
SUMMARY

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SUNFLOWER AND ITS SEEDS

The proposed article deals with the semantics of the motive of the sunflower and its seeds in several sculptural representations, such as *Seeds Market Woman* in Minsk (Belarus), *Sunflowers* in the town of Havsa (Turkey), *Seed shell* in Bucharest (Romania), installation porcelain *Sunflower seeds* in the London gallery Tate Modern (Great Britain), made up of sunflowers seeds *Portrait of Ai Weiwei* (Shanghai, China) and rural culture (including culinary) conceptualization of sunflower in Bulgaria. In the course of the discussion, various accompanying contexts such as the the habit of gnawing seeds, Chinese posters and the features of linguistic identifications are taken into account.

Although sunflower seeds in the composition of Minsk *The Woman Selling Seeds* (2006, according to other data – 2002, the sculptor – Oleg Kupriyanov) occupy a large party of sculpture (a bag of seeds, a full glass as a measure of quantity, fluttering and pecking sparrows), not seeds, but namely «a woman selling seeds» is the main subject of the image and the icon of the market (she sits at the entrance to the indoor Komarovsky market). This is a figure of outgoing life, such as the merchant *Kumica Barica* carrying a basket of rural goods on her head at the famous Dolac market in Zagreb or many figures of merchants and peddlers in Russian cities, and in Europe – sellers of fish, milk, cheeses, onions, chestnuts, and so on.

In this respect, sunflower seeds are not included in the semantics of Minsk. They do not become a sign of Minsk. If so, they remind us of the peculiarity of the past life and addiction to nibble the seeds of Eastern Europe (Belarus, Russia, Ukraine), but not even the nearest West (from Estonia to Bulgaria, such characters are not typical and, of course, there are no such «nostalgic» sculptures).

A bush of three tall flowering sunflowers in the town of Havsa (Edirne Province, Turkey) fits into Turkey's characteristic desire to build

sculptural images of all kinds of vegetables, fruits, cereals and flowers grown there. This is not only decoration, but also the distinctive signs of this area (city). Sunflowers in Havsa therefore play a triple role – ornamental, emblematic, and being a sculpture they are also a means of increasing the rank of the region.

Installation *Monumentul Cojii de Sămânță / Monument to The shell of The Seed* (2016) in Bucharest (Romania) has a different meaning. Being an empty shell without a nucleus it should pay our attention to our modern barbarity – our consumer attitude and littering the environment. In this respect, it is related to the chewing gum (which was exhibited by the same artist, Ana Petrovici-Popescu, as part of the previous edition of the Kulturama 2015 event). As a result, the seed here is not a seed at all, but a sign of the state of culture.

Made from 100,000,000 porcelain seeds, the installation of the Chinese artist Ai Weiwei *Kui Hua Zi / Sunflower Seeds* (October 2010 – April 2011, in the Turbine Hall of the London Art Gallery Tate Modern) activates another semantics. First of all, it refers to the semantics of the ideological posters of the times of the Cultural Revolution (1966 – 1976) depicting Mao Zedong amid the radiant sun and depicting the Chinese people as the flowers of sunflowers, which in Chinese are called «large flowers» or «sun flowers».

But in a different interpretation: here the seeds are also a people, but they signify both hope for germination and individualization (each of them is hand-painted, so they do not repeat each other), and at the same time they stay in opposition to the stamped mass production. Porcelain in turn introduces the semantics of China's ancient cultural history.

Another Chinese artist, Red Hong Yi [Red is her common pseudonym, and her real name is also written as Hun I] returned to this installation. It seems that by the 60th anniversary of Ai Weiwei, according to the canonical photo of 2012, she created *Portrait of Ai Weiwei* (January 21, 2017; Shanghai, China) from 20,000 natural sunflower seeds.

Here, the real seeds display both porcelain seeds of Ai Weiwei, and the meaning of his actions, and at the same time put him the national honors.

A related phenomenon is observed in Bulgaria, although there are neither sculptures nor sunflower or its seeds there. This is observed only at the level of language and folk practice. In a number of European

languages, sunflower is literally called «sun flower» (as «sunflower» in English, «die Sonnenblume» in German), in some there is only a connection with the sun (Czech «slunečnice», Polish «słonecznik», Ukrainian «sonyashnyk», Whiterussian «slanechnik»), in some it is inscribed and noticed the turning of this flower after the sun (French «tournesol» or former «heliotrope», Italian «girasole», Spanish «girasol», Croatian and Serbian «suncokret»), in Bulgarian it is «slanchehled» – ‘sun observer’.

And its head (in other languages like in Russian «shapka / cap» or in Polish «kapelusz / hat») is already «pita», which means «flat bread loaf», which is realized in culinary art, when the festive breads are baked in the form of a sunflower head, sometime blossoming, sometime mature. Here the semantic circle closes: what was the metaphor (the sunflower head – pita) became a catachresis and then turned into a pita as a form of baking. The connection with the sun is preserved, but according to a different principle – due to the custom of decorating the festive (for Christmas or Easter) pita patterns with the motive of the sun, i.e. a random visual coincidence of the figure of the sun and the figure of the sunflower caps. At the same level of language, a «pita in the form of a pita» is obtained.

TEXT AND CONTEXT

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PHILOSOPHICAL AND LITERARY CONTEXTS OF THE NOVEL «MY CONSESSION» BY N. M. KARAMZIN

Karamzin's story «My confession» is considered to be a product of sentimentalism, that touches upon issues of morality and education typical for his aesthetics. However, the title itself refers to the «Confessions» of Rousseau and helps to consider this story in broad philosophical and literary contexts.

The special cultural significance of the Russian literary discourse should be taken into account. Russian literature of this time represented a philosophical thought and a discourse of thinking about our own, native, Russian. It was distinguished by special attention to the construction of anthropological models. The brightest, innovative and popular among his contemporaries, the concept of a person was represented in Rousseau's works, which were well known and loved in Russia. However, the attitude of Russian thinkers towards the philosophical experience of Rousseau did not abolish the polemical view of the ideas of the «Geneva citizen». It was the anthropological matrix of Rousseau that seemed controversial in Russia and this was reflected in a number of literary works and journalism.

«Confessional» works of D. I. Fonvizin «A Frank Confession of My Deeds and Thoughts» and A. N. Radishchev «Diary of One Week», who contest the anthropological model of Rousseau and his ideas about the confessional word can be considered next to Karamzin's story. D. I. Fonvizin contrasts the «Confessions» of Rousseau with the confessional intentions of Saint Augustine. The author prefers the true confessional interview of the person with God to the public story about private life of the person. The word of Rousseau's hero of «Confessions» seems to Fonvizin, a selfish love to details of everyday life.

A.N. Radishchev polemizes with demonstrative selfishness and loneliness of Rousseau's man, focusing not only on the «Confession», but also on the latest work of Rousseau – «Walks of a Lonely Dreamer». . In contrast to Rousseau's individualism Radishchev writes about the social nature of a man and his openness to the world, formulates the concepts of sympathy and empathy. In both cases there is a noticeable influence of national traditions and the Orthodox anthropology, sharply opposed to the selfishness. on the writers. At the end of the 18th century this attitude was expressed in a number of religious texts including journalism and the works of Russian masons.

In this context, the novel «My Confession» can be understood as the text that is associated with the development of the Russian thought of the era, searching of which was associated with the creation of philosophical and anthropological parameters of the identity discourse. Now Karamzin, who showed the most active interest in the construction of the image of the Russian personality in his previous works, turns to the

poetics of the confessional word, discrediting Rousseau's understanding of the intrinsic value of the human self. The provocative frankness of Rousseau becomes the main intention of the hero of the story, it blurs the boundaries of truth and lies, genuine humanity and selfish pretentiousness. Karamzin annihilates petty outpourings of the hero, not corresponding to the true existence and implementation of the person, in front of readers.

POETICS

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SEMANTICS OF PAUSES AND OTHER “ZONES OF SILENCE” IN THE COMIC TEXT

Pauses are usually investigated by musicologists, linguists and theater experts who contemplate on breaks in the sound of speech or melody. However, a pause and different "zones of silence" are interesting objects for literary reflection. Any narrative text is discrete. Intonational "hiatus" can occur between sentences and even individual words. When read, they are perceived as interruptions in the movement of the narrative flow, as lacunae filled with independent meaning. In the comic text such elements of discreteness can cause humorous reaction from the reader or listener. In the text such "zones of silence" are represented by pause, interruption of speech, the silence of the character, the figure of silence in the speech of the narrator or storyteller. Pauses are connected with gestures; they are caused by the very nature of the writer's dialogue with the reader. This problem has not been studied well enough, but a rich literary material available in the cultural archive shows that the conversation about the semantics of pauses and other "zones of silence" is quite relevant.

To solve this problem, the system-integrated analysis and comparative analysis are extremely important scientific instruments. They are designed to help reveal a deep conceptual connection between the

pause and other elements of discreteness with the complete artistic whole. They are able to demonstrate how such elements have become an important part of the artistic language of different writers.

The works of Jerome K. Jerome, M. Zoshchenko, M. Bulgakov, P. Romanov are taken as the studied material. Pause is considered as one of the effective means allowing the author to reveal the ambiguity of life phenomena. The relationship of pauses and omission with the syntactic structure of prose is shown. Division of the text into short phrases, use of particular punctuation marks, and the omission as a negative device – all these serve as the intonational markers of a comic text, hinting at the probability of a humorous reaction.

The pause in the comic text is directed to the rational formation of the reader's consciousness. The analytical mind of the recipient reveals hidden comic meanings during a brief stop.

Omission can be present in different narrative spaces – in the speech of the narrator, in the speech of the hero.

In this case, we laugh not at what is written or said, but at what is absent from the text but could probably be said and what we can only guess.

The named variants of discreteness of the narrative text testify a diverse spectrum of verbal and nonverbal means capable to create laughter effect in the comic narration.

RUSSIAN CLASSICS IN THE DIALOGUE OF CULTURES

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THE NOVEL *DEMONS* IN THE FRENCH TRANSLATIONS: ON COMPLETENESS OF THE CONCEPT *BESOVSTVO* TRANSFER

The main concept of the novel “Demons” by F.M. Dostoevsky that has a key role for its poetics is “devildom”. The analysis of this concept actualization in the French translation is relevant due to its special role in the cultural and linguistic field of the Russian native speakers and its absence in the French world view.

Nowadays there are six translations of the novel “Demons” into the French language, six of which were especially significant for its reception in France. The first translation was made by V. Derély in 1886. Later most often published translations were made by B. Schloezer (1932) and E. Guertic (1952). The last translation by A. Markowicz was edited in 1995.

The analysis of two fragments in which the concept “devildom” is verbalized in the characters’ speech was conducted. The first of them is a phrase from the monologue of Captain Lebyadkin in which he expresses his fear of the conspiratorial group of P. Verkhovensky. This fragment at the beginning of the plot development reveals the approaching of a tragedy. The second fragment is a speech of Stepan Trofimovich about demons invading Russia in the turning-point of the novel where the concept “demons” is represented to a full extent.

Due to the study of these and other fragments of the novel it is revealed that full or partial destruction of the axiological content of the concept “devildom” is caused by the translators’ choice of equivalents for transmission of its key representatives: *бес, чёрт, взбесившийся, беситъся*. As a result, an allusion to the tragedy of Stavrogin disappears in all the translations, perception of devildom as a moral and social disease by French readers is destroyed.

There are such features of the concept “devildom” as *pride, logic, attitude toward faith* and *despondency* revealing Stavrogin’s spiritual death that are reproduced by translators with less loss. Such features as *illness, madness, insignificance, unbelief* and *laugh (mockery)* demonstrating social and moral aspects of devildom presented more serious difficulties for translators.

The translators’ work with syntax patterns of the phrases also influenced the actualization of this concept in the French translations of the novel. A. Markowicz avoided losses at this level with more success than other translators. It can be explained by his bilingualism as well as by the change of the French translation approach: at the end of the XX century translators started to pay more attention to the writers’ individual style and language register.

Thus, impossibility of full transmission of the concept “devildom” in the translations of the novel “Demons” by F.M. Dostoevsky into the

French language is caused by the difference in Russian and French cultures: absence of this concept in the French worldview and as a result, difficulties for the translators in representation of its main features as well as the language asymmetry.

M. E. SALTYKOV-SHCHEDRIN AND RUSSIAN CULTURE

**E.N. Stroganova, I.A. Knigin, I.Yu. Matveeva,
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“MIKHAIL SALTYKOV-SHCHEDRIN AND HIS CONTEMPORARIES”: MATERIALS OF THE PROJECT

This paper presents the materials of the project on publishing the encyclopedia “M.E. Saltykov-Shchedrin and His Contemporaries”. The project assumes the representation of the writer's diverse connections with his contemporaries, not only with those whom he knew personally, but also with those who, regardless of personal acquaintance, existed in his creative consciousness or responded to his works. Such an approach will allow to show the multifacetedness of the creative personality of the writer, the features of his human appearance, as well as the specificity of the existence his texts. The selection includes articles about several Saltykov’s compatriots – artists: writers, painters, musicians, theatrical actors.

IN THE WORLD OF CONTEMPORARY POETRY

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METAPHYSICS OF LOVE IN THE LYRICS BY S. KOMAROV: 1970s – EARLY 1990s

Love poetry by Tyumen poet S. Komarov is analyzed considering cultural and historical processes taking place in the regional literature of the 1970s and 1980s. The influence of the artistic experience of

modernistic and Soviet poets on the work of Tyumen authors is determined in this context. In particular, it is found out that “softlyric poetry” (primarily N.Rubtsov's verses) had a significant influence on V.V. Belov and V. Zakharchenko, who were in S.Komarov's nearest social circle at the beginning of their artistic journey. In case of the author under consideration, the study allows us to conclude that the artistic world in his early works was formed in a dialogue with the poetry both of the second half of the 20th century (A. Tarkovsky, D. Samoilov, etc.) and the first third of the 20th century, including love poetry of A. Blok and V. Mayakovsky. By the example of the poem “You Will Return - I Know”, it is shown how interaction with this poetic tradition (Mayakovsky's poem “About That”) expresses a search of lyrical consciousness for value orientations of existence of an individual in the world. A distinctive feature is that an ontological quest of the narrator, due to the poet's orientation toward the modernist tradition, is objectified in the paradigm of life and death, consciousness and the collective unconscious, the “Self” and the Other, and affirms a metaphysical nature of sexual love. The extension of metaphysical issues of love is characteristic of S. Komarov's lyrics in the second half of the 1980s and 1990s: the collective subject of poet's works, experiencing love, discovers integrity of the world and family relations with it in the depths of a human spirit and experiences a mysterious transformation of reality on a scale of his personal life cosmos. The author of the article comes to a conclusion that metaphysical dimension of sexual love, creative energy of Eros that transforms reality and overcomes personal egoism, idealization of an image of the beloved referring to the archetype of Eternal Femininity, moves the poet's aesthetic experience (perhaps through the prism of Blok's artistic work) nearer to the tradition of Russian metaphysics of love, presented in philosophical works or poetic texts by Vl. Solovyov, N. Berdyaev and their followers. In accordance with the mentioned features of poet's aesthetics of love, a systematic analysis of the poem “We Do not Want to Have a Boy...” is carried out in the second part of the article. It is determined that the narrator, experiencing sexual and spiritual affinity with his beloved, comprehends his unity with the world, God and other people sensually and intuitively. As the study suggests, the poet describing the metaphysical experience of the narrator, actualizes the contexts of metaphysical love

poetry of the Russian modernism of the early 20th century, love idyll, spiritual and moral quest of Leo Tolstoy, regional poetry (V. Belov "Railway Station Elegy"), mystery practice in a mythological and ritual tradition consciously or through the channels of cultural memory. In conclusion, the results of the research are summed up and necessary generalizations are made, which makes it possible to identify the ways of further study of S. Komarov's poetic work.

ALTAI TEXT

TO THE 100TH ANNIVERSARY OF P. A. BORODKIN

S. A. An,

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FOLKLORE BASIS OF THE PLOT SITUATIONS IN BORODKIN'S "SECRETS OF THE SNAKE MOUNTAIN"

In 2018, the Altai celebrates the 100th anniversary of the famous regional writer and local historian Peter Antonovich Borodkin (1918-1986). P.A. Borodkin, being an employee of the archive in the 40-80s of the XX century, in the story "Secrets of the Snake Mountain" turned to events concerning the discovery and industrial development of mountain ores in the Altai. In his work he used the folklore of the workers of the Zmeinogorsky mine.

The authors of the article consider the features of the interrelation between folklore and literature at the level of events in the story of P.A. Borodkin "Secrets of the Serpent Mountain,

Specific plot situations in which the meanings of folklore works are realized are analyzed. When the author includes folklore in an artistic text, the text "includes" the traditions and norms rooted in the people's environment, "the collective unconscious".

It was in the XX century. the awareness of the complexity of folklore as a part of the spiritual life of the mining workers who have not yet lost the roots of the village folk culture has come. In the work of PA.

Borodkina presents various genres of folklore that existed in the mining and metallurgical environment (popular proverbs and sayings, songs, legends), as well as descriptions of the wedding rite, youth parties. However, the greatest interest is caused by the early working songs of the Zmeinogorsk mine, such as "We are sent for analysis ..." and "Our mining works ...". Song situations are played out in episodes of the story. Working songs are a folklore source, on the basis of which the world is modeled in the story of P.A. Borodkin "Secrets of the Serpent Mountain".

Events in the story are often confined to calendar-ritual or family-ceremonial holidays, mentioned by the author, giving them an aesthetic assessment. In the center of the plot action of the story is the traditional Russian wedding ceremony.

As a rule, the folklore text is realized by P.A. Borodkin as follows: the events described therein develop in a plot that varies its meaning in relation to specific circumstances. Such, for example, is the situation on the basis of the well-known Russian proverb "Nedosol on the table, and the brine on his back."

The developed folklore taking place in this novel, in turn, undergoes a multifaceted influence of literature where the authority and weight of a written word is immeasurably higher both in the religious, ethical, and aesthetic sense. In some places, the oral word is placed under the book, reproducing the norms of written language. In the language of any people, constants are manifested and fixed in the form of phraseological units, in particular – in proverbs and sayings. In this story, folklore constants act as a stable way of perception of the world, characteristic of large social communities, in our case – mining workers of Altai, – consisting of archetypes of the collective unconscious, knowledge, beliefs, values, stereotypes of thinking.

YOUNG PHILOLOGY

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**THE ARCHETYPE OF ROAD IN STORIES OF V. I. BELOV
AND YE. D. AIPIN**

The archetype of the road is one of the most important components of the world model of archaic cultures. Its significance is connected with the variety of meanings: the vector of physical displacement, spiritual growth, the symbol of changes, infinity, and destiny. The relevance of the research lies in the fact that functioning of this literary phenomenon is being explored in the aspects of genre. The material for analysis is given by the stories of V. I. Belov and E. D. Aipin. The choice of these writers' works is due to the connection of their creativity with ontological discourse.

The research of both authors' texts is based on ethnophilological approach. First of all we consider the different connotations of concepts "way" and "road" in the texts of V. I. Belov and Ye. D. Aipin. They are caused by the features of the language picture of the world. For example, in the Khanty language these concepts represent one whole, which captures the idea of eternal life cycle. This fact is reflected in the stories of Ye. D. Aipin: the plots of his stories are based on the situation of coming back. The concepts "way" and "road" are not equal in the Russian language picture of the world, that is caused by the different time of origin of these concepts ("road" is older) and by the connection of the word "road" with pagan outlook (and the "way" is associated with Christian one). These connections are caused by national consciousness. The archetype of the road is realized through the cohesion of physical movements and the moral quests of V. I. Belov's heroes. So their physical and mental ways demonstrate the influence of a personal fate on the process of transforming the traditional peasant culture into industrialized one.

Due to this fact, there are different destinations in the stories of Russian and Khanty writers. Belov's heroes have realized the value of

«the native» and their way is directed at home. The road of Aipin's heroes forms a circle that starts and finishes at the same place – in the “native” home. When they move to the periphery – in the “alien” space - they discover the “native” again.

Despite different definitions of the road in the texts of both authors, we can also find common meanings of this archetype. Most often the space of hero's physical movements is abstract, because it is comprehended as a territory of trial, moral choice and spiritual changes. The culmination of the plot is more often marked by the symbol of a cross-road. Also the archetype of the road is connected with the idea of the fate, which is understood as a supernatural and is beyond man's power of control.

CULTUROLOGY

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SOLOVETSKY TEXT IN THE OLD BELIEF TRADITION

In the Russian Old Belief history, the Solovetsky Monastery Uprising of 1668-1676 is one of the key events. In this article, we aim to reveal the iconic space image in the texts devoted to the Uprising, using the hierotopic approach to the text chronotope as the "modeling of space by image-words" (P. Brown). «Liminality» characterizes the internal semantics of the events experienced by the participants involved in the «Solovetsky Sitting». We are primarily interested in the spatio-temporal image of a limit, a boundary that characterizes the chronotope of the texts that have come into the the Old Belief text corpus.

The Solovetsky Monastery hierotopic image is an image of barriered, marginal place, being faithful to the Old Belief. It was externalized in the Petitions about Belief composed by monk Gerontius and submitted to Tsar Alexei Mikhailovich on behalf of the rebellious monastery monks. They were composed inside the monastery directly during the uprising and gave rise to the Old Belief theology. Space-time oppositions that determine the key features of the monastery image are

lying both on the border and central position, the «old/new» and the «eternal/temporary», emphasizing the eschatological perspective in the perception of the events by the monks and their willingness to accept the martyr's end.

«The History of Solovetsky Fathers and Sufferers» by Simeon Denisov continues and develops the hierotopic ideas of the Petitions. «The Story» was created within the Old Belief tradition in the 1820s. In this text about the Solovetsky Uprising, the island monastery "boundary" space is built with the help of three key concepts: «island», «garden» and «city», which have symbolic and allegorical interpretation as an image of Paradise. In «The History of Solovetsky Fathers and Sufferers» Simeon Denisov interpreted Solovki as a place of the ultimate, exceptional, where the chronotop of the arche is realized. The image of heavenly Jerusalem and especially the most prosperous Garden of Eden composes a rhetorical frame into which the main narrative is inscribed. The eschatological space of the monastery as Paradise unites semantics of the beginning ("holy and glorious") and of the end ("God-pleasing and righteous"). In addition, the temporal and estimated ambivalence of the motifs is determined by the island chronotope with its archaic semantics of the other-world through which the monastery image is built.

FILM TEXT

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DEVELOPMENT OF RUSSIAN SCREENPLAY TEXT

Screenplay has been defined by Russian scholars in widely varying ways: from viewing it as a new type of literature (a new *genre* for some scholars) to denying it the status of a literary text. The gap caused by the lack of linguistic research of film scripts has been filled with stereotypical opinions concerning their textual features.

Emergence of Russian screenplay (1908) was determined by a number of cultural factors, such as the presence of cinematic elements in classic Russian literature, syncretism in art, and a growing role of pre-

texts (draft versions, preliminary notes, etc.). However, neither the Russian society of the time, nor the literary scene and the authors were prepared to use this kind of structuring of a literary text. It was not before the next stage in the literary process that the aesthetics of pre-text became prominent.

In the first third of the 20th century, not only cinema needed the support of the “senior” art, literature viewed cinema as an expression of the zeitgeist. Writers of various literary schools embraced montage and analytical writing techniques. The pre-existence of these literary forms, which were not perceived as something unique by readers, was one of the reasons for the rapid development of screenwriting in Russia.

For a variety of reasons, Russian adapted screenplay preceded the development of original scripts chronologically. Classic literature, familiar and well-remembered by viewers, allowed cinematographers to produce their texts with large story gaps, as a montage of citations.

Russian literary screenplay quickly developed from a compressed primitive text into elaborate works in a variety of genres. With nearly a century of history behind it, Russian screenplay is still in the process of establishing, melting together its constituent elements of epic, lyrics and drama.

Today, screenplay is not a marginal literary genre but a new and evolving type of literature. It is a text with a montage-driven composition technique, where the visual images are represented dynamically through various, primarily compositional and syntactic, means.

Screenplay is not a reflection of the polyphony of cinematic text. Moreover, we encounter a certain disbalance between technological capabilities of the cinema and their reflection in screenplays.

LINGUISTICS**Yu.V. Slozhenikina***Moscow City University (Samara branch)***A.V. Rastyagayev***Moscow City University (Samara branch)***T.V. Levanova***Moscow City University (Samara branch)***WORD “PIAR” IN THE LINGUISTIC AND CULTURAL
ASSESSMENT:
THE LEXICAL BACKGROUND OF IRONY**

The article is devoted to the examination of the linguistic and cultural field of PR. The material for the linguocultural analysis was journalistic texts presented in the National Corpus of the Russian language in just 81 contexts. The undertaken study describes strategies and tactics for creating an ironic lexical background for the word PR. The authors of the article identified 2 strategies verbal and cognitive. Fundamental works of V.V. Vorobyova, E.M. Vereshchagin, V.G. Kostomarov formed the theoretical basis of linguoculturological analysis. The authors of the article proved that irony is a discursive practice. This is a regular way in the language community to talk about something. The irony is often perceived by the addressee as communication, causing a negative emotional reaction.

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*Kemerovo State University***TEXT AS OBJECT OF QUANTITATIVE-MORPHOLOGICAL
RESEARCH**

Any text as an object of scientific research is a complex system that is revealed and becomes understandable with different methods and approaches, which reflect not only the surface characteristics of the text,

but also the deep ones. Within the framework of the problem of contrasting constant and non-constant members of morphological categories, the text is considered as an object of statistical calculation of case forms. The relevance of the study is due to a number of factors. First, interest in the quantitative aspect of the study of linguistic material was explained by B.N. Golovin [Golovin, 41]: 1) the language has quantitative characteristics, quantitative characteristics, 2) there is a connection between the qualitative and quantitative characteristics of the language system, 3) the frequencies of the various elements of the language in the speech stream obey statistical laws. Secondly, the study of case forms in the quantitative aspect takes place within the framework of the problem of opposing constant / non-constant members of morphological categories (and also parts of speech). The validity of the problem lies in the fact that there is no unambiguous representation of the regularity of the functioning of grammatical categories in the Russian language. The existing problem allows us to formulate a hypothesis that the statistical calculation of case forms serves as a material for identification and characterization of the idiosyncrasy of the author, which is confirmed by the frequency of the grammatical case in three artistic (MA Bulgakov "Master and Margarita", M.Yu. Lermontov "Hero of our time ", AS Pushkin" Arap of Peter the Great ") and one scientific texts (AA Antonov" Mineralogy rodingites of Bazhenov's hyperbasite massif "). The instrument of calculation was the National Corpus of the Russian language. Comparison of the data of quantitative analysis of the case-based three texts of the artistic style and one scientific one shows that the morphological system, in particular the case system of the text considered, functions naturally in the texts of the same style (here artistic), which confirms the equal (in the most quantitative sense) distribution in the works of parts speech, changing by case. Also, the "leading" positions of some cases (nominative, accusative, genitive) are logical. The difference (ie, a departure from regularity) allows us to analyze the morphological system of the text as a constituent characteristic of the idiosyncrasy of the author. The text of another style shows and confirms the hypothesis that the morphological system manifests itself differently in functional styles.