SUMMARY

POETICS

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ON NARRATIVE DISPERSION: THE IDIOT BY FYODOR DOSTOYEVSKY

The article has three logical parts.

Firstly, it gives a brief overview of the existing interpretations of *The Idiot* and its narrative structure. The author chooses those interpretations – sometimes convergent, sometimes opposing each other – that are scientifically closest to his understanding. There are two main tendencies that can be observed in them: 1) focus on internal dissociation in the narrative that causes problems with the production and communication of information in the text; 2) the search for and interpretation of various 'double' connections, mutual reflections, correlations, equivalents, and inversions.

Secondly (as reflected in the main paragraphs), the article deals with the semiotic parameters of a possible world that could be reconstructed from the novel *The Idiot*. Typologically it is metonymic. In a world of this type, there are no set boundaries between the referents, nor any fixed signifiers linked to the referents. The overall metonymic logic of the novel triggers the process of narrative dispersion where the circulation of signifiers goes parallel with the multiplication and divergence of their signifieds and references. This is especially evident in object referents, which float back and forth in and out of objective reality thus creating an effect of invisible presence. These pulsating objects are a material trace of the dispersion of signifiers, which creates an impression that, once included in the development of the narrative, they then continue to exist there in a latent way and therefore could pop up again at any point in time, almost haunting the characters, the narrator and the readers. Two objects – a donkey and a knife – are used to show this narrative dispersion in more detail.

Thirdly, the article analyses one of the categories of auto-meta-description in Dostoyevsky's work – that of the 'point' in its three different interpretations. In the first interpretation, the 'points' are set and maintained as a way of searching for a point of reference, a basis, a foundation, something that allows finding the way to the truth avoiding chaos that makes a coherent development of the text impossible. In the second, for Dostoyevsky, focus can be seen as a limitation, a lack of mental power, stupidity, and in that sense, non-linear narration is seen in a very different, indeed the opposite light. A third interpretation (that is especially relevant for *The Idiot*) suggests that a 'point' can be a conduit for chaotic reality, a hidden centre, around which everything else revolves, yet it is not set by a subject, instead it sets itself and controls the subject. In the end, Dostoyevsky's character faces a dilemma: you either accept the world where there is always a risk of running into one of those floating power centres – referents and signs exercising power over you – or become free, independent of them, but at the cost of rejecting the world and losing your own identity. In this reading, the final of *The Idiot* is seen as Prince Myshkin's choice of independence.

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GOLYADKIN'S FINGER: ABOUT THE CATEGORIES OF PART AND WHOLE IN THE WORKS OF DOSTOEVSKY

The article presents a detailed commentary on a place in Dostoevsky's story "The Double". At this point, the hero of the story Golyadkin shows his willingness to part with his finger in exchange for getting rid of the double. The logic of such an exchange goes back to folklore and gospel pretexts. It is presented in the plots of those tales that tell about the hero's salvation from misfortune. According to these stories, in order to be saved from misfortune, the hero must sacrifice some of his member – a finger (or hand). A severed finger is the price the hero must pay to restore peace and happiness. A similar logic of the salvation of the whole by cutting off part of it is presented in the famous place of the Gospel of Matthew. From the point of view of the church fathers, this is Christ's instruction on what a righteous person should do in order to protect themselves from the sinful temptation that can come from even those closest to them. Close people, like bodily members, are thought in this way as parts of a single whole. In Dostoyevsky, the double cannot be considered in the status of a close one. Being an exact copy of the original, it can in no way be associated with either his finger, or with his hand, or with any other member. Therefore, the finger acting as the exchange equivalent cannot in any way be considered as a "part", but only as a "whole".

The article shows that Dostoevsky's "finger" is a figure of special significance. To confirm this notion, various contexts demonstrate this fact. Particular attention is paid to the motive of the attempt on the finger. The finger in these cases is such a part that replaces (according to the law of metonymy) the whole. The summarizing idea of the article can be expressed in this way: each element in the world of Dostoevsky is endowed with an independent and self-sufficient being, without which the whole cannot exist as a whole. And cutting off at least one of its elements from this whole triggers the mechanism leading to death of the whole as well.

S.A. Schultz

Rostov on Don

THE MOTIVE OF THE GRAND INQUISITOR: DOSTOYEVSKY AND CAMUS

The development of the motive of the Grand Inquisitor in world literature is inseparable on behalf of Dostoevsky. The protagonist of the early philosophical play A. Camus "Caligula" is also somehow correlated with this motive, with allusions to the texts by Dostoevsky.

A common feature of the Grand Inquisitor and narrator of the mystery poem Ivan Karamazov in Dostoevsky's novel "The Brothers Karamazov" is a contradictory combination of sympathy for people with contempt with him. The ideological and propaganda slogans "miracle", "mystery", "authority", profaning the initial positive meaning of these concepts, are dressed in the inquisitor's rationalist-philanthropic shell, i.e. together with the misunderstood compassion for their neighbors, they highlight the desire for domination and power.

The hyperreflecting rationality of the narrator of the poem Ivan, closing in with his metaphysical madness, casts a special reflection on the story situation of the poem. Two antagonists of the poem – Christ and the Inquisitor – are equally correlated with the poles of Ivanovo consciousness, appearing, like the devil and Smerdyakov, as peculiar "doubles" of the hero.

Fundamentally, the name of Christ does not appear in the name of Ivan's poem. From here, her main character remains the inquisitor. Dostoevsky emphasizes the moment of the inquisitor's ideological power over the "indisputable common and consonant anthill". S.L. Frank noted that the theme of Catholicism in this case is secondary and "does not even touch on its core (poem's – S.Sh.) core." Another thing is that Western Christianity is for Dostoevsky a metaphor for an allegedly certain social utopia. The main thing for Dostoevsky is a criticism of utopianism in general.

Under conditions no longer foreseen, but real totalitarianism, Camus in his play «Caligula» explores the issue of slavery and human freedom, of true and imaginary love for people. A variation of the Grand Inquisitor at Camus is the Roman emperor Kaligula, who considers himself superior to the gods.

In the plot of Caligula, the emperor turns to thoughts of the transience of being, forcing him to search for the "impossible" – complete "freedom", such power over society that would surpass the power of the gods, thanks to which "People die and they are unhappy." The attempts to accomplish this task, in which compassion for others is combined with a thirst for self-assertion, turn Caligula, in Camus's perception, not only into an irrational tyrant, but also into a rather ambiguous figure. The ruler himself paradoxically seeks freedom in the play, and this "freedom" is thought of as freedom from both others and himself, which ultimately internalizes the idea of freedom, making it "internal".

The moment of self-conscious lack of freedom of the dictator himself correlates with the collision of "The Poem of the Grand Inquisitor". Like the development of events in Ivan's poem, the action of the play Camus acquires an irrational character. Camus's mind passes through the test of its opposite – irrationalism, absurdity, or even insanity.

THE THEORY OF DRAMA

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THE PROBLEM OF SPATIAL POINT OF VIEW IN DRAMA

On the basis of traditions of historical poetics and comparative rhetoric, drama is considered as the author's utterance. It is important for the author what type of authorship the reader/spectator is dealing with: the traditionalist's or personal one. The latter characterizes the Russian drama of the 19th century.

The new author, essentially involved in the process of the world's formation, masters the space of the unfinished present which cannot be seen as a complete reality. Integral and complete is the story of this reality or the process of its representation which is more characteristic for the drama.

The author reveals his representing role through the paratext. Within its framework the subject's voice appear which is defined in the article as the stage-direction subject. It indicates the author's ability to enter the world of drama, to approach the hero's the vision of the picture, to start dialogical relations with the hero allowing to form the author's position as an individual position of vision and evaluation of the world.

It is noted in the work that the new author in romantic drama enters into dialogue with the hero which is the author's dialogue with himself as with the other. In this case, the author's position is formed as an individual one, but it is not a position of a dialogue with the reader/spectator. Only in realistic drama where the hero is essentially different in respect of the author's "me", there is a dialogue between the author and the reader/spectator.

A special role in its organization is played by the formation of the spatial point of view of both the hero and the stage-direction subject. Anyone who finds himself inside the dramatic picture of a Russian realistic play of the 19th century discovers the ability to percept it detachedly which is characteristic for a spying observer. This detachment allows us to mark the individual point of view of the spy. Their multiplicity requires that the author should indicate his own preferences and priorities. Stage-direction plot points to the approaching of the author's subject to the hero, to the coincidence or the discrepancy of the author's vision of the scene and the hero's vision. Thus, the dynamics of spatial movement allows the playwright to form his own vision and assessment of what is happening and to complete the world of drama.

At the same time, a reader's opportunities are not available to theatre audience. And only the camera as a focus of a representation and development of the dramatic picture solves the problem of "entering the dramatic world", changing the angles of viewing it, existence in it and beyond it. Therefore, the dramatic text long before the birth of cinema discovers opportunities of moving pictures new development.

LITERARY DATES

TO THE 210TH ANNIVERSARY OF THE BIRTH OF NIKOLAI GOGOL

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TO THE "HISTORY OF TWO IVANS" BY N.V. GOGOL

In Gogol's prose, the story of Ivans is completed by the famous "Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich" (1834). Here, the "average" man of the New Age appears as an orphan (like Homa Brut in the novel "Viy") and / or an antihero – unlike the heroes of the stories "Taras Bulba" and "Old World Landowners", because he considers his loneliness and mediocrity to be natural, and his actions – to be the only correct ones; and he is proud of his own ignorance and sins. This is manifested for the most part on the little things on which the Ivans spend their lives. The reasons for their quarrel and the subsequent "military operations" of two former friends become just as petty.

The plot of the neighbors, feuding over property in Mirgorod County, was previously described by V. T. Narezhny in the story "Two Ivans, or Passion for litigation" (M., 1825). But there the solution of the conflict took place in the family: the sons and daughters of the enemies fell in love and secretly married, and then forced the fathers to stop the feud and form one large family with a common land. According to Gogol, neither acquaintances, nor the Church, nor relations in a provincial society can stop the conflict of two family-free singles, when its members themselves stupidly spend their money, property, strength and – life on enmity!

Not without reason the characterization of Gogol's heroes traces the motifs of the works of Old Russian literature about brothers Foma and Erema – complete losers. Despite the constant opposition of the brothers, it was rather a parody or caricature of contrast (as in Gogol's story), although they both passed away in the end – as ridiculously as they lived. This plot was used in a well-known popular print in a folk theater and booths since the beginning of the XVIII century.

The impact of the theater, as mentioned in the story of the national puppet theater-nativity scene, is noticeable in the development of its plot, in dialogues, key scenes (quarrel, destruction of the crib, attempts to reconcile enemies, meeting in the church). The peculiarities of the comic tale – alogisms, piling up of details, retreats that lead away from the action, the principles of the speech characteristics of the heroes – reminded the Russian reader of Western European classics, as well as popular translated works, which were repeatedly noted in criticism of that time. The farcical flavor of the action was determined by both the literary and folklore tradition, direct and hidden quoting of Little Russian comedies by I.P. Kotlyarevsky and V. A. Gogol the father. And the final phrases of the story expanded its scope to the tragicomedy of life in Russia. The time has come for Gogol's tragicomedy, which is also the poem "Dead Souls".

TO THE 205TH ANNIVERSARY M. YU. LERMONTOVA

TO THE 130TH ANNIVERSARY OF THE BIRTH OF A. A. AKHMATOVA

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A.A. AHMATOVA AND M.YU. LERMONTOV: NOTES TO THE TOPIC

The problem highlighted in the article "A. Akhmatova and M. Lermontov" has not been the subject of special study in Russian literary criticism. Despite the fact that Akhmatova has no detailed reflection about Lermontov (an essay about Lermontov – "Everything was subject to him ...", as well as a review of E. Gershtein's book "The Fate of the Poet" and short remarks recorded by PN Luknitsky), Lermontov's fascination is obvious ("My interest in this name borders on obsession") and is manifested in her playing out Lermontov's motifs and poetic images in her lyrics.

The approach suggested by Akhmatova ("... it is necessary to study the word families of constantly repeating images in the poet's verses – the author's personality and the spirit of his poetry are hidden in them"), allows identifying the "Lermontov" layer in her poetry. So, for Akhmatova's early lyrics with her concept of love as a "fatal duel", Lermontov's poem "Demon" is congenial; late lyrics, in which the Pushkin's beginning is tangible, gravitates to Lermontov's "Dream" (1841), and the final poem "I Go Alone to the Road" (1841) defines the figurative system of both early and mature lyrics by Akhmatova.

In Lermontov's "Dream" the motives that remain unnamed are intertwined: the motive of forbidden love and impossible meeting in reality, a premonition of someone else's death, meeting dreams like meeting souls. In the mature lyric poetry of Akhmatova, the plot of Lermontov's "Dream" is played out in the polar planes - the Lermontov novelistic "Treaty" (1841), which upsets the situation into a secular life, and mystically painted, translated from G. Heine, "They loved each other ...." (1841). The motive of forbidden love, which is realized in the development of the capacious and multi-layered Akhmatov poetic formula of meeting-separation, in three poetic cycles (Cihque, Rosehip Blooms, Midnight Poems), is more pointed than that of Lermontov. The motive for meeting souls, hidden by Lermontov in the plastisity of the visual, by Akhmatova "flickers" in endless reflections, in the imposition of semantic layers.

The triad in the composition of Lermontov's poem "I Go Alone to the Road" (contemplation of the harmony of the world – confusion of the soul – reconciliation in an ideal posthumous being) is blurred in Akhmatov's "Primorsky Sonnet" (1958). Akhmatov's "I-will- not-say-where road" goes back to the image of the semantically saturated Lermontov's road with its space perspective. There is an obvious roll-call of the final stanzas – the image of earthly bliss in Lermontov's posthumous dream and the imperishable image of Tsarskoye Selo gardens ("But I will also take the living out of my Tsarskoye Selo gardens over years") transforming the folklore image of a tree on a grave.

TEXT. CONTEXT. INTERTEXT

Liu Qiting

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PARODIES OF THE NOVEL J.K. ROWLING'S "HARRY POTTER" IN MODERN RUSSIAN CHILDREN'S LITERATURE

The article is devoted to the parody works about J.K. Rowling's "Harry Potter" in modern Russian children's literature. The development of modern children's and youth fantasy novels in Russia was greatly influenced by Western children's literature(J.R.R. Tolkien's The Hobbit, C.S. Lewis's The Chronicles of Narnia, J.K. Rowling's Harry Potter, etc.), which made it possible to create something similar, but with the Russian folklore, Russian culture and Russian traditions.

Due to its depth, saturation of semantic puzzles, huge mythological stratum, J.K. Rowling's "Harry Potter" is one of the most iconic works that influenced the modern children's literature in Russia.

The article provides an overview of the main parody works on the novels of Harry Potter by contemporary Russian authors: series about Tanya Grotter and the magician Methodius Buslaev by Dmitri Yemets, novels Porri Gatter by A.V. Zhvalevskiy and I.E. Mytko, novel "Shelter" by Kir Bulychev and so on.

In his works, Dmitri Yemets actively uses mythological plots, in addition to the entertainment function, he pays attention to the educational function of literature; he introduces his young readers the Russian mythological heroes and stories of national folklore.

The peculiarity of books about Porri Gatter by A.V. Zhvalevskiy and I.E. Mytko is that there is a parody not only of J.K. Rowling's novel in them, but also there are references to the well-known phenomena of popular culture, in particular, cinema, literature, and animation. A.V. Zhvalevskiy and I.E. Mytko's parody is built on a "plot reversal" and active use of the language game. It is important to note that the series of books about Porri Gatter, like the novel by J.K. Rowling, are interesting not only for young readers, but also for their parents. A.V. Zhvalevskiy and I.E. Mytko subtly ironic over the realities of the Soviet and post-Soviet era, which can only be understood by an adult.

The novel "Shelter" by Kir Bulychev is a kind of response from J. K. Rowling. The author offers a new type of hero – a simple typical boy who lives a real life, similar to the life of the reader himself. As in the Harry Potter, in the novel there is a large number of characters from ancient mythology, various references to the world classical literature.

The article shows that modern children's and youth fantasy literature in Russia follows the path of borrowing and parody, based on the popular English-language children's literature, and can be understandable if readers are familiar with the original source. The dialogue between Russian authors and J.K. Rowling's "Harry Potter" is primarily due to the desire to attract the young reader to the development of national culture. In addition, each author in addition to parody uses his own methods for creating works, trying to use the realities of the Russian culture.

MYTH AND MUSIC

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THE ROLE OF MUSIC IN SUKHBAT AFLATUNI'S TRILOGY "THE ADORATION OF THE MAGI"

The works of Sukhbat Aflatuni are distinguished by the richness of the allusive cultural context – it is no coincidence that "more than once and in more than one text of this writer the word "palimpsest" sounded", which becomes a kind of key to understanding the artistic world of his works.

The compressed character of ideas and images of world culture and philosophy serves Aflatuni for "creating his own mythology", which is "a property of [his] prose". Aflatuni man is among the ideas, images, plots, musical themes that made up the golden fund of world culture, and biography events are not a chain of chance, but a regularity, since the roots of everything that happens to him are in the history of the genus. Situations, conflicts, conditions that occurred in the past with someone close to you, are recreated again and again, which means they are lived by the next representative of the genus at the next round of history. Thus, the past and the present are interconnected, and the past appears in the "book of life" as the "old text" on which modern history is superimposed. But the specificity of Aflatuni's palimpsest is such that not only fragments of verbal texts of "past" eras but also works of other types of art: music, painting, architecture, etc. are "read" in his works, and this is of fundamental importance for the writer. For Aflatuni, the ability to perceive music is a symptom of a person's particular mental organization. Heroes who hear music are open to eternity, ready for dialogue with the Universe. This raises them above the familiar world. This raises them above the conventional world. The author perceives music not only as art. For the writer, it is rather a means of comprehending wisdom and the earthly embodiment of eternity. Aflatuni's music is connected both with the theme of the Apocalypse and with the idea of a continuing life. It is art that resists destructive forces, and dying. Music not only "accompanies" the Apocalypse, acts as its tragic accompaniment; among the arts that are presented in the trilogy, it also appears as the highest harmonizing principle. This idea is especially important for Sukhbat Aflatuni, and it goes back to the philosophy of Plato.

The trilogy sounds church chants, classical and avant-garde music, folk and national motifs. And such a combination of world and national, the coexistence of different principles of harmony reflects an important process, "when alien, unlike each other entities unite and begin to exist in complement to each other, when there is a" change and transformation of the national into multicultural, "the inner identity of the essence of different types of national music. It is interwoven by Sukhbat Aflatuni into the content of the trilogy. Music creates the mood of the narrative and helps to comprehend the depth of the depicted. It anticipates important events in the lives of heroes and, finally, is the embodiment of the unconscious – the Supreme intelligence, the secret presence of eternity.

IMAGE AND WORD

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LANGUAGE AS A SUBTEXT IN MAGRITTE'S PAINTING

It is shown that the phenomenon "language as an underlying idea" (when the image refers to a word) is typical of the Magritte's painting. In doing so, the sound structure of a word can be relevant. The relations between several words (not called explicitly) lead to anagrammatic constructions. In addition, it includes "poetics of hidden mediators" when two apparently unrelated objects can be untied by some implicit property or a word relevant in a given context. In this sense, Magritte painting can be regarded as a creative laboratory in which potential properties of a pictorial work are realized that makes it related to a literary text. In this case, the abstract principle of semiotic heterogeneity (the need for at least two different structural mechanisms for the full functioning of the text) is played out in pictorial practice, turning into a metatheme of the picture.

The potential problem of the arbitrariness of interpretations is (or at least mollified) just by the presence of word-image puns in which different key words are related to each other similarly to what happens in literature (especially poetic) texts. We demonstrate that a series of Magritte's pictures can be thought of as integral texts that are subjected to the analysis similar to what is usual in literature science.

In particular, we scrutiny three version of the picture "Interpretation of dreams" (1927, 1930 and 1935). In the 1st case, it is argued that the key leitmotif is associated with the process of writing texts (creativity). This includes a sheet of paper presented indirectly or allegorically, a pen and the very concept of "content". In the 2nd case, a similar role is played by the ratio of chaos (fragments, individual elements) and their ordering into a single whole. Simple justifications of a number of images and names are revealed. For example, images of a masculine hat and a woman's shoe (under the figure of which the moon is indicated as a name) are connected by the concept of "he-companion – she-companion". The hammer (image) and desert (inscription) are related via the motif of stroke (mechanical or heat stroke), etc.

In the 1935 version, a game takes place not only between the image and the word (verbal language), but also between two verbal languages – both English (used as signatures to the images) and French (native to Magritte). For example, the clock and wind are associated with the keyword "temps", which in French means both time and weather.

The results obtained once again showed that the notion of language as underlying ideas affects even visual arts – such as painting. They can also be considered as a motivation for the further study of such phenomena, their semiotic classification and generalization. In addition, it is of interest to compare them in the paintings of different artists, where such phenomena have already been found (Magritte, Dali, Cezanne, etc.)

LINGUISTICS

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INTRA-INTEGRATION PROCESSES IN THE SYNTAX (THE BASIS OF ALLOCATION)

Currently, syntactic processes are actively studied and considered from different positions. The relevance of the study lies in the fact that, for the first time, the study develops the basis due to the interaction of the syntactic process components, which will include it into the integration process.

Integration as a syntactic process is the union of syntactic processes components, or the syntactic processes themselves. The paper studies the processes of in-text integration: syntactic repetition, construction of another's speech, and complication of a complex sentence, which relate to the level of interaction of components of one text; correlate with the level of the text components interaction and the interaction level of syntactic processes themselves. We believe that these processes should have the same / similar grounds, which separately or in interaction with each other will allow us to refer them to the processes in which there is a connection, or a close relationship of components.

We have developed the following bases of integration syntactic processes:

1. Structural and semantic unity

Structural and semantic characteristics of a text fragment coexist and influence each other. In structural unity, we understand the connectedness of statements, inter-phrasal units on the syntagmatic axis, reflecting the linear development of the narrative. The components of structural unity are the chronological framework of the text fragment and, the type of narration and the composition of the text fragment. The semantic unity of the text fragment is connected with the external expression of its semantic (thematic) and communicative integrity.

2. The presence of formal performance communication between components of the syntactic process / syntactic processes.

Formal indicators that integrate the components of syntactic processes – lexical, morphological, syntactic, and stylistic methods of communication. The level of interaction of the process components becomes important in the analysis of formal indicators. One process can be based on several formal indicators.

3. The lack of font (walingwaling) markers

The absence of non-linguistic markers becomes one of the grounds for attributing the process to integration. However, the presence of a non-linguistic marker is not unambiguous evidence of the impossibility to consider the process as integration.

The study found that syntactic repetition, construction of structures with someone else's speech, the complication of complex sentences have the following grounds for referring them to the integration of syntactic processes: structural and semantic unity, the presence of formal indicators, the absence of non-linguistic markers. This basis will allow us to refer to the integration processes and other syntactic processes.

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LANGUAGE PERSONALITY ALEXITIMIS (LINGUOCOGNITIVE AND VERBAL-SEMANTIC LEVELS

Presented research refers to the field of lingvopersonologiya studying the language personality. The article describes the language identity of an aleksitimik. The subject of the analysis is a language personality on linguo-cognitive and verbal-semantic levels. The reconstructed language identity of an aleksitimik is based on the comparative analysis of the texts created by native speakers with an aleksitimiya and without it.

For identification of the language identity of an aleksitimik we use an experiment method. Fifty-two respondents participated in an experiment. Respondents were offered to make a monologue on behalf of a thing. Respondents' texts were processed in the linguistic program LIWC2015.

The analysis of the texts allowed revealing that the aleksitimik language picture of the world is characterized by the following key ideas: reference detailing of an event, lack of communication between the reviewer and his owner. We discovered that the leading modality of perception of an aleksitimik is the sight.

It is revealed that lexical, semantic, morphological and punctuation levels of the text are a linguistic marker of an aleksitimiya. On the basis of the lexical level analysis of the text it is established that the language identity of an aleksitimik is a normative language personality that does not tend to use vulgarisms, a slang, or incorrectly written words. The analysis of the text semantic level allows us to draw a conclusion that negative emotions updating is characteristic of native speakers with an aleksitimiya; the dominating emotion is the emotion of anger.

The analysis of morphological level showed that native speakers with an aleksitimiya use personal pronouns, conjunctions and adjunctions more often. Parenthesises are practically not used.

People with an aleksitimiya use conjuctions more often than respondents without aleksitimiya. The research allows us to assume that the rate of personal pronouns use in texts is connected not only with an attitude of an experimental task, but also can be explained by cognitive orientation of people with aleksitimiya to reference detalization of an event (thing). The fact that respondents do not use parentheses can be explained by the desire to neutralize a personality role in the narration.

The analysis of punctuation in the texts showed that native speakers with an aleksitimiya use a full stop and a question mark more often in comparison with respondents without it. The respondents use brackets less often. Such punctuation marks as "colon", "semicolon", "quotation marks", "apostrophe" were not used by them at all.

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INTERNET APPEAL TO STATE AUTHORITIES: GENRE AND STYLISH ASPECTS OF DESCRIPTION

Appeal to public authorities is a special type of communication, and its specificity is set out at the legislative level. The dominant objective of the appeal is the impact on the addressee, the inducement to action.

The presence of a communicative aim is the first genre-forming sign. The next sign is the image of the author. Depending on the type of appeal, the image of the author can be characterized as an aggrieved person (complaint), as a petitioner (appeal) or a person concerned (proposal). An addressee image is an official authorized to take measures. The dictum of the appeal is related to informing about the current situation and the projection of the development of the described situation into the future. The factor of the past correlates with the communicative events that preceded this appeal (for example, oral dialogues with employees of various institutions). The future factor is connected with the acting function of the appeal, with the prospect of a change for the better in the current situation and evaluated negatively by the addressee. The formal organization of the appeal is associated with the presence of language clichés used for writing it.

Thus, the appeal has genre-forming features and can be characterized as an independent macrogenre. The macrogenre appeal is homogeneous, that is, consisting of similar genres, which, according to Federal Law No. 59-FZ, include a proposal, a statement and a complaint.

The proliferation of Internet reception offices and electronic feedback forms has led to the change in the content side of citizens' appeals. The virtual communication environment creates for the author the illusion of private communication, encourages him to manifest excessive emotionality and spontaneity in speech activity, and therefore in appeals that function in official business communication, we can observe the manifestation of signs of natural written speech.

Macro-genre appeal is characteristic of the manifestation of the institutional nature of official-business communication within the framework of the "person-organization" communicative situation, the presence of a certain status for the subjects of communication and a strict target setting, clear regulation of the stages of communication, compliance with the rules for the preparation and execution of documents.

At the same time, linguistic analysis showed that Internet appeals, despite the business sphere of communication, have the following signs of natural written language: spontaneity; writing form; unprofessional performance; a time interval between writing a letter and receiving it by the addressee, which can be "interfered" with another communicant: an executor, a specialist in working with citizens' appeals, and IT specialist; the authors of the messages pursue communicative goals – expressive, informational and stimulating; Internet appeals have two sides – substantive and formal; communication environment: administrative relations occurring in virtual communication; communication is indirect; the course of

communication is determined by job descriptions and standard regulations for working with citizens' appeals; the very nature of the genre includes a positive social assessment, as Internet appeals of citizens are one of the mechanisms for the implementation of the constitutional right of a citizen; there is a "chosen addressee" – the head of the authority (a decision maker).

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WORD FORMATION AND SEMANTICS OF YIDDISH VERBS WITH THE PREFIX *OYS-* AND THEIR TRANSLATION INTO GERMAN, UKRAINIAN AND RUSSIAN

The Yiddish prefix *oys-* is a hybrid polysemous prefix: both German and Slavic components are reducible to a single archeseme, because close Slavic content was added to the German form and content, they retained the features of different levels, characteristic of equivalent German prefixes, modifying the derivational and semantic potential under the influence of the Slavic donor languages.

Derivationally and semantically, the prefix *oys-*: a) corresponds to the German prefix *aus-* and developed from MHG adverb and prefix *ūz/ouz* 'inside out / outside', b) in the process of hybridization acquired some semantic characteristics of Slavic prefixes: Polish *wy-*, Ukrainian/Belarus. *vy-*, rus. *vy-/iz-*, which, like the German prefix *aus-*, have the meaning 'from inside to outside'.

The German-Slavic hybridity of word formation and semantics of Yiddish prefixed verbs are shown in the article by the example of verbs with *oys-* in their comparison with German verbs with the prefix *aus-*, Russian with *vy-/iz-/na-* and Ukrainian with *vy-/na-*. The research was conducted on the story by Sholom Aleichem "Motl Peyse dem khazns" and its translations into German, Ukrainian and Russian.

In both Yiddish and German and Slavic languages, the possibilities for describing the situation of "extracting an object from inside the container to the outside" coincide with prefixed verbs, and translators use this translating verbs with *oys-* by lexical transfer and calquing, i.e. through basis verbs of the same semantics and with the prefix *aus-* and *vy-*: *oyshengen* 'hang out' – Germ. *aushängen*, Ukr. *vyvisyty*, Rus. *vyvesit'*; *oysshpayen* 'spit it out' – Germ. *ausspucken*, Ukr. *vypljunuty*, Rus. *vypljunut'*; Rus. *vytrjahivat'*; *oystrinken* 'drink up' – Germ. *austrinken*, Ukr. *vypyty*, rus. *vypit'*.

Non-spatial and (less often) spatial situations, represented as "directed from the inside to the outside", are described by some prefixed verbs with *oys-* only according to the Slavic model: *oysgeyn* 'languish' (Rus. *iznyvat'*; the Germ. *ausgehen* 'go out/exit' does not have such meaning), *oysnarn* 'lure' (Ukr. *vydurjaty*, Rus. *vymanit'*; in the absence of a verb of a similar derivational-semantic model in German), *oysraysn* 'pull out (a tooth)' (Ukr. *vyrvaty*, Rus. *vyrvat'*, the Germ. *ausreißen* 'tear out' does not have such collocation), *oysraysn zikh* 'escape' (Ukr. *vyrvatysja*, Rus. *vyrvat'sja*; *sich ausreißen* is absent in German).

More than half of the verbs with *oys-* in the first part of the story are not translated into German, Ukrainian and Russian by the prefixed verbs. The translatability degree by Slavic calques is significantly higher than the translatability degree by lexical transfer into German – 41.5% and 26.8%, respectively. This is due to the fact that Yiddish verbs with the hybrid polysemous prefix *oys-* are formed and can represent the situation as "directed from the inside to the outside" not only according to the common German-Slavic, but also according to the Slavic derivational and semantic model.

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FACTS AND ASSESSMENTS, FACTS AND OPINIONS: ANALYSIS OF OPPOSITIONS SUBJJECTIVE / OBJECTIVE, VERIFIED / UNVERIFIED

The article is devoted to a theoretical study of the opposition content "statements of facts / opinion / assessment" in legal linguistics and forensic linguistic analysis. Currently there is no any complete or consistent theory that describes all without an exception facts of this problematic area that is why particular expert decisions are made basing on common sense, intuition, etc., but not on knowledge.

The objective of the article is also to show with the help of particular examples an ideology that is currently being used while conducting a legal linguistic analysis. The preliminary analysis showed that the major connected oppositions that are to explain the opposition of facts and opinions (assessments) are not satisfactory; logics, they are based on, was not described to the necessary extent; explanations that determine these principles are selective. The general situation, to our mind, can be presented the following way. An expert practice is based on ad-hoc theories.

Two widespread oppositions used for "explanation" of facts and opinions opposition are studied in this work. These are oppositions of "subjective / objective" and "verified / unverified".

The article studies a few variants of opposition of subjective / objective while distinguishing facts and opinions / facts and assessments: current reality / conceptual picture of the world of a speaker, "accuracy" and "insufficient accuracy" of a statement, predicate, etc. It was explained why neither the first nor the second criteria cannot be suitable for distinguishing facts and assessments (opinions).

The article studied a complex of problems connected with the problem of a statement verification. It is proved that in linguistic works a principle of verification is used intuitively that is determined by the fact that the principle of verification has never been a part of linguistics, and by the fact that the latest achievements in the sphere of gnoseology and philosophy are not taken into consideration in works of legal linguistic analysis.

FOLKLORE STUDIES

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ONOMASTICON OF THE WHITE SEA SUMMER COAST AS A MECHANISM FOR THE FORMATION OF LOCAL CULTURAL AND SOCIAL SPACE

The article concentrates on the onomasticon of the White Sea Summer coast. The historical and ethnographic materials used in the paper were obtained as a result of a residents interrogation in the villages Lopshenga, Yarengha, Pertominsk, Una and Luda by the historical and ethnographic expedition participants of the Northern Navigation Association and Kenozero national Park in 2018.

In the study area, the villages names are mainly of Finno-Ugric origin and correspond to the name of the rivers near which settlements appeared. The names of the fishing grounds, grasslands and other objects related to the natural resources functional use are exclusively of Slavic origin and in most cases are motivated.

Local cultural and social space was formed as a communication system, which includes semantic and toponymic characteristics, traditions, landscape and natural features of the territory and other resources. The nicknames were one of the most important mechanisms determining the residents belonging to the local society. The private purpose of family nicknames is to distinguish namesakes. The appearance of the family head, his character or the happened to him occurrence were the basis for the nickname. There were sea crafts prevailed in economic practice on the White Sea Summer coast, so nicknames are expressed mainly by a noun here. In agricultural areas of Pomorye – by various parts of the speech, mainly possessive adjectives. Here they specify the person accessory to the family or to the place of his birth.

Self-identification involves the division of people into "ins" and "outs". The names of the peoples with whom Russia at different times fought (the Swedes, the Turks, the Japanese, the French) were used as the "outs". The border fishing grounds and grasslands were a ground for mutual grievances and claims against "outs". They were the objects associated with the exertion all powers of Pomors, so they had a high axiological status. Economic activity on the Summer shore was based on sea fishing, hunting for sea animals, salt making, as is also on cattle breeding and partly agriculture. The fishing grounds and the grasslands marked the peasants sociocultural space, defining the boundaries between the settlements. The fishing grounds names were determined by their functional features, by visual characteristics, by specificity of fishing, by nearby rivers and streams names. The grasslands onomasticon was determined by functional characteristics of objects.

Naming is one of the most important instruments for identifying a person and society. Since the 1960s, the ethno-cultural locality signs began to gradually disappear from rural life, and during 1980-2000 they were completely lost. Now on the Summer coast the majority of once populous villages are empty in the winter, turning into dacha communities. Villages are turning into temporary settlements with uncertain borders.

YOUNG PHILOLOGY

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IMPLEMENTATION OF ARCHETYPAL IMAGES AND MOTIFS IN E. SCHWARTZ'S PLAY «THE SNOW QUEEN»

The article is devoted to the consideration of Eugene Schwartz's play "The Snow Queen" (1938) in the context of the archetypal theory and method of intertextual analysis. Not only the play, but fairy tale under the same name by H.-Ch. Andersen served as the material for the analysis. The fairy tale "The Snow Queen" contains a plot-forming archetypal motive of initiation. This archetypal motive is inherited by Schwartz's play, enhanced by expanding the functions of the characters or adding new characters. The fairy tale test-search motif is realized in the play through the main female character – the girl named Gerda; and it is possible to reconstruct the path of Gerda, her individuation.

The author of the article identifies four stages, four "worlds" that Gerda crosses while making her round-trip journey. The first stage is the world of grandmother, the world of childhood, the home world, the starting point of the journey, where the heroes will return at the end. This is a conscious world, and in the structure of the psychic, even the superconscious, it is no coincidence that one can get into this world only by climbing a high ladder. After the "woman initiated" it, there is no longer any place for Kay in this world. Gerda, leaving it, still remains the bearer of its values – she must return Kay back.

The next stage is the world of the King, the world of the Father, his formal dictatorship, the world of rules, ceremonies and rituals, the essence of which has long been forgotten. There is much gaming, many role changes, in the language of analytical psychology it is the world of the Person, our social mask. The border separating the castle, creating the illusion of control and order, also symbolically looks, as if this alluvial border makes the terrible bloody past of this palace non-existent. The images of ceremonial, theatrical-puppet ravens, playing the marriage of prince and princess, emphasize that only such role models of relationships are possible in this world.

The third stage of the journey is the world of robbers, this is the world of Atamansha (female gang-leader) and the Little Robber, a world where there are no more names, but there are functions. This world is more ancient, simple, cruel, but sincere. This is the world of Mother. Here Atamansha and the Little Robber represent classic three-one Jungian female archetype, personifying the change of these two roles, fear and an attempt to avoid the inevitable transformation into the third terrible state.

The last, fourth stage of the journey is the world of the Snow Queen, the shadow world, the world of the unconscious, full of archaic shadows. Here takes place the first finale characteristic of Schwartz – the rescue of Kay. But the denouement and the real victory takes place in the world of the grandmother, after returning. There is a final victory over the Snow Queen.

Turning to intertextual instrumentation of analysis, the author of the article traces the implementation of archetypal images and motives, both in this play and in Schwartz's drama generally. For example, motives are highlighted: choice, syzygy, exposing, pairing, etc. The author's implementation of the female archetype is expanded and supplemented.

CULTURAL STUDIES

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CELTIC PAST AS A MARKER OF REGIONAL IDENTITY AND COLLECTIVE EXPERIENCE OF THE BRETONS

The article discusses the Celtic past of the Bretons in the context of a collective experience and its role in the formation of an ethnically marked regional identity. G.G. defines the term "collective experiences" in his monograph "Introduction to ethnic psychology" (1927). Even then, speaking of ethnic psychology G.G. Shpet expressed that "the central term here has always been the term "the soul or the "the spirit of the people". The term the "spirit of the people", like (but not identically) the "spirit of the time", "the spirit of the profession, class, solidarity", etc., is now convenient for what is interpreted collectively." Shpet G.G., describing the term "collective experiences", determines that the experiences of the individual are closely intertwined and predetermined with the experiences of contemporaries and ancestors. It is this state of collective experience that, according to Shpet, constitutes the spirit of the people.

 The role of history in the development of a positive Breton regional identity is indisputable. In the case of compact residence of the Bretons in the territory of Brittany region, we are talking about ethnically marked regional identity with a positive and flawed component. The glorification of the Celtic past, its surroundings with the aura of romanticism is closely connected with the emergence of the idea of regionalism. It is the Celtic origin and collective experience of this Celtic history that is the source of the positive part of the ethnically marked regional identity.

Ethnically marked regional identity has cognitive, affective and behavioral aspects. Materials for the development of the cognitive aspect of a regional ethnically marked identity are stored in texts about the Celtic past, in places of collective experience. The analysis of the history of regionalism reveals its philosophical connection with the ancient Celtic history of the region, religion and ideology of druidism.

In modern Brittany, the ancient religion of the Celts is of great interest, which is being transformed from the fact of collective experience into a powerful marker of regional identity. Druidism in Celtic society was the main basis of the universe, the religious law of the Celts, including the Britons, the ancestors of modern Bretons.

 Druidism and Neo-Druidism are present as an ideological basis in the history of the study of the Breton movement. The history of neo-Druidism shows its spiritual influence on the determination of the orientation of the regionalism movement.

The role of neo-Druidism in the development of regionalism and regional identity is undeniable and is the source of its positive part, increasing its significance, continuity and emphasizing the underlying traditional sources of the phenomenon. The information contained in historical texts becomes the basis for knowledge of the facts of collective experience and the place of Celtic ideology in Brittany. Many followers accept the interpretation of ancient canons, thus there appear a large number of studies.

The idea of Celtic brotherhood and the ideology of neo-Druidism were not prevailing and took root with difficulty. But today, the Celtic Past concept, having become a powerful media concept, and having the status of a unifying cultural concept, is becoming an important part of a regional ethnically marked identity. Bretons are proud of the Celtic past and memorial places of the Celtic history; they recreate the Celtic traditions, and it becomes a part of a positive regional identity.