

SUMMARY

PUSHKIN'S STUDIES

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"A VAGUE HANGOVER": THE ANTHROPOLOGY AND HISTORIOSOPHY OF THE "U" SOUND ("THE FADED FUN OF THE MAD YEARS..." BY A. S. PUSHKIN AND "TWO DESTINIES" BY V. S. VYSOTSKY)

The article implements an aesthetic and psychophysiological hypothesis about the correlation of the sound "u" with the state of a "vague hangover" based on the material of A. S. Pushkin's elegy "The Faded Fun of the Mad Years..." and V. S. Vysotsky's poem "Two Destinies" ("I lived gloriously in the first third...").

The theoretical and methodological premise of the article was the statement V. N. Toporova on the possibility of studying a text where every word and sound expresses the experiences of the author's "own body", which precisely form the "language" describing these experiences.

The article deals with the meaning-generating state of intoxication, which is known to the writer, forms a "buzz of intoxication" in him: the sound "u" is born from it as a cognate state of "vague hangover". The "y" found in words that carry lexically reduced "gloomy" meanings serves as a concept with emotionally negative content that offends the soul.

In Pushkin's elegy, the meaning-generating "u" "follows" from the verse "The faded fun of the Mad years / It's hard for me, like a vague hangover..." And in Vysotsky's poem, "u" gets its expression in the permanent threshold stage of intoxication.: "But I'll have a little stew, I'll just drink it when I want to."

In his work Pushkin overcomes the "wolfish" sound when the same "y" is phonetically and semantically softened (inside words): "Sometimes I'll get drunk on harmony again, /... And maybe – on my sad sunset / Love will flash with a farewell smile." So, "u", passing into a softened sound, sends a "sound message" not only about the poet, but also about a man of the Pushkin era, who represents the possibility of transformation.

Vysotsky's "u" already sounds different: phonosemantically, the sound does not transform. "Vague hangover", also accompanied by a "wolfish" "y", is sung more slowly and tragically depressingly and gradually, on a phonetic level, turns into a screaming-muffling-dying "a", especially obvious in one of the variants: "Oh, I'm a crook! / May you die drinking, / My two destinies are / Crooked and Not Easy!"

Vysotsky has an anthropological ("intrauterine") "hopeless hope" for salvation, eschatologically reinforced by the warning: "The Holy Mother of God will not save you." Thus, the "vague hangover", which became the "Russian disease" (M. M. Shemyakin) and was symbolically and psychophysiologically conveyed by the sound "u", not only reflected the different anthropology of the time of Pushkin and Vysotsky, but also outlined a dangerous line in the historiosophy of Russia: another time, and even one sounds and values differently, the same sound, the mental hierarchy of a person is changing. In one sound, the history of Russia, of Russian life, was reflected.

AROUND GOGOL

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ON THE MEANING OF "PICTURESQUENESS" OF THE SOUTHERN WORLD IN GOGOL'S WORKS (once again about the writer's attitude to the Nazarene artists)

N. V. Gogol's interest in Nazarene artists during his first stay in Italy in 1837–1842 developed in line with his understanding of the role of southern (Italian) nature as a "soil" in Renaissance painting as the pinnacle of religious art. The Renaissance ideal of immaculate femininity, embodied in the Raphael's Virgin Mary, acted for Gogol in the mid-1830s as a catharsis of the "demonic" eroticism of the Small Russian South, embodied in the heroines of the cycle "Evenings on a Farm near Dikanka" (1831–1832) and the story "Viy" of the cycle "Mirgorod" (1834). However, in the articles of the cycle "Arabesques" (1835), Gogol, in line with romantic Hellenism, ascribes Italian painting to the same southern nature and the folk character formed by it. In the essay "Rome" (1841–1842), a sensually beautiful woman (Anunziata) embodied the pictorial basis of this unity, riveting someone else's gaze with her own enslaving gaze at him. The resolution of this contradiction was the second edition of the story "Portrait" (1842–1843), largely based on the desire of the "Nazarenes" to connect Raphael with the norms of Italian painting of the XV century, preserving the continuity of the iconographic tradition. Expressing the southern nature and its "enslaving picturesqueness" in the titanic demonism of the moneylender, Gogol turned the ideal of spiritualized femininity into the antithesis of this nature.

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THE MYTH OF THE IMMORTALITY OF GOGOL'S LAUGHTER IN THE NOVEL BY A. KOROLYOV "GOGOL'S HEAD"

The article is devoted to the structural and semantic analysis of the dialogue between the modern writer A. Korolev (born in 1946) and the creative heritage of classic writer N. V. Gogol. The research is elaborated on the material of the novel "Gogol's Head", which was first published in 1992 in the magazine "Znamya". The novel presents a mythologizing receptive model of Gogol's image and creative legacy, which is based on the creation of a new myth not of the writer's life, but the one about the writer's life – his immortality. The myth of the writer is considered in a typological aspect. It is understood not as the result of an archaic perception and understanding of the world, but as the result of the application of forms and structures of mythological thinking by non-mythological consciousness. The novel explores a semantic system created according to the principles of mythological thinking. The myth of the writer is also considered as a particular case of the myths of the New Age with different ontological nature, since they are formed and exist not in the sacred, but in the profane sphere – ideology, politics, and culture.

At the center of the novel is both the fact of Gogol's own active myth-making, which was characterized by mystification and acting, and the exceptional mythogenicity of Gogol's "biographical legend" after his death. The novel presents a re-actualization of already existing myths about Gogol ((1) auto-myths; (2) myths generated in the mythopoetic era of the Silver Age; (3) an urban legend about the reburial of the writer). The mechanism of joint re-actualization of these myths determines the principles of constructing the plot of the novel, which generates the myth of the immortality of Gogol's laughter, connected with Gogol's experience of evil knowledge and the methods of its artistic understanding and presentation. Korolev actualizes Rozanov's principle of creating the myth about Gogol, when the mythologization of the writer becomes the basis for the historicization of his mythological equivalent. The novel proposes a mythologized model of history, based on the eschatological idea of the growth of evil. Gogol's stylistic mythologemes of the depiction of evil, associated with the poetics of fantastic grotesque and absurdity, are the formative principle of the author's reflection on Gogol as the hero of a legendary plot, whose head was stolen during a reburial. The system of Gogol's doubles in the fantastic fragments of the novel shows the confrontation between two mythological biographies of the writer. The first is connected with the image of Gogol as a religious fanatic who believed in his special calling as a writer and created surrogate confirmations of his divinely chosen status. The second, opposite, is connected with the talent of a laugher, which Gogol renounced in a state of religious ecstasy. The artistic reconstruction of the struggle for Gogol's laughter between the Soviet government and Bulgakov, who claimed the role of literary heir, presented in the novel, reveals the desacralized form of the writer's immortality. The main plot of the novel about life after death, executed according to the laws of Gogol's stylistic mythologies of the grotesque and the absurd, ironically shows how the writer's dream of the immortality of the soul in the Christian sense remains unfulfilled.

GENRE STUDIES

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SOME GENERIC AND STYLISTIC CHARACTERISTICS OF FAMILY NARRATIVE IN THE ILLUSTRATED CHRONICLE OF IVAN THE TERRIBLE

Russia is currently putting a strong emphasis on the strengthening traditional family values, improving birth rates and reducing the number of divorces. This comes as no surprise as the family plays a decisive role in the formation of an individual and of an entire nation. For a better understanding of the family values of the Russian people, it seems important to turn to the experience of our ancestors, inscribed in Old Russian literature. However, there is a gap in scientific research on the family in Old Russian Literature. This article is an attempt to analyze the family narrative in the Illustrated Chronicle of Ivan the Terrible, in particular its genetic and stylistic features. This will contribute to better understanding what role the family played in the minds of the Old Russian writers of the 16th century and what value it had. The choice of the Illustrated Chronicle as the subject of the analysis is primarily due to the fact that it is the largest annalistic and chronographic work of Ancient Rus'. The Illustrated Chronicle combines authenticity and artistic fantasy, unites various genres, and is inherently edifying.

The study has shown that the family topic is widely represented as a family chronicle detailing the most important events in the life of people and their families. Among the key genres revealing the family topic in the Chronicle are an annual record, a novel and a homily. We analysed their inherent poetic means, compositional and stylistic features, and artistic symbols used in the context of the family narrative.

The study has shown that the Illustrated Chronicle reports on such events as marriage, birth of children, and death. Annual records, on the one hand, can be protocol-based and unemotional, and on the other hand, they can be expressive. An analysis of the expressive means in the above mentioned expressive entries showed that such events as weddings and marriages are depicted as especially joyful. The opposition life/death, on the basis of which the entries on death and birth are constructed, deserves attention. The chronicle stories are characterised by typical formulas of the hagiographic style. It was possible to establish that special attention in the stories is paid to the connection between parents and children, the influence of the father and mother on the fate of their children. This is revealed through the motives of the move, hagiographic formulas reporting on the birth of children from pious parents, a metaphorical model (symbol) of a tree, in which children are the good fruit of their parents. In the Illustrated Chronicle, the life of the family, spouses and their children, is inextricably linked with the Christian faith and virtues. The results obtained expand knowledge about the family narrative in Old Russian literature.

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AXIOLOGICAL UNDERSTANDING OF THE PATH MOTIF IN THE NOVEL IN VERSE "SVAROGOV" BY V. A. SHUF

The author dedicated the article to the poet of the Silver Age Vladimir Alexandrovich Shuf. He turned 160 years old on February 3 (January 22, old style). Unfortunately, Shuf and his work were undeservedly forgotten for almost a century. The article attempts to clarify the reasons for the oblivion of the poet and his legacy.

The relevance and scientific novelty of the chosen topic are determined by the scale of the personality, the high level of the poet's artistic talent, his role in the life of Russia at the turn of the 19th and 20th centuries, the low degree of study of his multifaceted work, as well as the need to include his legacy in the context of the history of Russian literature.

The theoretical basis of the study is rooted in the contributions of scientists who have committed their efforts to the examination of the value dimensions of fiction. Consequently, in the introductory section of the article, a number of scientists who have explored axiological issues are cited, with quotations that underscore the significance and intricacy of the subject under investigation.

The purpose of the proposed study is to analyze the axiological aspect of the path/road motive in the verse novel "Svarogov" as the dominant one of all Shuf's works, to substantiate the need to introduce the legacy of the Silver Age poet into the historical and literary process of the turn of the 19th and 20th centuries.

The 1898 edition of the verse novel "Svarogov" has not been reprinted, and the author of this article has no detailed literary analysis of the novel.

The article represents the first attempt to consider the value potential of the path/road motive in the novel "Svarogov" in the context not only of the poet's legacy, but also of Russian classical literature.

The works of A. S. Pushkin, M. Y. Lermontov, F. M. Dostoevsky, L. N. Tolstoy and others are used for comparison.

This article is based on a systemic method that combines methods of holistic analysis of a literary text with axiological, biographical, historical, elements of textual analysis, etc.

The article states that in verse novel "Svarogs", like in all Shuf's work, the spiritual path of a person, the search for the meaning of life, is comprehended. The axiological line of the path's motive is based onto an active dialogue with the poetic and spiritual tradition and can be traced in the title, choice of genre, composition, images of heroes, symbolism, epigraphs, etc. Furthermore, the technique of antithesis plays an important role in the novel: St. Petersburg – Crimea, life – death, God – devil, path – dead end.

In addition, the article proposes potential ways for further investigation into Shuf's heritage, including the motive of path/road.

Thus, the results of the study can make a contribution to include Shuf's name and heritage into the historical and literary process, as well as to expand the idea of the axiological meanings of the motive of the path/road in fiction.

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REPRESENTATION OF MADRID IN THE TRAVELOGUE "TRAVEL NOTES IN SPAIN, EGYPT, ARABIA AND INDIA" BY K.A. SKALKOVSKY

The paper deals with representation of the Madrid space in K. A. Skalkovsky's travelogue "Travel Notes in Spain, Egypt, Arabia and India". The aim of the study is analytical description of the main motives characterizing this space. The approach to solving this problem should be defined as imagological-semiotic. The image of the Spanish capital in the text is marked by a significant share of travesty and infamiliarization in the spatial representation. At the same time, the narrator's main focus is on Spanish anthropology, i.e. on the images of Madradians in a wide social panorama from the elite to the very bottom of society. The authors trace the connection of this imagery with the mythopoetic tradition of depicting Spain in Russian culture, which has two main forms of 'black' and 'yellow' legends. The semantic core of Skalkovsky's Madrid text is represented by the second variant, to which the author refers in one way or another – directly or in a travestied, infamiliarized manner. The elements of the 'black legend' are actualized on the periphery of the described topos (Madrid surroundings) and primarily in the space of historical memory. The local embodiment of the 'black legend' is the image of the exurban palace of the Spanish rulers, the Escorial.

By infamiliarizing the description, Skalkovsky partially debunks the 'yellow legend' of Spain, consistently denying its presence or fixing the weakening of its mythopoetic elements in the reality he describes. It applies, for example, to the motives of a passionate, romantic Spaniard, a daring, attractive manola, exotic 'oriental' dances, the great Spanish theatrical tradition, etc. Respectively, as the basic opposition that defines Skalkovsky's narrative, his vision of Madrid, the opposition "adventurous, artistic, peculiar Spain of the past – relatively rational Spain of the present, subjected to averaging according to the patterns of European (Western) civilization" is defined. This 'artistic' element in the modern Madrid is highlighted by describing loci of bullfighting, theaters, and museums. Images of Madrid sculptural loci, on the contrary, are connected with a travesty. The latter is also noticeable in the image of a 'chimerical' locus of the museum-ministry.

Finally, Skalkovsky ambivalently characterizes the modern political Madrid, represented primarily by anthropic images of politicians and journalists, but also embodied in the space of the Chamber of Deputies. The key here is the motive of freedom, revealed in two ways: on the one hand, as anarchy, entropy, and immediacy, but on the other hand as sacrifice, service, and sacrality. Due to the connection with the space of historical memory, marked by the motive of the struggle for freedom, the representation of the political Madrid, mired in party intrigues and competition for the benefits, acquires multidimensionality, historical significance and, in fact, a connection with the Spanish myth of Russian culture.

THE POETICS OF THE MOTIF

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INSECTIVE IMAGES IN B. POPLAVSKY'S CREATIVITY: HYMENOPTERA

Images of hymenoptera (wasps and bees) in the poetic world of Boris Poplavsky are discussed in the article. Their symbolism, the motifs associated with them and the relation of these images to the cultural tradition are considered. The intertextual, hermeneutic and poetic myth approaches are used. Considering the rich tradition of perceiving these images in the world literature, the authors addressed the works devoted to wasps and bees in the folklore of different nations, the antique mythology and the Russian modernism. In the verses and prose of Boris Poplavsky, the bee is usually associated with the motifs of the Sun, reverie, the Apollonian dreams (in the terminology of Friedrich Nietzsche), airiness and light, whereas in the mythology and in the preceding literature, this image united the Apollonian and the Dionysian. Of special importance is the opposition of the bee and the fly in the verses of the Montparnasse poet in connection with the subject of art. The bee symbolizes immortality, the elated, sacral and beautiful origins in the artistic work, it is a holy inhabitant of the gardens of Eden. The image of the fly originates from the Dionysian, just as in the traditional thinking, associated with the subject of death. In the same way, the fly, being opposed to the bee, symbolizes the primeval and chaotic element of the art. Honey and wax are special motifs related to the image of the bee. Honey is the metaphoric embodiment of artistic work, and its taste is both bitter and sweet, as, in the understanding of Boris Poplavsky, a poet is dedicated to his mission and is beyond the dispute between the good and the evil; therefore, the birth of a work of art delivers him both pain together with suffering and joy together with beauty. Wax is totally different, symbolizing flesh and the earthly foundation of the human life, in its opposition to the spirit, in which the poet is close to the Christian outlook. In all the poems where this image appears, there emerges the motif of wax melting exposed to the sun or to fire, signifying, on the one hand, death, and, on the other hand, acquisition of the true freedom and exit into the other beautiful worlds. The

wasp emerges in the verses of Boris Poplavsky in an unconventional way, devoid, as a rule, of traditionally negative connotations. In the cycle of poems *Above the Sunny Music of Water*, the wasp, having, just as the bee, the Apollonian nature, appears in the sunny summer landscape, and the sounds it makes are melodious and named 'ringing'. Special importance is attained to the wasp as the symbol of the prophetic gift: in the verses of the Montparnasse poet, there emerges the image of a blind wasp, symbolizing acquisition of the internal vision, opening up all the worlds and times connected in a single view to the dying hero. In this case, blind wasps become the hero's twins, who acquires, in this borderline moment between life and death-immortality, the gift of prophecy, which is close to the Russian poetic tradition (A. Pushkin, O. Mandelstam).

THE ARCHETYPE. SYMBOL. THE MYTHOLOGEME

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FOLK WHEELCHAIR TOY "STEAMBOAT"/ SHIP/ BOAT OF THE FEDOSEEVSKY CRAFT: THE IMAGE OF THE WORLD

The article examines the image and symbolism of ride-on toys under the general name "Steamboat" of the Fedoseyevo traditional axe-and-chip craft from the standpoint of semantic analysis. The archetype of the Mother Goddess ("Mother of the Raw Earth" in the Russian paradigm) in her most archaic incarnation associated with the primordial element of water was chosen as the initial semantic kernel. A review of the development of the imagery of the Mother Goddess archetype starting from the Neolithic era made it possible to build a clear evolutionary chain of mythologemes: the "water" hypostasis of the Mother Goddess in the form of a boat/vessel; the image of the "solar boat" as a symbol of the unity of Mother Water and the Son/husband-sun generated by her; the disintegration of the single process of rebirth of the son-sun in the womb of the Mother Goddess, accordingly, the displacement of the image of the boat/vessel/ship to the periphery of the lower night world and the assertion of the image of the solar chariot as the center of the universe; understanding the image of a ship as a ship of salvation (a variant of Noah's Ark) and the personification of the church as a whole in the Christian tradition. The codes for denoting the feminine (boat, cabin/ship's house, mast/World Tree, bird, anthropomorphic image of the Mother Goddess) and masculine principles (solar wheel, rowers, solar horse) were identified, as well as the codes for the structure of the universe in the form of a ship (horizontal of a boat/ship, vertical of oars-supports, three levels of the cabin, door as a path to rebirth or a path to heaven). Semantic analysis with the involvement of data from the historical and folk etymology of the Russian language showed that in Russian culture the image of a ship/boat/vessel was associated with the world-organizing model of the mythological cosmos: "boat" is associated with the concept of harmony, peace, consent,

order, and “vessel” – with ideas about judgment, law, fate, peace, agreement. The analysis of the imagery of the ship in the paintings of spinning wheels showed that since the mid-19th century, a gradual process of moving the image of the ship as the water hypostasis of the Mother Goddess from the periphery of the universe to its earthly center has been taking place in Russian traditional culture. The ship becomes the main code of the presence in earthly existence of the creative, regulating, structuring and harmonizing function of the water-river hypostasis of the Mother of the raw earth. At the same time, the image of the steamship, in the core of which there is a fiery firebox, is transformed into the image of the heavenly chariot of the solar god. In the context of toy forms, the steamship has turned into a steamboat-ride with a handle in the form of a horse and a red solar wheel, implementing real movement. The predominance of yellow and red colors in the coloring of steamboats-rides, abundant floral ornamentation testifies to the prevalence of the solar element of the daytime topos, and total light. The priority attention to the earthly world at the end of the 19th century coincided with the dream of paradise on earth of the Soviet ideological model and the mythological model of a harmonious, orderly universe of paradise on earth.

MUSEUM CONTEXT: THE FORGOTTEN

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FORMULA OF LOVE BY ANNA BARUSSEAU. ABOUT MUSEUMIFICATIONS OF THE LYAKHOVO ESTATE AND THE ROLE OF ARCHIVED CRIMINAL CASES IN MUSEUM PRACTICE

The Vargins' estate «Lyakhovo» near Moscow is an architectural monument and the location for filming the famous television film «Formula of Love». There are additional opportunities for designing the museum exhibition related to the forgotten case of Anna Barusseau. In 1908, a girl from a circle of golden youth was murdered on the estate. The story had a public resonance and can be interpreted in the museum space of the estate. The public was attracted by the details of the dissolute lifestyle of the local nobility and three assistant prosecutors of the Moscow District Court. The scandalous details of this case were actively discussed in the press. In addition to the memorable relationships of love and jealousy, the murder case provides an opportunity to show the peculiarities of the judicial system of the Russian Empire, the jury trial, the acquittal verdict and the peculiarities of its appeal. A separate topic is the activities of court reporters and the reflection of major trials in the media. Impunity

of the act allows us to raise complex issues of responsibility of the individual and society to the victims of crimes. The way the prosecutor's office and the defense presented evidence to the jury, interrogated witnesses, participated in the debate, is interesting material for showing the legal culture of Russian society of those years in the context of the events of a high-profile case. The presence of an estate park in Lyakhovo creates opportunities to involve animators in the work and provides space for the use of modern information technologies (for example, additional reality). Mistakes made by the police during the investigation of the case can become the basis for the creation of excursion programs dedicated to the forensics of those years (lost evidence, missed details of the inspection of the crime scene).

The Barousseau case is not only a tragic story of love and crime, but also an interesting example of how an accidentally discovered archival document can expand a museum exhibition. Through the circumstances of the specific crime, it becomes possible to show a large layer of the culture of Russian society: the values of high society, the interests of the public, the development of state institutions.

ACCORDING TO THE PAGES OF RUSSIAN PERIODICALS

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JAPANESE THEME ON THE PAGES OF RUSSIAN PERIODICALS IN THE BEGINNING OF XX CENTURY (ON THE MATERIAL OF THE JOURNAL «VESTNIK EVROPY»)

The relations between Russia and Japan were formed at the very beginning of the Russian-Japanese War of 1904–1905. For Russia, the Asian country was exotic, unknown, and in this unfamiliarity, it was frightening yet intriguingly different from familiar Europe and the known America. «Vestnik Evropy» was a platform that published news and texts from foreign intellectuals. European and American writers, and then Asian culture, became accessible to Russian readers thanks to the publication by M. M. Stasyulevich. The first article about Japan appeared in the journal «Vestnik Evropy» – a significant fact marking the beginning of productive and mutually influential cultural relations between the two countries. Russian writers, scholars, and journalists curiously studied Japan and, through the only available source – the press – presented to their readers information about the new country deemed worthy of attention. Among the travelers fascinated by the new culture was the renowned artist and literary writer V. V. Vereshchagin, for whom the second trip to Japan became fatal. However, Vereshchagin left a curious and little-studied legacy in the form of travel essays and a “Japanese” series of paintings. Contemporaries and descendants shape their perception of the distant country also through the words and brush of the outstanding artist.

SHUKSHINISTICS

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INTERNAL MONOLOGUE IN THE FILM STORY V. M. SHUKSHINA «KALINA KRASNAYA»

The knowledge of man, the history of his soul is one of the key problems in the poetic world of V. M. Shukshin. The relevance of our appeal to the phenomenon of the character's inner speech in the film story "Kalina Krasnaya" is due to several reasons.

Firstly, the fact that the internal monologue in the writer's works is mainly studied on the material of stories. Secondly, the description of this type of speech in the film story «Kalina Krasnaya» was undertaken by researchers only along the way, when considering the genre specifics of the work or when characterizing the evolutionary process in the writer's work. It is also worth noting that the material presented in the future is planned to be included in the dictionary entry for the encyclopedia of one work «Kalina Krasnaya» by V. M. Shukshin, on which a team of scientists from Altai State Pedagogical University is currently working.

The purpose of the article is to describe the features of the internal monologue in the film story «Kalina Krasnaya». The work indicates that the laws of the screenplay principle of narration put forward dialogue and mixed types of other people's speech as leading compositional and speech forms. At the same time, the introduction of the hero's internal monologue into the speech tissue is motivated by the originality of the plot development of the work and the psychology of the hero's actions. Fragments of internal monological speech are compositionally and meaningfully related to crisis communication situations in which Yegor Prokudin manifests himself. During the analysis, we identified and described the following situations: 1) a situation provoking an emotional surge in the hero's behavior; 2) the situation of internal tension associated with the hero's thoughts about the meaning of life, about the soul; 3) retrospective situations from the hero's childhood; 4) the situation of transition from internal reflections to dialogue.

The psychological drawing of Yegor Prokudin's behavior is explicated by the following types of internal monologue: relevant, indirect and retrospective. In the process of work, a special kind of retrospective internal monologue was identified and described, which does not have clear graphic and stylistic markers. Born by applying the author's «word» and «thoughts» of the hero, such a monologue connects the consciousness of the narrator and the character and becomes a subtle psychological device that reveals the essence of the hero's «hidden» soul.

Thus, the internal monologue in film news is a structurally and meaningfully significant type of speech that performs several functions: characterological, ideological, plot-forming and compositional. In the poetics of the Shukshin word, the internal monologue plays the role of a technique with which the author explains the behavioral model of the hero trying to restore the lost genetic connection with his mother, home, and ordinary people.

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SEMANTICS OF BIRCH IN "KALINA KRASNAYA" BY V. M. SHUKSHIN

The article examines the semantics of one of the main dendro-images of the film story and the movie "Kalina Krasnaya" by V. M. Shukshin. The meaning of the birch image grows out of the real features of the plant and the cultural tradition (mythological, folklore, literary) that has developed around it. In the context of Shukshin's work, the image of the birch is associated with the concepts of femininity (a girl-bride, a wife, a mother), the Motherland (Russia as a whole and a small homeland), the archetype of the prodigal son, the plot of initiation in its family and calendar-ritual variation. In the film story and the movie, three birch scenes coincide, timed to coincide with the key events of Yegor's fate: leaving prison, changing his life path, death. Birches are personified as "girlfriends" and "brides", and are read as the natural-plant hypostasis of Lyuda Baiklova. In folklore, wedding and funeral rituals are isomorphic, which is reflected in the plot of "Kalina Krasnaya".

The mythopoetic connection of the birch code with the theme of death and rebirth is indicated in the subsequent narrative (these fragments are absent from the film). During the "bardelero", Trinity is mentioned – a Christian Orthodox holiday that goes back to the pagan custom of celebrating the approach of summer with the help of ritual actions over greenery. The ritual consisted of two stages: "curling" (decorating) the tree, and then, about a week later, "developing" and destroying the victim. Prokudin's actions at his next meeting with the birches are similar to the first stage – decorating the tree. The rudiments of the ritual ribbon and wreath are the tie and hat. Giving things to the plants symbolizes Yegor's rejection of the inorganic role of an urban intellectual. The second, climactic, "birch" scene, which was preserved in the film, is Yegor's return from the crooked path of a thief to his original peasant field, given by his name (Georgy is ancient Greek for "farmer"). The hero's love for birches, symbolizing spring, renewal, new life, is, as it were, programmed by his name. In folk culture, Saint George / Yegory / Yuri acts as the conqueror of winter.

The final "birch" scene of the film story and the film is dedicated to the death of Prokudin. The violent death of the hero in a birch grove near a plowed and sown field finds an analogue in the first marital act, as well as in ancient ritual sacrifices of the annual and agricultural cycle.

Taken together, the scenes with the birch-brides create a continuous symbolic plot about marriage/death in the film story. In the film, the accents are placed differently. The birch is anthropomorphized not only as a girl, but also as a mother. That is, the wedding-funeral semantics are supplemented by family-agrarian and Christian (the motif of the prodigal son) meanings.

Another dendro-image of Russia in the film is the pine tree. The tree antithesis to the birch-pine in the film is the palm tree. The palm tree in Shukshin's world is a symbol of the beautiful and vicious life of others (cf. the resort myth in the writer's work).

In the film, in comparison with the film story, the number of episodes with birches as symbols of purity is reduced, and on the contrary, there are shots with desecrated and fictitious birches. With the help of the latest versions of the birch image, the urban and prison loci

are contrasted with the rural one, where the genuine, so necessary for man, sacred and moral meanings are still preserved, the material embodiment of which is the birch.

The presented material was prepared for the “Encyclopedia of “Kalina Krasnaya” by V. M. Shukshina”, which a team of scientists from Altai State Pedagogical University is currently working on.

ARTISTIC TEXT

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INTENSIFIERS AS A MEANS OF ENHANCING EXPRESSION IN FICTION AND JOURNALISM

The article is devoted to the ways of intensification of expressivity, the most important textual category in literature and journalism of the XX–XXI centuries.

The purpose of the article is to compare the repertoire of means that enhance the expressivity of the text in the discourse of fiction and journalistic discourse, and to determine the potential of this category. The authors conclude that intensifiers in fiction are mainly attributions (definitional constructions) that perform the visual and expressive function of enhancing a feature, action, state and serve to characterize characters, create artistic images, portrait, landscape and other types of descriptions. Intensifiers in a literary text are primarily linguistic, speech, and textual in nature. They can be not only words with the meaning of the highest degree of a feature, but also units of syntactic, compositional, and stylistic levels of text organization. In turn, intensifiers in journalism perform the influencing function of additional substantiation of opinion. The intensification of expression serves to broadcast the author's opinion along with arguments in defense or refutation of the thesis. In addition to speech means of enhancing the influencing effect, the intensification of the latter has an intertextual and polysemiotic nature. A modern journalistic text is inserted into the “vertical context of culture,” and the impact is determined by both the verbal and visual range of the message. In general, the dynamics of the development of the category of expressivity is determined primarily by the processes taking place in journalism. This is an increase in the discreteness of the journalistic text (an increase in the role of the title complex and the visual series, which have additional expressive possibilities). In addition, the dynamics of the development of this category is determined by the increased stylistic freedom of the journalist, the mixing of stylistic systems, the leveling of speech types and genre amalgam, as well as the influence of the postmodern style of writing. The potential for the development of the category of expressivity is associated, according to

the author of the article, with trash trends and the style of “grunge” in modern journalism, as well as with Internet discourse, in particular, with the genres of blog, commentary and social networks. Journalistic trends and the specifics of Internet discourse will undoubtedly find their continuation in literary creativity, which is constantly striving to update the means of expression of thought.

YOUNG PHILOLOGY

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THE IMAGE OF A CHINESE TEACHER IN VENEDIKT MART'S STORY "THE MAN WITH THE BALLOON"

The material for this study is the story “A Man with a Balloon” of Venedikt Mart, the writer from the Far East (late 1920s – early 1930s). The image of a Chinese teacher in V. Mart's reflection is passed through the prism of the socio-political problems of the 1920s, which worried Chinese and Soviet society, and the ethnocultural, meta-literary and artistic attitudes of the writer. Deep insight into traditional Chinese thinking, knowledge of the basic universals of the traditional Chinese worldview, and familiarity with the tradition of the educational system allowed Mart to touch upon the most important issues of concern to Chinese and Soviet society on the eve of turbulent revolutionary events in a typical episode from the everyday life of a Chinese school. His story is not only a projection of acute social problems, but also an attempt to harmonize the new social reality with his own artistic and ethnographic intentions.

Mart's story becomes a kind of “response” to Lu Xun's stories, dedicated to the problems of Chinese education after the Xinhai Revolution and created with an eye on Russian classical literature. The image of Zhao Ling, the teacher, in Mart's work is a negative character, a certain function, a cog in the Chinese system of bureaucratic hierarchy, a “case” with remnants of the past, of what should remain in the centuries of feudal China, destroyed by the Xinhai Revolution and the democratic changes of the 1920s. Mart focuses his attention on the negative character. In the artistic space of the collection “Tales of the East” the image of the “evil teacher” Zhao Ling is organically integrated into a series of images of exploiters and enemies of the Chinese revolution, with whom the common people are fighting. It is this image of the teacher that reflects the Chinese realities in the field of the educational system, which require immediate changes. The positive characters in the story, with whom the writer associates hope for changes in the educational sphere, are young revolutionaries from the people, who are called upon to become wise mentors to the younger generation, who understand the nature of the child's soul and the tasks of Chinese education in the conditions of post-feudal China. These ideas, from the writer's point of view, are in tune with the aspirations that excite the teachers of the young Soviet state, who strove for radical changes and innovations, encouraging individuality in children's consciousness. The image of Zhao Ling from Mart's story “The Man with the Balloon” is a reverse projection of the image of the

teacher Belikov from A. P. Chekhov's story "The Man in the Case", who turns into a monster on Chinese soil. Its nature can be comprehended only by deeply understanding the foreign cultural tradition. Thus, artistic ethnography in Mart's interpretation becomes an effective way of building new ethnosocial and ethnocultural connections.

THEORY AND HISTORY OF CULTURE

THE PHENOMENON OF THE GAME

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ESSENCE AND LIMITS OF GAME IN COMPARATIVE ETYMOLOGY OF SLAVS

The proposed research approach provides new opportunities to determine the functions, properties and boundaries of the game. The game is a comprehensive cultural foundation on which not only the traditional spheres of society are based, but also all the latest cultural trends. The purpose of this study is to distinguish between gaming and non-gaming, hence the need to define the boundaries of the game, analyze its nature, and systematize its features.

As the analysis showed, none of them, known to the authors of dictionaries of the antonyms of the Russian language, gives a specific word that is opposite in meaning to the word "game". There is no way to find a semantic antagonist to the word "game" in the cultural space. The publication demonstrates the search for an antagonist of the game that best semantically corresponds to this concept (using data from the Old Slavic language, as well as the Slavic languages of Bulgarian, Macedonian, Upper Lusatian, Slovak, Lower Lusatian, Slovene and Slovene languages, as well as some dialects). Based on the etymology of words related to the concept of gaming, a distinction is made between gaming and non-gaming. In addition, the semantic field of the words "fake" and "make believe" in a number of the above languages and dialects was studied.

Such a multifaceted phenomenon as the game is considered in sacred, matrimonial, erotic and other aspects. According to the authors' conclusions, the boundary between gaming and non-gaming can be considered the right to embody other images and scenarios of behavior. The game is the boundary between the "I" and the variety of other "I", which allows, by trying on images in the process of identifying the player and the role, to embody an image, to imagine what is revealed in the phrase the game of imagination.

The authors propose such a definition of the game: the game is a voluntary activity within a certain place, time, method and rules in order to obtain an extremely safe emotional cognition skill and change a utilitarianly significant range of phenomena in the player's everyday life.

SEMIOTICS OF EVERYDAY LIFE

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NUTRITION AND GASTRONOMY: GENERAL AND PARTICULAR

The article examines nutrition and gastronomy as everyday phenomena from the point of view of a cultural approach. Nutrition and gastronomy are a socio-cultural phenomenon that determines the standard of living of a particular society. The food system, a certain culture of eating peculiar to a particular unit of the population, determines the direction of gastronomic culture. Culinary culture defines a set of specific means that take place in this culture in relation to food. Two aspects stand out: firstly, the theoretical level of culinary culture, which consists of a system of general specific principles of cooking, and secondly, the empirical level of artifacts.

Nutrition is an integral part of gastronomy, which also includes reflection. Gastronomic reflection makes it possible to realize the importance of food in the lives of people in general and each individual in particular. It provides an understanding of national food and defines the boundaries within which appropriate gastronomic strategies are developed, as well as the basic principles of their creation. There are concepts of social relationships that are directly included in the food culture: the first of them is "personality – food" (it is regulated by established norms for combining certain ready-made dishes), the other is "personality – personality" (it focuses on the prestige and appropriateness of eating, based on the gastronomic content of this global concept, as well as with positions of behavior of specific people).

Like gastronomy, nutrition is a socio-cultural phenomenon that determines the standard of living of a particular society. Through reflection, signs can be established that determine the presence/absence of culture, the standard of living of both an individual and a country, as well as an epoch. Gastronomy can be used as a tool to explore the cultural status and potential of not only countries, but also an entire epoch.