

SUMMARY

LITERARY ANNIVERSARIES THE 190 ANNIVERSARY OF LEO TOLSTOY

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ANTHROPONYMS IN TOLSTOY'S NOVEL "RESURRECTION"

The article studies the anthroponyms and the ways the characters' names in Tolstoy's novel "Resurrection". The meaning of the characters' poetonyms and the reasons for the "change" of the anthroponym were revealed and the functions of the anthroponyms were defined.

The ambitious dukes and counts value their high position. The author indicates their titles and ranks and (more seldom) anthroponyms. The representatives of the judiciary are named exclusively by their surnames, their titles are in the first place.

Tolstoy gives revolutionaries "suggestive" anthroponyms, which are used in characterizing and prospective function and are one of the ways to discredit these characters. The anthroponym *Vera Efremovna Bogodukhovskaya* is a triple travesty. The surname Petlin possesses the semantics of death. The surname *Neverov* has a transparent meaning; the person who does not believe in God commits a suicide. The executed *Rozovsky* and *Lozinsky* have their prototypes. These characters' death proves the revolutionaries' perniciousness and terror immorality.

The anthroponyms *Grabets* and *Emilia Rantseva* "block" these characters' spiritual development causing a reader's skepticism. The semantics of the political anthroponyms that is strongly disliked by Tolstoy is negative: *Karmanov*, *Markel Kondratiev*. *Novodvorov* is deprived of onym; his surname is suggestive; the ideas proclaimed by him threaten to turn the country into "slaughterhouse". Tolstoy is disgusted to name this character by his surname. Giving *Novodvorov* a detailed description, Tolstoy uses the pronoun *he*. The poetonym *Marya Pavlovna Schetinina* is rather neutral. *Nabatov's* behavior corresponds to his surname. The poetonym *Vladimir Simonson* has a positive value; this character's surname "strengthens" the meaning of his onim. *Nabatov* and *Simonson* did not aim at carrying the Word of God into the world, therefore *Nekhludov* rejected their program.

The old raskolnik practising his own religion is not named by any onym; he is a deceased prophet and a categorical and embittered person. The English missionary, called *Englishman*, is a nameless character; he commented on the sufferings with the words "All right".

Tolstoy believes that the truth belongs to those who live according to the commandments of God; the author gives the old female prisoner the surname

Menshova; there aren't such kinds of people among her cellmates. The nameless ordinary and uneducated people embody the author's idea of a proper life, which is isolated from criminal society. Fedosyas are Tolstoy's righteous, wise and generous people.

The poetonyms of spiritually developing characters "protect" people and help them to overcome the fate temoation. In *Taras* and *Fedosya*, Tolstoy emphasized the righteous, the ability to forgive people and self-sacrifice. Fedosya's story is a kind of parable inside of Resurrection "foretelling" Nekhludov's forgiveness by Maslova. *Катерина Михайловна и Дмитрий Иванович Нехлюдов* – «говорящие» антропонимы, которые выступают как оберег, «предсказывают» судьбы этих героев. Поэтоним главного героя «управляет» судьбой человека, идущего к постижению Слова Божьего.

Katerina Mikhailovna and *Dmitry Ivanovich Nekhlyudov* are protective names "predicting" these characters' fate. The main character's poetonym "gides" a person's fate who conceives the Word of God.

POETICS

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IN PYOTR ERSHOV'S HIPPOLOGY: RIDING BACKWARDS AND DEMONIC GENESIS OF THE LITTLE HUMPBACKED HORSE

The present article studies *riding backwards* in a fairy-tale poem by Pyotr Yershov "The Little Humpbacked Horse" as a variant of the "inversion", or "overturning" motif, which related to such supernatural beings as sorcerers, leshies and undeads in Slavic Folklore. The theme is very popular in the folk traditions of western Asia and Europe as well as belief that witches ride to their sabbats on the demoniacal beasts. The example of this motif in the European iconography of witchcraft can be found in the well-known engraving "The Witch" (between 1500 and 1507) by Albrecht Dürer, which depicts a woman riding backwards on a goat, and Hans Baldung's "The Witch"(1510) with a young girl riding across the sky sitting backwards on a ram or goat. Ershov's chthonian white horse harnessed by "reversal actions" determining her genetic relation to the devil as well as her son, the little humpbacked horse possessing the ability to travel long distances in a short time links him with the devil from The Legend of John of Novgorod's Journey to Jerusalem on the Devil's Back. The plot of "The Little Humpbacked Horse" is considered to be based on a modified folklore motif "bogaty'r's horse" (magic horse, which is able to travel long distances). It performs the modified motif "flight on the devil's back" and "devil serving human", the parallel can be drawn with «The Night

before Christmas» by Nikolay Gogol. Ershov's fairy tale is connected with *lubok*, but it is not quite simple as the first one: the poet performs a word-play with his family name in the episode with ruffe (*yorsh* the Russian name of this fish, is derivative of *Ershov*) and alludes to *lubok* incorporating it into the narrative structure of the text. Also, such characters as Ivan's brothers, Tsar's equerry, and the humpback himself constantly "blurt out" about the «demonic» implication of the story. According to Pyotr Ershov's classmates' (A.Yaroslavtsev, V.Treborn), he was raised in the village Bezrukovo in Tobolsk district in an atmosphere of the strong superstitious beliefs. An extremely mythological way of life in this Siberian province probably included among other things pictures of the turning clothes inside out as the way of meeting the evil spirits or protecting oneself from *leshiyes*, funeral rites with turning the witch's bodies over, riding backwards, and many other actions based on the same idea.

RUSSIAN CLASSICS IN THE DIALOGUE OF CULTURES

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THE PERCEPTION OF DEMONS BY F.M. DOSTOEVSKY IN FRANCE (1900-1970)

The first responses to the novel *Demons (the Possessed)* by F.M. Dostoevsky in France appeared at the end of the XIX century. C. Courrière, J. Fleury and E.-M. de Vogué thought that this book was interesting only as some work on nihilism and did not have any artistic value. According to their opinion, it could be explained by Dostoevsky's lack for talent. The novel *Demons* was more highly appraised by the French critics and writers in the XX century.

In the article, the results of the consecutive research of the Frenchmen's reference to this literary work from 1900 to 1970 are presented, the interpretation peculiarities of the philosophical and artistic aspects of this book in France are analyzed; the reasons for the French critics' and writers' interest towards the specific novel dominants are explained.

As a result of the study perception of the novel *Demons* in France in the specified period, it was revealed that the French repeatedly attempted to rethink the philosophical content of the book. A. Gide pointed to the idea about a superhuman in this literary work and its influence on Nietzsche's philosophy, pointed out the literary identity of the novel.

The specificities of the modernism in France resulting from its representatives' search for new artistic techniques that could allow them to present the human's inner world, contributed to their reference to Dostoevsky's art. The direct consequence of this is that A. Gide emphasized the literary identity of the novel *Demons* and moreover, that the other representatives of the French culture

(P. Nizan, P. Drieu la Rochelle) rethought the plot and elements of the poetic structure of this book.

After the tragic events of the Russian revolution of 1917, the French critics and writers pointed out the prophetic character of the novel *Demons* and attempted to analyze the main characters' essence through the prism of the mentioned tragic events (A. Suarès, M. Arlan).

The novel *Demons* was thought through the French existentialism representatives: J.-P. Sartre and A. Camus. Sartre positively assessed the inner organization of the literary work and the way Dostoevsky presented the heroes. The philosophical aspects of the novel and Stavrogin's personality in particular were deeply rethought by A. Camus in his novels and in the theatre play production based on the book. The French writer was one among the first to perceive the reasons for the tragedies depicted by Dostoevsky in the novel, meanwhile, as his predecessors he presented Stavrogin as the main source of evil.

As the result, despite the French critics' and writers' close attention to the novel *Demons*, many key aspects comprehension of the novel was difficult. That can be considered as an evidence of some obstacles for all the aspects understanding of the novel in France. One of these obstacles can be the quality of its French translations.

ON THE PAGES OF MODERN PROSE

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THE FUNCTION OF CINEMATIC TECHNIQUES IN POETICS OF THE NOVEL BY G. YAKHINA "CHILDREN OF MINE": REVISITING THE PHENOMENON OF LITERARY SUCCESS

The article is devoted to Guzel Yakhina's literature whose debut novel "Zuleykha Opens Her Eyes" became a bestseller and won many literary awards. Her literature study could shed light on the mechanisms forming today's literary mainstream and understand the specifics of modern literature. The object of the present study is a new novel by G. Yakhina "Children of Mine" that was also highly appreciated by critics having proved the early-career writer's literary talent. The article objective is to identify the features of poetics contributing to a reader's active interest and the writer's literary success.

Apart from the genre game, the second the novel by G. Yakhina's has a number of features from our view very essential for its potential popularity. It concerns the scenario poetics that to a great extent has become the organizing artistic principle of both works. The writer frequently uses the techniques of "camera movement", the plans alternation, slo-motion. The modern literary

context doesn't consider Yakhina's literature like an exception, conversely, her texts are a product of discursive practices of popular culture, aimed at visualization as a narrative construction basic principle.

The list of the literary scenic features doesn't cover the author's artistic style features; on the contrary, it is unlikely to be the core of her novels. The dynamic situation of observation, revealing the author's desire to guide the reader's perception, creates the pictures in subtle detail. A significant poetics feature "Children of Mine" novel is the actualization, in addition to auditory and visual, tactile, olfactory communication channels. Their synthesis makes it possible to draw a colorful, dynamic and extremely capacious picture of the artistic world in the novel. In this palette sound has a priority. Sound images in functional and semantic relation are leading factors in the author's creative worldview system.

Another significant technique is the angle of the hero's representation, when not a person as a personality is viewed but his feelings. The emotional impact strengthening on the reader is done due to a close focus on the "corporal" nuances in a person's image, when the feeling is displayed in a moment of spiritual shock. This influences the special psychosomatic devices use, where the main idea of a character's portrait descriptions is to render a character's "corporal", non-verbal behavior. The revealed techniques contribute to the disclosure of the novel artistic concept. G. Yakhina always shows a hero's sense apotheosis through the union between the person and the world and vice versa. The unifying element of such representation is distinction blurring between the body and the world, internal and external.

The synthesis of the considered devices allows us to get closer to unraveling G. Yakhina's charm secret.

THEORY: PROBLEMS AND REFLECTION

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THE SOURCE AND PROBLEMS OF THE ANALYSIS OF THE POETIC TEXT

The study of poetry or the science of versification has historically appeared from the interest to poetics of literary texts. In the modern literary studies it is included as one of the disciplines which is considered to be a necessary one for a philologist. In comparison with other theoretical literary disciplines the science of the verse seems to take much more time and effort while being studied and it is supposed to be the least impactful although each forms are meant to contain necessary information for the artist's intention and therefore to help with the composition interpretation, to contribute to the exposure into the depthless sphere of scenes of the poetic text.

Deactualization of versification process is objective, the developed gap between academic science and university / school literary studies is obvious. Objective reasons for that should be searched for in the cultural history. Throughout the duration of supremacy of normative rhetorical philology, the knowledge of versification specificities used to be vitally important. However, in the postrhetorical epoch the situation changes as the canons are displaced for individual artist's intention. There are certain complications, both for the author and for the reader, in the scheme of sense generation when using verse forms conditioned by the tradition. The emblematic function of the form is replaced to its individual transformation (or one of its specificities) and semantics is now born from the transformation pattern in the individual context of the composition. Even if the knowledge and vision of the current system of versification are preserved, all this creates further complications for an interpreter. At the same time the influence of fictional prose is increasing.

The common-literary deactualization of versification process, described above, has got a global and, apparently, irreversible character. On the other hand, it is far to its completion; even if hypothetically poets of the coming generation completely deny diverse verse forms, the necessity for their recognition will be preserved long enough for the interpretation of poetic texts, created earlier (which should be considered unindifferent both to specialists and an inquiring reader).

The author does not claim the development of some certain methods but defines the resource which has not been fully requested, although justified by the nature of poetry writing. The idea is to develop rhythmic hearing of beginning readers, just children, who, not coincidentally, are keen on poetry, and do it as early as possible.

The local brainchild to develop rhythmic hearing at the early stage can be born out into practice even now. Certain methods can be different and the gained experience can be taken into account and helpful both for teaching (at school and university) and training new generations to appreciate poetry in-depth.

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THE PHENOMENON OF THE BARNAUl METRO IN THE CONTEXT OF CITY MYTHOLOGY

There are more virtual metros in Russia than real ones. The most colorful among the imaginary subways, of course, is subway of Barnaul. This is officially recognized: the site of the Barnaul metro ranks first in the TOP-10 among similar memes. Mainly, it is, of course, the merit of the site creator, Danila Churilov. However, if his media project did not fit into the urban mythology of Barnaul so organically, the success would be obviously much more modest then. Urban mythology is formed on the basis of a system of citizens' collective representations allowing them to stand their regional identity as a specific. The construction of the Barnaul identity at the turn of the 20th-21st centuries is closely connected with the myth of the "capital of the world". The slogan "Barnaul – the Capital of the World" was born in the late 1980s and became extremely popular among the townspeople. The record in the official Twitter account of the Municipal Units of the Barnaul Metro: "If this tweet collects a thousand retweets, Barnaul will be renamed into the Capital of the World", confirms the direct correlation between the Barnaul metro discourse and the city dreams about the status "the Capital of the World".

In a more remote historical retrospect, the project "Metro of Barnaul" could not fail to take into account the landscape-territorial localization of the regional capital. In the seventies of the XVIII century the Barnaul silver smelting plant was given the status of a mountain city, although it is two hundred kilometers to the nearest mountains and mines. The paradox of geopoetics of Barnaul is still felt today. For tourists from other regions Barnaul located in the forest-steppe zone of the West Siberian Plain is, above all, the gates to the Altai Mountains. With all this, the city, already from the moment of its foundation nominally connected with the mountains and underground excavations, has not managed to really master the spatial heights-depths. The lack for real success in the mastering of the sacred top and infernal bottom was compensated by the intensification of virtual developments in these spheres. It is no accident that in urban legends and stories, mysterious Barnaul dungeons often appear.

"Barnaul's Metro" – the project is openly utopian, it is oriented to a bright past, but the mockingly parodic nature of the most of the site texts sometimes transform the utopia into an anti-utopia. According to legend, the metro started in Barnaul in 1972, after the Leonid Brezhnev visited the Altai Territory in connection with the unprecedented harvest of grain. Detailed, and even "documented", a description of the main stages of the metro construction and development, a high detail degree of the media project made the Barnaul's metro the most "real" of all virtual ones.

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BELOVODIE: A LEGEND, MYTHOLOGEME, BRAND

The article systematizes information about Belovodie and outputs the dynamics of using this image in the Russian culture. The information about Belovodie consists of folk legends, handwritten secret leaflets ("Travelers") and judicial documents. The legend arose at the end of the XVIII century in connection with the persecution of the Old Believers after the Split. The semantic "core" of the legend is the idea of a blessed country where the "true" priesthood and the Doniconian ritual are preserved, there is no access to Antichrist and his servants in it. The semantics of the toponym "Belovodie" is explained by the physical water features of Katun tributaries, the social meaning of the word "white" ("free", "nobody's"), the philosophical and religious semantics of whiteness as wholeness, fullness, divine light-radiance and holiness. The peasant "kingdom of God" is distinguished by the following features: remoteness (on the edge of the earth, on the seashore) and delimitation from the state (behind mountains, forests, sea, on the island); a harsh but abundant nature; lack for secular power; free life under the leadership of the spiritual authorities. People of "earthly paradise" are immigrants from Russia and Western countries that have fled here from religious persecution. Belovodie as a stronghold of "ancient piety" is associated with the Old Believers' image of Kitezh-city. Only a true believer can penetrate into the reserved country. For more than a century the legend has carried out an informational and agitational functions, prompting the peasants to flee to the Altai (Bukhtarma and Umomsky valleys) and beyond. Activation of faith in the legend took place during the crisis moments of Soviet history (revolution, Civil War, collectivization, repression). In the XX century, the "daughter" stories of the legend were supplemented with new characters (L. N. Tolstoy, N. K. Roerich, captain of the steamer). After penetrating into the literature at the end of the XIX century, Belovodie becomes a productive mythologeme, which sets the problems, the plot and the system of images in works of art. It was particularly in demand in the regionalism (G. N. Potanin, N. M. Yadrintsev), in the prose of the young regionalism (G. D. Grebenshchikov, A. E. Novoselov) and in the "village prose" (V. G. Rasputin, V. V. Lichutin, S. P. Zalygin and others). The last one uses the concept of Belovodie as the embodiment of the holy Russian world, a small homeland and national history. The idea of "earthly paradise" is being diluted in the culture of recent decades, the word "Belovodie" is being replicated, increasingly acquiring the status of a "mental product", a brand.

ARCHIVE SEARCH

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BARNAUL PLAYBILL AT THE BEGINNING OF THE 20th CENTURY AS A DOCUMENTAL SOURCE

In the article the playbill which functional status depends on development of the theatrical environment during the concrete historical period is considered. According to the authors, the theatrical event where the playbill is supposed to be its part is a point of merge of the cultural streams existing in a certain cultural environment, in this case the cultural environment of the city of Barnaul. Onomastikon of the playbill is used as a system of units on the basis of which semantics of the cultural environment of Barnaul is reconstructed. The used hermeneutical technique of the analysis of the playbill is defined as a technique of semantic expansion of historical factual knowledge.

The playbill is submitted by the authors as a multidimensional phenomenon: it is a documentary source of valuable historical data; the playbill as a part of theater provincial life has a printing aspect.

According to the authors, the level of the development of the theatrical environment in Barnaul is high at the turn of the century, the theater is a part of everyday cultural life of the city. The authors of the article take into account posters as documentary sources of two events of a theatrical season in the period of 1907-1908: stage productions of the comedy joke “From Where the Fuss Lighted Up” and Big Evening.

Analysing the stage production of the comedy joke “From Where the Fuss Lighted Up”, the authors focus on two persons: W.I Ulrich (producer of the performance) and A.A. Lesnevsky (director).

Defining Big Evening as a theatrical action, the authors represent it as synthesis of a word, stage action and music, i.e. a semi-opera with inserts from “Tableau vivant” (a prototype of the modern game “Crocodile”). Recreating Big Evening’s set, the authors particularly describe the cotillon, its rules and value for the persons participating in similar events.

Among the persons taking part in Big evening’s organization, the authors appeal to the biography of K.O. Shchutsky, a scientist-forestry specialist, the history his family creation presented in his daughter’s diaries.

Another person who the authors address is M.M. Timokhovich, a Big evening’s organizer who was an agronomist of the 1st rank in 1905.

Finally, the authors conclude that the poster is a document that let us “see” Barnaul cultural life at the beginning of the XX century, its main characters and it helps to determine the high level of Barnaul cultural development at a turn of the 19-20th centuries by revealing their biography and activity.

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INSANITY AND OTHERWORLD IN LYUDMILA ULITSKAYA'S PROSE

The gap between real life and the existence of another world is the object of image of any writer in the opinion of L. Ulitskaya. "A minute before the awakening", Ulitskaya relates with insanity. Insanity is understood as a deviation from the psychological norm, which, according to V. Rudnev, is generalized in the statements: "something is wrong with me", "something is wrong between me and the world".

Madness appears in the pages of L. Ulitskaya's books in two transformations: 1) happy madness - grace, bliss ("Bronka", "The daughter of Bukhara", "The chosen people"); 2) madness as black chaos, abyss ("Genele the Purse Lady", "The Kukotsky Enigma", "Lyalya's house"). The latter is associated spatially with the "gap" in the universe, with the otherworld.

In the story "The chosen people" (1993), the feeble-minded Zinaida and her patroness Katya fall out of reality, feeling grace at the same time.

Grace is understood as the result of the saving effect of the Holy Spirit on the person, during which a person is beyond the time and space, as happened with Zina. At the end of the story "The chosen people" Zinaida passes into the otherworld to her mother. Her madness is related with a physiological cause (adrenal disease), the same with Milochka from the story "The Daughter of Bukhara" (Down syndrome).

Genele from the story "Genele the Purse Lady" and Elena Kukotskaya from "The Kukotsky Enigma" lose their mind under religious circumstances, which proves the connection between insanity and otherworldliness. The transition to the "third state" of Genele and Elena occurs on the road, they literally go beyond the existence. Both of them are at the crossroads between the worlds.

The transition to the otherworld is associated with the loss of the material. This is the reason why, Genele, who does not want to leave her bag, "gets stuck" between the worlds. Elena finds herself at unrecognizable for her Moscow, after leaving the church and talking with father Vladimir (the church and the priest at the same time carnivalize). Lost not only space and time, but also the ability to talk, interact with the real world. Elena's madness ends when the world recognizes her – someone calls her name, which brings her back to reality.

In the story "Lyalya's house" (1993), Lyalya's world falls to pieces. In a solid false window, Lyalya sees salvation, it is the boundary between the worlds, which brings her back. Lyalya becomes happy, but goes crazy.

Madness in Ulitskaya is not absence of mind, but a post-logical state that allows the characters to look into the "gap" between the worlds. In the prose of Lyudmila Ulitskaya, there are 2 kinds of insanity – madness as happiness and madness as chaos. Madness of the happiness is presented as grace and bliss, eclipsing the mind of the unhappy man in the ordinary world. Madness as chaos and

abyss is more connected with the category of the other-worldiness. Both kinds of insanity are represented spatially, which stems from the author's specific understanding of insanity.

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THE MORTAL SEMANTICS OF THE ROAD IN V. M. SHUKSHIN'S PROSE

The purpose of the article is to study the originality of the road semantics in V. M. Shukshin's prose. The material of the study was the works of art belonging to different periods of the writer's work. The structural and semiotic method that provided a reliable tool for the analysis of V. M. Shukshin's symbolic universe was used as the main research method.

The starting point of the study is the associative pair "road" - "life", which has become established in the world culture. In the process of research, it was found out that in V. M. Shukshin's artistic texts, the mortal semantics is revealed in stages, metaphorically correlating with the literal overcoming of the path by the heroes.

The characters' behavior on the road space has a significant effect on the degree of the death theme sounding. The ability and impossibility of a particular traveler to freely control their movement becomes the leading feature that allows us to determine the character's place on the Road-Life. For example, in front of heroes who are not able to dramatically change their direction, "obeying" road laws, the clear advantage is the characters that have completed freedom of action. As it was possible to prove such heroes' abilities were determined by their infernal nature. In other words, while these characters are on their way, they are simultaneously outside the Road-Life. It is important to note that in the Shukshin's texts, such heroes' infernal origin is more clearly manifested at the moment of mortal danger, contributing to the strengthening of the space mortal semantics.

Moreover, the mortal semantics of the road in Shukshin's prose is also realized at the expense of characters who conquer death on the road, but constantly face it. Thus, the inexhaustible success of the heroes only emphasizes the deadly danger of a great road.

Among other things, in the artistic texts of V. M. Shukshin, the semantics of death surrounding the road is fueled by realities from the writer's life. For example, the mention in the work of the Chuisk tract, which has an unambiguous association with the author, allows us to foresee the mortal danger waiting for the heroes.

Thus, as a result of the study, it was possible to come to the conclusion that the road semantics specificity in V. M. Shukshin's artistic system is its "multilayeredness". In other words, the theme of death is gradually revealed by introducing all new elements with the corresponding semantic load.

LINGUISTICS

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TYPES OF PARAGRAPHS IN THE TEXTS OF RUSSIAN PROSE AT THE TURN OF XX-XXI CENTURIES

In modern Russian studies, there are different approaches to the study of paragraphs, paragraph division.

In our opinion, N.S. Valgina's classification more fully reflects the set of possible paragraphs types. First, the basis for paragraphs study is a structural and semantic approach that allows us not only to identify the function, to determine the value of the text parts, but also to explore their composition. Second, the classification proposed by N. S. Valgina covers the types of paragraphs found in different parts of the text. However, 15 years have passed since the this typology creation. This fact allows us to assume that the new study material– texts created at the turn of the XX-XXI centuries, in which there are such syntactic processes as fusion / integration and dismemberment / disintegration, causes the emergence of new paragraphs types.

Work with factual material allowed us to identify new types of paragraphs. Their novelty is due to the fact that they have not been previously described and / or they have an additional feature that has not been identified to date.

1. Predictive paragraph – a paragraph consisting of several independent sentences, causing the reader to understand the real or potential subsequent events.

2. Mixed paragraph is a paragraph representing a construction with free direct speech.

3. Creolized paragraph is a paragraph, arranged compositionally, structurally and semantically as an independent unit of text. It is a text in the text that incorporates both verbal and non-verbal components. The purpose of these paragraphs is to tell the story, which is part of the text, as an independent.

4. Graphic paragraph – the paragraph in which the graphic design (red line) of the individual proposals allocated either several topics or a single theme focuses readers' attention on a few key, important, within the existing narrative.

5. Paragraph-spacing – a paragraph located in the General structure of the text not immediately after the previous one, but after an additional space / line skipping. This paragraph not only introduces a new topic, but also indicates the change of time, place of action, the appearance of a paragraph-beating may be associated with the introduction of a new hero in the narrative.

6. Paragraph-subdivision – paragraph, built with violation of grammatical and / or logical norms.

The paragraphs identified in the study have different structures. One of them is an independent sentence (paragraph mixed); others have several successive sentences – a complex syntactic unit (a prediction paragraph, mixed paragraph, creolized paragraph, paragraph-spacing, paragraph- subdivision); still others offer divided by the paragraphs (a graphic paragraph). The selected paragraphs, despite their common function associated with the introduction in the text of the new / important information, and perform other private functions. In our opinion, the identification of new paragraphs types was influenced by the material of the study (Russian literary texts created at the turn of the XX-XXI centuries), and the syntactic processes of fusion / integration, dismemberment / disintegration, characteristic of modern literary texts.

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THE WAYS OF PRECEDENT AND NEW TEXT INTERACTION: FROM EXPLICITNESS TO IMPLICITNESS OF MEANING REPRESENTATION

The article is concerned with the study of some aspects of intertextuality as a form of intertextual interaction. We define intertextuality as a way of coding/decoding (generating/comprehending) the meaning of the text by explicit or implicit reference to another text, located in the author's/recipient's thesaurus and used as the basis for generating and comprehending meaning. The article analyses both explicit and implicit markers of intertextual interaction.

In this article we made an attempt to show how diffuse the borders between explicit and implicit intertextual markers can be. In other words, we tried to go all the way from the quotation, the most explicit marker, to the association, an implicit device used to express intertextual links.

Explicit markers of intertextuality include, in the first instance, quotations. The ways by which quotations travel from precedent to new texts may vary: literal citation, allusive quotations, introduced without quotation marks, cases when no explicit markers are used, and the interaction is only based on associations and thus can only be discovered by a competent reader. We also give examples of several quasi- (or pseudo-) quotations, that carry out different functions in the text.

The interpretation of intertextuality from the point of integration of linguistic and literary approaches enables us to regard intertextual crosstalks as implicit markers of intertextuality. Due to these crosstalks associative links between books emerge, books become closer by their dominant ideas. Inference, the device of getting knowledge in the process of introspective analysis of the text and its hermeneutic interpretation, is the basic device of discovering implicit markers of intertextuality. The intertextual analysis of the texts by two English-speaking authors: A. Bierce's story "An Occurrence at Owls Creek Bridge" and W. Golding's novel "Pincher Martin", based on the device of inference, enabled to point out intertextual crosstalk, connecting these texts. These two texts, separated by both

time and distance, narrate about different events. A. Bierce describes an occurrence which took place during the American Civil War – an execution of a Southern planter at Owls Creek Bridge, W. Golding speaks about a British marine, who finds himself at the Atlantic shore as the result of a German attack. What connects the two stories is an artistic study of their authors of such complicated topics as the borderline between the real the possible world in an attempt to evade the inevitable death. The authors study the human mind at the moment of transition from life to death as well as the aspect of time as a psychological phenomenon, capable of slowing down or going faster, shrinking or stretching.

To summarize, we should say that alongside with explicit markers of intertextual interaction implicit devices play a great role in intertextual crosstalk, which manifests itself in the interaction of meanings, pointed out on the basis of introspective text analysis and inference.

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POLYSITUATIONAL ANALYSIS OF THE RUSSIAN VERB TENSE FORMS IN THE ASPECT OF METHODS OF TEACHING RUSSIAN AS A FOREIGN LANGUAGE

The technique of teaching to use verb tense forms is a problem area in the general methodology of teaching Russian as a foreign language. Most textbooks are based on the principle “from form to content”: the concept of aspect grammatical meanings and teaching to use verb tense forms is made through the reference to metalinguistic explanations. In our opinion, the most adequate method of teaching to use verb tense forms is an onomasiological approach, i.e. the imitation of the Speaker’s strategy and moving “from content to form”. In this case it is necessary to understand the semantic structure of language units clearly. The theoretical underpinning of such method can be the theory of polysituationality of Prof. N.B. Lebedeva, which is based on the concept of a dynamic model of the language and is focused on the studying the semantic nature of the verb in the aspect of the language conceptualization.

In the theory of polysituationality, the verb is considered as a dynamic, time-varying situation, which components and features closely interact with each other. In the polysituational analysis, the content of the verb appears as a complex of meanings with a complex branched structure, which is realized in a situatheme, the nature of which is ambivalent. The situatheme is both a cognitive and linguistic unit and allows describing mental dynamic structures assigned to the class of verbs in general and to separate verbal vocabulary groups in the language.

Using the polysituational analysis, this article describes the meaning of tense forms of the Russian verb in the form of typical situathemes, each of which is a prototypical variant of the development of the situation through time and a language invariant realized in certain linguistic forms (variants). As a result of the study, the semantic components have been identified that allow the distinction between the use of various tense forms for describing specific situations. The results of such description are significant for the methodology of teaching Russian as a foreign language, since they allow determining the content components of grammatical meanings which are easily recognized by native speakers, but they are not brought to the level of rational comprehension, and which foreign language students need to learn for the development of communication skills in Russian.

HISTORY OF CULTURE

HYPOTHESIS

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EVE, HELENA, EUDOCIA... PULCHERIA? REVISITING THE QUESTION OF INTERTEXTUAL ALLUSIONS IN THE HOMERIC CENTO

The article examines the story of Eve's fall in the 1st Recension of the Homeric Cento (IHC), presumably attributed to the Empress Eudocia, wife of Theodosius II, that was created in the fifties of the 5th century. The story about Eve is analyzed from the point of intertextuality involving Homeric sign system. Intertextual reading and various parallels between biblical and Homeric protagonists allow the reader to open additional meanings in the text of the Cento. The passage with Eve's moral condemnation as the culprit of the human race disasters is in a large part compiled of the verses that are related to the Homeric mythological heroines who caused calamities for their families and even whole peoples: Helena the Trojan, Clytemnestre, Epikaste (Iocaste). All these women's crimes were in one way or another connected with marriage or adultery. It is noteworthy that in the Cento narrative the serpent promises Eve that she and Adam will become like gods and gain the knowledge of good and evil, as in the biblical story (Gen. 3, 5), but he invites her to marry Adam and live a happy family life. As a result the reader does not see what Eve's sin was. According to the author, this interpretation of the biblical narrative clarifies the Empress's views, because she obviously values celibacy higher than marriage (maybe this fact explains her own separation from her husband and leaving for Jerusalem). Besides that, the story about Eve may contain allusions to the political events of the epoch: Pulcheria's marriage, Theodosius's II sister, and Markian and their common ascent to the throne, due to which Eudocia

and her descendants were deprived of power, although the rightful heir to Theodosius II was his and Eudocia's son-in-law, the Emperor of the West, Valentinian III. After coming to power, Marcian and Pulcheria held the Council of Chalcedon, which split the Church. Eudocia for some time remained in the milieu of the opponents of the Council. The Antichalcidonian literature (in particular, in the "History of Dioscorus" presents Pulcheria's comparison with Eva, who tasted the forbidden fruit of marriage with Marcian and therefore violated the laws of the right faith. Eve's intertextual comparison with Clytemnestre, her own husband's killer, perhaps indirectly points to Pulcheria's involvement into the death of Theodosius II. These allusions could have been noticed by Eudocia's political opponents that could subsequently help to create Apple story with Eudocia in the role of protagonist. According to the legend, she was accused of adultery, that allegedly caused her exile from Constantinople and move to Palestine.

CULTURAL STUDIES

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THE CULTURAL AND ANTHROPOLOGICAL ANALYSIS OF REPRODUCTIVE PRACTICES IN E. MARTIN'S RESEARCH

In the work "The Woman in the Body: A Cultural Analysis of Reproduction" E. Martin undertakes a cultural analysis of the female reproductive system. She refers to the female experience of bodily practices, such as menstruation, menopause and childbirth, and how they correlate with the stable body metaphors describing the female body in popular scientific medical texts.

The most important aspect of the author's research is the women's perception of themselves and their body. A lot of interviews with a variety of women conducted by E. Martin, let us speak about the active women's opposition to the passive role that is described by medical practice describes as impersonal, mechanizing, reduces the female body evidences to rough reproduction.

In the medical context the female reproductive processes are similar to machinery labor aimed at achieving a fine product where menopause and menstruation seem to be an undesirable production failure. The fact that even spasms during childbirth are perceived by women as something separate from themselves, as an experience that does not belong to them, is a profound consequence of the prevailing medical beliefs in the involuntary uterine muscles that fall out of the sphere of female control.

The woman whose perception Martin analyses sees things in a different way. If she does not intend to become pregnant, the value of the menstrual cycle for her is only in the bloodletting.

Negative connotations of post-reproductive female age according to the medical text place the woman in a hierarchical system of the limited choice. Thus, the menopause assigned by the doctor presents a woman with a challenge to choose between the following cancer or osteoporosis after hormonotherapy.

The conclusion of E. Martin's study lies in the assertion of the woman's alternative view on her body. Values we attach to human experience in the categories of bodily practices go beyond the abstract, mechanistic tone of the medical text, and let us speak about the phenomenon of the woman's autonomy and body image, the ability to reflect beyond the boundaries of experience, perceiving female bodiness in her own / alien's binary oppositions.