” of gymnastics was V. A. Sollogub, who satirically interpreted the fashionable practice in the collection “Features of St. Petersburg Life in 1847”. The focus of our study is the refraction of the concept of gymnastics in the understanding of L. N. Tolstoy and N. G. Chernyshevsky. The positions of these authors are in many ways opposite to each other. For “young” Tolstoy, gymnastics is part of a grand program to organize life, allowing one to overcome the destructive influence of society. The desire for “all-round development of everything that exists”, characteristic of the writer’s worldview of the late 1840s – early 1850s, is consistent with his passion for gymnastics, but does not stem from it. Chernyshevsky, unlike Tolstoy, does not practice gymnastics. He sees this physical practice as only a supplement to socially useful work. Moreover, gymnastics, from his point of view, can bring not only benefit, but also harm – in the event that it becomes an obsession, displacing any meaningful activity.

GENRE STUDIES

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FEATURES OF THE POETICS OF BORIS PERELESHIN’S NOVEL «THE MURMAN-PAMIR CONSPIRACY»

The article analyzes the poetics of Boris Pereleshin’s novel “The Murman-Pamir Conspiracy” (1924). Boris Pereleshin is another “unrecorded” writer of the 1920s, who worked together with I. Ilf and Yu. Olesha in the editorial office of the newspaper “Gudok”. Boris Pereleshin, like I. Ilf, began with avant-garde poetry, and later turned to prose. It is in honor of the writer that Pereleshinsky Lane is named in the novel by I. Ilf and E. Petrov “12 Chairs”. Unfortunately, of all that Boris Pereleshin wrote, only a collection of his poems and the novel “The Murman-Pamir Conspiracy” are known, and it is the latter that became the object of study in the presented article.

Boris Pereleshin’s work “The Murman-Pamir Conspiracy” is considered a bright experiment of the 1920s, unfortunately, now forgotten. Working within the genre boundaries of detective and adventure narrative, B. Pereleshin used frankly modernist techniques in this work, which, as a rule, are not found in texts of this kind. Thus, frankly modernist content deconstructs the form of an entertaining adventure work.

The article consistently examines the original features of the poetics of the novel “The Murman-Pamir Conspiracy”. The author rethinks classic conspiracies found in adventure and spy detectives, turning the planned terrorist act into the fantasies of a madman. Instead

of a traditional detective/investigator in the spirit of Conan Doyle's works, B. Pereleshin introduces extremely strange characters into the novel, whose thoughts are conveyed with the help of modernist narratives, and the surname of the protagonist *Tochmy* (the *Precise*) is constantly played out in a punning manner. Further, the image of the femme fatal is rethought: in the classic Gothic novel, the femme fatale led the hero astray, in "The Murman-Pamir Conspiracy" one gets the feeling that the heroine herself is entangled in her own intrigues, she, like the heroes of expressionist works, is concerned with the problem of self-identification. Each character in B. Pereleshin's novel has an original speech genre, as does the narrator, who does not speak in one, neutral manner, but switches from discourse to discourse, creating a collage of different speech genres. It seems that "The Murman-Pamir Conspiracy" is a unique experiment in the history of Russian literature: after all, the detective, entertaining content turned out to be successfully enclosed in elegant modernist forms. Undoubtedly, this article is only the first step in studying the surviving creative legacy of Boris Pereleshin. The author's stories and feuilletons also seem to be an extremely interesting object of research.

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THE IMAGE OF A PREACHER IN THE STORY OF F. M. DOSTOEVSKY "THE DREAM OF A RIDICULOUS MAN" AND IN THE STORY OF V. S. MAKANIN "THE FORERUNNER"

The article compares and contrasts the stories of the central characters from "The Dream of a Ridiculous Man" by F. M. Dostoevsky (1877) and novella "The Forerunner" by V. S. Makanin's (1982). Interest in the comparative analysis of classical and post-classical texts is caused not so much by the identification of continuity, dialogue, but by the repeatability of the model of human behavior existing in times of socio-ideological crisis. The novelty of the study lies, firstly, in the interpretation of material that has not previously been studied from the point of view of comparative analysis; secondly, in the understanding of the phenomenon of preaching and the figure of a preacher in social and anthropological aspects. Compositionally, both works reveal similar plots: miraculous insight; preaching of ethical values (love for one's neighbor and the world around us, the possibility of spiritual and physical healing). Unlike the "ridiculous man", Makanin's preacher has the ability to heal the sick, demonstrating not only spiritual healing, but also physical healing. Another distinctive feature of the story from the short story is presented in the situation of losing the gift of healing and the ability to convince Others. The final situation – the search for a healing root – suggests not an achievement, but a process of approaching the truth (the hermeneutic circle according to M. Heidegger, manifested in the plot composition). The plot of Dostoevsky's story can be divided into realistic and oneiric parts. At the center of the narrative is a dream, based on a plot that is repeated in culture: posthumous journeys to another world, different from the earthly

one, which end with a return with the goal of transforming and changing the surrounding world. Makanin's image of a preacher is associated with the idea of the incomprehensibility of ontological laws, the impossibility of correcting the matter of life. In Dostoevsky's story, the central idea is a change in consciousness from spiritual degradation to finding the meaning of life. If in Dostoevsky's story the main character follows Christian teaching (the path of suffering and spiritual torment), then in Makanin's story the modern mass consciousness is depicted, which does not accept ontological laws without confirmation by a miracle. The transformation of the traditional image of the prophet is complicated by ironic attitude to the speech of preachers, which indicates the lack of faith in the inexplicable among most listeners, however, the task of the preacher is to "call out" – to simplify and spread transcendental ideas.

FOLKLORE STUDIES

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INITIATION INTO "THE KNOWING ONES" IN BYLICHKAS AND LEGENDS OF THE MIDDLE VOLGA REGION COLLECTED BY FOLKLORIST D. N. SADOVNIKOV

The purpose of the article is to analyze the process of initiation into "the knowing ones" (ritual specialists, healers and sorcerers) in the bylichkas and legends of the Middle Volga region, collected by folklorist D. N. Sadovnikov in the 1860–70s. The relevance of the research topic is due to the interest of modern society in the translation of "secret knowledge", which helps to penetrate deeper into the mysteries of the universe. In this regard, the services of various magicians and healers are still in demand by the population, especially in situations of uncertainty of the future and social instability. Accordingly, the study of historical and folklore sources about initiation into "the knowing ones" allows us to understand the motives of people related to their desire for "secret knowledge". Among such sources is D. N. Sadovnikov's collection "Tales and Legends of Samara Region" (1884), in which a significant part of the works touches upon the theme of a person's transformation into a witch doctor or sorcerer, i.e. a "knower". Despite the fact that D. N. Sadovnikov collected his materials in the Samara region, these texts are typical for the Middle Volga region in their content. Therefore, they are a reflection of the Middle Volga folklore tradition and reveal a unique layer of folk ideas about the transmission of "secret knowledge". The novelty of the study lies in the highlighted ways of initiation into "the knowing ones": direct interaction with evil spirits, parental curse, reading magic books, having an unusual appearance, travelling. These methods of initiation are fantastic in comparison with the facts of comprehension of "secret knowledge" given in ethnographic literature and reveal the depth of human fears of the unknown and supernatural. The research is based on the principle

of historicism, which helps to establish the relationship between the analysed folklore texts and the real perception of “the knowing ones” in traditional society. The following methods of scientific cognition were used in the article: textological, comparative-historical, logical and retrospective. Thanks to these methodological techniques it was possible to identify specific ways of initiation into “the knowing ones” in the bylichkas and stories of the Middle Volga region; to determine the difference between the folklore character of a “knower” and the owner of “secret knowledge” in real life; to explain the motives of people to interact with evil spirits and master magical practices. The results of the research can be used for a more detailed study of fears caused by ambiguous attitudes to “the knowing ones” in traditional culture, for the preparation of programmes for the preservation of folklore traditions in the Middle Volga region, as well as in teaching.

YOUNG PHILOLOGY

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THE PROBLEM OF “MANCHURIAN TEXT” IN RUSSIAN FAR EASTERN DIASPORA LITERATURE IN THE FIRST THIRD OF THE XX CENTURY

In modern literary studies, there is an increased scientific interest in the study of local texts, the principles of their codification and the symbolic signs that compose them. The geocultural image of Manchuria in the literature of the Russian diaspora is unique in its spatial, temporal, ethnic, historical, social, philosophical and religious aspects and is colored by the mythology of the Far Eastern frontier. However, the concept of the “Manchurian text” has not yet been introduced into scholarly discourse. This article addresses the little-studied problem concerning the nature and functions of the “Manchurian text” and reveals its cultural-historical, semantic and mythopoetic foundations. The aim is to determine the differences between the “Manchurian text” and the “Harbin text” in the works of A. P. Haydock, N. A. Baykov, and their predecessors – P. N. Krasnov, N. G. Garin-Mikhailovsky, M. M. Prishvin – based on comparative and interdisciplinary research. This analysis takes into account the principles of studying the “Petersburg text” of Russian culture, developed by Y. M. Lotman and V. N. Toporov and other scholars who emphasized the concept of “local text”. Based on the analysis, we found that Manchuria is the central image-topos, so we can assume that the “Manchurian text” was formed as a local supertext of the 20th-century Russian literature when the Chinese Eastern Railway was divided between the Soviet Union and China. The “Manchurian text” has its own “language”. The writers used elements of the Chinese language and the tradition of philosophical understanding of this phenomenon to create images, motifs and plots important for finding one’s native home in a foreign space as mastered by consciousness. This “text” is based on the opposition of “center and periphery,” “own and alien,” “past and present,” “culture and nature,” “cosmos and chaos,” and “eternal and

doomed.” Therefore, we can define it, following Toporov, as saturated with “the monolithicity of maximum semantic attitude”. Russian literature of the Far Eastern diaspora in the first third of the 20th century is a metatextual formation that is formed on the basis of the synthesis of the cultural traditions of the West and the East, dialogue and mutual enrichment of various national literatures, philosophies and religions.

LINGUISTICS

CONVERSION IN RUSSIAN: NEW APPROACHES

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ADDRESS “DADDY”: FATHER, LOVER, FRIEND

From a diachronic perspective, this study examines the changes in the meaning and functions of the address term *tovarishch* (“comrade”) and its combinations with various components such as titles, positions, names, and surnames. The research is based on an analysis of explanatory dictionaries and materials from the Russian National Corpus (RNC).

The relevance of the study is determined by the significance of the lexeme *tovarishch* as a marker of social and political transformations in Russian culture. Despite being one of the most used forms of vocatives in the Soviet era, *tovarishch* has not been systematically analyzed in terms of its historical dynamics and combinations with additional components.

The goal of the study is to trace the evolution of *tovarishch* as a term of address and analyze its use and functions in various communicative situations, depending on its combinations with other elements.

The article explores three main aspects:

1. Historical development of the term of address. The lexeme *tovarishch* has a long history, dating back to the 18th century. In early texts, it was used in positive contexts to emphasize equality or closeness between speakers. By the 19th century, it had become a neutral address term, including use in addressing strangers. With the rise of the Soviet Union, *tovarishch* gained ideological significance, becoming a universal form of a vocative that replaced *gospodin* (“mister”) and *gospozha* (“madam”).

2. Combinations with titles and positions. The most frequent combinations involved military ranks such as *tovarishch kapitan* (“comrade captain”) or *tovarishch general*, as well as civilian leadership roles, for instance, *tovarishch nachalnik* (“comrade chief”) or *tovarishch direktor* (“comrade director”). These forms were used in official and formal contexts, highlighting the addressee’s status while maintaining the rhetoric of equality. However, in some cases, these combinations could also appear in ironical contexts.

3. Combinations with names and surnames. The combination of *tovarishch* with the addressee's name or surname became widespread during the Soviet era. It performed identificational and socially regulative functions, helping to clarify the addressee and establish a formal and respectful tone. The vocative's gender neutrality allowed its use for both men and women, although combinations with female names or surnames were less common.

In the post-Soviet period, the frequency of *tovarishch* significantly declined. It has been preserved mainly in retrospective and stylized contexts, often associated with the Soviet era.

The findings reveal that the evolution of *tovarishch* reflects changes in communicative practices, ideological attitudes, and social norms. From a universal vocative emphasizing equality, it transformed into a marker of historical memory and cultural heritage.

Future research prospects include a deeper analysis of the frequency and functions of *tovarishch* using corpus data, as well as its use in contemporary discourses.

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DERZHIS', STARIK. THE PRAGMATICS OF CONVERSION IN MICROTEXTS

This paper examines the pragmatics of using the friendly form of address *starik* ('old man') in friendly communication. The use of an address in the course of such communication signals that the connection between the communicants is ongoing. The use of a specialized form of address rather than a name by the speaker can mark aspects of communication that are particularly important to the speaker and emotionally charged.

As for the address *starik* ('old man'), the analysis of the Russian National Corpus (the main and newspaper subcorpora) showed that about a fifth of the contexts of this address contain it as part of a cliché. This is mainly an address with a verb in the imperative or the 2nd person present tense, for example, "*bros', starik*" ('Come on, old man'). Such use can be very frequent; thus, the cliché *ponimaesh, starik* ('You see, old man') was used 41 times in the analyzed subcorpora. Each of the frequent clichés has a number of synonyms for which it serves as a dominant, and in general, various clichés, including the friendly form of address *starik*, serve only three, but truly important and emotionally charged, intentions of the speaker: a request for forgiveness, a request for understanding, and encouragement.

It seems that the formation of such pragmatics, and not only the cliché, but also the address *starik* in general, was influenced by the social characteristics of their bearers. As the analysis shows, communication with the use of the address *starik* often occurs within one workshop, usually creative, this can be communication between journalists, writers, musicians, etc. With the help of contexts using clichés such as *ponimaesh, starik* ('You see, old man') etc., communicants encourage each other to mutual understanding and encourage each other in various characteristic emotionally charged situations; Apparently, this developed the connotations of guild brotherhood in the address *starik*, and by using the address, the speaker reminds and conveys to the addressee the idea of this guild closeness and encourages it.

Clichés with the address *starik* can be used not only as emotionally charged segments of speech, but also as a kind of informal etiquette formulas. In this case, they do not express any genuine feelings, which both communicants are aware of. The address *starik* itself helps to safely touch upon a sensitive topic.

YOUNG SCIENTIST

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APPEALS IN THE COMMUNICATION WITH PETS IN RUSSIAN INTERNET DISCOURSE

This study is dedicated to the communication of people with pets, based on the material from online discourse. The primary goal of this research is to examine the most commonly used addresses, their functions, and frequency of usage in the speech of men, women, and children. Despite the abundance of research on human-animal communication, the variety of forms of addresses and their frequency remains underexplored in the academic literature. Therefore, this study aims to provide a more in-depth analysis of this aspect.

The study analyzed 284 videos posted on YouTube, Rutube, and VK video sites, where people interact with pets. A sample of 188 videos was selected based on several criteria. First, we excluded professionally filmed or staged videos, as well as those where people interacted with animals in unusual situations. To do this, we took into account the comments, tags, title, shooting style, and editing of the videos. The next criterion was the diversity of participants, in which representatives of different age and gender groups (men, women, children) took part, which ensured the representativeness of the results obtained. Another criterion was the duration of interaction – videos were selected where the duration of communication was at least 1.5 minutes.

Based on the material from the selected 188 videos, a discourse analysis of people's interactions with pets was conducted. As a result, it was found that communication with animals mostly occurs within families. Therefore, the analysis focused on three main groups of communicators: women (45% of analyzed videos), men (39% of analyzed videos), and children (16% of analyzed videos). Also, two main groups of appeals were identified: 1) appeals to animals and 2) imitation of appeals on behalf of animals in quasi-communicative situations. In the first group, nicknames and family members are most commonly used to address animals. In more than half of the instances, women use "animal talk" by calling animals "boy" or "girl". There is also an increase in the use of "baby talk", using the names "son" or "daughter". Men and children are less prone to use these addresses, preferring nicknames.

In the second group, addresses referring to family members are mostly used by women (90% of instances), while men use them in only 10% of analyzed videos. Women often use the word "mom" when imitating animals' appeals to themselves. The main functions of these

appeals include attracting attention, expressing emotions, and evaluating, to a lesser extent regulating.

Appeals to pets highlight their significance in human life and emphasize their important role within human relationships.

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ADDRESS TERM “TOVARISHCH” WITH ADDITIONAL COMPONENTS: THE DIACHRONIC ASPECT

From a diachronic perspective, this study examines the changes in the meaning and functions of the address term *tovarishch* (“comrade”) and its combinations with various components such as titles, positions, names, and surnames. The research is based on an analysis of explanatory dictionaries and materials from the Russian National Corpus (RNC).

The relevance of the study is determined by the significance of the lexeme *tovarishch* as a marker of social and political transformations in Russian culture. Despite being one of the most used forms of vocatives in the Soviet era, *tovarishch* has not been systematically analyzed in terms of its historical dynamics and combinations with additional components.

The goal of the study is to trace the evolution of *tovarishch* as a term of address and analyze its use and functions in various communicative situations, depending on its combinations with other elements.

The article explores three main aspects:

1. Historical development of the term of address. The lexeme *tovarishch* has a long history, dating back to the 18th century. In early texts, it was used in positive contexts to emphasize equality or closeness between speakers. By the 19th century, it had become a neutral address term, including use in addressing strangers. With the rise of the Soviet Union, *tovarishch* gained ideological significance, becoming a universal form of a vocative that replaced *gospodin* (“mister”) and *gospozha* (“madam”).

2. Combinations with titles and positions. The most frequent combinations involved military ranks such as *tovarishch kapitan* (“comrade captain”) or *tovarishch general*, as well as civilian leadership roles, for instance, *tovarishch nachalnik* (“comrade chief”) or *tovarishch direktor* (“comrade director”). These forms were used in official and formal contexts, highlighting the addressee’s status while maintaining the rhetoric of equality. However, in some cases, these combinations could also appear in ironical contexts.

3. Combinations with names and surnames. The combination of *tovarishch* with the addressee’s name or surname became widespread during the Soviet era. It performed identificational and socially regulative functions, helping to clarify the addressee and establish

a formal and respectful tone. The vocative's gender neutrality allowed its use for both men and women, although combinations with female names or surnames were less common.

In the post-Soviet period, the frequency of *tovarishch* significantly declined. It has been preserved mainly in retrospective and stylized contexts, often associated with the Soviet era.

The findings reveal that the evolution of *tovarishch* reflects changes in communicative practices, ideological attitudes, and social norms. From a universal vocative emphasizing equality, it transformed into a marker of historical memory and cultural heritage.

Future research prospects include a deeper analysis of the frequency and functions of *tovarishch* using corpus data, as well as its use in contemporary discourses.

MEDIA DISCOURSE

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REPRESENTATION OF A MIGRANT AS A SAVIOUR IN AMERICAN MEDIA DISCOURSE (IN THE PUBLICATIONS OF THE NEW YORK TIMES)

The study is aimed at identifying verbal and non-verbal means of representing the image of a migrant in the American media discourse based on the materials of media texts of *The New York Times*. The study is relevant due to the fact that migration issues are widely covered in the media of countries experiencing an influx of migrants, and the choice of linguistic and non-linguistic means in the portrayal of the image of a migrant plays a significant role, since, on the one hand, it reflects the attitude of a particular news outlet to migration issues, and on the other hand, it forms and/ or reinforces the corresponding attitude among recipients of media texts. Identifying the means used to construct the image of a migrant in the American media discourse will allow us to discover similar techniques for forming a certain attitude of citizens to immigrants in the media of other countries.

The material for the study is a sample of 40 publications of the leading American newspaper *The New York Times*. Several roles of migrants are clearly visible in the media texts: migrant as a victim, migrant as a savior, and migrant as a threat. This article examines how media texts objectify only one of the identified roles – the role of the migrant-savior – as a fragment of the migrant portrait. The salvation that migrants bring is represented in two main spheres: the economic sphere and the sphere of values. The article demonstrates how the portrait of the migrant-savior is actualized in each of these spheres, using specific examples.

The analysis of media texts showed that if the image of a migrant-savior in the sphere of values was portrayed in texts mainly through the representation of life stories of migrants, the use of figurative and emotionally charged words, photographs of individuals, then the image of migrant as a savior of the American economy is formed on the basis of macroeconomic indicators, statistical data, facts taken from economic reports and

quotations from experts. Numerous graphs and diagrams act as a non-verbal component in economically oriented media texts. Thus, it can be argued that the effectiveness of the impact of media texts on recipients is facilitated by a comprehensive approach aimed at different spheres of consciousness of recipients – emotional and rational.

Thus we can identify ideologisation of the portrait of a migrant presented by The New York Times in 2017: media texts use a wide range of pragmatic means to create the desired image of a migrant (migrant-savior) and – by enriching it with associations desired by this publication – transfer it to the category of “friend”, and opponents of immigration, represented by D. Trump and his administration – to the category of “foe”. It is of interest in the future to continue this study in a diachronic aspect, comparing the means of representing the image of a migrant in the same newspaper in different years.

SEMIOTICS

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ON ANAGRAMS IN PAINTING AND VISUAL ARTS

One of the necessary conditions for the existence of a full-fledged artistic text is its semiotic heterogeneity, which implies the presence of at least two semiotic languages. This rather general statement (applicable not only to fiction texts) in some cases allows for direct realization. This includes, in particular, the phenomenon of “language as subtext”, when a text fragment contains a foreign-language word in a hidden form, so that an interlingual pun is made. The semiotic distinction becomes even more contrasting when verbal language and image interact with each other. In particular, this leads to the fact that the perception of a picture depends on the verbal language used by a viewer – even if such language is not explicit in the picture. Here we have to speak not of isolated exotic examples, but of a systemic phenomenon.

This paper continues to explore this connection. At the same time, we focus on such a variant of interaction between verbal and figurative languages, when the verbal part relevant for such interaction is present in the title, though not directly but in the form of an anagram.

In general, we can point to a group of related (but still different) phenomena such as language as subtext (in literature and painting), anagrams and the poetics of absent sound-semantic mediators.

In this article we examine Dalí’s “La Persistance de la mémoire”. Despite the fact that it is one of his most famous works, its analysis as a coherent work seems (strangely enough) to be lacking until now. As a rule, it is substituted by too general discussions of philosophical character, not quite appropriate excursions into psychoanalysis and discussion of the artist’s biography. In addition, we consider an art object (in two versions) by Dalí, which is a telephone. Gustave Courbet’s painting *The Cellist* is also included in this series.

In these works, the significance of the verbal component includes the presence of an anagram in the title.

These anagrams are carriers of key words that interact with other elements in the general semantic field of the painting. Moreover, the form of words turns out to be significant not only in the title, but also in the field of the painting itself. The image and the word intertwine, creating a synthetic image-linguistic text that carries a meaning that is in principle explorable. In this respect, painting and visual arts turn out to be analogous to literature, and their study to literary studies.

Titles in the considered cases are iconic and fulfill a meta-linguistic function. They suggest information about the speaking due to the fact that they realize the theme of communication. To this are added images associated with language directly or through their verbal designations. From the semiotic language of the message it becomes the theme, which thereby transforms the classical scheme of the communicative act presented by Jakobson. At the same time, the picture in one form or another presents communication in a difficult way, so that the picture overcomes it with the help of a second (verbal) language.

THEORY OF CULTURE

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MYTH VISUALISATION PRACTICE IN PHENOMENOLOGICAL REFLECTION OF THE LIFEWORLD

In cultural philosophical interpretation, Metaphorical associative maps (MAC) are intermediaries-symbols that reproduce archetypal representations of the world through various codes. MAC actualizes myths in a practical, active way, metaphorically concentrating and nominating a doxy act and personal meaning in the horizon of the life world. At the same time, the value of this tool shifts to the activity of consciousness here and now, in the utmost freedom of procedural deployment. Blurriness, fuzziness, and ambiguity of visual symbols are often used as a special technique in order to level out patterns of social experience, search for individuality, while maintaining a sense of belonging and connection with a person's spiritual, social, and ancestral origin.

In psychological terms, MACs expand the limits of consciousness and enrich the experience of experiences, provide an opportunity for active comprehension and regulation of one's own states, clarification of meanings, determinations, and meanings. In the phenomenological sense, MACs are a specific framework that encompasses the space of meanings of the external world, open to consciousness. It is infinitely more than the subject can

“contain”, so his experiences take on new meanings. It is a tool for reflection of the subjective feeling of the life world. In the ontological sense, Metaphorical associative maps are a modern tool for actualizing myths as a guide for a person in a variety of phenomena and processes. The name itself contains mechanisms for understanding the mythological picture of the world – metaphors, associations, and symbols.

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METATEXT AS A MEANING-FORMING FACTOR OF CULTURAL TRANSMISSION

The development of hermeneutic approach in the philosophy of culture in the late 20th – early 21st centuries led to increased attention of researchers to the phenomena of intertextuality (open dialogicity and interconnection of various texts) and metatextuality (allusive and discursive cultural background leaving a wide field for interpretation to the recipient and transforming them into a full-fledged participant in the communication process).

Metatextuality is based on semiotics as the principle of endowing a sign with meaning in the structure of a text, but here we should rather speak about intersemiotics – intertextual meanings that exist in the local or global anthroposphere. In addition, M. M. Bakhtin’s heteroglossia can be considered the forerunner of the theory of metatextuality: depending on the communicative connections of the recipient with one or another part of the anthropospheric semantic field, the same explicit sign is capable of inducing different meanings stratifying the levels of the text perception. In this sense, intersemioticity replaces the concept of intersubjectivity since the meaning is not translated directly, but using a coding system that involves texts external to the communicative act.

Largely, this approach contradicts (and dialectically complements) Barthes’ concept of the reader constructing meanings based on intertextual connections. The sign system of hypertext sets a reference to a specific hypotextual corpus directing the reader’s interpretation along a certain vector, and this vector is determined by signs including metatextual ones. Depending on the hypotextual rootedness, the meanings formed because of the perception of the text can be controlled, and the author himself is not always capable of this, which gives Barthes grounds to talk about his death. From the metatextual point of view, the controlling role in the communication process does not belong to any of its subjects, but to the anthroposphere as a whole and its individual fragments actualized through hyperlinks to them, while the metatextual signs play the role of such hyperlinks.

Structurally, metatextual signs are divided into intratextual, intertextual and interdiscursive. Intratextual signs function within the same text, discourse, work. Intratextual recontextualization is significant for most discourses because it refers to what was previously mentioned or anticipates what is to be expressed. Intratextual signs provide the dynamics of the text unfolding regardless of its type, be it a verbal narrative, a piece of music, or perception of a natural phenomenon.

ORIENTAL CULTURE: MODERN PROBLEMS

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INTEGRAL CONCEPTS OF “UPBRINGING”, “EDUCATION”, “ENLIGHTENMENT” IN CHINESE AND JAPANESE CULTURES

In the cultural lexicon of many countries, there are basic conceptual resources related to education. Their analysis proves that different ways of thinking do not make cultures mutually impenetrable. The study of this problem refutes the ideas about the confrontation between innovators and adherents of canons, classical stylistics, the cultural incompatibility of many concepts, and the breakdown of a thousand-year-old cultural tradition. Thinkers have created a visual structure of education with well-defined contours, with a clear form. But as a whole, it is not closed, it is open to the past and the future. It combines prudent practical advice, moralistic commentary, artistic and psychological observations, and philosophical conclusions. Concepts are endowed with extensive metaphorical meanings. A set of rhetorical techniques is associated with them. Education is understood as awakening, as the process and result of being awake. The solar complex combines various artistic images, such as astronomical reality, sacred phenomena, solar gods, and the image of thinkers. Readers receive a kind of “license” to metaphorically interpret such texts. Etymology, homonymy, and sound repetitions express the magic of words, the hidden powers of language, and reveal the truth.

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THE INFLUENCE OF TAOISM ON MODERN ADVERTISING IN CHINA

Taoist philosophy, which originated in the IV-III centuries BC, is an independent teaching presented in the works of Lao Tzu and Chuang Tzu. Although Confucianism, which has long dominated Chinese culture, has been the focus of researchers' attention, Taoism also plays an important role in China's cultural heritage. The famous Chinese thinker Lu Xin noted that, despite officially following Confucius, many Chinese, including scientists, remained internal followers of Lao Tzu and Chuang Tzu. Taoist thought, which arose after Confucianism, complemented Chinese philosophy, creating a holistic view of life and the world.

The basic concept of Taoism is *tao*, the universal principle from which all things arise. An important aspect of Taoist philosophy is the idea of naturalness and non-action (Wu-wei), which means living in harmony with nature, avoiding violent interference in its processes. These ideas are reflected in the classical texts of the Tao te Ching and Chuang Tzu, and have also influenced Chinese culture and modern life, including advertising. Tai Chi, the symbol of yin and yang, reflecting dualism and harmony of opposites, has become one of the most recognizable emblems of Taoism. This symbol is often used in modern advertising campaigns, symbolizing balance and unity, which resonates with consumers seeking inner balance. For example, an advertisement for Wanglaoji herbal tea, focusing on the health and balance of yin and yang, increased sales of the product, which indicates the popularity of Taoist concepts among modern consumers.

Taoist ideas are also evident in management and marketing approaches. The Wu-wei principle is reflected in advertising, where preference is given to an unobtrusive, subtle way of influencing the audience. Campaigns based on Taoist philosophy strive to create harmony between the brand and the consumer, emphasizing spirituality and the naturalness of life. Advertising of Nature floor coverings, based on the values of naturalness and environmental friendliness, significantly increased its sales. The Taoist concept of the “heavenly” and “human” tao, which emphasizes the unity of man and nature, is also actively used in social advertising aimed at caring for the environment. Campaigns such as tree planting ads or water conservation educate people about nature and environmental issues. Thus, Taoism, despite having less academic interest than Confucianism, remains an important element of Chinese culture. Its ideas serve as a bridge between ancient traditions and modern trends.