

SUMMARY

ACADEMIC STUDIES

M. E. SALTYSKOV AND PROVINCIAL OFFICIALS: based on the materials of the encyclopedic dictionary “M. E. Saltykov–Shchedrin and His Contemporaries”

Compiled by E. N. Stroganova

“The best part of my life I bounced around provincial cities,” wrote M. E. Saltykov. As a young man full of literary aspirations, he was sent into administrative exile in distant Vyatka, from where he returned to St. Petersburg only in 1856. After a brief stint in the capital, Saltykov was appointed vice-governor in Ryazan (March 1858 – April 1860), and then in Tver (April 1860 – February 1862). After a short-term resignation, he continued to serve as chairman of the Treasury Chamber in Penza (November 1864 – November 1866), Tula (November 1866 – October 1867), and Ryazan (October 1867 – June 1868). He finally retired in 1868 and settled in St. Petersburg.

In all the provincial towns where Saltykov served, he constantly had to communicate with many people, the majority of whom were provincial and district officials. The published selection of new articles for the second edition of the encyclopedic dictionary “M. E. Saltykov-Shchedrin and His Contemporaries” includes materials about the people Saltykov interacted with in Vyatka, Ryazan, and Tver: the Vyatka governor N. N. Semyonov, the chairman of the Tver Treasury Chamber A. K. Zhiznevsky, and the Ryazan officials A. T. Smirnov and D. P. Pobedonostsev. There is also an article about P. Ya. Benevolensky, the district superintendent of Vyshny Volochy, whose lawless activities were known to Saltykov during his time as governor of Tver, which led to the use of Benevolensky’s name in “The History of One City.”

TO THE 205TH ANNIVERSARY OF THE BIRTH OF F.M. DOSTOEVSKY

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HOW F.M. DOSTOEVSKY QUOTES THE GOSPEL OF JOHN IN THE NOVEL “THE BROTHERS KARAMAZOV”

The article analyzes representative examples of the functioning of the “gospel text” in F. M. Dostoevsky’s novel “The Karamazov Brothers” using intertextual, cultural and historical research methods. The conducted research made it possible to conditionally divide the key quotations from the Gospel of John in the work into those that are the ideological centers of the novel, simultaneously acting as a source of the author’s hidden symbolism, and those that represent an inaccurate interpretation of the New Testament source by the characters and a point of semantic bifurcation, where both the hero’s position and the author’s implicit position sound in the polyphonic polylogue.. A number of quotations from the Gospel text, which play a leading role in the ideological and plot structure of the novel, reflect the peculiarities of F. M.’s religious and philosophical worldview. Dostoevsky’s theory does not always coincide with Orthodox dogmas: the epigraph to the novel (John 12:24) not only determines the fate of the Karamazov family, but also expresses Dostoevsky’s ideas close to V. S. Solovyov’s concept of active Christianity, and the allusion to the quotation about the resurrection (John 6:39–41), which appears in Alyosha’s speech at Ilyusha’s grave, in the finale of the work, he reveals the idea of apocatastasis, significant for the writer, but denied by the official church. Nevertheless, even entering into a dialogue with the biblical word, F. M. Dostoevsky makes the voice of Holy Scripture sound in his novel in its pure, original form: the quotation from the Gospel of John about the faith of the Apostle Thomas (John 20:28) acts as a metaphor illustrating the process of Alyosha’s faith, the mentioned quotation about the grain (John 12:24) symbolizes the spiritual path of the novel’s characters. If the hero uses the Holy Scriptures for his own purposes, he manipulates the biblical word, subjecting it to literal and semantic distortion, like lawyer Fetyukovich in the scene of Dmitry Karamazov’s trial (in his speech there is a contamination of interrelated quotations from the tenth chapter of the Gospel of John (John, 10:8–9; 14; 27–30), in the ideological dialogue of the hero and the author’s position merges with the voice of the Holy Scriptures, which becomes dominant, which is revealed upon deeper reading. The conducted research allows us to conclude about the fundamentally heterogeneous nature of the functioning of quotations from the Gospel of John in the novel “The Karamazov Brothers”, due to the difference between the quotation of the author and the hero. Accurate quotations that preserve the sacred meaning of the Gospel can also act as hidden statements about F. M. Dostoevsky’s own religious and philosophical views. Incorrect interpretations of the characters act as a way to reduce their images and as a way to raise “eternal questions” in a polyphonic polylogue. By constructing his own “powerful theological statement” (T. A. Kasatkina) in his novel, Dostoevsky nevertheless reserves for the reader the right to his own theological activity.

TO THE 205TH ANNIVERSARY OF THE BIRTH OF N.A. NEKRASOV

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THE LYRICS OF N.A. NEKRASOV AND THE IDEAS OF V. FRANKL: THE SEARCH FOR PERSONAL MEANING.

ARTICLE THREE. NEKRASOV'S STATEMENTS ON THE SEARCH FOR PERSONAL MEANING IN THE CONTEXT OF CRITICAL JUDGMENTS ON REALISM

Established general principles serve as the starting point for the research. Nekrasov is a poet of the realistic school, who contributed to the development of this school in Russian literature. Literary realism in Russia developed simultaneously with the flourishing of positivism; this period (the second half of the 19th and the turn of the 20th centuries) saw the formation of literary criticism as a science, the methodology of which was also influenced by the basic tenets of positivism. In light of these, Nekrasov's work is interpreted in the spirit of criticism of the social system and determinism. In the first quarter of the 20th century, N. A. Berdyaev pointed out that positivist attitudes in literature were a dead end, since determinism does not "create" but only "redistributes." However, these attitudes have not been overcome to this day.

In this article, as in the two previous ones, a comparative analysis is undertaken of Nekrasov's lyrics and the central ideas of V. E. Frankl regarding the "will to meaning," which the "stubborn spirit" of man undertakes when he finds himself in a situation of existential vacuum or despair. Frankl's position is polemical in relation to determinism: the philosopher asserts the practical necessity for every person, every day of their life, to understand (or find) and affirm the personal meaning of their existence.

An analysis of Nekrasov's poems reveals that the poet and his lyrical hero were familiar with the feeling of existential despair, which overtakes his heroes in different ways and is overcome or destroys them in different ways. The hero, living life, in Nekrasov's poetry is more individualized than typified, as might be assumed within the framework of established notions.

In the minds of Nekrasov's contemporaries, realism was not reduced to a simplified, critical view of given life's collisions and the people acting within them. Thus, P. V. Annenkov, in his famous article "Notes on Russian Literature of the Past Year" (1848), argued that exploiting the plot of "an insignificant man, destroyed by circumstances" or "a dissolute man who does not understand them" (circumstances) turns literary work into "purely mechanical work." Man is a victim of circumstances; the critic's observations align with Berdyaev's assertion that within a positivist understanding of history, "nothing is created," but only "redistributed." Annenkov's judgment is close to the assessment of S. P. Shevyrev, who spoke critically about several of Nekrasov's early social poems, in which the poet does not go beyond depicting "an insignificant man, killed by circumstances" as an indication of the imperfection of the social order.

Meanwhile, judging by his epistolary writings, Nekrasov himself had already experienced existential despair, having faced severe trials in the first years of his literary life in the capital, ill health, and creative setbacks. His statements and actions testify to what V. Frankl

writes about: an intense search for personal meaning. This theme becomes more entrenched in Nekrasov's mature work. An analysis of a selection of works from the 1850s–1870s reveals how the poet emphasizes the importance of personal choice over circumstance and the personal “will to meaning.” The panorama of human destinies, determined by choice, is extremely broad. In the private life of Nikolai Nekrasov the man and the poet Nekrasov, his poetry collections, *Poems by N. Nekrasov* (1856) and *The Last Songs* (1877), responded to existential despair. These collections are at once an act, a creative act, and an expression of love (not only of personal feeling, but also in a broader sense). Thus, in his work and life, Nekrasov finds himself within the range of existentialist ideas, and more specifically, that direction of it that in the 20th century was closely associated with the name of V. Frankl and his method of logotherapy — the “third Viennese school” of psychoanalysis—which affirms the “will to meaning” (and not pleasure or power) as the primary driving force of man.

This analysis shows that 19th-century Russian realism, as expressed in Nekrasov's poetry, anticipated and developed the ideas of existentialism, then associated in the West with S. Kierkegaard, later with F. Nietzsche, and in Russia, as has already been recognized, with F. M. Dostoevsky. It seems productive to consider Nekrasov's legacy in this context.

Reducing the interpretation of Nekrasov, and presumably realistic works in general, to the framework of positivism, firstly, leaves deeper meanings unexamined. Secondly, it thereby reveals its methodological vulnerability, in some respects even to the point of inconsistency. Correction for these considerations will refine and expand the perspectives of Nekrasov studies and literary scholarship in general.

TEXT, CONTEXT, INTERTEXT

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AUTOBIOGRAPHICAL HERO IN THE WORKS OF A. L. TOLSTAYA (BOSTROM)

This article examines the scope and transformation of the concept of the “autobiographical hero” in A. L. Tolstaya (Bostrom)'s work from the 1880s to the 1900s. In constructing this character, the writer seemed to be working with familiar and well-established literary material, but in reality, she unexpectedly entered a realm of experimentation prompted by changes in consciousness and artistic creativity during the 19th-century era.

Thus, the heroine of the story “Lonely” is based on several real-life figures: the writer herself, her sisters M. L. Turgeneva and V. L. Komarova, and her daughter Elizaveta (Lilya) Tolstaya. Combining the traits of these real-life prototypes, A. L. Tolstaya (Bostrom) creates a character for the story’s heroine that is not reducible to any one of these prototypes, but rather represents a synthesis of them. Drawing on real-life circumstances, the writer combined different people into a single figure and elaborated on the biography of a character that is not strictly autobiographical, but autobiographical in the sense that would become defining in the writer’s work beginning in the late 1880s.

The protagonist of the story “Christmas Eve” clearly displays both biographical and autobiographical features. However, neither the story itself nor its characters can be called unconditionally autobiographical or biographical: drawing on real circumstances, the writer invents the plot, changes details and motivations, leaves things unsaid, etc. Thus, the autobiographical quality of “Christmas Eve” is artistic, subordinated to the logic of character development rather than the demands of fidelity to historical reality. In other words, the writer creates from life circumstances what she needs, changing individual features and entire plots in her autobiography. This is precisely the nature of her autobiographical hero, living according to the laws of artistic image development.

As for the story “Pug”, in addition to its biographical basis, it also possesses other characteristics that make it almost a sketch from life. For example, the story mentions familiar urban realities, etc. At the same time, it is impossible not to note that in several respects, A. L. Tolstaya (Bostrom) not only deviated from reality, but departed so far from it that it seems there is almost no common ground between the biographical basis and its artistic depiction. This applies, for example, to the image of the main character and her husband: the characters depicted in the story differed significantly from their prototypes not only externally but also internally—in their character makeup, the nature of their relationships, etc. Thus, in creating an autobiographical hero, the writer combines his image from the biographies of various real individuals, combines historical reality with fiction, revises the very concept of “autobiographical,” etc. The result of all these experiments is an old-new autobiographical hero, familiar and unfamiliar to the reader at the same time.

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ON SOME PROSPECTS FOR STUDYING THE FANTASTIC IMAGERY OF LEONID LEONOV’S EARLY STORIES («BURYGA», «THE INCIDENT WITH YAKOV PIGUNOK»)

Leonid Leonov's fame as a socialist realist writer, as well as certain myths about him in literary circles, have led to his early texts being examined exclusively in the context of folkloric imagery or his 1920s experiments with «other people's words». This situation is a serious problem, as Leonov's early stories clearly influenced a number of works, primarily those belonging to Russian modernism and postmodernism of the second half of the 20th and early 21st centuries.

The novelty of this article lies in its examination of Leonid Leonov's stories «Buryga» and «The Incident with Yakov Pigunok» as texts that laid the foundation for a certain tradition in Russian literature, the roots of which can be found in the works of Alexander Pushkin and Vladimir Odoevsky. L. Leonov radically reinterprets the images of evil spirits, transforming them so that the imp/wood spirit Buryga and the bannik Dolbun evoke far more sympathy in the reader than human characters. At the same time, the author presents the Russian forest as a unique space, more complex than the interpretation given by V. Ya. Propp in his monographs on fairy tales. The forest, like some characters in the stories (for example, Yakov Pigunok), eludes any connotations, be they pagan or Christian. Leonov's first successor can be considered Yu. Mamleev, whose «Folk-Mythological Cycle» features a similar system of imagery and characters. Clearly influenced by Mamleev's prose, the contemporary writer Mikhail Elizarov significantly simplifies the worldview borrowed from his predecessors, depicting the confrontation between pagan and Christian principles in his novel «Pasternak». However, Grandfather Mocar's sympathy for evil spirits and the character's obvious transgressiveness also recall the heroes of Leonov's early prose. Finally, the most amusing reimagining of Leonov's early characters is found in Soviet children's and young adult literature: T. Alexandrova's brownie Kuzka is the same Buryga, transformed in accordance with the norms of the Russian literary fairy tale. Thus, it becomes clear that the influence of Leonov's prose is far more significant than is usually assumed in modern literary scholarship. This article merely outlines prospects for further study of the Soviet writer's work in new contexts.

NARRATOLOGY

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“THE TALE OF TSAR SALTAN” BY A.S. PUSHKIN: THE POETICS OF THE NARRATIVE

The article proposes a hypothesis that suggests viewing Pushkin's fairy tale as a play with a folklore model. In the narrative, which plays with archetypal schemes (a lack – a duel with the antagonist – victory over the antagonist), the central event – the meeting of worlds (the everyday world of Saltan and the world of magic of Guidon) – is first realized as the “miraculous” (Guidon's flights in an entomological guise to Saltan), and then as something real.

The very “event” of the travesty of a folklore duel with an enemy (the elusive avenger metes out just retribution, dealing with envious women) is interpreted in a dual key: a lowered (comic) one and an elevated (serious) one. The hidden duel between Guidon and his enemy is built on a wandering Word: the words of the characters, which have plot-forming potential, shape the plot: the old woman’s word about miracles models Guidon’s world; the shipbuilders’ word, which attests to the miracle, completes his world, but it materializes the foreign word spoken by the Princess.

Doubling as a principle, playing with character pairs (Saltan – Guidon, Guidon’s mother – the Swan Princess), leads to an overplaying of the plot, to the “correction” of the irreparable that has happened. Micro-images, whose shimmering meaning is produced in semantic chains, bring the happy ending closer through the boomerang effect. Thus, the “unknown little creature” from the old woman’s spell returns to them: the ugly appearance that Guidon bestowed upon them is a metaphor for the evil they have committed.

The semantic echoes of episodes related to miracles bring us closer to solving the crime that set the plot in motion (the plot-level dimension) and актуализируют the aspiration towards the ideal, the transcendent (the extra-plot dimension). The dynamic plot, striving to strip away the magic of miracles, ultimately demonstrates a man-made miracle – the return of the lost idyll, leading to the idea that happiness is something that must be endured.

The ending, in which the Word of the Author-narrator dominates, unfolds in silence, symbolizing distrust towards the Word, which carries dangerous meanings; this is also reflected in the formulaic conclusion. The ending leaves an impression of some kind of incompleteness, setting the stage for perceiving the tale as a magical dream that cannot be realized in reality. The “island text,” into which the fairy tale fits (an island in culture is “a place that does not exist”), explicates its meaning as a magical dream; the motif of the wave, with its forward and backward movement, becomes the compositional principle of Pushkin’s “sea” fairy tale – a “magical dream.”

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FEATURES OF THE NARRATIVE ORGANIZATION OF ANNA MATVEEVA’S NOVEL “VERA STENINA’S ENVOUS FEELING”

The article examines the specific features of the narrative organization of the novel “Vera Stenina’s Envious Feeling” by the contemporary Russian writer Anna Matveeva. The relevance and scientific novelty of the work are due to the lack of comprehensive scientific studies dedicated to the analysis of the poetics of Anna Matveeva’s novel “Vera Stenina’s Envious Feeling”, particularly its narrative organization, while understanding the complex narrative structure of her works is of particular interest. The solution of the literary studies problem determined the structural-semantic, narrative, and discursive methods of analyzing a literary

work as the research methods. It is proved that several specific narratives are organically fused in the structure of the novel: urban, ekphrastic, art-historical, and female. It has been shown that the studied narrative organization represents a specific model of perception of the world, which combines several problematic fields of the heroine's existence. It has been determined that it is the "feminine" that becomes the center of the narrative, which indicates the presence of the so-called "feminine narrative" in the novel. The everyday issues, the search for happiness, the feminine and maternal aspects, the heroine's relationship with her mother and daughter, and her envy of her best friend all shape the life and destiny of the heroine. The novel introduces details and specifics that can only be described from the perspective of a woman's personal and emotional experiences. The heroine's story is an urban narrative, as the city in the novel becomes not only a geographical and cultural backdrop but also a symbolic space. This allows us to conclude that the novel under study, as well as Anna Matveyeva's other novels, can be classified as an accentual local text. The art-historical and ekphrastic narrative is related to the fact that art is not just a part of the heroine's professional activities; it becomes a part of her daily life and is intertwined with reality. The heroine lives through art and perceives the world through the lens of art. In the novel, ekphrasis is not just a "decorative" element of the text or a rhetorical device to delay the action or provide digressions, as is commonly done in prose works. Instead, the characters from the paintings come to life and interact with the main character, becoming full-fledged characters in the narrative.

DIALOGUE OF CULTURES

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M.Y. LERMONTOV IN CHINESE TRANSLATIONS: THE POEM "THE SAIL"

M. Y. Lermontov's poem "The Sail" (1832) is one of the most beloved Russian works in China. The first Chinese translation appeared in 1929, and since then more than eighteen versions have been published. This article examines five canonical translations by Liang Qidi, Ge Baoquan, Gu Yunpu, Gu Yu and Liu Wenfei.

All Chinese translations preserve the three-stanza, quatrain-based structure of the original, retaining the image of a sail against the sea as the semantic core. This image, which combines the motifs of loneliness, rebellion and the search for the meaning of life, receives different interpretive emphases across translations. Its transformation from Romantic abstraction into a psychologically intense image becomes one of the distinctive features of adaptation.

The adaptation involves three key aspects: the transformation of syllabo-tonic verse into the rhythmic organization of modern Chinese poetry; the modernization of syntax; and the

actualization of the imagery – the sail, sea, storm and calm lose their Romantic abstraction and sharper the themes of loneliness.

Three approaches are found in the translation of the title: neutral “帆” (Gu Yunpu, Gu Yu); explicit “孤帆” (Liang Qidi, Liu Wenfei); and prosaic “帆船” (Ge Baoquan). The antithesis “storm – calm” receives varied treatment: “rebel” (Liang Qidi), “realm of tranquility” (Gu Yunpu), “serene equanimity” (Gu Yu), and “peaceful serenity” (Liu Wenfei, Ge Baoquan).

Only Ge Baoquan preserves Lermontov’s order (the sail appears first, then comes the sea). The other four reverse it, placing the description of the sea before the image of the sea. In Lermontov’s poem, the sail “appears” through the sea mist; in the translations, it “gradually reveals itself” against an already prepared spatial background, which correspond to the Chinese aesthetic of “gradual landscape unfolding”.

In the transition from the Russian syllabo-tonic system to the Chinese system, the dominant principle changes: stress and foot give way to character count, tonal contour and rhyming inertia. All translators use 8–11 characters per line. Gu Yu uses function words that soften the rhythm. Liang Qidi uses dashes and exclamation marks. Ge Baoquan tends toward a prosaic rhythm. Gu Yunpu uses punctuation to create pauses. Liu Wenfei uses the shortest lines, creating an energetic rhythm.

The rhyming strategies of Gu Yu and Gu Yunpu differ sharply. Gu Yu reproduces the original’s cross-rhyming (ABAB). In his first stanza, the first and third rhyme (“缭绕” – “寻找”, on “ao”), while the second and fourth form an assonance (“闪闪” – “家园”, on “an”). Gu Yunpu, by contrast, orients himself toward the traditional Chinese AABA model: the third line remains unrhymed, while the first, second and fourth rhyme with each other. In his first stanza, “茫茫”, “故乡” and “乐疆” share the ending “ang”; the third line “什么” carries no rhyme. This adaptation, oriented toward the national rhyming tradition, explains why Gu Yunpu’s translation became a classic.

The article concludes that the success of “The Sail” in China is explained by translation strategies aimed at a harmonious combination of fidelity to the original with the national poetic norms of China.

FOLKLORISTICS

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MYTHOLOGICAL TALES OF GDOV DISTRICT RESIDENTS ABOUT THE SPIRITS OF LOWER DEMONOLOGY (BASED ON THE MATERIALS OF THE 2025 EXPEDITION)

Mythological beliefs, which represent the most ancient form of a people's collective consciousness, have significantly evolved under the influence of the development of scientific knowledge, mass media, technology and technological advancements, particularly the internet, changes in the composition of the population, and living conditions in rural areas. Mythological narratives (such as *bylichkas* and *memorates* – short stories about encounters with supernatural beings) and other folklore genres collected in Gdovsky District of Pskov Region during the folklore and ethnographic expedition of 2025 demonstrate the degree of preservation or loss of folk beliefs regarding the spirits of Slavic demonology – the devil, the fiery serpent, the mermaid, the leshy (puck, forest spirit), the bannik (bathhouse spirit), the domovoy (bogy, house spirit) – as well as the ways of interacting with them in the context of the modern world.

The devil appears as a harmful devil and a mischievous devil, he possesses such traits as ethnic otherness and the ability to assume a wide variety of forms, which in traditional consciousness implies his belonging to the “other”, unclean (evil) world, he becomes active during liminal and sacred time (Christmas/Christmas Eve, night) in his traditional loci: the road and the smithy. The fiery serpent appears as a demonic character – a flying fiery serpent in the hypostasis of a protector-serpent and benefactor who interacts with a person possessing supernatural abilities (a witch, a sorceress). The image of the mermaid is perceived by informants either neutrally or as a harmful creature. The most well-preserved and detailed are the traditional beliefs about the leshy, the bannik, and the domovoy. The leshy can take the form of various animals, such as an elk, or a person known to the protagonist of the *bylichka*; it can also transform into the devil or into “evil forces” in general. Associated with the image of the leshy are motifs of bewitchment and wandering in the forest, the abduction of a person (a child), rituals of appeasing the leshy through gifts and dressing clothes inside out, as well as respectful treatment of the master of the territory, which is still perceived as an “alien”, hostile space. In the accounts of the bannik, the main elements are the prohibition against visiting the bathhouse at inappropriate times, leaving children there alone, as well as the motif of appeasing the spirit. The image of the domovoy is dual: on the one hand, he is the spirit of the house, the master of the house, the patron and guardian of the family; on the other hand, he is an unclean, harmful spirit, a devil who suffocates and presses down on a person, makes noise, and frightens people, and therefore he must be appeased. The analysis covers elements of this creature's portrait, its auditory and tactile manifestations, methods of protection against the domovoy, gifts to the house spirit, and the ritual of inviting the domovoy to a new residence, in which a special place is occupied by the ritual formula and a magical object on which he moves to the new home.

The results of the study demonstrate the resilience and “tenacity” of archaic mythological beliefs in modern humans, who continue to spiritualize the forces of nature, believe in the existence of the otherworld and the creatures that inhabit it, and perform rites and rituals that protect against the negative influence of hostile and dangerous forces, as well as bring good and “domestic happiness”.

YOUNG PHILOLOGY

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ONEIRONAUTICS AS A METHOD OF CROSS-CULTURE COMMUNICATION IN DARYA BOBYLEVA'S NOVEL "MAGAZIN RABOTAET DO NASTUPLENIYA T'MY" ("THE STORE IS OPEN UNTIL DARKNESS")

The modern writer Daria Leonidovna Bobyleva is an example of how "formulaic" literature is enriched by scientific concepts. We assumed that literary education and high erudition allowed the author to rely on structuralists' concepts of artistic space to construct the novel's space in the *The Village at the Edge of Noon* (V'yurki) stories. In the novel "Magazin rabotaet do nastupleniya t'my" ("The store is open until darkness") the author considers a sleeping dream as a special communicative space of our world and the world of fantasy.

The plot of the novel revolves around an antique shop selling "things not in themselves" – dangerous artifacts from other worlds. The main character, blogger Slavik, gets a job at a store to make a sensational video and become famous. Matilda, a "gahe" (monad), a spirit from another dimension who wears a human body as a "spacesuit", and Zhenechka, an angelic creature with a destructive voice, work in the store. The Boss is the "second-timer" who is able to see the true essence of things.

Oneiromancy (dream walking) is becoming an important tool for the interaction of the worlds of humans and fantastic creatures. By making Matilda an oneiromancer, Bobyleva rethinks the traditional view of a sleep as a personal space, making a person permeable and vulnerable.

We are considering four dreams of Slavik, with the help of which his communication with Matilda is built, and through Matilda – with the fantastic world and himself.

In the first dream, Slavik sees himself in the "Platonov cave", embedded in a wall. Matilda is the dominant demonic force here, using sleep to broadcast fear and demonstrate power over the "meat bag"-Slavik.

The second dream occurs after Matilda's rescue by Slavik. According to Lotman, this is the "zero space" where the message of gratitude is transmitted without direct conflict, but also without the desire to listen to the addressee. The dream space is filled with ironic allusions (Gorky, Carroll, Burgess).

The third dream is built around an ordinary cafe space, in which the horror elements of "unreal reality" appear. The characters finally are engaged in a small full-fledged dialogue. There arises, "multilingualism" (Lotman's term), i.e. the dream is translated into the language of human communication.

The fourth dream becomes a lucid experience. In the chapter “Prikladnaya onejronavtika” (Applied oneironautics) Slavik is attacked by a “demoniac” and constructs a dream space himself to call Matilda for help. The dream turns into a “way inside yourself,” where the hero realizes his connection to the world of the store and finds his own voice.

The dreams in the second part of the novel become an unexplored fantasy space of dialogue between the recuperating Matilda and Slavik and helps them return home.

Ironic in the first part, the novel acquires a holistic plot and epic scope in the second one. The use of structuralist concepts allows the author to bring genre urban fantasy closer to the level of high literature.

LINGUISTICS

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GENRE SOURCE STUDIES OF NATURAL WRITTEN SPEECH: EXPERIMENTAL VERIFICATION OF SPEECH-PRODUCT PARAMETERS

The article is devoted to developing the principles of genre source studies of natural written speech and to the experimental verification of speech-product parameters relevant to genre attribution. The relevance of the study is determined by the need to formalize the criteria of genre description for the development of a digital archive, database, and Corpus of Russian Natural Written Speech. In contrast to the traditional text-centered approach, a speech product is considered as a unity of verbal form, material embodiment, and a specific communicative situation. The aim of the study is to establish the genre relevance of the substrate, writing instrument, and mode of material-graphic realization of a text and to substantiate their inclusion in the parametric model of the Natural Written Speech database.

The empirical material comprises data from the Archive of Natural Written Speech at Altai State Pedagogical University and written artifacts from the urban communicative space. For experimental verification, texts characterized by pronounced genre homonymy were selected: “Garage for sale (phone number),” “Manicure (phone number) TG cheap,” and “Everyone for a Healthy Lifestyle!!”, each placed on non-prototypical material carriers. A directed linguistic experiment involved 175 respondents. The methodology focused not on direct genre labeling but on reconstructing the author’s intention, the communicative situation, the images of the author and addressee, and the expected behavioral response. The experiment made it possible to determine whether the initial genre model is preserved when verbal-semantic and

substrate-graphic features come into conflict.

The results demonstrated different degrees of genre determinacy across the stimuli. The “Garage for sale” inscription was classified as graffiti in 54.9% of cases and as an advertisement in 48.0%; text about manicure was classified as graffiti in 87.4% and as an advertisement in 4.0%; “Everyone for a Healthy Lifestyle!!” was classified as graffiti in 94.9% of cases. Double classifications are interpreted as an indicator of borderline genre categorization. Analysis of the respondents’ extended comments showed that an atypical material form may reduce trust in the message and alter the perceived image of the author, communicative intention, and interaction scenario. The effect of external parameters cannot therefore be reduced to the formula “form outweighs content”: genre recognition emerges through the interaction of content, substrate, writing instrument, mode of execution, spatial localization, and discursive context.

The experiment confirms that the substrate, writing instrument, and mode of material-graphic realization should be regarded as potentially genre-relevant features of a speech product. Their significance depends on both the configuration of a particular text and the recipient’s interpretative strategy. The study concludes that these parameters should be recorded in the genre “passport” of a source and taken into account in the digital annotation of natural written speech. The proposed approach makes it possible to move genre attribution from the sphere of researcher intuition toward an empirically verifiable model of comprehensive analysis.

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CHINESE SENTENCES WITH 把 AND RESULTATIVE COMPLEMENTS IN SYNTACTIC AND SEMANTIC COMPARISON WITH ENGLISH CAUSATIVE- RESULTATIVE STRUCTURES

The article focuses on the syntactic and semantic correspondence between Chinese sentences with 把 and resultative complements and their English counterparts. The relevance of the study is determined by the fact that sentences with 把 represent one of the characteristic syntactic models of Modern Chinese and are associated with the representation of directed

action on an object and a change in its state. The material of the study consists of contexts from J. K. Rowling's *Harry Potter and the Philosopher's Stone* (the original English text) and its Chinese translation 《哈利波特与魔法石》 published under the joint pen name Su Nong (Cao Suling and Ma Ainong). The material was selected from the Chinese translation and then compared with the English original, since the aim of the article is to identify the English structures corresponding to Chinese sentences with 把 and resultative complements.

By continuous sampling from the complete Chinese text, 47 sentences with 把 and resultative complements were selected. Each example was compared with the corresponding fragment of the English original. The analysis took into account the structure of the Chinese sentence, the type and semantics of the resultative complement, the syntactic organization of the English counterpart, and the way in which the result of the action is expressed in English.

The study has shown that Chinese sentences with 把 and resultative complements do not have a single stable syntactic equivalent in English. The correspondence between the Chinese and English structures is established not at the level of direct formal equivalence, but at the event-semantic level. The Chinese model 把 + object + V + R grammatically highlights the affected object and explicitly expresses the result in the postverbal position, whereas in the English original the same result may be incorporated into the meaning of the verb, expressed by a separate post-object component, a phrasal verb, a causative construction, or an idiomatic expression.

The findings show that the English counterpart of a Chinese resultative complement depends on the nature of the result in a particular context and on the way it is expressed in the English fragment. The same Chinese complement may correspond to different English means if different types of result are actualized in context: a change of state, separation, removal, destruction, closure, the achievement of a limiting state, or the completion of a situation. The findings are relevant to contrastive grammar, translation theory, and the teaching of Chinese as a foreign language, since they confirm that sentences with 把 should be regarded not only as a model characterized by a particular word order, but also as a means of representing a resultative event.

POLITICAL MYTHOLOGY

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METAPHORICAL IMAGE OF US PRESIDENT DONALD TRUMP IN RUSSIAN POLITICAL INTERNET DISCOURSE (BASED ON THE EXAMPLE OF ZOONYMIC METAPHOR)

The article is devoted to a comprehensive analysis of the zoonymic metaphor as a means of metaphorical modeling of the image of US President Donald Trump. The work provides a review of scientific linguistic studies devoted to the study of the zoonymic metaphor, and proves the importance of zoonyms in the modern media space. The purpose of this article is a comprehensive study of the zoonymic units underlying the metaphorical image of US President Donald Trump. The material for the study was fragments of electronic Russian-language media texts for the period of his first (from 2017 to 2021) and second presidency (from 2025 to the present), collected by using the continuous sampling method.

The key units-zoonyms that organize the image of the politician in the current media space are established. In our opinion, the most striking and frequent zoonymic units that make up the media portrait of the US President include the following: elephant, fox, tiger, hare, rabbit, boa constrictor, snake, dove, goat, wolf, functioning in the texts of Russian-language media with different connotations, most often negative. The prevailing associative features that underlie the use of certain zoonym units in the linguistic modeling of the portrait of Donald Trump in the Russian-language media space during the periods of his presidency are revealed. The key characteristics of a politician, realized in media texts by means of zoonymic metaphors, are interpreted. The connotative potential of the modeled contexts is described, and the diversity of zoonymic metaphor is proved. The paper concludes that the diversity of zoonyms in linguistic modeling in Russian-language political Internet discourse directly depends on the sociopolitical reality and the terms of the politician's presidency. The wide use of zoonymic units from various source areas (literature, mythology, the Bible) allows us to speak about the dynamics of metaphorical images that characterize Donald Trump as a significant figure in world politics.

Thus, a systemic analysis of linguistic units that form media portraits of political leaders is a necessary way of reconstructing a fragment of the political picture of the world and seems valuable not only for linguistic research, but also for the works of political scientists and journalists who deeply and fully reveal modern political reality.

CULTURAL THEORY

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FOREIGN CULTURAL INFLUENCES ON RUSSIAN STATE ADMINISTRATION IN THE SECOND HALF OF THE 19TH AND EARLY 20TH CENTURIES

The culture of Russian public administration in the second half of the 19th and early 20th centuries was significantly influenced by a number of European elements, which can be analyzed and illustrated through a cultural-philosophical analysis: the ideological transfer and the adoption of existing institutional forms on a unique platform.

The first was achieved through the influence of liberal ideas and legal concepts on the administrative elite; the second, through the adoption of a number of institutions, leading to reforms during the reign of Alexander II: university, judicial, local councils (*zemstvo*), municipal, and military. Each of these institutions combined advanced European approaches to public administration and led to significant changes within the Russian Empire, as it overcame backwardness and transitioned from feudal to capitalist institutions in the context of modernization.

The introduction of these elements combined dualistic components: a policy of variability and a rigid bureaucratic apparatus, which influenced the entire system of governance. A specific example of this is the Turkestan region, where the general authority was assigned to Russian officers, while representatives of the relevant organizational units were appointed to local government bodies.

Furthermore, a cultural and philosophical assessment of the ongoing transformations is extremely important. Thus, M. N. Katkov, V. S. Solovyov, and N. A. Berdyaev held positions aimed at recognizing the diversity of nationalities and, thus, opposed nationalism. This was especially characteristic of the latter two thinkers, who had a difficult attitude toward the process of Russification in the newly acquired territories.

Practical actions were more complex: the incorporation of new territories and their assimilation were supported by various administrative mechanisms. The example of the *zemstvo* and city reforms illustrates how the influence of borrowed institutions occurred.

The involvement of as many people as possible in local governance was achieved through the system of three *curiae*, whose representatives resolved local issues. However, this measure was not implemented in all territories – in particular, due to ethnic diversity, it was not applied in the Baltics. At the same time, this process was observed in regions such as Poland, Finland, Bessarabia (Moldova), Siberia, the Volga region, and the Urals in the second half of the 19th and early 20th centuries.

Thus, the influence of European forms on Russian governance culture was unique and was accompanied by a number of unique problems at various levels of governance.

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INTERNET AESTHETICS AS A PHENOMENON OF MASS DIGITAL CULTURE: IDENTIFYING KEY CHARACTERISTICS

This article presents a theoretical examination of the phenomenon of “internet aesthetics” as a product of mass digital culture. Internet aesthetics are conceptualized as amateur media collections unified by stable symbolic codes and endowed with value for online user communities. The study aims to characterize existing scholarly approaches to this phenomenon and to propose a comprehensive analytical framework for its further study.

The work systematizes and critically analyzes three predominant approaches found in contemporary literature. The first interprets internet aesthetics as a style (primarily in fashion and design), focusing on visual codes and material artifacts. The second views them as a genre (in literature and cinema), highlighting recurring narrative structures and thematic patterns. The third approach frames them as contemporary youth subcultures, emphasizing shared values, external attributes, and internal community practices.

While each approach is productive for analyzing specific aspects (visual, narrative, communicative), a detailed examination reveals their limitations. They tend to reduce internet aesthetics to their offline manifestations, fail to account for their inherent digital nature, dynamism, and fluidity, and neglect the interconnected relationship and mutual influence between media collections and user practices within communities.

As an alternative, the article proposes conceptualizing internet aesthetics as a twofold structure consisting of: 1) an extensive, fluid media collection (a set of visual, textual, and auditory artifacts) and 2) a network of communicative practices for creating, exchanging, discussing, and reinterpreting this content. This approach allows for accounting for the phenomenon’s digital essence, its procedural nature, and its capacity for constant reconfiguration and the generation of new meanings.

The theoretical foundation for this integrative perspective can be drawn from the idea of “multiplicity” (A. Mol). Considering internet aesthetics as a “multiple” object allows them to be defined as an aggregate of various yet interconnected practices performed by users in the digital environment. The proposed model helps overcome the fragmentation of existing research by reflecting the unique capacity of internet aesthetics to simultaneously organize communication, structure media flows, and serve as a resource for digital self-presentation and identity construction.

LITERARY ANNIVERSARIES

On the 210th anniversary of the birth of the English writer

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"I CONSIDER MYSELF ENDLESSLY HAPPY...": ON THE ISSUE OF NARRATIVE "DUALITY" IN CHARLOTTE BRONTE'S NOVEL "JANE EYRE"

The article examines the novel "Jane Eyre" by Sh. Bronte from the point of view of the phenomenon of narrative "duality" manifested in it, referring to the concept of women's writing. The chosen angle of analysis makes it possible to detect the functioning of a multitude of figurative equivalences in the narrative structure in the form of analogies, antitheses and doublings, forcing discursive modes to balance when values on the narrative axis multiply and compete with each other. The main ones involve the interaction of two female characters – Jane Eyre and Bertha Mason, Mr. Rochester's first wife, who acts as her irrational double, whose image is constructed by combining the discourses of sexuality, madness and rebellion. By making Bertha Jane's antagonist, the author initially establishes a vague connection between them in the form of attraction for the heroine of the mysterious third level, where her pentup romantic fantasies find an outlet. This connection will assert itself throughout the narrative: from their emphasized spatial proximity to bizarre echoes in prophetic dreams and signs of a simultaneous narrative sequence. The main thesis boils down to the fact that it is the figure of Bertha that is charged with Bronte's writing. This is how the multilayered narrative is constituted, when the narrative structure forms semantic connections that provide a different understanding of the events depicted, different from the one represented at the ideological, thematic and plot levels. The text is full of the arsenal of symbolic markers and hints indicating the direction to read the novel in. Dominant among them are the "Bridewell" charade and the intertextual reference to the Bluebeard tale, which not only define the perception of the male protagonist as a potential patriarchal threat, but also generate a metaphor for female sexuality, "immured" in the discourse of the strictest Victorian morality, as well as fear of it, which is reflected in a number of foreign studies. In our opinion, the actualized suppression of the feminine self is connected to the fact that the narrative reveals joyless contours that darken the happy ending. Bertha's death, the collapse of Thornfield, and Jane's prophetic dream, where she represents a kind of inversion of the insane, falling herself from the destroyed walls, build a different narrative modality in the

context of the revealed projections, enhanced by the gloomy, even sinister atmosphere of the forest, almost fabulous wilderness of Ferndina – a lifeless topos, the abode of Jane and Edward's marriage, once again calling for the association of fabulous Bluebeard's castle motifs are only in an even more radical version, capturing the disturbing sound of the finale itself. If we take into account the despotic features in the image of Rochester, including his callous treatment of his first wife, then all this dissuades from the idyll and even paves the way for the interpretation of the hero's relationship with women in accordance with all stages of domestic violence, proposed by one of the English-speaking researchers.

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