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# SUMMARY

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## SHUKSHINISTICS

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### THE SEA IN LIFE AND WORK OF V. M. SHUKSHIN

V. M. Shukshin, as a “rustic” writer, would seem to be far from the sea, but the sea is present in the works of the writer, actor, and director. Shukshin’s “Marine Text” combines biographical facts of biography and images from literary and cinematic works.

Many researchers have marked the mythologization of Shukshin’s autobiography and biography. For instance, one of the well-known facts about the writer’s biography is his service in the Soviet Navy, which is a toponymic reference to the “Lomonosov myth”. Comparing the early and the later periods of his creative writing allows us to talk about a change in the writer’s life-creating position: bringing the biography into line with what has been written creates mystifications and mythologization of the writer’s life story.

Shukshin’s work demonstrates the dynamics of maritime poetics: from the incomplete assessments in the early period to the later clear system of repetitive semantic patterns and subtexts. Thus, the “sea” that appears both in the family theme in the biography and the film (“Stoves and Benches”) is echoed in the “resort text” in some of the stories (for example, the “criminal son” marks the demonic pole of the resort as an Edenic space of lawlessness, but at the same time an all-Union health resort) and in the “Razin” theme, where the image of the ataman takes on special significance in relation to the writer’s father. An ambivalent significance is anchored behind the sea, building oppositions with Altai.

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## ACADEMIC STUDIES

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### N. K. MIKHAILOVSKII AND S. S. KONDURUSHKIN: HISTORY OF RELATIONS

The article explores the relationship between writer Stepan Semenovich Kondurushkin (1874–1919) and literary critic Nikolai Konstantinovich Mikhailovskii (1842–1904). Based on archival materials from the Russian State Archive of Literature and Art (RSALI), their acquaintance

is highlighted in the summer of 1900, when Kondurushkin made his debut in the journal *Russkoe bogatstvo* under Mikhailovskii's editorship. This collaboration was pivotal for Kondurushkin's literary start, shaped by the journal's populist orientation and Mikhailovskii's authority.

Kondurushkin, born in a poor peasant family in Samara province, received a basic education and, self-taught his way into literature. The article examines Kondurushkin's initial steps in literature, describing unpublished (e.g., *A Spring Tale*) and published works (e.g., *Greeks in Syria and Palestine*, *Railway to the Holy Muslim City*) in "*Russkoe bogatstvo*". It details Kondurushkin's travels in Syria (1898–1903), where he gathered material for his major work, *Syrian Stories* (in two volumes, 1908–1910). These experiences enriched his prose, blending realism with oriental motifs.

In our article, two letters from Mikhailovskii to Kondurushkin dated 1902 are published. The first, written in spring-summer 1902, discusses the acceptance of the stories *Bayaderka* and *Akulina in Tripoli* for publication, emphasizing editorial recommendations on style and content. The second, dated November 27, addresses minor editorial revisions to the stories *Two Minarets*, *Khalil's Sorrows*, and *Ko-ko-ko*. The letters illustrate the working process between the author and the editor of "*Russkoe bogatstvo*".

Additionally, the article publishes Kondurushkin's text *On the Grave of N. K. Mikhailovskii* (1906), written two years after the critic's death. This obituary reflects Kondurushkin's admiration for Mikhailovskii as a moral and literary authority, portraying him as a beacon for Russian intellectuals. The text underscores themes of Narodnik (populist) Literature, ethical journalism, and the influence of Mikhailovskii's ideas on Kondurushkin's worldview.

The study contributes to the recent surge of interest in Kondurushkin, as observed in the works of contemporary researchers. It emphasizes the importance of archival sources for reconstructing literary histories, particularly in the context of Russian literature of the late 19th to early 20th centuries. The publication of these documents fills gaps in Kondurushkin's biography and illustrates the dynamics of mentor-protégé relationships within the Narodnik (Peasant-oriented) literary circle.

This work is part of a broader effort to reassess underrated figures in Russian literature, offering insights into the intersection of journalism, travel writing, and criticism during a transformational era. The archival focus enriches understanding of "*Russkoe bogatstvo*" as a platform for emerging talents and Mikhailovskii's legacy as an editor.

## IN THE GENRE OF COMMENTARY

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**Dmitry A. Kudriavtsev**

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### **"THE BOTANICAL NOVEL". COMMENTARY ON GOGOL'S CORRESPONDENCE WITH VIELGORSKY SISTERS**

This article reveals new facets of Gogol and Anna Vielgorskaya's relationship, the nature of which has generated much speculation in memoirs and Gogol studies. The research draws on

the writer's correspondence with the Vielgorskaya sisters – Anna and Sophia – about their passion for botany. These classes were one of the ways for them to get to know Russia. Gogol is interested in the lectures on Russian history and literature given to the sisters by the writer Vladimir Sollogub, Sophia's husband. He plans to join this private project with the second volume of *Dead Souls*. According to him, it will reveal “many aspects of Russian life” that have not yet been discovered by “none of writers”. Gogol recommended Anna to read the history of the Russian church alongside books on Russian history. He also believed that botany offered an opportunity to become more familiar with Russian nature and the lives of Russian people. The sisters began receiving not only advice from Gogol but also books from his botanical library. Their correspondence allows us to determine its contents and clarify the nature of the books the writer sent to them, which contained, in addition to descriptions of Russian flora, information about the life and customs of the people. Gogol's letters demonstrate his extensive botanical knowledge and keen interest in folk botany. Bibliographic research allows us to correct I. A. Vinogradov's erroneous attribution of the authorship of the book “Finnish Flora” from Gogol's library and establish its true author, F. Nylender. The epistolary “botanical romance” between the writer and the Vielgorsky sisters allows us to rule out the theory of a romantic relationship between Gogol and Anna Vielgorskaya. In this relationship, he acts as a spiritual mentor in her quest “to become Russian in soul, not in name”. Gogol's botanical materials are reflected not only in his correspondence but also in the pages of the second volume of *Dead Souls* and in his work on a book on Russian geography for young people. This expands our understanding of the writer's creative biography in the late 1840s and early 1850s.

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## LITERATURE AND PHILOSOPHY

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**Sergei A. Shul'ts**

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### **L. N. TOLSTOY AND THE PHILOSOPHY OF THE CYNICS**

For the first time, the article examines Tolstoy's attitude to the ancient philosophical trend of Cynicism. In the aspect of “practical” philosophy, Tolstoy's delusion resembles that of the Cynics. There is a well-known anecdote about Diogenes, who lived in a barrel and thereby opposed himself to “respectable” people. Tolstoy's radicalism in the denial of state and social institutions, and his assertion of the exclusive rights of the individual, were prepared, among others, by cynics. However, unlike Tolstoy's, the seduction of cynics was shocking, provocative, and went so far as to literally overthrow any socio-political attachment and connection. Rousseau, who was spiritually close to Tolstoy and created the theory of the “natural man”, took a lot from the cynics in their initial antisociality.

At the point of the cult of the non-social self, Cynics, Rousseau, and Tolstoy noticeably overlap. Just as the “anecdotes” from the cynics still remain alive, so the last ones from Tolstoy

have remained: first of all, this is the “anecdote” about a gentleman following a plow, as well as a description of the curious jokes compiled by oberiut D. I. Kharms (also in his own way close to the cynics, like all the “chinaris”). The second main point of Tolstoy’s reception of cynics is the apology for the release of a person’s spiritual personal core. The exaltation of the role of the singular among the Cynics correlates with the increasing role of subjectivity in Tolstoy.

At the end of the 20th century, Peter Sloterdijk saw in modern forms of criticism of reality only a falsely understood and falsely implemented cynicism, calling them cynicism. The return to cynicism as a type of “true” social criticism declared by the German philosopher was anticipated by Tolstoy.

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## **THE HISTORY OF LITERARY STUDIES IN THE DIALOGUE OF CULTURES**

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**Nadezhda G. Mikhnovets**

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**S. Lyan**

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### **THE RECEPTION OF CHEKHOV’S «CASE» CHARACTER IN CHINA**

The material reviewed shows that the nature of the interpretation of A.P. Chekhov’s literary hero is under direct impact of various factors: the political situation of a certain historical stage in the development of China, the social ideology of a particular period, as well as the need to understand a person in the light of the problems of their individual existence, which declared itself in the last quarter of the twentieth century.

The intensity of historical and cultural changes consequently conditions changes in the sphere of priorities. At the end of the XXth century Belikov’s purely ideological interpretation as a reactionary conservative was replaced by a humanistic one that maintained the value of the human person. The researchers turn to the consideration of the existential topic “fear of life”.

In Chinese articles devoted to the main character of A. P. Chekhov’s short story “The Man in the Case”, the emphasis is gradually shifting from studying the problem-thematic plan (with special attention to the conservatism of the “case” person) to understanding the problem of individual existence of a modern person. Chekhov’s hero ceased to be understood within the framework of a certain type and began to be considered as an individually unique phenomenon. The ideas of Chekhov’s creation of a satirical image are replaced by reflections on the versatile portrayal of the hero and the Russian writer’s coverage of the tragicomic and tragic in his life.

The ideological interpretation of the image, which seemed to have lost its acute relevance by the end of the XX<sup>th</sup> century, nevertheless preserved its stable character.

According to the said above, there is a change in research approaches to the Chekhov character and methods: sociological is followed by comparative-historical and structural-semiotic, the trends of psychoanalytic and philosophical-aesthetic approaches declare themselves (they have not yet fully developed in Chinese studies of the first quarter of the XXI century).

In general, there is a problematic situation: in the characterization of the hero, something is cut off or reduced in case one approach is preferred. However, according to some Chinese researchers, new approaches to Chekhov's hero should not completely abandon what was done earlier. The publication of the translation of G. P. Berdnikov's monograph in 2015 was essentially intended to balance the overall situation, while maintaining different approaches to understanding Chekhov's story and the "case" hero. This indicates the desire of Chinese researchers to preserve the importance of the principle of historicism.

The phenomenon of the stability of the "case" hero in the Chinese reception of the XX – first quarter of the XXI centuries is due to a number of factors, among which the priority is historical and cultural, due to the continuing relevance of the problem of conservatism and progressive renewal for Chinese culture.

## NARRATOLOGY

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**O. B. Zaslavskii**

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### **FROM OBSERVATIONS ON THE INTERNAL STRUCTURE OF "THE MASTER AND MARGARITA"**

Mikhail Bulgakov's novel *The Master and Margarita* has a very complex structure, which appears very colorful on the outside. It is no coincidence that one of the debated issues is the unity of the novel. Despite this apparent diversity, a number of recurring motifs stand out in it. However, even this does not ensure the unity of the novel, since the unfolding of a number of separate leitmotifs can represent local phenomena, leading to a random and kaleidoscopic picture. Overall, the question of the general properties of the structure and its unity remains.

We mainly trace the connections between elements of the novel that appear different but reveal unity at a more abstract, structural level and encompass the novel as a whole or a significant part of it. As a special case, this includes ethical aspects. Unlike the traditional approach, we base our analysis on the study of the internal structure of the text rather than historical and literary connections. In this work, we consider both issues related to the plot as a whole and several separate thematically different issues. They are united by the following property: without identifying the unity of the structural patterns associated with them, it is impossible to understand the meaning of the corresponding elements of the text or even notice them at all.

One example is the motif of the head in the story with Berlioz – in details where the head is literally absent, but there are analogues in structural terms: a) Berlioz’s head was cut off by a tram, whose route is called A; b) Berlioz was hit by the tram because Annushka spilled oil, and c) the popular name of tram A is “Annushka”. In all three cases, the name (title) of the deadly object begins with the first letter of the alphabet, which in this context corresponds to the head, since it is the first letter and is at the top of the alphabet. The significance of the alphabet is explained here by the theme of literature, for which letters are the building blocks: the main character of the novel is a genuine writer, while his antagonists, including Berlioz, are imaginary writers, although in the formal hierarchy they are the “main” ones and occupy the highest position in society.

We also provide separate observations on the relationships between symmetry, numerical symbolism, and artistic space. We also offer a new explanation for the name of one of the characters in the devil’s retinue, based on the “acoustic” invariant of four names (Koroviev – Fagott – choir director – translator).

It is shown that the ethical conflict in the novel, associated with the master’s rejection of his destiny as a writer, has structural analogues in the actions of several other characters who act contrary to their own value system.

It is suggested that the idea of plot confusion in this novel is essentially inaccurate, and that in fact a non-linear plot manifests itself here. In it, a character can have two plot “trajectories”, and the sequence of events can be (or appear to be) reversible (the “cancellation” of Yeshua’s execution, the recreation of the master’s burned manuscript).

## MOTIV

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**Marina A. Dubova**

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### **MOTIF OF “RECURENCE OF PHENOMENA” AS A WORLD-MODELLING UNIVERSAL IN THE NOVEL BY B. A. PILNYAK “VOLGA FLOWS INTO THE CASPIAN SEA”**

The article focuses on the analysis of the motif-figurative paradigm of the novel by one of the most famous Russian writers of the early twentieth century, repressed in 1938, B. A. Pilnyak “The Volga Flows into the Caspian Sea”. The author examines the motif of “recurrence of phenomena” important in the poetics of the work from the standpoint of its semantic and stylistic potential and role in modeling the author’s picture of the world. Based on the study and analysis of the relevant text fragments, the functional load of the motif in the montage composition of the novel is investigated, consisting in connecting the puzzle pieces

into a single picture in order to create a vertical that permeates all levels of the novel's narrative, unites events and heroes, returns at a new turn of the plot to past events, etc. Special attention is paid to the consideration of the role of the "law of recurrence of phenomena", the action of which demonstrates one of the main semantic codes of the novel "nothing falls out of the chain of dependencies", in the objectification of the system of characters of the work, first of all, in relation to the central hero of the narrative – Professor Pimen Sergeevich Poletika. As for the artistic techniques for creating his image, the "recurrence of phenomena" represents the specifics of the hero's mental discourse, the construction of speech strategies, determines behavioral features, etc. The motif of recurrence of phenomena carries an important semantic load (albeit to varying degrees) and in the disclosure of the images of other heroes of the novel's narrative: Lyubov Pimenovna Poletika, engineers Evgeny Evgenievich Poltorak, Fyodor Ivanovich Sadykov, Edgar Laszlo, as well as Yakov Karpovich Skudrin, the Bezdetov brothers, the holy fool of Soviet Rus' Ivan Ozhogova. The law of "recurrence of phenomena" underlies the structuring of the space-time continuum of the work, organizing unexpected meetings of heroes, the return of characters to the same locus, recurring thought or action. The writer himself constructs his novel in accordance with the action of this law. "Recurrence of phenomena" is realized in the constant return to individual facts, events, images, scenes, characteristics, even in the repetition of fragments of the text, which is generally a distinctive feature of Pilnyak's idiostyle, confirmed, in particular, by the history of mahogany art, the Old Pimen Church, the legend of Marina Mnishek and related motifs. Thus, based on the analysis of the motif of "recurrence of phenomena" as a world-modeling universal of the author's picture of the world in the novel of the avant-garde writer B. A. Pilnyak, conclusions are formulated about its semantic and stylistic load in the text of the work.

## **Konstantin V. Dushenko**

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### **"GREEN HORSE": ON ONE CULTURAL MOTIVE**

The article is part of a broader study devoted to the motif of the unusual green color in Russian and Western European literature. It focuses on objects of living nature colored green; in a broader sense, on beings that are "colored" by the imagination of their creators, as well as on metaphors and idioms featuring animals of an unnatural green color. In all these cases, color functions as a bearer of specific meanings. The general meaning of the motif is that of unusualness and unnaturalness. A wider range of meanings includes impossibility, absurdity, strangeness, mystery, otherness, irreality, infernality, and decadence. Both in Russia and in Western Europe, the phrase "green horse" usually signifies something unusual, strange, and often absurd. In the Russian language, the expression "green horse" had various meanings, sometimes not entirely clear even to contemporaries. At the end of the 19th century, a idiom appeared "lies like a green horse" appeared, equivalent to the older idiom "lies like a gray gelding." Since the late twentieth century, the expression "bred zelënoy kobyly" (the ravings of a green mare) has also been attested. The equivalence of the adjectives "zelenyy" (green) and "sivyy" (dappled/grey) in these collocations may be explained by the influence of Balkan languages, including Turkic ones. As an independent phrase, the phrase "green horse" was encountered in

the Russian press with the meanings of “something non-existent, incredible”, “strange person, eccentric”, and also “stupid person”. In the Balkan languages, there are proverbs and idioms in which a “green horse” denotes something nonexistent. In the sense of “something impossible, improbable, or absurd,” the “green horse” also appears in Russian literature. In 19th-century French journalism, the green horse became a ludicrous symbol of new trends in painting; in 20th-century Bulgarian press, it represented the aesthetics of modernism. In Russian theatrical circles, the green horse functioned as a metaphor for what seems impossible – yet is achievable in theatrical art. In literary works, the green horse has most often appeared in a satirical or grotesque light, but occasionally in a lofty and poetic one, as a metaphor for a beautiful dream. In these instances, green is a mysteriously magical color – often the color of verdant nature. In Marcel Aymé’s novel *The Green Mare* (1933), the mare’s color symbolizes the color of rural life, vitality, grotesque fantasy, and magic.

## LINGUISTICS

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### ARTISTIC TEXT

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**Dmitri A. Kozhanov**

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## **CONCEPTUALIZATION OF VIRTUAL IDENTITY IN HETEROGENEOUS DISCOURSIIVE SPACE (ON THE BASIS OF S. FAULKS’ NOVEL «A WEEK IN DECEMBER»)**

The article presents an attempt to view the peculiarities of knowledge representation format in heterogeneous discursive space. The main thesis that forms the theoretical basis of the article is connected with the non-linear character of realization of dynamic frames in literary texts. The conclusion is made about the determination of knowledge representation format by parameters of heterogeneous discursive space.

The author uses as supporting data a fragment from the novel «A week in December» by the British writer Sebastian Faulks that is considered to be the result of interaction between literary and computer discourses, and consequently the conceptual formations (world views) that stand for these discourses. In the process of interpretation of this text fragment the reader subsequently takes the roles of the subject of the first as well as the second discourse.

The conceptual space of literary texts is viewed as the field where the formation and further functioning of hybrid mental structure, such as the dynamic frame INTRODUCTION, take place. The structure and the content of this frame are conditioned by the parallel existence of two subjects of communication represented by the real and virtual identities of the literary character. As a result, the structure of the dynamic frame becomes more complex due to the fact that in the mental reflection of the world that belongs to the subject of discourse the parallel

construction of two images of the dialogue partner takes place. Character of the novel acts simultaneously both as an active participant and a spectator who interprets the events taking place on the virtual reality of the computer game. This peculiarity reflects the tendency typical of modern English literature that consists in shifting to the concept of diversified personality.

To specify the format of knowledge that is characteristic of this communicative act, the author makes use of the notion of rhizome structure that allows visualizing the elements of discursive space not as a linear list, but in the form of rhizome that rejects ideas of the beginning, end, centralizing principle and unified code. The image of rhizome symbolizes another way of thinking that differs from the way the reader is accustomed to and is associated with the image of a tree with its trunk and limbs going to both sides. The format of this mental structure allows to accumulate the notions about the dual category «real identity – virtual identity», that makes it possible for the reader to realize in each particular act of interpretation of the model of binary as well as non-binary choice between two possible alternatives.

The conclusion is made that rhizome structure arranges the great diversity of intertextual and interdiscursive links existing in the heterogeneous space of literary text.

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## **SPEECH GENRE STUDIES AND CORPUS LINGUISTICS**

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### **THE PROBLEM OF CORPUS-BASED RESEARCH OF SPEECH GENRE**

The article examines the methodological foundations of the contemporary theory of speech genres (TSG) and substantiates the need to distinguish genre source studies as an independent applied field within its structure. The relevance of the study is determined by the persistent methodological gap between the empirical description of speech material and its theoretical genre-based interpretation, as well as by the tendency to equate the documentation of new text corpora with the identification of new genres. The author demonstrates that such a practice leads to the substitution of analytical explanation with mere naming and to the blurring of the boundaries of the research object.

The paper critiques the essentialist approach that dominates genre studies and is oriented toward the search for the “essence” of a genre and the identification of invariant features without a strict differentiation between the levels of description and explanation. It is noted that many existing models of genre description in fact perform a source-studies function, although they are traditionally interpreted as theoretical. In this regard, the concept of genre source studies is introduced and defined as an auxiliary field within TSG, whose task is the collection, cataloguing, classification, and interpretation of speech works as sources of information about genre.

The key instrument of genre source studies is proposed to be the “passport” of a speech work, which records a set of substantial (materially expressed) and non-substantial (contextual, pragmatic, and intentional) parameters. Passportization is carried out in two stages: the description of the material medium, form, and conditions of textual fixation, and the interpretation of the situational substrate formed through the interaction of text and context. It is shown that the situational substrate is what ensures the genre identity of a speech work and makes it possible to explain its functional stability and variability.

Special attention is paid to the distinction between natural and artificial speech works, and the limitations of structuralist analysis in the study of natural speech are demonstrated. Using the example of a soldier’s letter, the productivity of the source-studies approach is revealed, as it allows for the consideration of the dynamics of genre functions and the transformation of material elements over time. In the corpus perspective, genre source studies are oriented toward the development of context-sensitive annotation that includes the analysis of meso-, macro-, and paratextual levels.

In conclusion, the author emphasizes the necessity of clearly distinguishing between the empirical-descriptive and theoretical levels of genre analysis. The integration of source-studies and linguistic approaches is viewed as a condition for the methodological verifiability of genre research and as a theoretical foundation for the creation of speech genre corpora that reflect their functional, pragmatic, and sociocultural dynamics.

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## YOUNG SCIENCE

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## LITERARY CRITIC

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### **“WOULD YOU LIKE TO TAKE A SEAT?” (ON THE SEMANTICS OF THRONES, CHAIRS, AND VIENNESE CHAIRS IN V. I. BELOV’S TRILOGY “THE SIXTH HOUR”)**

The article is devoted to the study of the phenomenon of a thing in a work of art. The work examines the semantics of a throne, an armchair, a bench, and a Viennese chair in V. I. Belov’s trilogy “The Sixth Hour”. The interpretation of the throne that appeared to the poor Nosopyr is carried out in the context of the iconographic tradition: the throne indicates the divinity of the person sitting on it, and the person sitting is both a Teacher and a Judge. This

throne is emphasized as material, which allows it to be interpreted as a symbol of the created world and its perfection. In a person's earthly life, an armchair acts as an analogue of a throne. The character's transition from a chair to an armchair, and the placement of a reclining position in it metaphorically indicate a change in the stages of his life. The semantics of Shilovsky's chair is projected onto the semantics of the throne, which is shown in the vision of the Rhinoceros. This technique allows us to make observations on the anthropological issues of the trilogy: an old deep armchair in a bourgeois mansion could become a throne for Shilovsky (God, who sits on the throne, is judging, and Arseny could do the same to himself: it is no coincidence that at this moment, when he is sitting in the chair, he remembers his other twelve victims. Thus, the motives of guilt and punishment are linked to the chair.) However, in the new reality, the throne is replaced by the chair, and the person sitting in it is not a merciful and punishing God, but a man who has become an executioner. This is how distortion and substitution of images occur (instead of God, there is an NKVD officer, for whom killing is a "business trip to another city"), and an unjust trial takes place, with God not judging. The Viennese chairs appear repeatedly in the trilogy in a plot that promises to be a wedding plot, but does not become one (the character, as a potential groom/bride, is invited to sit on a Viennese chair, thus актуализируя обрядовый контекст). The characters (Avdoshka, Petka Girin, and Prozorov) either refuse to sit on the chair or jump up from it (this is how the character's realization of their fate is depicted, and their choice is not to share – not to share this fate with another). Moving from a chair to a bench, and joining forces with someone already sitting on it, the characters (Shustov and Danilo Pachin) move from discussing their personal troubles to reflecting on the tragedy in the country. The depiction of objects in some episodes of the trilogy simultaneously paints pictures in two time layers – the present and the past. In the present, another character (who once lived in a harmonious peasant universe) sits on a Viennese chair that once belonged to another character (who embraced the new time and new authority). The restored ensemble of Shustov's items (Viennese chairs and clocks) creates a picture of a peaceful, harmonious, and measured way of life that has passed into the past, where all the objects are in their proper places. However, they now serve as a symbol of a broken nest. Some characters have been exiled from the village/world/life, while others have confidently taken their place in a stranger's chair/new life/new world. Thus, in the semantics of the chair and the Viennese chair in the trilogy, the meaning of thresholdness, transience, and the boundary between life and death, reality and dreams, the old and the new, and the past and the future is actualized.

**Anastasia S. Kostyuk**

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## **A TOY IN V. V. NABOKOV'S AUTOBIOGRAPHICAL NOVEL "OTHER SHORES": MNEMONIC FUNCTION**

The purpose of the article is to study the semiotic and mnemonic functions of children's toys as signs that are crucial for understanding the structure of individual memory in V. V. Nabokov's novel and the structure of the author's consciousness as a whole. The

methodological framework of the study is based on a combination of various approaches (structural-semiotic, mythopoetic, and psychoanalytic) to the analysis of literary texts, united by the common goal of identifying the role and function of toys in literary works.

The main function of toys in a work is mnemonic, as it allows the author to build a narrative based on an associative series of memories.

The work examines three toys that have a mnemonic function and symbolic meaning: clockwork trains, alphabet blocks, and a pencil. Each of these objects evokes individual associations and reveals the character's inner world. The "warm relationship" between the character and the object reveals the mnemonic function of the toys. For example, the clockwork steam locomotives form memories associated with the awareness of individual and societal losses during the Russo-Japanese War. However, the comprehension of these "losses" no longer occurs in the child's memory but of an emigrant adult.

The cubes with the alphabet in the hero's memory are associated with the memory of discovering oneself and one's uniqueness. The "color hearing" discovered by V. V. Nabokov during the game with the cubes forms a special vision of the world. The yellow-wooden giant pencil "triggers" a memory associated with the possibility of obtaining something forbidden. This item was not intended for sale, and the child only had it because "it was indeed a medical matter" [Nabokov, 2022, p. 42]. Thus, each toy is considered as a unique memory trigger that immerses the reader in the author's personal experiences and the literary world. Childhood objects become part of a profound psychological analysis of the character's personality.

**Li Qian**

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## **MORPHOLOGY OF AN ANOMALOUS LOVE STORY IN G. YAKHINA'S NOVEL "ZULEIKHA OPENS HER EYES"**

In Guzel Yakhina's novel "Zuleikha Opens Her Eyes", the love story between the protagonists functions as a key artistic strategy for interpreting the complexity of Soviet history and the paradoxes of the "Great Break" era. The intimate bond between victim and perpetrator is presented not as a romantic episode, but as a nuanced narrative-ethical phenomenon. This aspect has yet to receive dedicated scholarly attention, which defines the relevance of this study. Its objective is to analyze the morphology of the romantic arc between Zuleikha and Ignatov and to determine its function within the ethical and ideological structure of the novel. The primary material is the text of the novel itself, complemented by critical reception and theoretical works on trauma, love, and Soviet memory. The findings are of practical significance for further studies of artistic representations of the 1930s and for developing university courses and seminars on contemporary Russian prose and literary depictions of love.

Within conventional historical discourse, Zuleikha and Ivan – her husband's killer – are cast in archetypal roles of victim and criminal. However, once they are placed in the heterotopic

setting of Semruk (as conceptualized by Michel Foucault), such rigid roles dissolve. Social norms and ethical codes are suspended, allowing latent and subconscious attraction to emerge in the space of shared survival.

External and internal obstacles to intimacy (as theorized by A. Bolshev) shape their development: Zuleikha's internalized Sharia codes and emotional numbness from fifteen years of marital subjugation hinder her ability to experience love. Ignatov's abrupt eruption of passion forces her to confront suppressed desires, while her devoted care during his convalescence engenders a quiet intimacy. Their eventual union in the "black tent" – a heterotopia within a heterotopia – becomes a turning point for her sensual awakening.

Meanwhile, Ignatov's affection takes the form of a projective love: Zuleikha mirrors his absent mother, his bond with Yuzuf becomes a redemptive gesture toward "another as himself," and creation of a fictive genealogy satisfies his illusion of family happiness. This act not only destabilizes his monolithic image as a persecutor but also transforms physical intimacy into spiritual connection rooted in shared responsibility.

In conclusion, the love plot emerges as the ethical core of the novel. In contrast to love-at-first-sight tropes, the relationship develops gradually – through hardship, care, and psychological struggle – culminating in an authentic symbiosis of victim and agent. Their paradoxical union serves as a metaphor for the ambivalence of the people's relationship with Stalinist power. It affirms that personal emotion and moral choice retain the power to challenge binary political narratives. Though Zuleikha and Ignatov don't end up together in the final scene, their mutual understanding symbolizes hope and the assertion of ethical subjectivity amidst historical trauma.

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## **THE CONCEPT OF SPACE IN URAL POETRY: FREQUENCY DICTIONARY AND SEMANTICS OF IMAGES**

The article "The Concept of Space in Ural Poetry: Semantics of Images" examines spatial imagery in contemporary Ural poetry based on the fourth volume of the Anthology of the Ural Poetic School. It highlights key spatial concepts and their functions through digital analysis, including frequency dictionaries of lexemes with spatial semantics. The research is significant due to the decentralization of Russian cultural space and the growing interest in regional literature, which offers fresh perspectives on identity and heritage.

Central to the study is the vertical axis of space, connecting the upper (sky) and lower (earth, water) worlds. The sky and Ural region are key images, often personified. The Ural is depicted as a "metaphorical god", observing humans with detached omnipresence, while the sky symbolizes both spiritual transcendence and emotional coldness. Natural loci such as rivers,

forests, and mountains are associated with freedom and renewal. Urban imagery, in contrast, often conveys alienation and gloom, yet specific city toponyms like Sverdlovsk and Perm evoke warmth and nostalgia.

The concept of “home” carries dual meanings: it may appear cramped and impersonal in urban contexts, but it becomes intimate and comforting in natural settings. This reflects the lyrical hero’s search for a “native” space, resolved through a retreat into nature.

The study underscores digital methods’ value for literary analysis. Five categories of spatial lexemes are identified: abstract markers (e.g., sky, water), specific loci (e.g., river, forest), toponyms (e.g., Ural, Perm), objects of material reality (e.g., tree, window), and visual properties (e.g., snow, night). Vertical spatial imagery integrates the upper and lower worlds, with the Ural and sky reflecting both physical landscapes and existential struggles.

Ultimately, Ural poetry reveals a nuanced interplay between nature, urban spaces, and the lyrical hero’s inner world. While cities represent conflict and alienation, nature offers spiritual refuge. Specific urban spaces are reimagined through personal memory, blending the harshness of modernity with moments of warmth and connection. This duality reflects both a critique of industrial life and a celebration of the enduring beauty of nature.

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## CULTURAL HISTORY

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### **FACTORS OF THE DYNAMICS OF RELATIONS BETWEEN ORTHODOX AND SECULAR CULTURES OF RUSSIA DURING THE REIGN OF ALEXANDER I (1801–1825)**

The relationships between Orthodox and secular cultures in Russia represent a complex and multifaceted process, which can be roughly divided into several key stages. The first stage covers the 18th century. During this time, the ideas of Enlightenment secular culture were actively introduced into the life of Russian high society. The second stage, spanning the 19th and early 20th centuries, is characterized by intensified secularization processes, significantly expanding the significance of secular culture in Russian society. The period from 1917 to 1985 was characterized by the dominance of secular cultural values, relegating Orthodox culture to the periphery of public life. The most recent period, beginning in the mid-1980s and continuing to the present, is characterized by the revival of Orthodox culture in Russian society.

Each of these stages has specific cultural and philosophical characteristics that influence the dynamics of the relationship between Orthodox and secular cultures. A holistic understanding of this process requires a systematization of the factors reflecting the ideological attitudes of the

ruling elites, since history shows that they play a key role in the formation and transformation of relations between secular and religious principles. Therefore, the identified time periods can be examined in a more condensed format, reflecting the reasons for changes in the relationship between Orthodox and secular ideologies.

The central focus of this study is the reign of Alexander I, by the beginning of which secular cultural principles had become firmly established in Russian high society. The goal of this work is to provide a cultural-philosophical analysis of the factors that determined the dynamics of the relationship between Orthodox and secular cultures in Russia during the reign of Alexander I.

This work allows us to determine that in the first quarter of the 19th century, Russia chose a course toward the institutionalization of religious tolerance. This trend received the active support of Alexander I, who approved of the spread of secular teachings in Russian society. As a result, mysticism, German idealistic philosophy associated with Romanticism, and Freemasonry became widespread among Russian aristocratic circles. The significance of these phenomena is explained by the need to realize symbolic consciousness, which, despite the popularity of rationalistic philosophical ideas in the 18th century, continued to play an important role in the epistemological understanding of reality.

Russian high society, cut off from Orthodoxy, saw in these extra-ecclesiastical forms the possibility of meaningfully connecting the surrounding reality with the transcendental world. This was accomplished in defiance of established Orthodox Church definitions. In Orthodoxy, this connecting link has always been and remains the Church, the custodian of Sacred Tradition and Holy Scripture – the primary sources of meaning defining the symbolism of Orthodox culture. This distinction is the key, emphasizing the extra-ecclesiastical nature of the symbolism of mysticism, German idealistic philosophy, and Freemasonry. Thus, symbolism serves as a common definition for the Orthodox and secular cultures of the Alexander era, but its semantic heterogeneity is a divisive factor underlying the dynamics of their relationship. Given this circumstance, the dynamic of the relationship between Orthodox and secular cultures appears to the scholarly eye as a process of interaction between two disparate symbolic universes.

## MYTHOPOETICS

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## THE CULTURE OF KHANTY AND MANSI IN THE LIGHT OF THE MYTHOPOETIC TRADITION

Culture is a powerful factor of social development, determining both the material production and the spiritual life of society. The mythopoetic heritage of the Ob Ugrians, being a unique expression of the human spirit, is not only a cultural phenomenon, but also an important

resource of social stability, forming ethical and value foundations and contributing to the sustainable development of territories.

The purpose of the work is to identify and analyze the specifics of mythopoeic worldview of the Ob Ugrians, as well as to consider its narrative structures and key cultural codes. The relevance of the research is dictated by the increasing interest of the humanities in traditional cultures as a key to understanding national worldviews, as well as the tasks of preserving cultural heritage of indigenous peoples of the North, enshrined in relevant regional legislation. The complex interdisciplinary methodological basis of the research includes: a structural-semiotic approach that considers culture as a text, and its elements as signs in a single semiosphere; a mythopoeic analysis that allows us to explore plot schemes, characters and their relationship to the spatiotemporal organization of myths; a cultural-historical method that places mythopoeics in the context of economic and household activities and its connection with nature.

The work also analyzes the scientific heritage of key researchers of the Ob Ugrian culture. Special attention is paid to the theory of myth by A. F. Losev, viewing a myth as a living, supreme reality for archaic consciousness. Using the example of the key image, the “Heavenly Bear”, it is demonstrated how the mythopoeic model is embodied in cultural practices. Lotman’s concept of the semiosphere is used to interpret culture as an integral symbolic space, where crossing borders requires changing behavioral codes. Theory of B. A. Uspenskiy helps explain religious syncretism, in which Orthodox prayers were organically integrated into the pagan structure of the “Bear Games”.

Mythopoeics and folklore of the Ob Ugrians are the core of cultural identity, ensuring the continuity of traditions and the stability of the worldview. The study shows that myth is a living reality for the traditional consciousness, and the ritual is its direct embodiment. The key narratives are cultural codes that are reflected in ritual and ritual practices. The core of the mythopoeic worldview demonstrates high stability and adaptability, remaining the foundation of ethnic identity even under the influence of external factors. Thus, the study of the mythopoeics of the Ob Ugrians represents a significant contribution to understanding the mechanisms of cultural codes in the modern world.

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## **SEMIOTICS OF CULTURE**

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## **PROBLEMS OF ACTUALIZING THE SEMIOTIC POTENTIAL OF RUSSIAN STATE HOLIDAYS**

The article characterizes the difficulties in using the effective potential of the figurative and symbolic content of state holidays in contemporary Russia. It highlights the insufficient development of their historical and event-based foundations and the underestimation of the importance of diagnosing the actual states of cultural memory within the mass audience. This leads to inconsistencies in the semiotically significant aspects of festive events. These problematic circumstances are examined specifically through the case of the celebration of National Unity Day. To optimize the processes of actualizing the ideational and expressive potential of state holidays, the application of sociocultural design technologies is proposed as a strategy for addressing current problems, including those in the field of holiday culture. This strategy is concretized through the use of the method of figurative-game modeling of a festive event. The method includes analytical work with cultural and historical materials that form a precedent text for the holiday, diagnostics of current states of cultural memory related to this topic, and project activities for constructing the figurative structure of the holiday, including its semiotic content. This approach takes into account an accurate understanding of the event-based significance of the precedent historical circumstances for the fate of the country, people, and state, which appear as a kind of effective proto-text. The second textual circumstance is the establishment and fixation of the contemporary public discourse of memory about the past associated with precedent circumstances. Finally, the third textual aspect appears as the formation and “scenario” presentation of ideas about the structural, semantic, and figurative-symbolic model of the holiday, arising from the application of the method of figurative-game modeling. It is assumed that this approach is optimally adequate to the current problems associated with improving modern state holidays in Russia and is relevant to the formation of new festive traditions in this area.

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## **NATIONAL ARCHETYPAL COMPLEXES IN RUSSIAN LAND ART (NIKOLA-LENIVETS ART PARK)**

The article analyzes the phenomenon of the Nikola-Lenivets Art Park as a unity of contemporary land art and Russian national culture. The author sets a goal to reveal the possibilities and mechanisms of interaction between modern and archaic models of worldview at the next stage of development of Russian culture. The dynamically developing ensemble of the art park is considered from the standpoint of understanding the role of the natural landscape in the context of national history and national archetypal concepts in contemporary art, revealing the multi-level nature of national traditions of Russian culture and the mechanisms of interaction between paganism, Christianity, Western European and Soviet models of worldview in the formation of new artistic spaces, correlating the individual and collective principles in the creative interaction of a professional artist and a community of craftsmen of the folk artel, identifying ways to maintain and develop a living tradition of folk art in the realities of modern times.

From the methodological standpoint, the three-part model COSMO-PSYCHO-LOGOS was applied according to the model proposed by G. D. Gachev. This allowed, on the one hand, highlighting the specifics in each level, and on the other hand, recording the processes of interaction between the structure of the symbolism of national topography, the peculiarities of the ethnic and national psychology of the Russian people and the possibilities of individual creativity based on the principles of a modern worldview. The analysis showed that, first of all, it is necessary to take into account the inseparable interconnection of all levels. This especially concerns the constant presence of the collective unconscious as a basic paradigm in all art objects, as well as the inevitable correction of the basic layer of traditional Russian ethnic culture by the individualistic worldview of both the creators of art objects and the viewers who are actively involved in experiencing the simulated artistic situations. It is concluded that the natural and historical meanings of the topography of the land park in themselves set the principles for modeling the artistic space, as some powerful sources of the original “power of the earth” (from the English land – “earth”), and the concept of the annual festivals “Archstoyanie” and the performances “Maslenitsa” has a built-in program for the development of the land park as a place for the deployment in time of the magical mysteries of the manifestation of the union of the power of the earth and the cathedral collective of the Russian ethnos/nation.

A detailed analysis of the features of the symbolic organization of the land park space allowed us to identify new meanings in the concept of “one’s own” world in the modern model compared to the basic mythological model. The core of “one’s own world” has always been the center of a closed mythological model. In the land park, according to N. Polissky, the key nuclear elements are peripheral objects – “White Gate”, “Beaubourg”, “Ugruan”, and partly “Universal Reason”. They become a link between the “Versailles” ensemble, the only center of the “inner” space of the old mythological model, and the multitude of centers of “one’s own world” in the “outer world” – the standing field on the Ugra, Kaluga, Moscow as the Transfigured New Jerusalem, Rouen, Baikonur, and open Space. The new geometry of the space of the Russian world leads to a change in the character of one of the basic archetypes of the national Space – the archetype of the Road. The Road loses its unidirectionality and turns into a fan of multiplicity of vectors. In light of the new characteristics of the Road, following the Path in any direction equally leads to objects of the cosmologized upper “own world”, archaic or modern, and the descent into the chaos of the lower world turns out to be in the center between the end points of the road-test.

The analysis of the Nikola-Lenivets land park in the context of land art as a stylistic trend in contemporary art has shown its uniqueness due to its pronounced national focus, based on the basic features of the Russian people as an ethnos/nation, which include collectivism, conciliarity, the “Dionysian” nature of thinking, similar in terms of inversion and vagueness of antitheses with the principles of folk carnival culture, a playful beginning, and a basic attitude towards the embodiment of ideal images and entities. It was revealed that the works that display such a feature of Russian national self-awareness as “universal responsiveness” are especially rich in meaning. An example is “Lighthouse” and “Bathroom-Forum” by N. Polissky, which involve associative links with the entire history of world and national culture.

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## **THE BEAT AND RHYTHM OF MIKHAIL MATUSOVSKY'S POETIC WORDS IN KLIMENTIA KORCHMAREV'S CANTATA "FREE CHINA"**

The article examines the synthesis of poetic words and musical form in Klimenty Korchmarev's cantata based on Mikhail Matusovsky's poems "Free China". The authors carry out cultural and art criticism analysis, focusing on the clock-rhythmic organization as a key element of the mutual influence of poetry and music. The purpose of this study is to identify the mechanisms by which Mikhail Matusovsky's poetic text, characterized by semantic and emotional diversity, determines the composer's choice of musical and expressive means and forms an integral artistic image of the work.

The research methodology is based on the hermeneutic analysis of poetic images in their connection with musical drama, as well as on the structural analysis of tact, rhythm and intonation in poetic and musical texts. The study demonstrates how the metrical variety and rhythmic pattern of the poetic source (alternating iambic and chorus, variable size) directly determine the musical form, features of orchestration, dynamics and tonal plan of the cantata.

The authors have analyzed in detail the individual parts of the composition, illustrating the evolution of general images from lyrical and mournful to heroic and triumphant. In the process of analyzing the work, it is revealed how the poetic word determines the semantics of musical themes: the pentatonic is associated with a national flavor, the e-moll tone is associated with the theme of struggle and sacrifice, the C-dur and E-dur tones are associated with images of victory and a "bright future". Special attention is paid to the role of orchestral instruments in creating a cultural and historical context. The predominant role of brass instruments (French horns, trombones, mainly in low register) and percussion instruments (gong, tam-tam, bells, xylophone, etc.) in the orchestral fabric is noted, creating an allusion to the sound of the Chinese orchestra of folk instruments.

In conclusion, the authors conclude that Klimenty Korchmarev's cantata "Free China" based on poems by Mikhail Matusovsky is an example of integrative synthesis, where the beat and rhythm of poetic words and music form an inseparable unity embodying specific historical events in the form of a high artistic generalization. The work presents a holistic portrait of the era and its heroes. The conducted research contributes to the study of the Soviet musical culture of the 1950s, the creative legacy of Mikhail Matusovsky and Klimenty Korchmarev, and also actualizes the issues of interaction between poetry and music in academic genres.

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