
SUMMARY

THEORY. METHODOLOGY

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EXPRESSIONIST PARADIGM AND THE PROBLEM OF ESCHATOLOGISM IN THE WORKS OF S. D. KRZHYZHANOVSKY

The main object of research in the article is the problem of eschatologism, which is recognized as one of the defining problems for Russian expressionism. The paradigm of Russian expressionism is represented not only by the names of minor authors, but also by such great writer as S. D. Krzhizhanovsky. His work remained outside the field of view of researchers for a long time because of the absence of publications during his lifetime. The publication of a six-volume collection of the writer's works (2001–2013) radically changed the situation. The problem of determining the place of the writer in the literary process of the 20th century arose. The article proves that the motive of death, one of the defining ones in the expressionist paradigm, was also actively developed by Krzhizhanovsky. This allows us to attribute his work of the 1920s and 1930s to the Russian branch of this movement. The problem of eschatologism is explored in the work using the material of the stories "Jean-Marie-Philibert-Blaise-Louis de Cou" and "God Died". The motive of death in Krzhizhanovsky's first story is not monotonous. The death of the main character is not only tragic, but also funny. The second story, unlike the previous one, is largely devoid of humorous coloring. The analysis of two works is considered necessary and sufficient condition for determining the author's position in relation to the problem of death. The ambivalent image of death in Krzhizhanovsky's work, as in folklore, allowed the writer to show that it is the key to the birth of a new life, built on different foundations, with a different value system. It is the person as such that is important, regardless of rank and social status, and the law of life will be spiritual love and memory. The story "God Died" is distinguished by the hopelessness of the tragic ending and the author's pessimism, which is partly overcome in the next work – "Land of the Netes," which concludes "Tales for Prodigies." Krzhizhanovsky, who was thrown out of the literary process in the 1920s, decades later becomes increasingly important in the history of Russian literature. In the work of the writer-philosopher, who created works in line with the artistic paradigm of expressionism, the most important problems of human existence were reflected.

LOCAL TEXT

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ON THE ISSUE OF THE CONCEPT “LOCAL TEXT”

The article is an attempt to eliminate semantic ambiguity regarding the essence of the concept LOCAL TEXT, suggested by the author for being interpreted as a text born within the boundaries of certain geographical objects. However, with regard to literature, it is important to consider that one or another location may influence the construction of the plot of a literary text, or it may be limited only to the designation of the place of events. In this regard, it is necessary to differentiate two types of texts – “accentual local text” (in which the semantic connection with a geographical object is clearly expressed) and “non-accentual local text” (the location plays a decorative rather than a semantic role, designating only the place of events).

In addition, the article presents the author’s classification of local texts, consisting of five levels. Each of them consistently reveals the specifics of the local text from a more general geographical differentiation to a more specific one. This way, according to the author, terminological confusion can be avoided.

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B. A. PILNYAK’S KOLOMNA AND THE “KOLOMNA TEXT” (artistic creativity and cultural geography)

The article attempts to study the life and work of the famous avant-garde writer of the 1920s B. A. Pilnyak from the point of view of his connection with the Moscow region town of Kolomna, which is the object of literary and cultural research. Based on the analysis of the writer’s works and memoirs, a literary and historical-cultural review of Kolomna is carried out, its historical and modern architectural and cultural sites are designated, and B. Pilnyak’s personal perception of the city is determined. The main emphasis is placed on the writer’s essay “In the Homeland of Lazhechnikov” and the novel “The Volga Flows into the Caspian Sea”. The authors are interested in the extralinguistic foundations of the image of Kolomna created in the fiction of the writer, who was, on the one hand, a sign of the Russian province,

and on the other – a symbol of the entire country. Its historical, biographical, folklore and mythopoetic aspects are revealed. Kolomna by B. Pilnyak appears as a specific topos with the corresponding infrastructure, in which the Kremlin and objects related to it (Marinkina Tower, Pyatnitskie Gate) deserve special attention from the writer, and as one of the meaning-forming mythologemes of Pilnyak's work. In the original combination of specific historical, folklore and ontological plans of the city's image, a unique image of Kolomna is created. In addition, the works of B. Pilnyak are considered from the standpoint of constructing the trajectory of the route along Kolomna, revealing provincial Russia with its signs of all-Russian historical existence, which allows outlining the geography of such a cultural phenomenon as the "Kolomna text". From this point of view, the creative heritage of B. Pilnyak is organically included in the cultural geography of the "Kolomna text". Thus, the article presents the materials of the study, which was conducted with the aim of identifying the cultural and geographical connections between the concepts of "Kolomna" and "Kolomna text" based on the study of the life and work of B. A. Pilnyak. The authors pay special attention to identifying and describing the methods and techniques of objectifying the city as a dominant artistic image in the prose of B. Pilnyak, taking into account the extralinguistic material as an object of cultural geography and the structural and substantive component of the "Kolomenskoye text".

A MAN READING

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D. N. MAMIN-SIBIRYAK AS AN AUTO-READER

The question of a writer's interpretation of his own works has been raised in science since the time of F. Schleiermacher, who called the author the 'first reader' of his works and considered it important to understand what the idea of the work means in himself, what significance it has for his entire life'. Though the writer acts as a 'first reader' of his text not every time, and their judgements of this kind are recorded very rarely, more often we get the author's response to their work much later, and this response is caused by some incident. Quite often the author's position expresses the opinion of a certain writer's circle, one should also take into account the author's upbringing, family environment and the context of the time. The object of attention in the article is the auto-reader's position of D. N. Mamin-Sibiryak, the popular writer of the last decades of the 19th and early 20th century. This is his creative self-assessment, ideas about the literary process, his creative personality, and the position in the literature of his time. The source of the study is mainly Mamin-Sibiryak's letters, as well as F. F. Fidler's diaries, taken in the broad context of the statements of contemporaries

and critics, including A. M. Skabichevsky, E. A. Koltonovskaya and others. M. Skabichevsky, E. A. Koltonovskaya and others. Mamin-Sibiryak did not feel much inclined to express his opinion about his works, and he repeatedly emphasized that literature interests him mainly as a source of income. However, he was concerned about both the critics' reviews and his own status as a writer. In the 1880s he assessed himself as one of the new generation of writers and in letters to his brother tried to justify the originality of his own work. The writer's position did not remain unchanged in the course of his life. Having entered the literary circles of St. Petersburg, having gained fame, he became more confident in his own creativity, wrote a lot for children and youth and considered these works the most important in his creative biography.

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"WHAT ARE YOU READING, MY LORD?" SCENE FROM "HAMLET" INTERPRETED BY RUSSIAN POETS

The article examines the creative responses of Russian poets to the reading scene from Shakespeare's tragedy "Hamlet" (Act II, Scene 2), where Hamlet appears with a book and talks with Polonius about its contents. In this scene there is a dialogue with subtext, in which Hamlet plays with direct and figurative meanings, obvious and non-obvious meanings, targeting the atmosphere of lies reigning at court. This scene, along with other textbook scenes of tragedy (the monologue "To be or not to be", the scene with the jester's skull, etc.), also attracts Russian poetry. We know of three poetic responses to it.

The earliest of them is found in Pavel Antokolsky's poem "Tragedy" (1917). It reflects the turning point of the revolutionary era; the book in Hamlet's hands here turns into a "torn charter," symbolizing the collapse of the old world and the emergence of a new "plan." The author of the article also cites (already without a direct connection with Shakespeare's play) semantic and textual parallels between this poem by Antokolsky and the works of Nikolai Tikhonov ("We have forgotten how to give to the poor...") and Boris Pasternak ("Doctor Zhivago").

In 1972, Vladimir Vysotsky turned to the Shakespearean scene (performer of the leading role in the play "Hamlet" at the Taganka Theater, which premiered shortly before the poem was written, in 1971). For the lyrical hero of his poem "My Hamlet," "buried in books," reading becomes a sign of insoluble life questions ("But there is no use in thoughts and sciences when there are refutations everywhere."). Taking into account Vysotsky's later song "The Ballad of Struggle" (1975), which develops the theme of reading, we can talk about the poet's approach to the motive of reading "the right books," which allows him to make a worthy life choice ("So, you read the right books as a child").

In Alexander Kushner's poem "What book was he reading, about this..." (2014) we are dealing with a characteristic fixation of a certain moment for this poet, which becomes the reason for lyrical reflection ("...how fortunate that we caught him at that moment"). Here the book in Hamlet's hands is a moment of truth and frankness of the hero, behind which one can discern the spiritual experience of modern man ("even in trouble the book supported us"). The poem has an epigraph from "Hamlet" translated by Mikhail Lozinsky: "Here he walks sadly with a book, poor thing...", organically (unlike Pasternak's translation of this line with a clearly ironic intonation) corresponding to its (the poem's) dramatic sound. So, three different poets, each in their own way, creatively read the scene of Shakespeare's tragedy.

TEXT. CONTEXT. INTERTEXT

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INTERTEXTUALITY AND TEXTUAL PLAY IN THE MOSCOW ART THEATER PRODUCTION OF "SEREZHA"

The quest to uncover the meanings embedded in Serezha, a production staged at the Moscow Art Theater in 2018 based on L. Tolstoy's novel *Anna Karenina*, is best conducted through the prism of intertextuality. Several layers can be discerned within the very structure of the stage adaptation. The first may be termed "Tolstoy and around Tolstoy." This includes exact fragments of Tolstoy's text, shifts from indirect speech or internal monologue in the novel to direct speech, reworkings of Tolstoy's text, transferring certain lines from one character to another, and approximate renderings that change the accentuation.

The second layer is connected to theater and theatricality, as the theatrical tradition is constantly played with onstage. The productions of the Moscow Art Theater, its venerable performers, and even the iconic MKhAT seagull on the stage curtain become an important part of the overall theatrical game.

A third layer comprises complete or approximate texts of idioms, memes, and proverbs commonly used in colloquial exchanges. These are introduced without authorization from the novel's original author specifically to preserve an atmosphere of spoken dialogue and informality. Closely related to this verbal layer is a dimension of musical intertextuality. Enlivened by well-known melodies in either their original or parodic form, the performance activates not only the audience's verbal-artistic memory but also its musical memory.

A crucial textual layer is V. Grossman's *Life and Fate*. The theme of life and fate, which prepares the audience for the intrusion into the Tolstoyan – or quasi-Tolstoyan – world of an “alien word,” i.e., the text of a different novel, develops the concept of the transmigration of souls, their mutual penetration and understanding. It thereby sets the stage for comprehending the tragedy of two women—one who separated from her son because she chose to die, and another who did so because her son died.

Among the most important textual intrusions into the production are Anna Karenina's questions, written by Lev Rubinstein and positioned at the conclusion of the entire theatrical composition. Analyzing Serezha from the perspective of how these texts are assembled and interwoven intertextually allows us to glimpse the production's underlying concept. Tolstoy's Anna Karenina was initially just a novel, then became the basis for a theatrical adaptation, then several more stagings, then a film script, then several films, and eventually a ballet and an operetta. In this rendition, the novel is reimagined as a high tragedy with elements of a circus performance: farce, absurd costume changes, magic tricks, juggling, acrobatics, and clowning.

The multi-genre, highly diverse layers of intertextuality underscore the contamination – and sometimes collision—not only of various aesthetics but of multiple emotional forces. Remarkably, A. P. Skaftymov's observations on Tolstoy's psychologism resonate with the sophisticated psychological design that the director has devised for Anna and Karenin. We perceive transitions from one emotional state to another, the portrayal of emotions shaped by a wide spectrum of everyday circumstances and impressions, and the emergent “dialectics of the soul” that arises from this continual flow. This “psychic stream” materializes before the audience's eyes as the outcome of editing together episodes and scenes of differing emotional and thematic content, all enabled by skilled verbal and musical intertextuality.

Thus, in the production Serezha, intertextuality is first and foremost the director's method for portraying, through theatrical means, the psychological mutability of Anna and Karenin – ultimately guiding us toward an understanding of the profound psychological dimensions that form the core of Tolstoy's characters.

TO THE 130TH ANNIVERSARY OF THE BIRTH OF S. ESENIN

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LITERARY IMAGES OF S. YESENIN IN MSTERSKAYA LACQUER MINIATURE PAINTING

The article raises the problem of the interaction of literary and picturesque text on the example of the work of Sergei Yesenin and the works of Mstersky varnish miniature painting. The author analyzes the poet's poem "Spring Evening" (1912) and two originally interpreting artistic canvases made by students of the Mster Institute of Lacquer Miniature Painting named after F. A. Modorov.

On the plate E. S. Larina with the same title as the poem by S. A. Yesenin – "Spring Evening" – captures that extraordinary moment when nature freezes in anticipation of the night. However, one cannot talk about the literal reproduction of literary imagery in painting, but rather about its creative rethinking. The student uses the literary text only as material for his own artistic image in lacquer miniature. The young artist managed to catch the provincial Yesenin ideal, unattainable either in "Moscow Kabatskaya" or in St. Petersburg. Her landscape represents the harmony of man and nature, external and internal; a man of labor – a plowman and a man of art – an artist – both are merged with the world, organically inscribed in it. The spatial organization of the miniature is interesting: it is divided in the middle into two parts: on the right is a river, a tree, an artist, on the left is a bridge, a road, a cart with a plowman, a village. Note that the river on the plate is not "silver," like Yesenin's. The artist chose a bright, rich blue scale, referring to the image of "blue Russia" in the poem "I left my native home..." (1918). The image of the road in the analyzed text of the poet is also absent, being implicitly presented only in the subtext ("The plowman returned to the hut from the fields"). Perhaps E. S. Larina uses the image of the road as a leitmotif of the poet's work, and Russian classics in general, to express the plot of the path, movement, connection with family and friends. The image of a horse, carriage and plowman retreating into the distance, towards the village, is read as a symbol of peasant labor on the ground. Complements the landscape on the left are peacefully grazing cows and sheep, on the right is a sprawling tree, under the crown of which the artist draws. A dog was peacefully attached to his feet as the embodiment of the harmony of the world, the "inscribing" of man into the natural world.

In the background is a temple on a mountain, as if dissolving in the gold of the sky and setting the spatial vertical of the work. As if the inner light emanating from the picture is created. Here, perhaps, the traditions of Mster lacquer miniature painting, rooted in icon painting, on the one hand, and the image of Holy Russia, which is of fundamental importance for E. S. Larina as a national ideal. Mster artists in general are characterized by chanting their native land and adapting the plot to the local landscape. Therefore, the temple on the plate has a prototype – the Holy Epiphany Monastery of the Murom Diocese of the Russian Orthodox Church (p. Mstera).

Innovation on the plate E. S. Larina sees the figure of a man on the right. Despite the stylized image, Yesenin's figure is quite recognizable: a man with a mop of slightly curly golden hair the color of ripe wheat. So the landscape poet, who knew how to see the beauty of his native nature in detail, in the interpretation of E. S. Larina himself becomes an artist.

Plate A. V. Kuznetsov presents a moment of natural transition, a change of day and night as a cosmic sacrament. The Yesenin text is again rethought by a young artist creating an idyllic landscape imbued with peace and harmony of perception of the world. The center of the work was the meeting of the plowman with his wife after a whole day of hard work in the field. In the lyric poem there was no female figure at all, only the peasant himself was mentioned: "The plowman returned to the hut from the fields." Apparently, due to his youthful age, A. V. Kuznetsov interprets the line "The nightingale pulled the song of love." The image of a beautiful wife in a golden dress and a festively embroidered apron is idealized, turned towards a fabulous aesthetic. She meets her husband by the road with a jug and affectionate speeches. The peasant himself is dressed in bast shoes, blue pants and a white festive shirt, which has remained fresh after a hard-working day on arable land. The "hut" mentioned in the poem under the artist's brush turned into an elegant painted house with carved shutters and a fence. In the center of the picture is the image of an outlandish, almost fabulous white-maned horse. Note, however, that the wonderful horse is harnessed both to the cart and to the saddle, i.e. it is supposed to be used for traction and for horseback riding. In our opinion, the saddle is redundant here. This is the actual mistake of the painter, apparently poorly aware of the specifics of the plowman's work and horse harness.

The picture of harmonious being is complemented by unusual trees on the right, left, in the distance, which frame the main plot of the plate, creating an almost meditative immersion in a different space. Rich color of green color of grass, leaves, trees testify to the eternal renewal of nature in spring. Fabulousness plate A. V. Kuznetsova gives a rich palette and decorativeness of the Mstersky lacquer miniature, correlated with the old Russian icon-painting canon. The work is dominated by ocher-yellow tones, which convey not only color, but also emotion. The sky is golden in color, which symbolizes the color of eternity and grace, involvement in the divine world, spiritual wisdom that reveals the secrets of the world. The plowman's white shirt, the boiled horse, the wife's golden dress and the white temple form a regular triangle. This distribution of light spots in the composition highlights conceptually important silhouettes and sets the spiritual vector of reading the work.

Note that the symbolism of color in miniatures is not accidental. Firstly, the golden shade dominating on both plates indicates the poet's chosenness, belonging to the heavenly world. Secondly, yellow is the poet's favorite color. In the lyrics, he repeatedly emphasizes the special, positive semantics of this color. In addition, Yesenin understood the sense in outfits and loved the game element of life. In the early period of creativity, he used special costumes for his creative performances. One such outfit of the poet is captured in the painting by V. V. Vasnetsov "Poet Sergei Yesenin in a suit for a ball in Tsarskoye Selo" (1916), where the poet is captured in a golden brocade caftan, silver pants, red boots and a fur-trimmed hat with a balalaika in his hands. It symbolizes a favorite folk singer like Bayan or Sadko, an epic hero, who grows to a national symbol.

ROCK POETRY. REFLECTIONS AND INTERPRETATIONS

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"IN THE THEATER OF THE ABSURD YOU ARE THE MAIN CHARACTER". ANALYSIS OF THE SINGLE OF THE GROUP "PIKNIK" "DOLL WITH A HUMAN FACE"

The article is devoted to the study of the rock composition "Doll with a Human Face" by the group "Picnic", the leader of which, as well as the author and performer of the songs, is Edmund Shklyarsky. This composition is the most important for the semantic organization of the "Theater of the Absurd" album, and the image of the central character reflects the typical features of worldview, self-perception, and ideas about the existence of a person as such in the artistic and real world.

For a more complete analysis, extra-textual information is involved, related to the ideas of the absurdist movement in art, the theatricalization of the concert performances of the "Picnic" group, and the design of the album cover. K. Carr's painting "The Hermaphrodite Idol," which inspired E. Shklyarsky to create "The Doll...".

The main attention is paid to the interpretation of the words that organize the text of a rock work; their deep semantics is taken into account. As a result, an artistic world is recreated, the semantic space of which is organized by three information layers: factual, social, metaphysical.

Factual information is formed by knowledge about the objective reality actually depicted in the text; it is explicitly expressed content that describes a specific situation.

Social information includes knowledge that is reconstructed as a result of immersing a work in the context of events in social life.

Metaphysical information is a body of knowledge about the principles of existence and world perception that lie beyond the physical world; these are deep cultural ideas associated with mythology, religion, magic, and philosophy.

Each layer of knowledge contains as fundamental elements binary oppositions characteristic of rock poetry.

The following conclusions are drawn. In all binary oppositions that form the foundation of the meaning formation of textual reality, only one conceptual pole is actualized; the world is deprived of a harmonious combination, dialectical unity and struggle of opposites. The lyrical hero can be identified with the author and the listener; the boundary between any subjects is unsteady, illusory, and conditional.

The projection of existence constructed by the author in the work looks like this: a lonely subhuman, incapable of love and creation, who has an eclectic idea of the cultural and historical past, is in a closed, absurd world of the present, and he has no alternative future.

E. Shklyarsky in this single is based on cultural and poetic traditions. He creates an occasional artistic world – one of the fragments of his creative universe.

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THE SPECIFICS OF THE FUNCTIONING OF THE WEDDING PLOT IN THE ROCK POETRY OF HELAVISA (NATALIA O'SHEY) ("MELNITSA" GROUP) AND DMITRY REVYAKIN ("THE KALINOV BRIDGE" GROUP)

A comparative study of the artistic worlds of Revyakin and O'Shea, rock poets, is an urgent problem in modern literary studies. An important issue is the study of Revyakin and O'Shea's artistic exploration of the wedding plot, which has a folklore basis. Revyakin's song "The Mustachioed Young Men," which is stylized as folklore, artistically adapts the traditional Russian literary motif of an unhappy marriage as an integral part of the wedding plot.

Helavisa's *Serpent* develops the motif of forced marriage to an unloved man. Unlike Revyakin, Helavisa allusively represents the folklore and mythological concept of the underworld as the Serpent's habitat. However, the transition to this reality is accompanied by the heroine's mystical transformations, and her tragic fate lies in the impossibility of returning to her original form. O'Shea's "The Serpent's Bride" is a mythologized wedding story, while Revyakin's work focuses on everyday life. Revyakin and O'Shea share a common theme of plot antonymy: home (freedom) versus the outside world (unfavorable outcome); the correlation of misfortune with darkness. An equally important component of both songs is the warning about the threat to one's well-being.

TO THE 205TH ANNIVERSARY OF A. A. FET'S BIRTH

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CULTURAL CODES IN THE POEM BY A. FET "ON A HAYSTACK AT THE SOUTHERN NIGHT..."

The article argues for the need for a structural-semiotic and cultural approaches to A. Fet's poetic masterpiece "On a Haystack on a Southern Night", since emotional-evaluative judgments do not allow us to comprehend the nature of his genius.

When referring to the poetic tradition adopted by Fet (the works of Lomonosov and Derzhavin), the Tyutchev-like sound of Fet's lines in the poem was noted. The images here are dynamic, expressive, the scale of the image, like Tyutchev's, becomes cosmic. However, A. Fet disrupts the impression of the unity and coherence of the narrative, unexpectedly changing the plane of the image. Transitions between stanzas that ensure the unity of the overall picture are absent. Each stanza acquires autonomy and a certain semantic independence. The connection between stanzas is conditioned only by the movement of the lyrical "I". The internal logic of the narrative is revealed when referring to the cultural context. Depicting his hero in a specific locus, the author gradually moves from the spatial dimension to the temporal. The movement of the lyrical "I" is carried out as a series of spiritual transformations that coincide with the stages of development of world culture. Abrupt, often "unmotivated" transitions from one stanza to another denote shifts in consciousness experienced during changes in stable forms of world perception at the turn of cultural eras. Each time a new world, a different semantic universe, relevant to a particular historical era, opens up before the reader. Thus, in the first stanza there are words endowed with special cultural semantics and referring to the picture of the world of the ancient era. "The firmament" is combined with the "choir of luminaries" and is therefore perceived as an indication of the essential features of the ancient world perception. The unexpected "shift" during the transition from the first to the second stanza is a consequence of the transformation of consciousness during the change of cultural eras. In the medieval era, the world – space opened up vertically. The boundaries disappeared, the transcendental dimension of being opened up to man. The beginning of the third stanza marks another significant change in the worldview. The rhythmic breakdown – spondee, the only one in the poem, emphasizes an important discovery made in the next historical era – the Renaissance. This is the discovery of the human "I" as the bond of the world. The pronoun "I", with which the 3rd stanza begins, is located exactly in the center, dividing the text into two parts of eight lines. Further in the text of the poem there are hints at the key ideas of the Enlightenment and Romanticism.

Thus, not a mystical revelation, but involvement in the rhythms of culture determines the uniqueness of the “night meditation” of the lyrical hero. Fet is interested in the possibilities of the poetic “I”, capable of creatively mastering the spiritual experience of humanity, while maintaining freedom and aspiration for the unknown.

LINGUOECOLOGY OF TRANSLATION

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COMMUNICATION ETIQUETTE IN A CLASSICAL BRITISH NOVEL: ECOLOGY OF LANGUAGE IN TRANSLATION

The paper considers several translations (a precedent translation and two postmodern ones) of Jane Austen’s novel *Pride and Prejudice* into Russian in the aspect of eco-friendly / non-ecological translation decisions made in the transmission of various etiquette situations of communication. Methods and techniques of analysis include methods of communicative and ecological linguistic analysis of the text, the method of component analysis of the meanings of lexemes. Linguistic and communicative analysis of the text considers situations of formal and informal communication, construed in the source text and its various translations. The ecological linguistic research of the translation process involves the study of the target text in its natural habitat – the speech environment, or translation discourse. The ecological linguistic problems of translation (the use of linguistic toxins or linguistic asthenisms) were investigated in accordance with key translation norms – the pragmatic norm (the correspondence of the “habitats” of the source and the target texts) and the conventional norm (compliance with the key guidelines of the generally accepted translation discursive practice in this period of time).

When translating communicative situations of informal communication from English into Russian, the use of the compensatory substitution *you – мы* in translations was observed in accordance with the conventional norm of classical translation (translation by Immanuel Marshak). On the other hand, the following ecological linguistic effect was observed in modern translations by Irina Gurova and Anastasia Gryzunova: Jane Austen’s novel, when placed in a situation of “text lifting”, the re-creation of the text in accordance with the norms and expectations of a new generation of readers, demonstrates linguoasthenic features associated with a tendency to weaken strict norms of speech etiquette. In some cases of modern translational adaptive changes in the novel, a tendency has been identified towards the use of communicative linguistic toxins, which also disrupt the linguistic and ecological balance of the text.

The communicative situations of formal speech communication during the translation of Jane Austen's novel have undergone much less changes from an ecological linguistics point of view, although there have been cases of the use of linguistic toxins that were not intended for use in Jane Austen's text. Overpoliteness of the novel's main character, resulting from the use of an outdated Russian-language formula of polite address in the text of Anastasia Gryzunova's translation, can be interpreted as a linguistic toxin phenomenon in a situation of institutional communication. Conversely, the pragmatic strategy of archaization, which is actively used in the Gryzunova's translation text, proves to be the most effective in a communicative situation of an abrupt and non-ecological change of the speech register. Thus, rethinking the key issues of the classical theory of translation within the framework of ecological linguistic research makes it possible to explain many phenomena of postmodern translation discourse not as anomalies, but as natural communicative processes.

YOUNG PHILOLOGY

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INTERMEDIALITY OF SMALL PROSE IN F. M. DOSTOEVSKY'S «DIARY OF A WRITER» (THE STORY «MUZHIK MAREY»)

The article is devoted to the study of the phenomenon of intermediality in F.M. Dostoevsky's short prose on the example of the Easter story «Muzhik Marey». The interaction of various arts in the writer's work, including literature, painting, and music, is examined. The story «Muzhik Marey» written in 1876 is a vivid confirmation of the intermedial nature of Dostoevsky's work. His multi-layered verbal text is enriched with visual and musical images which contrast with each other. These are vivid pictorial descriptions of Darovoye village and penal garrison, the syncretic perception of which is provided by musical and graphic elements. Thus, in the author's recollections of the two holidays there is a clear value-semantic perversion: the bright Christian holiday contrasts with the hideous penal colony celebration. The clarity of the descriptions from life is complemented by the accurate reproduction of polyphony. His musical palette highlights the technique of repetition as a regulator of prose rhythm being manifested at all levels of the text: phonetic, morphemic, morphological, syntactic and lexical. Overall, the intermediality of Dostoevsky's story is due to the organic combination of elements of verbal, musical and pictorial structure.

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THE PHILOSOPHY OF TAOISM AND BUDDHISM IN MYTHOPOETICS OF THE SILVER AGE (ON THE EXAMPLE OF THE WORKS OF K. D. BALMONT AND E. I. DMITRIEVA)

The issue of the influence of Taoist and Buddhist philosophical ideas on the 20th-century Russian poetry remains relevant for contemporary comparative studies. This article endeavors to shift the research focus toward examining not only the processes of reception, but also the reflection and transformation of traditional Chinese cultural phenomena in Russian poetry of the early 20th century. In this regard, one of the most crucial issues is understanding and analyzing the themes, plots, motifs, and images derived from Eastern philosophical traditions—specifically Taoism and Buddhism, which are unique to Russian literature and historically resonated with the spiritual and artistic pursuits of many poets. The aim of our article is to examine Taoist and Buddhist ideas, motifs, and images in the works of K. D. Balmont and E. I. Dmitrieva as a poetic reflection of the philosophical and aesthetic quests of the Silver Age, which found expression in mythopoetics. The object of the analysis is Balmont's poems of the 1900s and 1910s, closely related to the Taoist and Buddhist philosophy, as well as Dmitrieva's "Chinese" cycle "The House under the Pear Tree" (1927). The article employs cultural-typological and mythopoetic methods with elements of comparative and motif analysis. Special attention is paid to the semantics of the key concepts of Taoism and Buddhism, and above all the concept of "emptiness" in traditional Chinese culture and in the philosophy of the Silver Age. The semantic content of the concepts of "emptiness," "the Great Emptiness" in Taoism, and "shunyata" in Buddhism, as well as their differences, are clarified. The concepts of "emptiness" and "The Eternal Feminine" are defined in terms of the intersection between ancient Chinese culture and the culture of the Silver Age. This study demonstrates that Taoism and Buddhism permeated Russian Silver Age literature not only as religio-philosophical systems of ideas and images, but also as an aesthetic-cultural phenomenon that inspired mythopoetic creative experimentation. The philosophical and aesthetic ideas of these systems ("return to simplicity", "the Great Emptiness", "shunyata", "The Eternal Feminine", "transformation", "The carefree wandering", "suggestion"), as well as related motifs (silence, water ("water flows by itself"), plots and images ("Zhuangzi's Butterfly Dream", Taoist hermit) not only enriched Russian poetry of the Silver Age with ideas and meanings, but also inspired a pursuit of new self-expressive forms, a reevaluation of traditional values, and an exploration of the frontiers of human consciousness and the depths of existence at the intersection of Eastern and Western cultural traditions.

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METAPHORS OF LIFE AND CHEMISTRY IN CONCEPTUALISING MONEY: THE “LITMUSS TEST” OF ECONOMIC REALITY

This article is devoted to the study of the role of biological and chemical metaphors in the conceptualization of money and its perception in social and economic systems. It uses materials taken from the ‘Social Networks’ subcorpus of the National Corpus of the Russian Language and analyses such metaphors as ‘litmus paper’ in order to identify their significance in describing the nature of money as a resource and catalyst. Special attention is paid to Russian linguoculture, where metaphorization of money is often associated with living organisms, natural resources and chemical processes.

The study is based on G. Lakoff and M. Johnson’s concept of metaphor, according to which metaphorization is a way of simplifying complex concepts through the transfer of properties from one conceptual domain (source domain) to another (target domain). Biological and chemical metaphors are seen as cognitive tools through which complex economic processes become comprehensible. For example, the metaphor ‘litmus test’ interprets money as an indicator that reveals hidden aspects of an economic or social situation.

The hybrid nature of money within the Russian linguistic picture of the world is described. Money is perceived in two ways: as an object (raw material, resource) that requires effort to extract, and as a subject (catalyst) that initiates economic processes. Biological metaphors describe money through the characteristics of living organisms – growth, reproduction, mobility – emphasizing their ‘vitality’.

Chemical metaphors, on the contrary, emphasize their functional role as activating interactions or revealing hidden features of the system.

The novelty of the work lies in the emphasis on the unique role of biological and chemical metaphors to describe economic processes. The practical significance of the study lies in the fact that the results can be useful for developing effective economic and social communication strategies, including advertising and public debate, where it is required to explain complex phenomena with simple categories.

The conclusion notes that the study of biological and chemical analogies in the perception of money contributes not only to the understanding of the economy as a dynamic system, but also to the discovery of cultural features embedded in language. Money becomes a universal indicator of social and economic processes, its role as an active subject is emphasized.

CULTUROLOGY

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REPRESENTATION OF SOCIO-CULTURAL AND POLITICAL PROCESSES OF ITALIAN SOCIETY IN THE LYRICS OF THE FESTIVAL SONGS SAN REMO

Russia, as many other countries, takes a keen interest in musical art. Research in this field has gone beyond the study of its history and theory. In particular, the attention of scholars is attracted by the interaction of song lyrics with socio-cultural and political realities in a certain period of time. The authors of this study put forward the task of comparing the lyrics of songs performed at the Festival in the Italian city of San Remo with the social, political and cultural realities of the country during the second half of the 20th century. The authors determine that during the period of the 50s-60s, when the country was experiencing gradual economic growth, industrial development and improved quality of life, the main theme of song lyrics was romantic relationships. At the same time, the lyrics demonstrate a gradual shift in public sentiment in favour of greater civil rights for the population, as well as Italians' concerns about changing traditional ways of life. The economic hardship and social instability that took place in the country during the 70s fill the lyrics with a demand for justice, which is particularly felt by women.

The global trend of the 80s for Italy is the orientation towards the USA, which is also reflected in the textual content of the Festival's compositions. Contrary to the ideas of individualism and consumerism prevailing in Italian society during this period, the song discourse draws considerable attention to the tense social situation and the problems of the least socially protected categories of the population. In the 1990s, the protest sentiments expressed in the lyrics escalate: the ironic and humorous tone is replaced by open criticism of the government and the apparatus of power. Bribery of officials, episodes of criminality, more frequent terrorist

acts organised by the mafia appear in the songs. The 1990s were also a turning point for Italian society in terms of traditional family life: it was during this period that the Festival's stage began to play compositions broadcasting the struggle of sexual minorities for their rights. The authors note that the evolution of the creative product of the San Remo Festival allows us to trace the transformation of the image of the Italian woman: the soft and docile female lyrical heroine of the 50s-60s period is first replaced by a woman independent of men and society's opinion.