

SUMMARY

GOGOL STUDIES

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«THE CIRCUMSTANCES OF OUR MEETING MUST HAVE SEEMED STRANGE TO YOU»: THE THEME OF CIRCUMSTANCES IN NIKOLAI GOGOL'S CYCLE «ARABESQUES»

In the author's prefaces to the poem *Hanz Küchelgarten* and to the collection *Arabesques*, Nikolai Gogol refers to circumstances that either motivated the publication of the work or impeded its creation. However, in <The Author's Confession> the interference of circumstances in the writer's creative path acquires a providential and irresistible character. The literary context of the 1830s and 1840s allows us to see in circumstances the intervention of external transcendental forces (the romantic tradition) or an analogue of "reality", the influence of social conditions that determine human life ("natural school").

The article focuses on the theme of circumstances in stories, historical and historiosophical articles from the collection *Arabesques* (1835). The subject of analysis is the biographical, historical and artistic circumstances that manifest themselves differently in various works, and the internal conflict between the grandeur of the providential historical design and the private fate of the "little man".

The biographical circumstances of Gogol's life during the writing of *Arabesques* are associated with lack of money and difficulties in his career: the position promised to Gogol in the Department of General History at Kyiv University was given to V. F. Tsykh. In his letters, Gogol laments his circumstances, while in life he attempts to take matters into his own hands by putting himself forward as a candidate for the chair of world history at St. Petersburg University. In the letter to the mother, "circumstances" appear again, which allegedly cannot be described. This probably masks the ambitions of Gogol, an official bypassed by rank, but at the same time indicates the formation in the writer's mind of a complex concept of circumstances as a multidimensional reality of life.

The historical circumstances are revealed using the material of historiosophical articles from the collection "Arabesques". In *Arabesques*, Gogol the historian thinks in global categories

of world history and analyzes the geographical and historical circumstances that determined the appearance of modern Europe. Gogol's position as a historian, reflecting on the general history of humanity, comes into conflict with his role as a modest, aspiring official, unable to cope with life's circumstances. In *Arabesques*, echoes arise between the historical articles and the tales, but for the most part, these echoes are of a travesty nature.

The role of artistic circumstances is to resolve a narrative contradiction. A possible explanation for the appearance of "lack of leisure and circumstances" at the end of the preface to "Arabesques" may be related to the genre and theme of arabesques, and the overall romantic concept of the cycle. In the intricate coil of circumstances that flashes through the preface, one can discern a combination of a grand, coherent, and harmonious concept of universal existence – derived from German philosophers – and the curlicued, capricious plots of individual human destinies. Among the "artistic circumstances" that troubled Gogol during the creation of "Arabesques" were questions about the relationship between craft and art, art and reality. The reckless inspiration of a romantic and the crudeness of a craftsman working only for money are the poles between which Gogol the artist had to find his position in a changing world. Therefore, in the preface to "Arabesques" there is both a claim to the revelation of truth and a reminder of the artist's soul as the source of creativity, but at the same time there is also a mention of not very pleasant circumstances from which the artist is by no means free.

Gogol sees two ways out of this indicated contradiction: 1) the path from history to eternity (asceticism and monastic feat) and 2) active participation in history, open to the artist. Alexander Pushkin becomes an example of the second path for him. The artist's path to victory over the enslaving force of circumstances is determined by fidelity to his personal gift, which gives freedom, allowing him to not be a "little man" in history, subject to external accidents, but to reveal the "free spirit of man", synergistically interacting with the mysterious ways of Providence. On this basis, we conclude that, along with "negative anthropology," Gogol is looking for opportunities to build a "positive" anthropology.

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ON ONE OF THE GOALS OF THE POEM "DEAD SOULS"

The poem *Dead Souls* (1842) and *Selected Passages from Correspondence with Friends* (1847) set new, "edifying" goals in Nikolai Gogol's work, where the characters' lives were presented as a combination of spiritual and state purposes. At the same time, however, the paths to the new ideal reproduce in the topography of Lomonosov's ode the morphology of the magical-fairy-tale world of "Evenings on a Farm Near Dikanka" and "Viy". In "Dead

Souls”, the features of the bestial evil spirits became an expression of Gogol’s main concern: the transformation of modern man into a soulless body. The sad appearance of Russia, where “there is a wasteland everywhere”, refers to the finale of the novel “Sorochinsky Fair”, where, with the fading of the national holiday, “everything became empty and deaf”. The appeal of the entire living and inanimate world of Russia to the lyrical hero of the poem “full of expectation eyes” goes back to the magical nature of “Viy”, sleeping “with its eyes open”. The spiritual unity of the people around John the Baptist in A. Ivanov’s painting is expressed in the “Correspondence” by the same synecdoche “everything” in the sense of “all, “ as well as the devil’s desire to imitate people in the novel “The Night Before Christmas”. The sounds of the Russian song “painfully kiss” the author of “Dead Souls” are like “thrusting into the soul ... unbearably trilling” of magical nature, circled by Homa Brutus with a witch on his shoulders. This makes it clear that the ideal Russia in *Dead Souls* is at the heart of everyday life. Therefore, the design of the disintegrating space of Russia in the finale of the first volume of the poem, the author closes on himself: “And a mighty space menacingly surrounds me, reflecting with terrible force in my depths; my eyes were illuminated with unnatural power...”, is anticipated by the magical space of the story “Enchanted Place”, covers the hero vertically: a mountain ready to collapse on him, and “steep without a bottom”. The newly designed space of Russia prophesies the birth of an “unlimited thought,” and in fact, its transformation into it. However, the people who are inspired by Russia, particularly the “girl... full of aspiration and selflessness,” can be compared to the mermaid from “Viy,” who was “created from brilliance and trepidation”. The governor’s whirlwind transformation in “The Correspondence”, which is intended to “sweep across the entire region with a refreshing force” and “revitalize everyone,” foreshadows Vakula’s flight to St. Petersburg on a horse provided by the devil, as well as the hero’s escape from the underworld on a horse gifted by the evil spirits in the novel “The Lost Letter”. The transfer of official love to the tsar, and from the tsar to God, as required in the same “Correspondence,” is mirrored in the lark’s song in “Sorochinskaya fair”, which flies “along the airy steps to the earth in love”.

The plot key to the degradation of the magical world in modern times is provided by the ending of Viy, when the deceased evil spirits turn into an impenetrable wilderness of vegetation. Therefore, the implicit channel for escaping the “low” world of the first volume of *Dead Souls* is Plyushkin’s garden, which is overgrown but spiritually elevates the author. This clarifies the motivation of teaching in *Dead Souls* and *Correspondence*. The new, religious-state meanings of the magical world become the foundations of its revival.

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N. V. GOGOL'S INFLUENCE ON V. V. KORSAK-ZAVADSKY'S CREATIVE BIOGRAPHY

This article studies the creative method of the writer Veniamin Valerianovich Korsak (real surname: Zavadsky) (1884-1944), who has been overlooked for a long time due to the lack of reprints of his works and insufficient study of archive sources.

From the 1920s through the early 1940s, Korsak's worldview was influenced by his understanding of the mission of preserving Russian spiritual culture in exile that strengthened the writer's connection to Russian classical literature, especially with the N.V. Gogol's creative and spiritual way. Gogol's ideological and artistic legacy was first perceived in Korsak's memoir series from the 1920s, in which the author tackles the problem of World War I and the Civil War by employing Gogolian characters of "The Inspector General" and "Dead Souls" and themes of "little person", universal evil and banality.

In his late 1920s short stories Korsak shifted his attention to folklore and mystical stories by drawing the images in Gogol's "Evenings on a Farm near Dikanka" and "Mirgorod", through which the writer sought to create cycle of stories based on the motif of eros and idea of Eternal womanhood. In this period Gogol's impact is particularly evident in Korsak's story "The lamb's head" (1929), where the fantastic image of Basavryuk functions as a symbol of evil and "phenomenon of immortal human submissiveness".

The writer began to envision a utopia based on Gogol's aesthetic moralism and religious-romantic dream of transforming life and man by creating an idyllic pre-revolutionary Russia in his autobiographical tetralogy "Yura" of the 1930s. In this works Korsak integrate Gogol's idea of a new social system and righteous economic management based on Christianity, described in the book "Selected Passages from Correspondence with Friends".

Dedicating his "Lyric-philosophical-publicistic" trilogy "One" (1951), "Together" (1952), "With all together" (1952) to the emigrant theme, essence of art and the impact of Western culture on Russian literature, Korsak raises the same issues, set by Gogol in the "Petersburg Tales", especially in the "Portrait". The writer affirms the idea of religious significance for true art as a path to God, thus justifying his own creative path.

Korsak's oeuvres at the same time address the false assumptions of the idea "revolution as instrument for eradicating Gogol's characters from Russia". Korsak's utopian vision emphasizes the importance of religion and memory for transforming the past as a second reality. However, Gogol's significance is not limited to the formation of the writer's worldview, but also determining the literary tendency in his works. Korsak's understanding of Gogol's principles shapes his own literary style through embracing "romantic realism" and preserving the documentary-autobiographical basis in his works.

ARTISTIC AXIOLOGY

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STANDARDS OF CONDUCT IN THE CONTEXT OF AXIOLOGICAL PROBLEMS IN THE NOVELS “THE IDIOT” AND “DEMONS” BY F. M. DOSTOEVSKY

Russian literature has always been associated with the issue of values. The axiological approach in literary criticism allows us to focus on the value dominants of heroes and the writer. It is particularly worth noting the contribution of V. A. Svitelsky to the development of an axiological approach to the works of Russian literature. Range of problems of F.M. Dostoevsky's novels is directly related to issues of morality, the clash of different values or the need to maintain stable moral guidelines. The titles of the works themselves often reflect the axiological component (“Crime and Punishment”).

In the novel “The Idiot,” the author set a difficult task – to portray a “positively beautiful person,” in fact – an ideal. Prince Myshkin's value system is revealed primarily through his relationships with other people. For the hero, one of the most important values is communication. Myshkin does not always recognize generally accepted norms and rules of communication, especially those related to the observance of hierarchical relations in society. His own rules are determined by the non-class value of the human personflity, the dignity of any person, and respect for the interlocutor. Therefore, the “impossible groom” in the view of secular society, Myshkin has unconditional value in the eyes of people of different classes.

The novel “The Idiot” was followed by “Demons,” in which those plots and images that were not realized earlier, but remained in the creative “collection” of the writer received an artistic embodiment. Stavrogin also violates the norms of behavior, but behind his actions is the assertion of the right to self-will. This manifests itself in various situations, especially in relationships with women. The pairs Myshkin – the kept woman Nastasya Filippovna and Stavrogin – the feeble-minded Marya Lebyadkina can be perceived as contrasting. The motives of the heroes' “out-of-word” relationships with women are different: Myshkin's relationship with Nastastasya Filippovna is based on compassion and respect for the self-worth of a person, and Stavrogin's attitude includes selfish play, voluptuousness, and awareness of the value of good and its defenselessness against evil.

DIALOGUE OF CULTURES

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RECEPTION OF NOVALIS'S AESTHETIC IDEAS IN ELLIS'S ESSAYS

This article examines the reception of the aesthetic ideas of Novalis, the founder of German Romanticism, in the works of L. L. Kobylinsky, a representative of Russian Symbolism, known by his pseudonym, Ellis. The concept of the creative act, linked to the process of spiritual contemplation, is examined. In this case, Ellis contrasts his views not only with the established tradition of German Romanticism but also with those of Russian Young Symbolism, in particular, with the ideas of Vyacheslav Ivanov, for whom Novalis becomes a prophet, an Orpheus, a forerunner of the Symbolist movement in Russia. If for the Jena Romantic, contemplation was interpreted as a special inner work, allowing one to glimpse the beautiful symbol of a blue flower through the vault of heaven, then for Ellis it is a more complex act, accumulating within itself insight across time and space, akin to theurgy and clairvoyance (“Summary of Symbolism,” “Munich Letters”). Therefore, Novalis, in L. L. Kobylinsky’s aesthetics, is an idealist whose ideas are unrealizable. In this case, the difference in the perception of spiritual ideals between Ellis and Novalis, as well as the Russian Young Symbolists, whom Ellis also considered mystics whose ideal gravitated toward utopia, is particularly pronounced. This is particularly evident in his rejection of the myth of the Argonauts searching for the Golden Fleece, which was particularly close to him in the early 1900s. The ideal of sun and gold in azure, as exemplified in A. Bely’s classic book, is illusory for Ellis and condemns its seeker to suffering and self-destruction, thereby reinforcing eschatological themes. Ellis contrasts this aimless quest with his Christian Catholic views. The journey in the name of the ideal is equivalent to the Crusader’s pilgrimage, and the ideal of the blue flower and the golden fleece is replaced by the Eternal Femininity of the Virgin Mary (“Mary”) or the Holy Grail (“Along the Stars”). The seeker himself, in the works of Bely and Novalis, is doomed to madness and death (“Phaeton”, “Preface”) to the poems from the book “Argo”), while the creator-knight-pilgrim discovers his ideal and rises above the world. Thus, we can speak of a unique evolution in L. L. Kobylinsky’s views on German Romanticism and the concept of the search for a spiritual ideal, which found its vivid reflection in Russian Young Symbolism: from the absolute acceptance and transformation of the Argonauts’ plot to the complete rejection and replacement of the plot with a Christian pilgrimage and the discovery of spiritual, paradisiacal harmony.

GENRE STUDIES

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THE PROBLEM OF THE ARTIST'S CREATIVE ENERGY SOURCES IN BORIS ZAITSEV'S TETRALOGY "GLEB'S JOURNEY"

Boris Zaitsev's autobiographical tetralogy, written during his emigration, is one of the first Russian Künstlerromane. The author defines its genre as a 'novel-chronicle-poem,' which helps us understand the value structure of Boris Zaitsev's aesthetic position. The concept of 'novel' refers to a literary form that focuses on the self-worth of the individual – the hero of the tetralogy's novels, a future writer who has been independent and self-reliant since childhood. The concept of chronicle refers to the gradual unfolding of life over time, the process of personal development and self-determination, but also to the significant contexts of the hero's history in the space of a changing reality. It is noted that Boris Zaitsev wondered whether Russia was the main character in his work. In this regard, it is revealed that the poetry-principle plays a conceptual role in the tetralogy, acting as a movement of the integrity of life coming from the depths of the living world of Russian nature, possessing its own incomprehensible meaning.

The novel takes on the characteristics of a poem, since the starting point for the unfolding of the entire novelistic world is the child's sensory perception of the world as beauty and harmony, evoking thoughts of God. The hero of the novel understands God not in pantheistic terms or in terms of ecclesiastical or philosophical consciousness, but on the basis of his immediate sensory experience of beauty and the integrity of eternally renewing life. The novel is constructed as if it were striving for something greater than the hero's personal experience. The most important motif of the entire tetralogy is the motif of the 'irresistible force' of the supra-personal principles of Russian life, which arbitrarily "carry" the heroes: in this movement 'everything is possible' – joy, laughter, despair: 'everything is God's gift.' The artist's own world lacks harmony within itself – always separating himself from others and feeling his superiority, he constantly reflects on them and on himself. Despite the hero's involvement in the general flow of life, he possesses an inner independence that opens up the possibility of aesthetic reflection on reality and his sensory experience, which gradually leads him to an awareness of the unity of the supra-personal principles of Russian life, which, even in the situation of the tragic destruction of old Russia, remain a force that 'carrying' the individual towards true values and faith. This experience of creative reflection on the sensory perception of the supra-personal forces of Russian culture allows the hero of the novel to realize his task as a writer, for which he 'came into this world.'

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TRAVESTY OF THE SPANISH URBAN SPACE OF TOLEDO AND CORDOBA IN TRAVELOGUE BY K.A. SKAL'KOVSKY

The paper deals with representation of Spanish cities of Toledo and Cordoba in travelogue “Travel Impressions in Spain, Egypt, Arabia, and India” by K.A. Skal’kovsky. The purpose of this study is to provide an analytical description of the main motifs characterizing these spaces. The approach to solving this problem should be defined as imagological-semiotic.

The images of Toledo and Cordoba in the travelogue are marked by a high degree of infamiliarizing and travesty, based on the collision of the narrator’s modernity with the historical and legendary urban element, which is essentially the mythological space of the cities. The modern prosaic temporal layer of the representations of Toledo and Cordoba is often associated with motives of corruption, desacralization, impoverishment, and diminishment, which gives the descriptions an ironic tone. Sometimes, however, the mythical element is travestied by criticizing urban legends from the perspective of rational modern discourse. In both cases, it is a matter of deconstructing the myth, where either the past or, more often, the present are ridiculed.

At the same time, the depiction of the historical past forms the semantic core of the Toledo and Cordoba representations and is essentially mythological, where the historical element is inextricably linked to the legendary one, and often serves as an attraction for the narrator who visits these places to experience this materialized and time-stamped (achronous) history. Accordingly, the images of these Spanish cities are marked by motives of medieval Gothicism, large-scale verticality and horizontal narrowness, labyrinthicity, luxury and visual appeal, exoticism, and sacrality in the Spanish-Catholic and Moorish-Islamic versions, as well as, respectively, ethnic and cultural heterogeneity, which combines Arab, Jewish, and Spanish-European elements. Consequently, the images of Toledo and Cordoba demonstrate the liminal nature of the Spanish space as a whole, which lies on the border between the West and the East.

This Spanish liminality, presented through the eyes of a Russian narrator, in particular, actualizes the remarkable, infamiliarized and travestied image of St. Petersburg, another borderland between the West and the East in Russian culture. In the image of Toledo steel as an expression of true Spanishness, the modern St. Petersburg surpasses Toledo. The text also associates the romanticized and travestied motif of Spanish bandits as a variant of Spain’s “black legend” with the image of the Toledo blade.

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SPATIAL IMAGES OF TOMSK FANTASY SHORT PROSE OF THE SECOND HALF OF THE XX CENTURY

The article examines the implementation of spatial images in Tomsk fiction of the second half of the 20th century using the example of the short stories by V. D. Kolupaev and A. P. Kazantsev. The theoretical part provides a general theory of the artistic categories of space and science fiction indicated in the topic. The theory of space is considered through the prism of the research of science at the end of the XX century considering space as a physical category (it is studies of the theory of relativity by I. Newton and the theory of evolution by Ch. Darwin by foreign narratologists), as a literary tool (research by V. N. Toporov) and axiologically neutral textual unity (the theory of M. S. Kagan). The theory of science fiction includes cultural and philosophical studies related to the functioning of the imagination (the theory of A. B. Roife) and its connection with reality in the further creation of an artistic space within a fantastic text. The appeal to science fiction is largely connected with the Tomsk science fiction school which was being formed by the early 70s of the XX century as well as the phenomenology of rereading fiction by the turn of the XX-XXI centuries.

The study of texts highlights the predictive nature inherent in science fiction, which is also revealed in the author's worldview in the work. In the practical part, a citation analysis of the short stories by V. D. Kolupaev «The Piano-Tuner» and A. P. Kazantsev «The Martian Party» is given. The images of the artistic space appear in the stories in different ways. The images in V.D. Kolupaev's text have a limited, local character. The main one is the image of an apartment as a home space that bears the imprint of the owner. The spatial image of the ship's cabin in the story of A. P. Kazantsev is represented in conjunction with outer space in which it is possible to connect a person with a non-human phenomenon. Thus, realistic depiction which is a marker of connection with the reader in science fiction, is complemented in the stories by a fantastic assumption that expands the scale and possibilities of space. The placement of outstanding characters in the space (Kolupaev's piano tuner, Kazantsev's grandmaster) correlates with the spatial system that has become more complicated due to the introduction of fantastic images. As a result of the analysis of the stories, the main focus of Tomsk fiction was revealed and illustrated by two short stories. Scientific and technological progress is seen as a test of humanistic values in the modern world. Space is not a backdrop for the unfolding of fantastic events, but a representation of the author's philosophy.

MOVIE TEXT

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TECHNIQUES FOR CREATING THE IMAGE OF A POET IN THE MOVIE “MIRRORS” (2013, DIRECTED BY M. MIGUNOVA)

The creation of a biographical film about the great poetess of the XXth-century Marina Tsvetaeva posed a serious conceptual challenge for its creators, as the visual elements of the narrative in the film language were determined by Tsvetaeva’s individual mythopoetics. Working with poetic symbolism requires a profound knowledge of the specifics of literature and cinema and understanding of the differences between the two artistic languages.

By analyzing the symbols and signs of cinematic language in the film “Mirrors” (2013), the author demonstrates that the transfer of poetic symbols, which are inherently polysemantic, into cinematic image is straightforward in this case, as the visual representation differs from the literary representation. In cinema, which is primarily a visual art, a symbol can instantly transport the viewer’s perception into a specific imaginative and semantic space. Therefore, it is more appropriate to find and use visual equivalents rather than literary symbols, which are spoken rather than depicted and often remain direct quotations, losing their ambiguity and subtext.

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AUTHORIAL MYTHOPOETICS IN V. KAMSHA’S “REFLECTIONS OF ETERNA” CYCLE WITHIN SCREEN NARRATIVE FRAMEWORK: THE ISSUE OF EPIC CONTENT VISUALIZATION

The article analyzes the adaptation of V. Kamsha’s authorial mythopoetic system in two screen versions of the novel “Red on Red” (first book of the “Reflections of Eterna” cycle): feature film “Eterna: Part One” (2022, director E. Nevsky) and series “Eterna” (2025, director S. Trofimov, showrunner E. Baranov). The study focuses on a central philological problem: how

can a complex philosophical-symbolic system based on cyclical eschatology and the principle of automythological reality modeling be adequately conveyed through screen narrative.

V. Kamsha's authorial mythopoetics represents a holistic system of figurative-symbolic reality modeling, including cyclical eschatological structure (four-hundred-year epochs ending with the Great Fracture), the struggle between Cosmos and Chaos as concrete reality, and automythological modeling where the fictional world mythologizes itself. In the novel, this system unfolds gradually, implicitly, through echoes of legends and characters' scientific research.

Analysis of the 2022 film reveals a strategy of maximum content concentration within three-act structure (83 minutes). This led to information overload: voice-over with geopolitical references, exposition-dialogues, explicit verbalization of mythological concepts. Viewers noted the "exposition avalanche" effect, when numerous names, provinces, and cosmological concepts overwhelm unprepared audiences. The mythopoetic system becomes informational context not organically woven into the narrative fabric.

The 2025 series demonstrates a fundamentally different strategy. Five-act structure (6 episodes of 50 minutes, total runtime ~300 minutes) allows measured information revelation through character actions. Metanarrative irony principle is introduced: viewers are informed from first episodes about eschatological reality dimension (Great Fracture, cyclical catastrophe), while characters remain unaware. This creates dual perception perspective: characters act within local conflict (revenge, power, intrigue), while viewers understand the cosmological scale.

Analysis of key characters' adaptational transformations is conducted. Father German, a minor novel character, becomes mediator between viewer and mystical knowledge in the series – an example of adaptational inversion where a character of low semiotic weight receives ethical-didactic function. Aldo Rakan, whose fate represents cosmological metamorphosis in the novel, transforms into heir's personal drama in the series, corresponding to historical fantasy-action genre.

The study demonstrates that three-act film structure can convey only single-level idea (linear conflict), requiring explicit verbalization of philosophical content. Five-act series structure allows developing multi-level idea through several micronarrative cycles within macronarrative. Each episode focuses on separate mythopoetic aspect revealed through archaic characters' psychology (Mellit – Keeper of Gates, German – Bearer of eschatological knowledge) and visual chronotope differentiation (Ollaria in cold tones symbolizing decline; Agaris in oriental style as sacred center).

Key conditions for adequate authorial mythopoetics visualization are identified: using serial format with five-act structure; implicit embodiment of ideas in images and actions rather than dialogues; psychological realization of archaic characters who demonstrate rather than describe their function; rejection of linear conflict resolution in favor of open ending corresponding to cyclical nature of authorial philosophy.

LINGUISTICS

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MANIPULATIVE AND PRAGMATIC POTENTIAL OF PRECEDENT CONSTRUCTIONS IN SCIENTIFIC PERIODICAL TITLES (THE CASE OF "KAZNIT NELZYA POMILOVAT" = "EXECUTE NOT PARDON")

The effectiveness and functionality of a scientific work's title depend on the author's ability to clearly articulate the main idea of the research and attract recipients' interest through skillful use of expressive means and stylistic devices, which often suggests deviation from traditional naming structures characterized by succinct representation of the subject area, problematics, and research approaches.

The article examines the functioning of the precedent construction "Kaznit nelzya pomilovat" = "Execute not pardon" in academic discourse implemented in the headlines of domestic periodicals. The title is perceived as an integral part of the scientific publication, serving as a pragmatic device intended to represent the main topic of the research and integrate the text into the relevant scientific discursive field. Thus, the purpose of this article is to examine the manipulative and pragmatic potential of this precedent-setting construction in titles of Russian-language scientific periodicals.

Material selection (310 titles in total) was carried out through continuous sampling of the specified construction found in diverse headings, taking into account variant forms of the precedent expression implying substitution of one lexeme as well as transformation of the predicative adverb "cannot" into analogous expressions. Cases of implementation of this structure both with punctuation marks and without them were studied, followed by identification of authors' communicative goals and corresponding implicit meanings.

Analysis of the presented examples allowed us to identify several techniques used by authors to exert manipulative influence on the perception of the target audience: semantic ambivalence, emotional impact, interaction effect, establishment of a sense of closeness between the author and reader, appeal to authoritative academic research. These techniques contribute to the formation of an indirect mental contact between the author and readers aimed at achieving certain strategic communication goals. Through these methods initial perception is formed,

determined by both cognitive and emotional factors and sometimes accompanied by elements of humor. The realization of manipulative influence is achieved through provoking debate, expanding the spectrum of possible interpretation of meanings at several textual levels, and conveying emotionally colored subtexts highlighted by means of punctuation.

It seems possible to assert the productivity of the precedent-based construction “Execute not pardon” as the results of the analysis demonstrate its high adaptability to a wide range of discourses (pedagogical, legal, medical, philological, etc.) and its ability to adequately encompass several aspects of scientific issues.

Conducting further research on polyvalence in the considered aspect using experimental data will provide an opportunity to verify the hypothesis about the existence and availability for the perceiving subject of a third interpretational perspective. The potential of this study lies in the fact that these components of manipulative influence on the target audience can be realized not only within the context of the expression under consideration, but also in other scientific periodicals that incorporate allusions and elements of precedent.

LITERATURE AND PHILOSOPHY

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THE REPRESENTATION OF P. A. KROPOTKIN AND L.N. TOLSTOY'S ETHICAL THEORIES AS THE ANTITHESIS OF POSTMODERN MORALITY

The purpose of this work is to reconstruct the moral and ethical concepts of Prince Pyotr Alexeyevich Kropotkin and Count Leo Nikolayevich Tolstoy, which became the value components of the moral philosophy of Russian social and cultural thought at the beginning of the twentieth century. The importance of their ethical ideas in the philosophical discourse of representatives of the Russian Silver Age is essential for us today in many respects. Firstly, it makes it possible to consider moral and ethical issues from natural scientific views of Kropotkin and from Christian religious philosophy of Tolstoy. Secondly, the moral and spiritual values of the Silver Age representatives have become relevant today due to ideological differences and geopolitical confrontation of Russia with the so-called “collective West”. The ideological foundation of Western ethical, philosophical and cultural thought today is primarily based

on moral values as the anti-values of postmodernism. It should be noted that the peculiar «fascination» with postmodernity, characteristic of Russian public thought in the early 2000s, is fading into the past and giving way to its theoretical and practical criticism. The authors of this work share the idea of Belarusian colleagues about the content of theoretical ethics as doctrines of an ideological nature, operating with spiritual universals: good and evil, the meaning of human life as a person, values of a spiritual and moral nature, etc. The applied ethics is based on both professional components (work ethic, pedagogical ethics, business ethics, etc.) and the moral norms of certain theoretical systems. The methodological basis of this work is the division of ethics into theoretical and applied, while the method of cross-cultural comparison acts as the leading approach. The article is theoretically based on a cultural-historical analysis of the natural scientific and philosophical views of Kropotkin, one of the founders of Russian classical anarchism, and the literary, polemical and theological works of Tolstoy. The methods used and the source base allow us to conclude that the unity in the diversity of the views of Kropotkin and Tolstoy was their social orientation, and the difference was manifested in the ideological constituents. As a naturalist, Kropotkin based his ethical values on the universality of the instinct of sociality and solidarity innate in man as well as in social insects and animals. Mutual aid is for him the spiritual basis of the phenomenon of altruism. Tolstoy's ideas are grounded in the rationalistically conditioned and reasoned Beatitudes. This is more relevant now than ever for our society, which is focused on strengthening the traditional values of family and homeland, mutual aid and support, solidarity and altruism. The practical significance of these social and spiritual values has been confirmed in the context of a special military operation in Ukraine, in the socio-cultural phenomenon of volunteering.

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THE PROBLEM OF TERMINOLOGY: PERFORMANCE MAGIC IN RUSSIAN AND WESTERN CULTURES

The article is devoted to the analysis of the terminology of performance magic and the problems of its cultural representation. Performance magic is a special form of performing art that demonstrates events that seem to be impossible from the point of view of logic and physical laws, but realized by means of artistic expression. Despite the rich history of the genre, its systematic study in the Russian academic tradition remains limited, which is due, among other things, to persistent stereotypes of perception and terminological uncertainty.

The paper examines the historical origin of key Russian language terms — “fokus,” “fokusnik,” “illusionist,” as well as their English language analog, “magician.” Special attention is paid to the fair and carnival context from which these concepts emerged, as well as their evolution in Russian and Western cultures. The analysis draws on the works of O. Burenina-Petrova, O. Freidenberg, etc. and reveals that originally the term “fokus” and derivative words

(“fokusnik, “fokusnichat”) had negative connotations, linking the genre to dexterity, deception, and trickery, which limited its artistic perception.

In the Western tradition, the works of such theorists and practitioners of the genre as D. Devant, N. Maskelyne, J. Robert-Houdin, etc. are used as examples to point out the awareness of the genre as a theatrical form. However, it is emphasized that the semantic polysemy of the term “magician” complicated the distinction between a sorcerer and a performer of illusions as a stage artist, which also influenced the academic and domestic understanding of the genre.

The article demonstrates that historically fixed meanings of terms affected the formation of misconceptions, including the reduction of illusionism to a form of deception or mere entertainment. At the same time, the Russian tradition of the genre inherits Western and Soviet models, where magic connotations were partially neutralized in favor of a rational form, while the figure of the “fokusnik” acquired a socio-ironic connotation.

In conclusion, the author notes that in the contemporary cultural field there is a shift in terminological apparatus: magicians tend to designate themselves with more neutral and artistic terms — “author,” “artist,” “performer.” Such changes contribute to the reconceptualization of the genre as a contemporary cultural phenomenon with a well-thought-out structure and artistic value. The article shows that terminology directly affects the perception of this genre, its legitimization in cultural and academic contexts, and the formation of its representational model.

The author concludes on the necessity of systematic study of the illusionist genre, taking into account the historical and cultural evolution, as well as the importance of further reconceptualization of its terminological apparatus to reflect contemporary understanding of the genre and reveal its artistic potential.

YOUNG PHILOLOGY

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THE UNITY OF MAN AND THE WORLD IN THE WORK OF V. KHLEBNIKOV: AN INTERPRETATION OF THREE POETOLOGEMES (“THOUGHT- EARTH”, “I-WORLD”, “THINKING STOVE”)

The article presents an attempt at a holistic reconstruction of one of the central categories in the artistic and philosophical thought of Velimir Khlebnikov – the idea of the

inseparable unity of man and the universe. As a key tool for its explication, the analysis of three basic poetologemes is proposed, which form a structural and semantic triad in the work of the poet-budetlyanin: “myslezem” (“thought-earth”), “Ya-Mir” (“I-World” / “Miryaz”), and “myslyashchaya pech” (“thinking stove”).

“Myslezem” is examined as the natural-philosophical and natural-scientific foundation of Khlebnikov’s model of the world. This concept, rooted in the philosophical tradition of Vladimir Solovyov and resonating with the ideas of the noosphere, represents the cosmos as a single thinking organism where the boundaries between matter and spirit, living and non-living, are erased. Drawing on theoretical works (“On the Future of Man”) and poetic texts (“Truba Gul-mully” / “The Trumpet of Gul-mulla”, “Sinye okovy” / “Blue Fetters”), the article demonstrates how Khlebnikov hypostasizes nature, endowing it with subjectivity and cognitive ability, expressed in images such as “Earth-brain”, the “stone brain” of mountains, and “world reason” permeating all existence.

The second poetologeme, “Ya-Mir”, is considered as the mythopoetic development and personalization of “myslezem”. This image-concept illustrates the principle of the interpenetration of individual consciousness and the cosmos, their reversible unity. Using examples from the prose poem “Yunosha Ya – Mir” (“Youth I – World”), “Pesn Miryazyia” (“Song of Miryaz”), and the super-saga “Zangezi”, the analysis shows how Khlebnikov’s lyrical “I”, oscillating from microscopic to universal scale, acquires demiurgic functions. Through the motif of “carving out” the world and neologisms like “Miryaz”, the poet creates a myth about the creative power of the personality, which is simultaneously both part and whole, both creator and creation.

“Myslyashchaya pech” is interpreted as the anthropological concretization of world thought, its localization at the level of individual human existence. This image, drawing on and reacting to the Pascalian-Tyutchevian “thinking reed”, shifts the emphasis from fragility to the energetic and almost organic nature of thinking. The analysis of the artistic realizations of this poetologeme (the poem “Zhut lesnaya” / “Forest Horror”, the story “Ka”, the poem “More pelo ‘Vechnuyu pamyat’...” / “The Sea Sang ‘Eternal Memory’...”) reveals its multifaceted nature: it is a metaphor for consciousness as an organ requiring intellectual “fuel”, a symbol of creative burning, and a sign of the existential conflict between genius and an unprepared environment (“bad firewood” in “Zangezi”).

The main conclusion of the study is that the three poetologemes are not isolated but form a coherent three-level hierarchical system modeling the process of unification. “Myslezem” represents the level of the macrocosm and immanent world thought, “Ya-Mir” represents the level of the mesocosm – a mediating link that personifies this thought, and “myslyashchaya pech” represents the level of the microcosm – a particular carrier and executor of mental energy. Their comparison, carried out using the comparative method (drawing parallels with O. E. Mandelstam, B. Pascal, F. I. Tyutchev, A. Camus), allows us to assert that the unity of man and the world in Khlebnikov is not a static given but a dynamic creative act unfolding simultaneously on cosmic, mythopoetic, and existential-bodily planes. Thus, through the system of these poetologemes, thinking is affirmed as a universal ontological principle constituting being itself.

THEORY OF CULTURE

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RECONSTRUCTION OF N.I. FESHIN'S CREATIVE METHOD BASED ON HIS THEORETICAL AND METHODOLOGICAL TEXTS

The object of this study is theoretical and methodological works on art of the artist N. I. Feshin: "Training Program for Students of the Kazan State Art Workshops," "Technique and Technology," and "Thoughts on Art." These works allowed us to reconstruct the master's creative method using analytical and phenomenological methods. N. I. Feshin considered creativity a unique process. It is the artist, possessing aesthetic taste and skill, who determines the artistic idea, subject matter, compositional features, and the chosen technique for execution. The conceptual and philosophical parameters of N. I. Feshin's creative method are manifested in his search for beauty in the surrounding world. The thematic core of most of N. I. Feshin's paintings is man and his inner world. Feshin's distinctive style imparted aesthetic and stylistic uniqueness to his works. The artist combined features of realism, impressionism, and expressionism in his work. The master's artistic language was revealed in his virtuoso command of line, his masterful arrangement of details and composition, and his choice of a limited number of colors that emphasized the dominant mood. The artist's color palette was most clearly revealed by the casein primer applied to the canvas. The stylistic device of non-finito, which embodied the artist's expressive nature and captured the fleeting nature of life's moments, imparted a special artistic expressiveness to N. I. Feshin's paintings. N. I. Feshin emphasized the technical parameters of his work, including a knowledge of anatomy, the laws of perspective, the chemical properties of pigments, impeccable artistic technique, the use of fingers and a palette knife, an economical approach to color palette, the degreasing of oil paint, and the coating of the canvas with casein primer. The following stages can be identified in Feshin's processual approach. The work begins with a search for an artistic idea and images, followed by their mental construction through imagination and impressions on a blank canvas. Next, the artist coated the canvas with casein primer and began work. First, the artist worked with charcoal, constructing the drawing using lines. This allowed the arrangement of elements, perspective, anatomical features of the image, and the volume of objects to be revealed on the canvas, indicating compositional construction. After this, N. I. Feshin began painting, working on the entire canvas at once. An individual approach to each canvas allowed for different emphases (on rational and emotional, conscious and unconscious components). This reconstruction of Feshin's creative method can serve as a guide for aspiring artists seeking their own individual artistic style.

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MODERN EGO-TEXT: CULTURAL TRANSFORMATIONS IN THE INTERNET

This article explores the key transformational features of contemporary online ego-texts. The aim of the study is to identify and analyze the forms and content of ego-texts in their dialectical interrelationships and to understand the values and priorities of a modern man that are conveyed in them. The scientific problem lies in comprehension of transformational features of contemporary ego-texts as a new method of self-presentation, self-documentation, and self-testimony of 21st-century human life. The research hypothesis is determined by the thesis: modern man, like all previous generations, is characterized by a search for the meaning of life, his place in the world, designing a model of his own life, asserting himself, and leaving his “mark” in the world of culture through new structural forms of online ego-texts (blogs, posts, and photographs). The fundamental approach of the study is a cultural studies approach aimed at defining the meaning and content of ego-texts, but it also reveals interdisciplinary connections with philosophy, linguistics, psychology, and ethics. Hermeneutics serves as the primary methodology for working with ego-texts. The practical basis for this study is the ego-texts of the “Show Us a Piece of Your Life” discussion club, a community on the social network VKontakte.

Analysis of community posts demonstrates not only the transformation of the form of the modern ego-text, but also its content; they reflect new values and behavior patterns of the younger generation. The following key findings emerge: first, the modern ego-text is changing the topos of existence. Today, it is present in the online space, where there is a clear “boom” in showcasing the lives of ordinary people, a desire to document not only significant but also everyday events. Second, social media is becoming a unique experimental platform for creating ego-texts, a place where people attempt to construct their own life models and describe personal experiences, supporting them with photographs. Third, intermedial transformations of the ego-text occur, manifested in the synthesis and “collage” of its genre forms.