
SUMMARY

POETICS

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DILOGY "THE HISTORY OF THE PUGACHEV REBELLION" AND "THE CAPTAIN'S DAUGHTER" BY A.S. PUSHKIN (THE IMAGE OF YEMELYAN PUGACHEV)

As research material for the article its writer chooses two different texts by Pushkin – a documentary historical chronicle “The History of Pugachev’s Rebellion” (1834) and a fiction prose piece “The Captain’s Daughter” (1836). The article focuses on the fact that the narrative strategies of Pushkin’s texts, different in genre, reveal their different qualities, including, and primarily, in the ways of embodying the central characters of the narrative – Peter Grinev, Masha Mironova, Alexei Shvabrin and, most obviously, the image of Yemelyan Pugachev – the leader of the peasant uprising. The research indicates that in the chronicle of real historical events Pushkin uses publicistic means to pump in the image Pugachev’s hero such features as thief, villain and robber, while in the novel in the text of a fictional narrative on behalf of the narrator Grinev the image of Pugachev (as if) appears completely different – the people’s leader, epic, noble, merciful hero. However, the article proposes to consider two Pushkin’s texts – the chronicle of Pugachev’s revolt and the Peter Grinev’s memoirs novel – in dialogical unity, which allows of a new look at the image of the leader of the Cossack freemen, more fully reveal the author’s intentions in understanding the historical past and the present.

For the first time in scholarly literary practice, attention is drawn in the article to both the image of the narrator-storyteller Grinev, and the image of the publisher, the second virtual narrator, although not contoured in the text, but entitled to “interfere” in the narration. It is the “second” narrator – the publisher – who brings to the memoir text its title (an important element of *péritexte* – “The Captain’s Daughter”), of which Grinev’s “diary” was deprived. It is the publisher (as he himself says) who selects the appropriate epigraphs – both to the entire text and to its individual chapters. It is the narrator who has the right to put a “significant” and symbolic date under the text – October 19, 1836, which directly indicates the anniversary of the Lyceum, that is, beyond-title dedication of the novel to “the noble Lyceum brotherhood”. Thus, the text of the novel introduces the point of view of the “other” narrator, whose perception area does not at all coincide with Grinev’s perception and assessments of the characters and situations.

Earlier in scholarly research, the narrative of the memoirist Grinev was recognized by Pushkin researchers as an objective narrative, (allegedly) chosen by Pushkin for the objectification of his narrative, for the depiction of the events of the peasant war through the eyes of the disinterested, that is, an objectified observer, a nobleman officer, actually a representative of the “opposite” side. However, the paper shows that in reality Pushkin does not endow Grinev with the features of a neutral objective narrator, but on the contrary, he reveals and exposes the subjectivity of the story by Grinev-memoirist. Pushkin introduces a number of signalling markers into the text, which indicate Peter Grinev’s subjective, personal, and private attitude to Pugachev. Those personal relationships which connected the characters brought bias in the narrative of memories. It is not by accident that Pushkin colors all the events of the three meetings of the heroes (at the Inn, in the Belogorsky fortress and in Berda) fairy-tale tones: Pugachev in all three cases fabulously turns into a magician-benefactor, endowed with features of a fairy character clearly traceable in the text. The article disproves the point of view of researcher Igor Smirnov that the text of Pushkin’s novel grows out of a fairy tale and turns into a great epic narrative. The paper proves that the vector of Pushkin’s intention is directed the opposite way – not to generate a novel from a fairy tale, but on the contrary – to introduce a fairy tale into a realistic novel narrative in order to stronger emphasize the bias of the Grinev’s story. The paper proves that Pushkin deliberately gives the image of Pugachev fabulous features, on the one hand, to show the inconsistency of the image of the peasant hero, but also to point those “fictional” blessings, which were given to the people by their Cossack leader. In the novel, through Pugachev’s image Pushkin actualized the author’s idea of “senseless and ruthless” Russian revolt. Pushkin deliberately idealized Pugachev’s image in the novel, keeping the readers’ mind on Pugachev’s image from the chronicle “The History of Pugachev’s Rebellion” to show the ambiguity and inconsistency of his character as “national hero”, the meaning and consequences of his violent outlaws.

Thus, the article shows how the bias of the historical chronicle text is compensated and corrected by its being juxtaposed by the literary prose text, how the diffusion of the artistic narrative strategies of Pushkin’s dilogy brings the image of Pugachev beyond the usual realistic poetics and changes the strategy of the image (perception) of the character of the national hero, preserving the features of the villain without depriving him of objectivity.

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MOTIVE OF MADNESS IN THE STORY OF VS.M. GARSHIN 'THE RED FLOWER'

The article investigates the motive of madness in the story of Vsevolod Mikhailovich Garshin "Red Flower".

The motive of insanity is often manifested in the literature of the turn of the epochs, the epochs of reassessment of values. Garshin-writer of the late XIX

century. This time is marked by the break of traditions and faith. In Russia at that time was the popular idea of German idealistic philosophy. Superman Nietzsche has taken the place of God. Man, left in the world without God, found himself in a global "existential situation": alone with the metaphysical abyss of being and his own soul.

Vsevolod Mikhailovich Garshin particularly subtly felt the impending catastrophic existence. He painfully reacted to the imperfection of the world and the existence of evil in the world. He saw the cause of evil in the disunity of humanity and painfully searched for a way out. Repeatedly modeling the existential situation of man in the face of death, the writer saw the way out only in the feat of self-sacrifice. To overcome evil is not, it is metaphysical, but you can help another or even to all mankind, covering him with his own body from death, from evil. Only in the feat of self-sacrifice can we restore the balance of good in the world.

"Red flower" sets the chronotope of duplicity: a metaphysical sign reality that has developed into the delirium of a madman, and the reality of reality limited by a madhouse. In the sign reality there is a tense struggle of the chosen the Messiah, the "fighter" with evil. In reality, a madman obsessed with the delusion of saving humanity from evil, trying to fight with a flower that bloomed in the hospital garden.

Traditionally, this story of Garshin was considered by researchers through the prism of the romantic tradition: there was a conflict of romantic, even a few utopian, ideals of the hero with reality, the typological relationship of the Garshin hero with don Quixote.

This article emphasizes the ambiguity, ambivalence of garshinsky hero, going beyond the boundaries of romantic aesthetics, analyzes the features of the jester and Petrushka. The jester's mask points to the carnival element of the story, based on the aesthetics of irony. Irony is the basis of the story and the image of the main character. The accents are constantly changing: a madman who turns out to be a hero, and a hero who turns out to be a proud fanatic who destroys a defenseless flower; the Messiah, who saves the world from nonexistent evil, is reduced to the role of a jester, and the jester, who denounces the imperfection of the world and his own vices, is elevated to a fool, a warrior of light. For Garshina pride is unacceptable in man. Pride leads to alienation from others, isolation only on itself. In addition, this inevitably ends in death.

Previously, out of the field of view of researchers was also the fact that the two-dimensional story is not limited to a romantic two-world. In the text found interesting Parallels with postmodernista the metaphysics of the symbolic reality of the twentieth century. Surprisingly, in the story Garshin found almost verbatim quotes of famous postmodern philosophers. Schizophrenic discourse exposes the metaphysics of sign reality that emerges through the reality of reality. The world and man outside time and space – the world as a text.

TEXT. CONTEXT. KINOTEXT

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“THE FROG-TRAVELER” BY V. GARSHIN, N. ERDMAN, V. KARAVAEV AND V. PETKEVICH IN THE SYSTEM OF PHILOSOPHICAL AND ETHICAL AND SOCIAL AND POLITICAL CONTEXTS OF THE XIX-XXI CENTURIES

Such topoi as marshlands and such character as a frog are very frequent elements of literary texts, many of which were made into scripts for animated cartoons and motion pictures. Widely known in Russia, the literary fairy-tale by V. Garshin “Travelling Frog” (1887) was interpreted variously for cartoon scripts in different periods of Russian history to reflect the socio-political transformations in society. According to the classification by L. Nekhoroshev, such scripts are screen interpretations.

The main storyline of Garshin’s text highlights an attempt to break the border established by nature in order to discover life different in quality, and to discredit this attempt. The reader encounters a story “about the ideal” tested in the text. The writer put emphasis on philosophical and ethical issues, which reflected the need to challenge personal egoism. The traditional “women’s perspective” symbolized limited thinking capacities and complemented the tale with social implications about the common people and the ruler.

In the script under the same title written by Nikolay Erdman (1965) the narration perspective is satirical. The text carries ironic depiction of the Soviets, the author resorts to political allusions, ridicules the “newspeak” of the Soviet establishment and the strictly hierarchical system of rule. His screenplay is a detailed parody of the utopian Soviet era, where the concept of “south” is a symbol of an ideal communist future that can never be reached.

Valentin Karavayev, who also showed Soviets satirically, in the mid-nineties (1995) created a new version of “Travelling Frog” to portray another problem-setting era – post-perestroika years. The fairy-tale summarizes the author’s reflections on the Soviet ideology and the consequences of its collapse. According to the genre, Karavaev’s work is a musical, an index of the coming era of pop culture. In place of the dreamed communist paradise comes in his script the dream of emigration “abroad” – to the world of prosperity.

In 2007 the script for “Travelling Frog” was written by Vladimir Petkevich, who returned from Russia to his fatherland in Belarus. His version voices the thought about the paradise of the past life lost forever, and about the national Belarusian identity gone into the past.

The four versions of Garshin’s fairy-tale prove the inexhaustible ideological content in the plot scheme proposed by the writer that extends from the 19th century ethics to the socio-political issues of the Thaw end, the chaos of post-perestroika time and the issue of Russian-Belarusian relations in recent times.

I.S. TURGENEV: INNOUGHT CONTEXT**T.A. BOGUMIL***Altai State Pedagogical University***"THREE PORTRAITS" BY I. S. TURGENEV
AS A VARIATION OF DON JUAN'S PLOT**

Don Juan is one of the "eternal images" of world literature, which turned out to be in high demand by Russian literature of the 19th – 20th centuries. I. S. Turgenev referred to Don Juan's myth in his early novel "Three Portraits" (1846). For contemporaries, references to this image turned out to be quite transparent. The traditional characters of the legend are replaced by new ones, transferred to other socio-historical conditions. The plot consists of two "moves" (theft / seduction), each of which includes an event of seduction (Judicha / Olga) and retaliation. The stage of retribution consists of two parts: the punishment of the alleged guilty and the present. According to two similar "moves", systems of twin characters are distributed: mother "Anna" – father "Komandor" – son "Don Juan" (1-st move); Olga – Rogachev – Luchinov (2-nd move). The crime (theft) and the punishment of the alleged perpetrator (Yudicha) is the content of the first part of the plot. In the first course of punishment, Basil did not happen, Don Juan defeated the Commander-father. That is why the second "move" of the plot became possible. The second part of the story repeats the first: the crime (Olga's seducing) and the punishment of the first alleged perpetrator (Rogachev), and then the real one (Luchinov). The image of Luchinov, inheriting Don Juan, combines the Seducer and the Sacrilever. There are the "southern" and demonic features of the character are highlighted in the portrait of Luchinov. He is an atheist, endowed with the gift of seduction, destructive to all who fell under the influence of his spell. The motive of substitution is associated with it. A new fact is that he becomes the Commander in the second "move". Retribution comes to Luchinov from his own body. He is a Commander himself.

S.D. TITARENKO*Saint Petersburg State University***TOPOS AS INTERPRETATION MODEL OF
I.S. TURGENEV'S CREATIVE WORK IN LITERARY
CRITICISM AND PHILOSOPHY OF THE SILVER AGE**

Turgenev's topoi are still underexplored as a system. The researchers identified Turgenev's topos «first love "(R. Grubel), topos of dreams (V. Toporov), topos of space ("nest of gentlefolk ") and some others. Therefore, a more complete reconstruction of Turgenev's topos system, which emerged as a model of interpretation for writers of the Silver Age, is important. The article is devoted to the analysis of Turgenev's creativity in literary criticism and philosophy of the Silver Age. Topological analysis, which is proposed in the article, was elaborated

with due consideration of modern interdisciplinary approaches. The rhetorical tradition that is based on the definition of the concept «Topos» is used in the article. This concept appeared in Aristotle's and E. Curtius's works. E. Curtius defined topos as a generalizing formula of artistic thought, so it is universal and has a symbolic meaning. Topoi as models of interpretation were distinguished on the basis of hermeneutic and cultural-typological analysis of books and articles by D. Merezhkovsky, In. Annenskii, Viach. Ivanov, K. Balmont, L. Shestov, M. Gershenzon. They emerged in the process of perception of Turgenev's creativity. Symbolic, existential, metaphysical topoi and topoi of space and nature have a very important role. Many Turgenev's contemporary writers and literary critics of the XIXth century wrote about the topos «Turgenev's woman». Annensky, Balmont, Merezhkovsky, Rozanov significantly deepen the understanding of this topos, as they are referring to its archetypal and symbolic significance. According to Merezhkovsky and Annensky, Turgenev's woman is not a real person, but a symbol, an idea. For Balmont, the topos of the Russian home and the Russian estate were of great importance as lost Paradise. The main motif of his creative works is the motif of eternal return in the world of childhood and adolescence. According to Merezhkovsky and Annensky, Turgenev's girl is not a real person, but a symbol, an idea. For Balmont, the topos of the house and the Russian estate were of great importance as a lost Paradise. One of the main motives of his work – the motif of eternal return to the world of childhood and youth – is based on this idea. It is concluded that in the context of the culture of the Silver age, a turn was planned to expand the boundaries of the interpretation of the works of Turgenev and his artistic world. At the turn of the XIX-XX centuries there is a new direction of research, which can be defined as a topological discourse.

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A COMEDY BY IVAN S. TURGENEV "A MONTH IN THE COUNTRY" IN THE ADAPTATION BY PATRICK MARBER

("THREE DAYS IN THE COUNTRY", 2015)

The article deals with the adaptation of the Russian comedy of Ivan Turgenev "A Month in the Country" – "Three Days in the Country" written by a well-known British playwright Patrick Marber in 2015. In introductory part of the article, we focus on the personality of Patrick Marber as a playwright and an adaptor. Having made a short overview of the adaptation concept in Translation Studies as both a process and product, we have set our aim as analyzing specific features of Patrick Marber's adaptation. These features are conceptual changes of the time, transformation of the psychological conflict into the social one, and reaccentuation of the character of a plebeian (raznochinets).

The main part of the article starts with the shift in the setting. The time has been reduced to three days vs a month. The historical period has also been changed to the "middle

of the 19th century” versus the beginning of the 1840s in the source text in order to make the context of the abolition of serfdom actual to the reader.

One of the specific features of the given period has been the appearance of the social class of plebeians, and P. Marber emphasizes two types of them from I. Turgenev’s comedy – Belyaev and Shpigelsky. The reaccentuation of Belyaev character as an independent thinker and a well-educated person helps him become a major character of the adaptation and the social conflict to be domineering over the psychological one. In order to do that, P. Marber adds such details to his adaptation as the “Sovremennik” journal, discussion of Belyaev and Rakitin about V.G. Belinsky, and Vera’s origin being an illegitimate child of a barin and a serf.

Being a “political firebrand” (M. Billington), Belyaev strips all the contradictions present in the Islaev family. Natalya Petrovna and Arkady don’t understand each other, and as usual, the most vulnerable person appears to be a ten-year old boy, Kolya. In the adaptation he is described as a person suffering from sleepwalking.

There is one more character in the adaptation – Shpigelsky. The analysis of the target text proves the fact that P. Marber depicts the scene of marriage proposal of Shpigelsky to Lizaveta Bogdanovna with situational equivalence and fidelity to the original. The transformation P. Marber makes is symbolic: Lizaveta Bogdanovna is denying Shpigelsky’s marriage proposal. This transformation shows a dark comedy by P. Marber – everyone is lonely and unhappy.

The comedy finishes with a coda – the teacher Schaaf is teaching Kolya to play cards. This transformation of the end of the adaptation emphasizes the Chekhovian nature of Turgenev’s comedy where, according to P. Marber, “not much happens, but everything happens.”

LITERATURE AND PHILOSOPHY

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LEO TOLSTOY AND “SOCIAL CHRISTIANITY” (TOLSTOY ON R.-F.LAMENNAIS)

Russian thinkers: Serguei Bulgakov and Vladimir Ern, Vasiliy Zenkovskiy and Georgiy Florovskiy – called some social and philosophical quests of Russian writers: Nikolay Gogol, Fyodor Dostoevsky, Leo Tolstoy and others – “social christianity”. In the Soviet times this phenomenon without any reasonable grounds as Semion Frank emphasized it in the article published in 1939 was called “christian socialism”.

The main pathos of 19th century Russian classical writers: Gogol, Dostoevsky and Tolstoy – surprisingly looks very similar and usually is perceived as a purely Russian phenomenon. In the meantime, it has significant roots in Western European thought. The above mentioned similarity can be explained precisely by these roots.

The article is devoted to those cases when Leo Tolstoy wrote about one of the main representatives of French “social Christianity” – Hugues-Félicité Robert de Lamennais – and when Tolstoy mentioned him. Lamennais’s thought as Tolstoy formulated it reminds very much of Gogol’s books of journalism published in the last years of his life. This phenomenon is determined, on the one hand, by Gogol’s affinity to Lamennais and to “social Christianity”, and on the other hand, by the fact that Tolstoy perceived this Russian writer as a phenomenon similar to that French thinker. Tolstoy’s writing about Lamennais have taken place mostly in 1880-1900-s. Most often they serve as a proof of his own convictions on the Church’s going away from the true religion, on the predominance of “prejudice of violence” in the world, on the people living the true life and on the inevitable universal “brotherhood”.

It is shown in the article that Tolstoy’s points of view on religion, church, state and the people being rather original have nevertheless significant grounds in Western European as well as in Russian thought. Some elements of “social Christianity” can be also seen in the works of Vladimir Solovyov, Sergei Bulgakov, Semen Frank, Nikolay Berdiaev, Georgiy Fedotov, Nikolay Lossky, Anton Kartashyov and others.

MYTHS OF RUSSIAN CULTURE

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MIKHAIL LOMONOSOV: THE MYTH OF VOCATION OF CULTURE

In the person of Mikhail Lomonosov, Russia was called upon to join the European orbit of knowledge and culture. Lomonosov himself claimed being chosen in his autobiographical stories, which were recorded by Jacob Staehlin (1783) and Mikhail Verevkin (1784). The first story described Lomonosov’s plea to the Lord which found an immediate response and he received a protector. The second, about a prophetic dream in which a certain truth was revealed to him. It was on the basis of these episodes that began the formation of the myth. The catalyst for this process was the notion of poets as chosen people who were granted special abilities and a special path in life.

The first to apply this idea to Lomonosov was Mikhail Muravyov (the poem ‘Election of a Poet’, first half of the 1770s). In his ‘Panegyric to Mikhail Vasilievitch Lomonosov’, Muravyov emphasizes the role of the miraculous in Lomonosov’s life; this is not a myth yet but the motive of transfiguration is already present.

It was Konstantin Batyushkov who began the mythologization of Lomonosov (‘On the Character of Lomonosov’, ‘Epistle to I. M. Muravev-Apostol, 1814-1815), pointing out that already “from his young days” the “inspired youth” had been listening to “the loud voice of nature itself”, not in an oneiric, but in a real wandering on a desert

island. Pyotr Pletnyov used Batiushkov's poem as a historical source: a young fisherman, a son of the North, wanders along the shores of the sea, marveling at the wildness and greatness of nature, and leaves his native land, following the "voice of a secret vocation" (the poem 'The Voice of Nature', 1820). Judging by the title, the voice belongs to the personified Nature.

Alexander Griboyedov planned to write the prologue 'Youth of the Prophet' (1823), where "the young fisherman Lomonosov sleeps on the shore of the Arctic Sea and sees a charming dream" which compels him to "escape from his father's house". But in Griboyedov's text, the "word of the Hesperian countries" is reported to Lomonosov by "an unknown man, a pilgrim", a "mysterious companion", who embodies the "voice of Nature". This is already the myth of the vocation – the calling – of culture, and the bearer of this vocation, Lomonosov. Alexey Merzlyakov reproduces the same model ('Shuvalov and Lomonosov', 1827), although in his poem the hero is called upon by God Himself.

The formation of the myth of vocation was completed in the short poem by Alexander Pushkin "The Adolescent" (1830). Pushkin does not indicate who announced his vocation to Lomonosov, the lad is called on by Lord Himself, although He is not named, similarly to Merzlyakov's poem. Moreover, Pushkin, unlike his predecessors, does not speak about Lomonosov as a poet. For him, Lomonosov is "an aid to the kings": Peter the Great created the state, and Lomonosov the science; he "was our first university".

After Pushkin, the development of the Lomonosov myth ceased. Nikolay Nekrasov ('The Youth of Lomonosov', 1840) and Evgueny Milkeev ('Lomonosov's Dream', 1842) bring the mythological picture down to everyday life, and the myth of vocation to a sketch in the spirit of early natural school. In a different way, but also in a positivist manner, the myth of vocation was interpreted by Fyodor Glinka ('The Boy in Bast Shoes and Sheepskin Coat', 1866).

DIALOGUE OF CULTURES

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E. HEMINGWAY'S "THE SNOWS OF KILIMANJARO" AND L. TOLSTOY'S "DEATH OF IVAN IL'ICH"

The manner of narration in Hemingway's novella is close to Tolstoy's – he exploits introspection, attempts at "reading" protagonist's mind by the narrator and the author, retells internal monologues in which memories of the past are interspersed with anticipation of upcoming end. Hemingway's narrator, like Tolstoy's, knows all about his heroes, but is not so direct in manifesting himself, as if refusing to fully share his knowledge.

Ivan Ilyich is a judge and a man of the world, but Harry is a writer, i.e. twice the man of the world. Besides, in connection with Harry's being a writer there must emerge parallels to the figure of the primary author, whose "twin" Harry is, one way or another. This reveals a certain approximation of Harry to Hemingway himself. To Tolstoy, Ivan Ilyich is not so directly close a character, but the author entrusts him with his own fears and

hopes, relates to him moments of his own confession and sermon. The role of the judge gives the figure of Ivan Ilyich a substantial element of “officialdom”, which, according to the author, is subject to the final removal. In addition, in connection with this, there is a motive for the transition from sentencing the others to judging themselves, to the court in a super-judicial, supreme meaning, the court capable of acting as a derivative of the Last Judgment.

M. Bakhtin’s idea of Tolstoy’s manner of “monologue” is as well-known as a textbook. But are Tolstoy and his characters really “monologic”? Ivan Ilyich, like Harry, tried to live most of his life “like everyone else”, according to patterns. Ivan Ilyich’s discovering the falsity of human relations takes him to an elevated silent challenge towards people around, to the attainment of “truth” outside of the human and the world, to individualistic personalism. The dying Tolstoy’s hero is ready for intersubjectivity (the term by E. Husserl), for a “dialogue” – not from outside, but from within his individualistic personalism. In such a move towards the other there is a truly dialogical setting.

Most often, Hemingway in his prose fixes the gap between the individual existence and the general flow of life, which leads to stating a certain emptiness in the existence. Whatever happens in the Hemingway world with a “separate existence”, it most often feels lack and emptiness. For Harry, his own death becomes a way out from that void. If Ivan Ilyich on his deathbed is seeing the surrounding world as a phantom, including the world of people and objects, with the exception of rare positive emotions – mostly in his childhood – caused by this world, then Harry, who always perceives the outer world in the absolutely realistic manner, colors his vision in the underlined subjective-emotional shade of acceptance. As a result, the subject matter in Hemingway artistic reality “comes alive” in quality with a such-and-such feeling of connotation. Here there is a convergence between the artistic philosophy of Tolstoy and Hemingway – and the phenomenology of E. Husserl.

POLYMIC

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NOVEL OF V. RASPUTIN “THE LAST TERM”: THE EQUATION WITH THREE UNKNOWN

Sociocultural landscape of V. Rasputin’s novel “The Last Term” defines the tendency to averaging and smoothing the opposites. In the artistic world of the novel everything – from the appearance of a person to his language and mentality – loses its originality and is adjusted to one rank. Social and cultural entropy is growing. Gender inequality is leveled. One of the most revealing symptoms of society regress is the elimination of such a significant opposition as “nude / dressed” (behind which another, more fundamental opposition – “nature / culture” lies). Systemic character acquires a violation of the vestimentum code. The passion for standardization affects the death itself in the world of the novel. Rasputin’s characters cease to distinguish a holiday from mourning, summer from winter, sleep from reality, and life from death. All the diversity of the world is erased; everything becomes “equally insipid and muddy”.

"ALTAI TEXT"

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PEN AND BRUSH IN THE WORK OF NADEZHDA MITYAGINA

The research methodology in the article is a comparative philosophical and philological analysis. Methods include: the comparative analytical method, analysis, synthesis, generalization, individualization, historical narration.

The result of the study is the conclusion that Nadezhda Mityagina is an extraordinary creative artist, who is both a writer and painter, she is widely known in the artistic and literary community of Barnaul and beyond, because her artistic language and philosophical content for her creative work the artist draws from the depths of the dramatic history of her Fatherland, and Altai. Hence the special dramatic character and appeal displayed by her art and prose, and their high morals and intelligence, civic message, which can be traced both in her earlier and modern work, and in prose yet to be published.

CULTURAL STUDIO

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CULTURAL ERISTIC AND ITS REFLECTION IN LITERARY TEXT

Since its inception in ancient philosophy eristic has been a tool of extreme relativism, leading the contradiction to the absolute. As an "art of dispute" eristic made it possible to bring the contradiction out to the surface, transforming it into a dialogue, the polemic purpose of which is not only victory over the interlocutor, as is commonly believed, but also a refutation of absolute truth, the impossibility of unambiguous judgment, absolute doubt and question. Therefore, the epistemological essence of eristic is dialectical – the struggle of opposites and contradiction as an intellectual drive, an incentive for creative thinking.

In culture, eristic discourse accompanies either a social protest against the socio-political system, or an intellectual explosion that changes the civilization's noosphere. The two recent and completed tectonic shifts in the noosphere of the XXth century were given their proper names – modernism and postmodernism. Eristic of modernism is expressive, defiantly catchy and even offensive ("slap in the face of taste"). Eristic of post-modernists is more implicit, implicative, deliberately confusing, cynical, but also paradoxical and absurd.

The irony of the postmodern is an eristic, turned inward, expressed not to the addressee, but in the presence of the addressee. This is a “communicative trope” within the meaning of interactional linguistics. Eristic, unlike speech aggression, rarely makes a direct lunge, but, as a rule, strikes at the very heart. Eristic discourse, or eristic text, cannot become a genre. This is a textual mimicry under the genre, for example, in the form of irony or sarcasm, it is the tone of communicative behavior, its intentionality. But it is always a challenge to the norms of expression and / or content and through them – a challenge to the addressee – the reader, the interlocutor. The literary genre does not define tonality, and vice versa.

The ethical evaluation of eristic is ambivalent and situational. Intellectual (philosophical, literary) eristic is the prerequisite for imagination, invention; this is the negation of old forms, the product of innovative thinking. Eristic is a form of heuristic.

The semiotics of eristic is composed of eristic semantics (absurd, paradox, and nonsense), syntactics (language anomalies, provocative narrative) and pragmatics in the form of eristic intentionality (illocution) in the performance of speech action. Eristem as a unit of eristically marked semiosis includes these three semiotic dimensions, which overlap with a functional typology: iconicity (proxy, paraverbal), indexicality (intonation, gestures, deixis), symbolism (“conventional non-convention”).

The breadth of the semantic and functional range of eristic is explained by the prototypical nature of this cognitive-psychological phenomenon of anthropological scale. The study of conceptual and semantic intersections of eristic with the categories of negation, agonality, provocativeness, aggressiveness, its opposition to the categories of normal, mimesis, courtesy, empathy, conventionality in the space of culture and language seems to be a non-trivial and urgent task in the future mapping of the ethnocultural comparative study.

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DESKTOP FILM AS AN ARTISTIC MODEL OF COMMUNICATION IN THE DIGITAL MILEU

Modern network society relies heavily on information and communication technologies. These technologies have become an integral part of everyday life, and people’s interaction with ICT is filled with both positive and negative emotions such as fear, anxiety and the feeling of risk. The constant use of on-screen information and communication devices in everyday life leads to a situation where a person's private life becomes potentially open to others. Thus, information and communication technologies contribute to the blurring of the lines between public and private spheres of life.

This gradual blurring of the distinction between the private and the public is reflected in contemporary cinema genre of desktop films. The defining feature of desktop movies is the action taking place on a computer or a mobile phone screen. Screen-based devices become full-fledged characters in films of this type and are capable of controlling people's behaviour.

The article discusses the emergence of the desktop film genre and its development on the example of three desktop movies – “Unfriended”, “Open Windows” and “Nerve”. Typical features of the genre are analyzed further. The article dwells on the role of screen devices and the psychological states experienced by the film characters when they interact with such devices. Philosophical concepts of panopticism (M. Foucault), synopticism (T. Mathiesen) and omnipticism (N. Jurgenson), as well as the notion of surveillance that permeates modern society, are employed as a theoretical basis for the study of desktop films.

According to M. Foucault's concept of panopticism, there are two types of social roles in disciplinary spaces (for example, prisons or educational and medical institutions) – “guards” and “prisoners”. A desktop film can be viewed as an artistic analogue of a disciplinary space, featuring characters who act as “guards” and characters who, in their turn, become “prisoners”.

By exploring desktop films, the article investigates the main problems raised by this genre, namely privacy violation, desire for publicity, instability of a person's identity in the digital world, personal popularity and the risks it causes, ubiquitous surveillance and ethical choice. Characteristic features of desktop films, most of which represent the idea of observation and surveillance, are also examined. In conclusion, it is argued that desktop films offer a truthful reflection of the modern network society and its problems.

LINGUISTICS

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THE INTERACTION OF THE SCIENTIFIC AND EDUCATIONAL DISCOURSES IN THE GENRE ASPECT

From the analysis of the speech genres models proposed by the researchers, it can be concluded that the key determinant in the genres structuring is a communicative purpose.

In the scientific field of activity, the main purpose of communication is the study of objective reality. In the interaction of scientific and educational discourses, there is a change in the target orientation of communication to learning.

The change of the main communicative purpose leads to transition to other communicative environment, change of an addressee and to functioning of other discourse as independent, in this case educational one, positioning in relation to scientific discourse

as secondary. The general strategy of scientific and educational discourses is the strategy of informing, which in the process of interaction of the studied discourses does not undergo any transformation. Transformational processes concern communicative strategies and tactics that serve the fulfillment of the objectives of the considered discourses – a change at the level of basic strategies: informing about something for learning (learning discourse) and exploring the objective world in order to bring new knowledge (scientific discourse). Each basic strategy of a certain discourse is realized by its own set of auxiliary strategies (pragmatic, dialogue, rhetorical). The field of activity, the communicative goal, the addresser and the addressee, a certain set of basic (semantic) and auxiliary strategies and tactics aimed at achieving a communicative goal, in a certain language embodiment and characterizes the speech genre. Strategies are not a nuclear link in a genre definition; they play an important role alongside with the communicative goal.

The auxiliary pragmatic (communicative-situational) strategies of educational discourse may include: communicating information about a scientific field, regulating the receipt of information, practical application of acquired knowledge, introducing methodological approaches to the application of acquired knowledge, visual information about a scientific field, informing about sources of information, terminological informing about any scientific field, etc.

The auxiliary pragmatic (communicative-situational) strategies of scientific discourse include: reporting new knowledge, summarizing the information received about new knowledge, evaluating new knowledge, popularizing scientific information, etc.

Interactive strategies are applied in accordance with the tasks of controlling the dialogue organization: a topic disclosure, degree of understanding, etc. The interactive strategy is the strategy of the topic controlling both for scientific and educational discourses, which is manifested in various tactics and communicative moves.

The rhetorical strategies of the discourses in question are the attraction of attention (accentuation), an author's assessment, visual strategies, etc.

Therefore, the genre characterizes a set of auxiliary strategies (pragmatic, dialectical, rhetorical) under the control of the main strategy, implemented in certain language indicators aimed at fulfilling the communicative goal for a certain addressee.

The change of the main strategy within the discourse is relevant to the formation of its new genre.

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METAPHORICAL NOMINATION IN THE VOCATIVE AS AN ASYMMETRIC METHOD OF NAMING (AS ANALYSED IN GERMAN FICTION)

There are vocatives in communication that do not indicate directly the addressee's qualities such as age, activities, etc. It is caused by the fact that the sign of the language and its meaning do not fully overlap as their boundaries do not

coincide in all points: a specific linguistic sign can have a number of functions, while a certain meaning can be expressed by a number of linguistic signs.

Analyzing asymmetrical nominations in German fiction in the function of vocatives displays their origin as a result of semantic change in the words already existing in German on the basis of metaphorical transfer of meaning.

Metaphor extends beyond the limits of the language, being a phenomenon of culture and cognition. It is an important device of culture, performing the function of transmitting information on the existing world and contributing new experiences to the world view.

„Wir leben, Hellmuth! Was hab ich dir gesagt, du alte Unke? ...“ [Konsalik 1991, S. 43]. The vocative *du alte Unke* in this sentence reflects the bird's behaviour. It is motivated by activities ravens usually are engaged in: a raven croaks. The speaker's attention is focused not on the bird's appearance or its typical behaviour, but on the comparison between the person referred to by the vocative and the one that can evoke evil or disaster. Symbolization of animals has deep cultural roots. In German culture raven symbolizes magical powers, ravens are said to prophesy a disaster.

Metaphor carries certain cultural connotations, reflects specific notions and opinions of the speaker and their attitude to historic and political reality. An indicator of such feature is the vocative *du russischer Apostel*. Say this phrase to his son, a father expresses his negative evaluation of his son's actions. By means of this nomination (lit. 'pupil', 'follower') the speaker is trying to hurt the addressee's feelings, mocks at his being tied to Russian people, and not keeping his Motherland traditions. Decoding the meaning is based on pragmatic context as the only source of semantic characteristics of the addressee that are relevant for the speaker.

The addressee's negative or positive interpretation of the vocative is dependent on the world view, is stipulated by cultural, historical, and other factors. 'Der Spatz' (lit. 'sparrow') as a German vocative is typically used to refer to a child or adult, who is loved.

The diminutive suffix *-chen* in the vocative *Spätzchen* can be interpreted as signalling, mother's care of her daughter. Metaphoric nomination of this kind is motivated by the comparison between the daughter and a little unprotected bird.

Asymmetric nominations *Taubenseele* and *Schwalbenseele* express connotations of positive evaluation and characterize their addressees as kind, gentle and well-wishing people. In the German mind *Taube* (lit. 'pigeon') is a symbol of peace and *Schwalbe* (lit. 'swallow') stands for spring and friendliness.

Metaphorically-based vocatives can make significant contributions to displaying the speaker's intensions in reaching their communicative goals, allowing for the speaker and the addressee to affect each other. Metaphoric nominations characterize the addressee, signal their positive or negative qualities, promote the expression of feelings and emotions in human life as a whole, and contribute to evaluative world view, e.g. evaluation of people on the basis of ethic and aesthetic norms of language community.