

SUMMARY

NARRATOLOGY

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SHORT BALLADS" BY V.A. ZHUKOVSKY: SEMANTICS AND FUNCTIONS OF THE "COMPRESSED" TEXT

The research focuses on the meta-genre function of the "short ballads" by V.A. Zhukovsky. Ballads-miniatures were created by the author in the transitional period of his poetic evolution and were taken from the oeuvre of the late German romanticist L. Uhland. Structurally and semantically "compressed", these ballads by Zhukovsky ("The Vengeance" ["Die Rache"] and "The Three Songs" ["Die drei Lieder"]) are drawn on as a prime source) have been translated simultaneously, with the same verse, and represent the variations of the same theme. The exploration of laconic ballads helps to revise the artistic features of the brevity, "shortness" of a literary text.

A brief modification of the genre allows the poet to accentuate its nuclear and peripheral features. Concise version of the ballad retains the following structural features: integrity and single-event, type key event, dual optics perception of an event, the threefold of the system of personages: the world order, a "movable" personage and a "fixed" personage. At the same time, the ratio of time and space in the short ballad changes. If in the expanded text the crossing of the boundary of the world order is indicated, most often, as an actual or potential movement between two loci, then in the "short ballad" the category of artistic time is actualized. In "The Vengeance" space shrinks to a bridge over a river, where crime is first committed and then retribution is administered. In "The Three Songs" loci of crime and punishment go into metatext and are fixed only in the songs performed by the hero. At the same time, the focus of short texts are the relationship of the present with the past and mnemonic images. If in typical ballads the category of memory is pushed into the background (the memory of ballad heroines and heroes about lovers, the memory of the vow of the sold soul, the memory of the crime, etc.) due to the deployment of the action, then in ballads-miniatures plot-forming function of memory is clarified.

The theoretical basis of the research includes the works by O.M. Freidenberg on the poetics of plot and genre, V.Ya. Propp, Yu.N. Tynyanov, Yu.M. Lotman and I.P. Smirnov on the structure of folklore and literary texts, V.I. Tyupa, S.N. Brojtman, N.D. Tamarchenko and D.M. Magomedova on historical poetics of genres.

POETICS

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DUAL IMAGES IN THE ECCLESIASTICAL SERVICE OF SAINTS BORIS AND GLEB (ON JULY 24) AND IN "THE TALE OF BORIS AND GLEB"

The martyr princes are the core dual figures in both Tale of Boris and Gleb and ecclesiastical service dedicated to them and celebrated on the 24 July (day of St. Boris repose). Whereas in the Tale Prince Boris is only once called by the name given at the Baptism, the names given to the princes by the Holy Church, Roman and David, predominate in the liturgy. The spiritual aspect is expressed by the personal names used in divine service and the historical by the names found in the Tale.

The text of liturgy extensively uses in relation to the saint brothers words in the dual number and with dual semantics such as dvoitse or versta. In the Tale, the metaphorical names applied to Sts. Boris and Gleb predominantly foreground the significance of authority and martial semantics including also, like the image of the brothers' bodies, the semantics of holiness. Words that express duality are absent in the Tale. Probably, it is related to the successive development of the plot in which the saint brothers are separated in the space and suffer not at the same time. On the contrary, the divine service for the saint brothers glorifies the martyrdom of the saints already done and they are equally praised as martyrs and examples of Christian virtues.

In the Tale, the adjacency of such symbols as a cereal ear and a vine in relation to Gleb conveys the Eucharistic meaning associated with the concepts of offering and self-sacrifice. This semantic content is augmented due to a mention of the lamb, traditional symbol of Christ, included in the text. The image of ram also used in the text is dual in relation to the image of lamb symbolically referring to Gleb. This is also a sacrifice characterized by maturity and related to elder brother Boris. In our view, the images of a tabernacle where Boris was praying and a rowboat where Gleb perished were dual and prepared the appearance of the "two-edged swords" image. The tabernacle resembles an arc curved upward and the rowboat an arc curved downward. Taken together, they outline a convex sphere. This is the orb, an ancient symbol of power depicted in the iconography of angels. Although this is not an undisputed symbol, its main semantics is important for us – the spiritual patronage of saints in their native land.

The ecclesiastical text dedicated to Sts. Boris and Gleb combines references to their Christian endeavor, metaphors traditional for hymnography (quite frequent are metaphors related to the source of light: lamps, stars, light of righteousness, luminaries) and comparisons applicable to the glorified saints. Also, qualities of their holiness are listed: saint brothers act like wonderworkers, healers, beadsmen, keepers of the commandments of Christ, spiritual defenders of their native land and Orthodox Christians.

Thus, the two Boris and Gleb Cycle texts considered here, though focused on a common subject, show dual images with a nominative range and a representation logic specific for each of them.

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ABOUT THE TITLE OF PUSHKIN'S POEM "POLTAVA"

As a research material, the article selects the poem "Poltava" by A.S. Pushkin (written in 1828, published in 1829), which is traditionally perceived as a historical poem. Despite the fact that the text of the poem was carefully and comprehensively analyzed in criticism and literary criticism (modern and previous), in the presented work the emphasis is placed on the fact that the accepted interpretations of the poem genre and its name hardly correspond to the interpretation proposed by V.G. Belinsky in the XIX century and was later taken by Russian and foreign researchers. As you know, the critic-democrat did not appreciate the artistic merits of Pushkin's poem and reproached the author for his inability to cope with the composition. "Frantic" Belinsky criticized Pushkin for the inept and incorrect name of the poem "Poltava", because the historical event, which was to be the main (according to the critic) in the poem, was moved by the poet to the very end of the third part of the text. Thus, from Belinsky's point of view, Poltava plot turned out to be not only on the periphery of events but also it fully depends on a romantic love intrigue, love relations between Mazepa and Maria.

The analysis carried out from the other positions in its turn finds out that the title of the work, its dedicative orientation and compositional structure were determined by Pushkin's not "state" ideas associated with the grand victory of Peter I over the Swedes in Poltava, but personal, subjective, "private" intentions (according the poet's friend A. N. Wulff's opinion, in whose estate Pushkin completed his work on the poem text). Historical events are in reality on the second plan (but it is according to the poet's plan and not his mistake). The people and passions are in the focus of poet's attention, which concentrically and progressively form the circular (and partly pyramidal) composition of the poem. The first canto was given by Pushkin to love passions – relations between Maria Mazepa, the second one – to passions vindictive, mediated resentment and vengeance, implemented through Kochubey and Mazepa's friendship-enmity, the third canto was to introduce a third passion into the text – passion of love to the motherland, which is revealed in comparison of Mazepa and Peter I, the traitor ("Judas") and the hero ("God's thunderstorm").

It is the first time in a scientific literary practice that attention has been drawn to the fact that the name "Poltava" is not a localizing one, focused on the military events of 1709, as an expansive, (biographically) associated with the staying of the young poet in Poltava and his close acquaintance with General N.N. Raevsky's family in 1820-1824. As it is shown in the work, Pushkin became interested in the historical plan of his future poem as long as in 1820-ies (trip to Kiev to the tomb of Kochubey and Iskry, the search for Bender camp of Charles XII and of Mazepa's grave, etc.), but it wasn't implemented before special – private – events associated with modern circumstances: the revolt on the Senate square, the

execution of the leaders of the rebellion, and – mostly – leaving M.N. Raevskaya-Volkonskaya after her husband-Decembrist exiled to Siberia. The “private” reason, in fact – family, became the impetus for the treatment of Pushkin to historical events, distant in time. Moreover, as it is shown in the work, Pushkin’s interest was caused not by the historical events, but by the fate of people caught up in these historical storms, the nature of people passionate, rebellious, strong and desperate. The history of relations between historical Matrena Kochubey and Mazepa, the relationship of Matrona and her father, the friendship and enmity of real Kochubey and Mazepa are projected by Pushkin on those life circumstances that had been developed in his close family Rayevskys – friendship and sympathy S.G. Volkonsky and N.N. Rayevsky-senior (choice of the groom for the daughter), their separation and charges to “criminal” Volkonsky after revolt of 1825, departure of young M.N. Volkonskaya for “rebel” to Siberia, threat of a curse from N.N. Rayevsky, etc. Biographical projections between the two families from Poltava updated by Pushkin, allowed the poet to discover through the events of the past the struggle of passions in the hearts of the people close to him, to show the power of the characters of his contemporaries, poetize and praise inspirational example of courageous Maria Rayevskaya-Wolkonskaya, who was “a secret addressee” of the dedication of “Poltava” (according to P.E. Shchegolev).

MOTIV

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THE MOTIVE OF HUNTING IN THE NOVEL BY GUZEL YAKHINA "ZULEIKHA OPENS HER EYES"

In this paper, a mythopoetic and motive analysis of the novel by G. Yakhina is demonstrated. The focus is on the motive of hunting. It is revealed in different contexts as a real hunt in the taiga for an animal, a metaphor for love pursuit, a mechanism of state repression, a symbol of the gospel "catching souls." Zuleikha Valieva becomes, like ancient Greek Artemis, the goddess of hunting, the new mistress of the forest. She understands the laws of nature and becomes a part of it. Such a participation (involvement) with nature allows us to talk about the mythological perception of the world of the heroine. Turning around as another feature of the myth manifests itself in turning over the opposition “hunter - victim”. Zuleikha tells her son Yuzuf the tale of the bird Semrug. The story of the settlers of the village of Semruk repeats the plot of the fairy tale about the bird Simurg Alisher Navoi. The remaining thirty dispossessed peasants and former Leningraders, after six months of traveling across Russia, rediscover themselves in the Siberian taiga. The comparison of the heroine with the bird neutralizes the opposition “hunter-victim”.

In the scene of the murder of a bear, the significance of hunting as a love affair is revealed. In ancient Greek mythology, the plot of unrequited love is often presented in the form of persecution. Grabbing a gun for the first time in her life, Zuleikha initially marks not at the bear, but at Ignatov. Taken into consideration that their love is mutual, they are both hunters and victims in this situation. Later, Zuleikha confesses to herself that she was not aiming at him then, but at herself, at her criminal desire. It is symbolic that the bear becomes her first victim. On the one hand, Artemis wore a bear skin, on the other hand, a bear in Russian folklore often acts as a groom. It kills the beast of Zuleikh, protecting his son, which creates the triangle "she is a beloved man – a beloved son", which subsequently leads to a breakdown in relations with Ignatov. The parallel "hunting – love" in the novel is reinforced by other motives: smell, bait and trap.

On a national scale, dispossession, which the GPU people are engaged in, is an option for hunting people. They are caught, driven into prisons, loaded beyond measure into the heaters of the echelons, they are counted by heads, starved, and killed. The next stage of such a hunt is repression and the "witch hunt". It is at this stage that Ignatov stops and refuses to be such an agencies' hunter.

Another option for the motive of hunting in the novel is "spiritual hunting". In the Bible, Jesus is called the "fisher of men." There are several "soul-catchers" in the novel – Zuleikha, Wolf Leibe and Ilya Petrovich Ikonnikov. The image of each of them emphasizes holiness. Each of them captures the soul of Yuzuf, offering his own professional path. The boy's soul is captured by art. Under the guise of drawing in the agitation club, Ikonnikov writes the "icon" of Semruk. For Kuznets, this is agitation, and the figures soaring in the sky are a defender of the fatherland, a Soviet woman-mother, an agronomist and a doctor. For Ikonnikov himself, these are the founders of Semruk, those who survived, contrary to power, and laid the foundations for the future – Ignatov's defender, Zuleikh's mother, agronomist Semilutsky and doctor Wolf Leibe. And for Yuzuf, this is farashte, that is, angels. The images hovering on the ceiling are that bird Simurg-Semruk, the dream of finding which helps the heroes of the novel to survive and find their way.

PROJECTS**M.V. STROGANOV***Russian State University. A.N. Kosygin (Technology. Design. Art)**Institute of World Literature. A.M. Gorky RAS***E.N. STROGANOVA***Russian State University. A.N. Kosygin (Technology. Design. Art)***M.E. SALTYKOV IN THE CIRCLE OF HIS FAMILY AND
FRIENDS: BASE ON THE ENCICLOPEDIA
"M.E. SALTYKOV-SHCHEDRIN AND HIS CONTEMPORERIES"**

The encyclopedia "M.E. Saltykov-Shchedrin and his contemporaries" presents the personality of the writer in connection with his biographical, aesthetic, intellectual and philosophical points, as well as with his cultural views, routine habits, personal sympathy and antipathy. It consists of papers that not only describe his personal connections, but also shine a light on his contemporaries that were mentioned in his works and correspondence. The encyclopedia contains the articles on relatives and acquaintances of Saltykov who were presented in his life in different periods.

SIBERIAN TEXT

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THE PRAYER BY E.L. MILKEEV AS A MARKER OF GENRE PROCESSES IN RUSSIAN CULTURE OF THE 1830-1840's

E.L. Milkeev (1815–1845) – a Siberian writer of generation of P.P. Ershov, M.Yu. Lermontov, N.V. Gogol, and A.I. Herzen. He is an active literature participant of the era of mass romanticism in the Russian literature of the 1830–1840s. The research of E.L. Milkeev's poetic practices is a necessary part of the scientific reflection of the literature peculiarities of the given period: it allows us to identify not only the features of the personal creative installations of the Siberian poet, but also paradigmatic artistic and aesthetic vectors that took place during a certain period of the Russian literature development. The article objective is to determine the specifics of the poetry genre of the text *The Prayer* by E.L. Milkeev both in terms of the dynamics of the poetic prayer genre and from the point of view of genre macrointentions in poetry of the specified period. The research is conducted using a combination of different methods of literary phenomena analysis. It turns out that the biblical plot of the Book of Job was a precedent for *The Prayer*. It complicates *The Prayer* with a broad epic event structure. In addition, the difficulty of *The Prayer* narrative construction is also associated with a stylistic contamination (elegy – ode), translated to different levels of the text. Elements of elegiac discourse individualize and aestheticize the position of the lyrical subject, which correlates with the Russian poets' artistic searches of the 1830–1840s period, while the instrumentation of ode is used to depict the object dimension (polarized space of the earth's bottom and transcendental top, held together by the unknowable Absolute) and sends reader to the poetic tradition of spiritual odes of the XVIII century. The interaction dynamics of the subject and the object poles is accompanied in the text by the movement of its rhythmic and rhyme model. In our opinion, organization of *The Prayer* by E.L. Milkeev is an illustration of the sacrum / aesthetic interaction within the boundaries of the text poetics and an attempt to remove this opposition: a person who is inherent in searches, doubts, and weaknesses tries to formulate them, while coexisting with a religious worldview and acceptance of the divine world order. As a result, we have a complex construction and specific qualities of this construction poetics correlate with the artistic and aesthetic searches of creative subjects of the mass romanticism era in the period of 1830s and 1840s.

ARCHIVES**E.YU. SAFRONOVA***Altai State University***TOPOGRAPHIC DETAILS OF THE STORY F.M. DOSTOEVSKY
"UNCLE'S DREAM": CHOLERA AND BESTIAL CASE**

The article poses the problem of the need for a real commentary on the story "Uncle's Dream", taking into account Dostoevsky's Siberian experience, gives a comment on two details of the art world of the story "Uncle's Dream". Cholera and bestial case are considered as topographical signs that provide a convincing local binding of Dostoevsky's literary text. Archival documents of the medical unit of the Kolyvano-Voskresensky factories related to the elimination of the cholera epidemic by F.V. Gebler, the inspector of the medical unit of 1840s, as well as the bestial case in April-May 1856, which occurred two months before Dostoevsky's visit to the city of Barnaul. The latter fact probably existed in the form of fresh city news. Using a suggestively strong cryptotopos signifier, the writer creates coding elements of a work of art associated with the Altai context. In the artistic structure of the work, the mention of cholera and the death of cattle not only indicates historical, national and provincial coloring, as an illustration of the active professional activity of the medical part of the Kolyvano-Voskresensky factories, but also characterizes two heroes, potential suitors of Zina: Prince K. and Mozglyakova. The meaning of images is revealed through their attitude to the threat of an epidemic of inexplicable etiology. Prince K. is afraid to take friendly trips for fear of cholera. The main motive for his behavior is fear, exposing the "scale" of his character. This is the author's irony about the cowardice of the hero and poor memory. An elderly prince perfectly remembers the fact of a cholera epidemic, but is poorly aware of its twenty-five years old and its distribution area. On the contrary, the young Petersburgier Mozglyakov does not know about cholera, which was rampant a quarter of a century ago, due to age and lack of education. So the opponent and at the same time the double of the prince, smart Mozglyakov, demonstrates ignorance. But the hero is well aware of current and recent events that have become the subject of a wide discussion. The sarcasm of the writer here reaches its climax. With the help of one detail of the art world, Dostoevsky marks the level of the capital hero's values, who found himself in the provincial Mordasov. The absence of cholera and the presence of bestial case, which became the subject of discussion in the drawing room of Maria Alexandrovna Moskaleva in the story "Uncle's Dream", refer to the real incidents of the provincial life of Altai, enriching the idea of the creative laboratory of this Siberian story. The author was well aware of the province state of affairs and actively used Siberian material.

OVER LINES OF ONE WORK

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THE PROBLEM OF THEODICY IN GOETHE'S «FAUST»

One of the most important worldview problems, which is considered in the Faust by J.W. Goethe is a problem of the essence of evil and its place in the universe. To solve this problem, Goethe often uses aesthetic theodicy, according to which evil is inherent in imperfect individual phenomena and does not affect the perfection of the universe as a whole. In Faust, the aesthetic theodicy is set forth in Prologue in Heaven, where in the archangels' monologues the world is described as a combination of light and darkness, the blessed and threatening manifestations of nature. The further development of this topic in Faust is connected with the alchemical storyline of the second part of the tragedy, in which the stories of three episodic characters – Homunculus, Euphorion, the charioteer – are a symbolic depiction of the process of creating a philosopher's stone that gives physical immortality, that is saving the material world from death and evil. All of these three attempts of the alchemical salvation of nature in the poem are portrayed as unsuccessful: the Homunculus fails to materialize, the spirit of Euphorion leaves his body very quickly, and the charioteer leaves the material world after an unsuccessful attempt to share the gifts of spiritual alchemy with people. This thrice-repeated failure testifies to the fact that the author of “Faust” overcoming death seems impossible and, apparently, undesirable, because it means a stop in the endless process of renewing the world and a violation in the harmony of the universe.

The image of Mephistopheles as the main representative of evil in tragedy can also be interpreted in the alchemical sense as the embodiment of the chaos element. This type of understanding of evil corresponds to an aesthetic theodicy, because chaos does not have certain outlines. Such a perception of evil is devoid of moral content and turns it into an ontological problem.

Goethe's aesthetic theodicy is used in conjunction with the dialectical justification of evil in relation to human life: evil encourages a person to develop and move, contributes to the dying off of old, obsolete forms of existence, but in general the cyclical and in the global sense static understanding of the world, characteristic of aesthetic theodicy, prevails. A person must perfect himself in order for the embodied in him individual soul called “monad” to receive a worthy embodiment in the future. From this position, evil appears not only as inevitable, but also as a necessary part of the world whole.

Thus, the analysis of alchemical imagery in Faust helps to reveal the peculiarities of Goethe's understanding of the problem of evil in the universe.

IMAGE AND WORD

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«COW AND VIOLON» BY MALEVICH: LANGUAGE AS AN UNDERLYING IDEA, MUTENESS AND SOUND

We consider the picture by Malevich “Cow and violin”. It is shown that it can be scrutinized by means of structural analysis similarly to what is typical of analysis literature texts. Notwithstanding the statements of Malevich himself about illogical character of his painting as well as widely spread similar opinion in research literature, we find a coherent semantic structure. The key role is played by the phenomenon “language as an underlying idea”.

The cow, by its position, occupies the place of bow used for play on violin. The typical sound produced by a cow is “moo”. In Russian, a special correspondence arises here (which is absent from English): words “sMYCHok” and “MYCHanie”. Also, the moo of a cow (MU in Russian) corresponds to the phoneme “mu” in the word MUzika. It is essential that these hidden correspondences touch upon the motif of sound. In doing so, the cow realizes the sound in nature while violin is intended for producing sound in music. As a result, one more correspondence arises between what is seen in the picture directly and its more abstract level. Here, there is also additional correspondence that also reveals itself in Russian. In the production of violins, sinews of bullocks were used. In Russian: “VOLov’I zhily” and ViOLin.

Thus, this picture embodies the theme of music and sound – not only by means of images but also by means of implicit language connections.

Apart from this, another motif complex is present here as well. The cow (the equivalent of a bow in a given context) and the main part of the violin form an image of cross. This embodies theme of crucifixion. In doing so, the motif of sacrifice is realized here thanks to the motif of sacrificial calf. The opposition between flesh (cow) and spirit (violin) can be related to the double nature of Jesus Christ (human and God). In the context under discussion, a general theme of sacrifice turned into the theme of art as sacrifice. Music in the act of creation is in a sense extracted on the expense of a life of its creator.

The structure described above reveals itself against the background of environment typical of cubism, with chaos and conglomeration of different shapes. As a result, a double structure arises on the ideological level that embodies equilibrium between logical and illogical, system and chaos, word and image. Such an equilibrium ensures harmony and, therefore, realizes the goal of violin – musical tool intended to introduce harmony in the world.

The way, in which language as an underlying idea is realized, is similar to what is called in literature science “poetics of hidden mediators”. In a given case, word-mediators unite not words directly but images and words that designate these images.

LINGUISTICS

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DOCKING METHOD OF INTERPRETATION OF PLACE NAMES, USED AS A HEADER UNITS APHORISTIC DEFINITIONS

This article is devoted to the consideration of such a phenomenon as the interpretation of place names in aphoristic definitions. Analyzed aphorisms from the docking method of interpretation of place names in which one aphoristic structure of the text are joined into a single whole: a) two (rarely three or more) interpretations of a single (necessarily repetitive) or more names; b) one interpretation for two names. Identified and described 20 models aphoristic definitions with connecting way of talking depending on the number of names on the left, and the semantics of the main words in the right side. It is shown that each of the stacked within a single aphorism interpretations can be decorated in different ways: as 1) traditional, typical explanatory dictionary (gipertonescom, descriptive, negative, and 2) specific methods, peculiar only to aphoristic definitions (repetitive and associative). Marked combined interpretation of names: a) connecting the negative; b) connecting a negative explanatory interpretation; C) connecting-negative-positive-explanatory-repetitive interpretation. It is stated that to enhance the expressiveness aphoristic definitions with connecting interpretations of names using different linguistic means (repetition of the same words, the injection of one or a group of words of a certain semantic, syntactic parallelism, etc.), which are introduced in different parts of the aphorisms: in the header unit; the position of the main words in the explanatory part; in further explanation of the main words of the explanatory part. On illustrative material shows that 1) in aphoristic definitions with connecting interpretations of names of additional means of expression often are introduced into the explanatory part than in the structure of header units; 2) in the explanatory parts of the connecting interpretations of names of linguistic means of expression are both in the position of the main words and further explanation of the main words; 3) to the position of chief words the explanatory part can build up words, which are interconnected in a meaningful and formal relationships; 4) is much richer and more varied introduces different means of expression (additional repeat of a single token; the injection of words of the same thematic group, antonyms, cognate words) in the descriptive part pertaining to the same recurring main word explanations; 5) the right of the mating interpretations of toponyms can be characterized by: a) syntactic parallelism; b) be the syntactic inversions. The results of the study will be of interest to linguists dealing with the problems of onomastics, lexicography and aphoristics.

L.V. TSURIKOVA, P.B. KUZMENKO*Voronezh State University***THE COMPARISON OF ENGLISH NATIVE AND
NON-NATIVE ARTICLES' CONTENT ORGANIZATION**

The problem of the research results representation is as important as the process of their obtainment. This issue is especially acute for researchers who aim to publish their papers in English. Successful article preparation requires not only appropriate knowledge of English but also the author's awareness of the fixed rules and norms that govern definite genres. The lack of such knowledge leads to non-authentic texts which is a firm reason for further paper rejection. To avoid this, researchers are to take into account cultural divergence between the text formats and thus make their texts according to the aforementioned rules. Research paper as a text format comprises definite contents, their organization, and the language means expressing the content elements. This paper discusses some cultural differences in the content organization of research articles on linguistics written by native English speakers, Russian speakers of English and Russian native speakers. The cross-cultural divergences between English and Russian academic styles were investigated through comparison of the authentic English and Russian texts with the texts written by Russian native speakers in English. It is suggested that the differences in the content structure of the papers written by native and non-native English speakers could be caused by the variations in the conventional norms of academic writing existing in the English language and Russian language cultures.

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**PRECEDENT PHENOMENON “RAZVESISTAYA
KLYUKVA” IN RUSSIAN AND FOREIGN
DISCOURSES**

The article provides an analysis of the precedent phenomenon “Razvesistaya klyukva”. Publications and foreign discourse recorded in the National Corps of the Russian Language were the material for the study of the precedent phenomenon “Klyukva”.

The results of the work contribute to the development of precedeness. The study was carried out in accordance with the following steps: analysis of the precedent phenomenon “Klyukva” in the National Russian Language Corps; classification and description of a precedent phenomenon in the Russian discourse; characteristic of a precedent phenomenon in the foreign discourse; comparing the features of this phenomenon in the Russian and foreign discourses.

The scientific novelty of the article lies in the fact that, it is the first time in a research, an analysis has been presented of the case-law phenomenon “Klyukva” in the Russian and foreign discourses. Initially, the meaning of the idiomatic expression “Razvesistaya Klyukva” was reduced to the impossibility of a short plant to be spreading. But gradually the acquisition of traits of stereotypical perception of Russian reality is observed. People began to call “Klyukva” photographs, theatrical productions and movies that were subjected to criticism due to the discrepancy between the artistic fiction to the depicted reality. “Klyukva” is preferably used for stereotypical perception of the Russian reality. In American and British discourses, the words “Klyukva” and “Klyukvification” appeared.

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INSERTION AS A SYNTACTIC CONSTRUCT AND SYNTACTIC PROCESS

The relevance of the study is due to the large number of insertion definitions that do not reflect the differential, essential features of this syntactic phenomenon.

Insertion as a syntactic construction has a sign of definiteness of borders, which are clearly outlined on the punctuation (brackets or double dashes) and intonation (pause at the beginning and end of the insertion structure) levels; inserts do not have a common, uniform formal organization for all; implementation of the semantic content and communicative orientation of inserts is dual: on the one side, the insert must obey the general communicative task of the entire sentence, on the other – the insert actualizes a different communicative task from the entire sentence.

The term “insertion” is becoming a universal concept for describing a part of a statement, specifically related to its parts. It is confirmed by the synonymous use of the terms “insertion” and “insertion construction” in works where insertion is considered as a syntactic construction, as well as in the works of researchers who study insertion as a syntactic process.

Insertion as a syntactic process is created by the interaction of the insertion component and the component that includes it. As a syntactic process, insertion has two permanent components in its structure – insertion and inclusion. The interaction of process components can be sequential or parallel.

In sequential interaction, the insert component is semantically dependent on the enclosing component and serves to update the linear narrative.

In parallel interaction, a two-dimensional narrative appears, the semantically inserted component does not depend (or does not detect formal indicators of dependence) on the including component and goes beyond the linear narrative, breaking the syntagmatic line of the text fragment.

The study found that insertion is an independent syntactic phenomenon, and the syntactic process flow which is provided by the interaction including plug-in components.

CULTURE

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THE PASSIONARITY OF VLADIVOSTOK THROUGH UPDATING. THE CONCEPT "RUSSIANNES" IN THE POETRY BY G. YAKUNINA

The article is devoted to the specificity of Vladivostok as an urban locus through the prism of a poetic text. As a study material, the author refers to selected poems by G. Yakunina, considering them in the context of poems by N. Matveeva, M. Aliger, and E. Rein.

The article stresses a special feeling of the edge / end that is typical the region residents characterized as the "Far Eastern frontier"; it makes logical to refer to the category of passionarity formulated by L. N. Gumilyov.

In the historiographic part of the article, the author appeals to the fundamental research devoted to the urban locus as a cultural text (V.N. Toporov, A. P. Lyusy, V.V. Abashev, etc.), as well as the works by I.M. Grevs, urging to study the city as a "living soul." Such an approach to the interpretation of the city is close to the principles of geo-ethics (which, in particular, are being developed by representatives of the Altai scientific school T. A. Bogumil, A. I. Kulyapin, E. A. Khudenko, and others) and determines the author's interest to artistic and reflex the phenomenon of the city.

The leitmotive of the article holds the idea that it is only in the verses by G. Yakunina the Christian theme of sacrifice develops, subtly captured by N. Matveeva before. Through this topic – Vladivostok as a Christian stronghold – I G. Yakunina introduces the theme of "Russianness" of the city, and "Russianness" (including the "mentality of the Far Eastern frontier") to a greater extent determines the "passionarity" of the city.

It is noted that due to the mythological tradition, the theme of the cliff / edge is directly related to the theme of the fall – and through this to the theme of rebellion from the abyss, the motive for the resurrection of the soul, gaining a new quality by it.

The central part of the article is devoted to the analysis of the poem dedicated to the local oronim – Mount Krestovaya, whose image appeals to the image of Golgotha. It is claimed that the rock in biblical meaning appears among the Vladivostok poets' poetry only in G. Yakunina's rhymes, and this sets a new motive in the interpretation of the city. This is no coincidence, and it is due not only to the specific landscape of the city, but also to a special worldview of people living "on the edge." The gospel-sacred connotations of Mount Krestovaya allow us to talk about implicit ecfraasis as a feature of the poetic of the poem.

The author concludes that the concept of “Russianness” in works by G. Yakunina is being updated due to the inclusion of such sacred concepts as “Far Eastern Frontier”, “Golgotha”, “rock”, “edge”, and “cedar” in its paradigm series. The article shows the correlation of the cedar image constant for the Far Eastern culture in G. Yakunina’s program poem “Derzhava” / “Power” with the image of ginseng in N. Matveeva’s poem “Dawn of Vladivostok”, which suggests that this image can also be included in the semantic field of the “Russianness” concept due to the idea of sacrifice carried through it.