

SUMMARY

NARRATOLOGY

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ON THE ETIOLOGY OF A FAILED EVENT IN DOSTOEVSKY'S PROSE IN THE EARLY 1860S («BAD JOKE» AND «NOTES FROM THE UNDERGROUND»)

The article deals with works which have obvious signs of duality in their situational configurations. And in the «Bad Joke» and in the «Notes from the Underground» the characters are incapable of radical change. The etiology of this inability becomes the main focus of research. Special attention is paid to the logic of relations between the individual / multiple, individual / typical in characterological, psychological and mental aspects. The nature of balancing between «I» and «we» in a given reality continuum is largely determined by the axiological vertical – «top», «middle» and «bottom». However, the existence in such a coordinate system contributes to the formation of a «universal man» that is not capable of changing.

The narratives of both works are developed according to the same logic: in both cases the characters are described as ones who, in their own way, fall into the same situation humiliating for them. If in the «Bad Joke» the reality humiliated the one who went down to it from above – from the boss's office, then in the «Notes from the Underground» – the one who went up to it from below – from the underground. At the same time, however, for neither of them such a fall becomes the starting point for a subsequent change. As a result, a way out is found and everything goes back to square everything – the general to his office, and the underground man to his underground.

However, in the structure of these works there is a situation which, being formally located on the side of the narrative, is of paramount importance for understanding the author's goal-setting. For the general from the Bad Joke, this is a meeting with the mother of his subordinate, for the underground man, with Lisa. In both cases, these meetings can be interpreted as meetings with what Dostoevsky called the «life truth», which for him is, as you might think, the root essence of «living life». But even the meeting with the «illuminating moment of life truth» does not become the event that would lead to a radical change in these characters. And this failed event becomes a sign of the impossibility of exiting already in a different – real – meaning: entering the «living life».

With Dostoevsky this inability to change turns out to be a typical feature that relates both the general and the underground man. Both of them, having different social status, turn out to belong to the same set of «universal people», erasing this difference and thus equalizing them with each other.

TEXT. CONTEXT. INTERTEXT

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APOCALYPSE IN RUSSIAN: A. GOLDEBAEV'S STORY «DWARVES» IN THE CONTEXT OF RUSSIAN LITERATURE OF THE TURN OF THE 19TH-20TH CENTURIES

The article of M. Perepelkin and K. Morozova, «The Apocalypse a la russe: the «Dwarves» story of A. Goldebaev in the context of Russian literature of the turn of the 19th-20th centuries» is devoted to the analysis of the «Dwarves» story of A. Goldebaev and assessment of the writer's work in the literature process of the turn of the century. Based on the experience of previous and contemporary realistic prose, A. Goldebaev uses the plot of adultery, widely spread in realistic literature. However, unlike his predecessors and contemporaries, Goldebayev makes betrayal itself beyond the scope of the work, so that the reader is already dealing with the consequences of this catastrophe. The readers see the personal drama of the «Dwarves» story hero as a catastrophe of universal scale. The destruction of marital fidelity and family traditions testifies, according to Goldebaev, to the impending apocalypse caused by the social and spiritual crisis of modern society. In order to strengthen the apocalyptic atmosphere, A. Goldebaev also refers to the experience of modernist literature of his time and develops in his story the motive of «inanimate life», which he implements through the image of the gnomes in the title of the story. Small creatures carved from stone replaced all life in the hero's world, forcing him out of the world, doomed to death.

After analyzing the story, the authors of the article come to the conclusion that the work of A. Goldebaev is the «quintessence» of realism, under the influence of which the writer «grew», and replacing it at the turn of the centuries to modernism, with which the writer was still little familiar. Sensing that the realistic artistic resources available in his arsenal for the most accurate depiction of the inevitable death of modern mankind were not enough, the writer intuitively looked for a new «toolbox», which for him was an attempt to master the modernist language. The special sound of the story is set by combining realistic letters in it with fabulous elements, which represents an attempt to acquire modernist solutions. This stylistic two-layeredness turns the story of A. Goldebaev into half-tragedy-half-farce genre.

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THE AUTHOR'S COMPREHENSION OF THE APOCALYPSE IDEA IN S.D. KRZHIZHANOVSKY'S NOVEL «GOD IS DEAD»

This article is devoted to the special aspects of eschatological myth created by S. D. Krzhizhanovsky. The key aspects of eschatological myth are described in the novella «God is dead». In this novella Krzhizhanovsky polemicalizes not only with the Bible («Book of Revelation») but also with «The Gay Science» by F. Nietzsche in which his first thought about God's death appeared. The author of the story offers his own understanding of the Christian apocalypse. Being a modernist writer he created his own individual mythology. Krzhizhanovsky gives the tragic sharpness and existential sounding to the well-known biblical images and plots. At the same time he levels their religious orientation. The plot of the novella is the realization of the artistic paradox presented in the text: «(...) *there was God – there was no faith; God died – faith was born*». In this case Krzhizhanovsky enters into an artistic dialogue with Voltaire who said, «*If God did not exist it would be necessary to invent him*». When the humanity finds faith it does not bring it consolation. The humanity is condemned to death. The last stronghold of people «The Island of the Third Covenant» shows the futility of all endeavors before the impending death. In the novella God dies forever without any hope of resurrection.

TEXTOLOGY

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OLYA MESCHERSKAYA AS AN ÉMIGRÉ: TEXTOLOGY AND MEANING OF BUNIN'S SHORT STORY «IDA»

The article analyzes the short story «*Ida*» as a case of I. A. Bunin's poetics narrative transformation in emigration. The textual analysis of the story's preserved draft manuscripts reveals that in forming the artistic concept of this short story, the key point for Bunin was the heroine's name *Ida*. The alternative versions of this name in drafts (*Natasha, Zoya, Olya*) reveal the reference of «*Ida*» to the author's previous and subsequent texts.

A comparative analysis of «*Light Breathing*» (with a heroine named *Olya Meshcherskaya*) and «*Ida*» reveals semantically significant textual and motif coincidences. Firstly, it is the intertextual reference to I. V. Goethe's «*Faust*» that functions as a metatext in both short stories. Secondly, «*Light Breathing*» and «*Ida*» are united by motif similarities in the heroines' love plots. Thirdly, *Olya* and *Ida* are similar as their images are based on similar antinomic motifs: death and rebirth, youth and adulthood, fleshliness and etherealness (breathing).

In the course of the analysis it was found that «Light Breathing» and «Ida» are related by a similar effect, which was designated by A. K. Zholkovsky on Olya's example as a figure of «fitting out», when the image of the heroine poetically transforms in the very texture of the narration. However, the main difference between the two short stories is also revealed here. While in «Light Breathing» the writer, according to the classical work of L. S. Vygotsky, works with rearrangement of some points in the plot line, in «Ida» Bunin's attention moves to the category of fictitious narrator. The short story is built on the principle of the first person narration. It contains two fictitious narrators – an unnamed narrator and a certain Pavel Nikolaevich, who acts as a storyteller.

We noted that Pavel Nikolaevich is characterized by a dual attitude to his storyteller-role. On the one hand, he creates his narrative according to recognizable literary canons. For example, he uses the literary category of the character, includes pervasive fairytale formulas in the story. On the other hand, Pavel Nikolaevich refers to these literary conventions ironically: he turns out to be an unreliable narrator, he realizes the banality and «vulgarity» of the story he is telling and ends it with a monologue about the inadequacy of human words.

Thus, the short story «Ida» is a variant of Bunin's explorations of the love plot and a case of consideration of metaliterature topic. This short story continues the program texts created by the author back in Russia. However, the peculiarity of Bunin's poetics in emigration is found in the artistic techniques, in the experiment with the category of narrator.

SUPERTEXTS

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BRYANSK TEXT BY IGOR NEPOMNYASHCHY

In the Bryansk text of Igor Borisovich Nepomnyashchy, the original model of the city is reconstructed, the real space of which is qualitatively transformed by saturating it with literary and cultural images that give rise to a wide range of associations. The city is given very specific characteristics by describing the historical, cultural and natural elements that actually exist in it, which are grouped according to their geographical location. Having become part of the artistic world, they form the appearance of two dissimilar urban loci, correlated with two administrative districts: Soviet (Central, which is the direct heir of old Bryansk), and Fokinsky (peripheral, young – which became part of the city in the twentieth century). The difference between these two main loci of artistic space is clearly shown in the description of two parks that are geographically correlated with the Soviet and Fokinsky districts of the city.

If the acoustic appearance of the Soviet district is determined by the music school and stadium, then the sound dominant of the Fokinsky district is set by the railway, whose attributes are the platform, transition bridge and trains. Making up the main sign of the station locus, it acts as a semantic constant of the Bryansk text of I. B. Nepomnyashchy. It often coincides with the author's point of view, which determines the angle of the image of the world and the place of the lyric hero in it. The chronotope of the railway structures art of time and space, dividing it into two parts: 1) the space of life, that is, the space of life, a small (intimate) space that includes the courtyard and the adjacent square and Park – in front of the bridge, and 2) a space of study and spiritual growth, represented by the school and correlated with the past – behind the bridge.

The most important attribute of a small space is the poplar, which is realized in the context of the hero's life and symbolizes the defeated time, which has no power over love, memory and conscience.

In structuring the space of urban loci, the prototypes of which were the Fokinsky and Soviet districts of Bryansk, the idiostyle of I. B. Nepomnyashchy is clearly manifested. The object of the author's poetic reflection is sometimes the most ordinary phenomena, which are transformed into deeply individual features of the Bryansk text. Thanks to the synthesis of diverse characteristics, the close interweaving of real and imaginary, momentary and eternal, a deeply individual, multidimensional and rich in content image of the city is recreated. Its outlines are clearly visible through the general blurring of lines, the confusion of epochs and peoples. Despite the semantic integrity of urban space, each of the presented loci has its own face, its own character, and even its own sound. However, if the Soviet district, from which Bryansk began, is well known to the Bryansk text, then I. B. Nepomnyashchy's Fokinsky for the first time becomes the subject of creative reinterpretation. Its character is not described, but created, and the modern mythology of the city is born. This is the case when a talented writer creates and completes a local text, filling it with new meaning and giving features that are in tune with the author himself. Thanks to the creative energy of the poet, this little-noticed territory acquires an extraordinary appearance and appears as a worthy part of the universe.

ABOVE THE LINES OF A LYRIC

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THE IMAGENES OF DISEASE IN THE LYRICS OF O. E. MANDELSTAM AND N. S. GUMILEV: A COMPARATIVE ANALYSIS OF TWO POEMS

The study of the phenomena of corporeality in poetic texts and the category of tactile imagery associated with it is impossible without understanding the concepts of «norm – disease» in the artistic world of the lyrical subject.

A comparison of two acmeistic poems «In a stuffy room where there are shreds of gray cotton wool...» (1912) of O. E. Mandelstam and allows «The Sick» (1915) of N. S. Gumilev you to see two different «body scheme» belonging to two lyrical subjects with, however, similar features in the content and expression of the psychophysiological image.

The image of the disease is important for early poetry of O. E. Mandelstam, largely determining the content and the tone of its individual poems. In the sonnet «In a stuffy room where there are shreds of gray cotton wool...» (1912) view of the world of the lyric hero is determined by the following semantic oppositions: cramped space; the finite nature of time – the infinity of time. The motive of the cramped and the motive for the boundaries associated semantically with the artistic manner of the disease of the lyrical hero, give him the intention to mentally go beyond the real space to the «visions» and «memory». Disease of the lyrical hero is the category, encompassing the semantics of temporal and local borders that lay between the realms of life and death.

The image of the disease is the rare for poems N. S. Gumilev, however, the image of death is an important semantic category of lyrical poetry, often contextually associated with the motive of disease, bodily and mental suffering. The poem «The Sick» (1915) is a lyrical reflection of corporeality, as modified by the disease: the author focuses the reader's attention to the violation of the physical and mental state of the lyrical hero is already in the title of the poem, paying attention to the fact that it is a lyrical meditation of the internal «I» that is aware of its integrity (then, as a poem of Mandelstam is a lyrical observation of a «from outside»: the lyrical hero as it pulls away from himself).

The comparison of the two poems of O. E. Mandelstam and N. S. Gumilev allows to observe that when the thematic closeness of two poetic texts, «body scheme» of two lyrical heroes endowed with individual specificity: the intention to overcome the reality is achieved in various ways. Both lyrical heroes contrasted with the dynamics of time and surrounding space in the totality of its substantive forms. The hero of O. E. Mandelstam is looking to keep the passing of time through the images that arise in his memory. The hero N. S. Gumilev wants to come to terms with the natural passage of time in dreams and imagination.

The comparative analysis «In a stuffy room where there are shreds of gray cotton wool...» (1912) of O. E. Mandelstam and «The Sick» (1915) of N. S. Gumilev allows you to follow individual author's emphasis and to present the artistic image of the disease in his dramatic and expressive role. The image of the disease included in the overall semantic structure of the lyrics of both poets, gives the possibility of observing other significant for each of the authors of the semantic categories.

LANGUAGE OF CULTURE

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F. DOSTOEVSKY'S NOVEL «CRIME AND PUNISHMENT» IN CONTEMPORARY THEATRICAL ADAPTATIONS

Contemporary theatrical adaptation theory allows to consider the stage performances based on literary works as a form of interpretation along with critical or scientific works. Authors working in this field recognized the director's right to transform the original text. By abandoning the idea of fidelity, scientists describe relations between the theatrical performance and the text using the metaphor of reading which is inevitably selective and subjective.

Stage performances of «Crime and Punishment» by Attila Vidnyansky (2016, Alexandrinsky Theater) and Konstantin Bogomolov (2019, «Priyut Comedianta» Theater) showed two principally different adaptation strategies: one is oriented on the serious read-through of the text while preserving its religious and moral problematic; the other one is an ironic play with traditional understanding of the novel.

A. Vidnyansky interprets «Crime and Punishment» as a polyphonic novel which narrative centre is Raskolnikov – listener of the stories of other characters. Distinct division between consciousness of the characters is shown through stylistically different existence of the actors on

the stage, while Raskolnikov's image (Alexander Polamishev) has no strong artistic individuality. His crime is the response to the suffering concentrating all around him. In this play by the contemporary director rebellion against God ripens from inside the world of small people and it erupts through the deed of an ordinary unremarkable man. The fact that Raskolnikov takes the responsibility for the evil is not so much his personal decision, as a result of joint spiritual work.

K. Bogomolov's adaptation plays with the principle of fidelity: in the text recreated almost word by word new meanings are revealed due to shifts in intonation. Ilya Del, for example, in Marmeladov's monologue in the tavern reveals his admiration of his own meanness. The director sees «Crime and Punishment» as an ideological novel. Its centre is the discussion about the right of a person to commit a crime. Murder of the pawnbroker is outside the plot: in Bogomolov's adaptation it is not important if Raskolnikov (Dmitry Lysenkov) actually killed her or not, it is enough that such a thought occurred to him. Image of the central character has no outstanding individuality: the idea of a murder came to life inside the consciousness of an ordinary man and it is not against his nature.

Elements of provocation in both stage performances create an effect of defamiliarization, which requires from the viewer more intellectual than emotional inclusion into the process of reading of the novel.

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«ABSINTHER DRINKERS» AND MOTIF OF ABSENCE: ROLE OF LANGUAGE AS AN UNDERLYING IDEA

We trace a particular but important example of repeating typologically similar structural elements in painting. In doing so, the role of invariant is played by semiotically inhomogeneous pair of elements. It includes an image and word. The key feature of the phenomenon under discussion consists in the role of language as an underlying idea in painting. In literary works the similar phenomenon manifests itself when another language is present (with respect to the main one on which a text is written). In painting, the degree of semiotic inhomogeneity in such works becomes stronger because of a contrast between two opposite types of language—a figurative and verbal ones. Up to date, a whole series of observations of such a kind is obtained. Nonetheless, the true role of this phenomenon in the history and practice of painting remains unclear in many aspects. In particular, there is an objective obstacle here connected with the difficulty to find and verify such a phenomenon. In this aspect, the subject of the present work is of interest in what it shows, how so seemingly ephemeral property can define a whole tradition which a series of masterpieces created by some outstanding painters belongs to.

To be more concrete, European painting is abundant with pictures representing «absinther drinkers». We show that, among them, there is a group in which the word «absinthe» refers not only to the image of drink but also serves as a generator of meaning. (This includes pictures by Picasso, Dega, Manet, Béraud). This is because in main European languages this word contains the anagram «absence» (it has nothing to do with etymology). As a result, one obtains a tradition of paintings prone to motifs of disconnections, loneliness, the absence of normal communication, etc. This can be thought of as a natural semiotization of original properties.

A new step is made in the picture by Vadim Koltun «Hey, Jude» that implicitly invokes a series of pictures with absinthe drinkers, first of all the picture of 1901 «The absent drinker» by Picasso. In doing so, the key word «absence» is not done explicitly. However, its significance in the Koltun's picture reveals itself due to correspondence with the anagram contained in the title of the Picasso's one. The motifs of language are actualized due to the significance of English because of depicted environment that provokes some sound correspondences. In particular, the picture shows a photograph of the music group «The Beatles». The word «bottle» related to the object on a table thus has something in common with the title of this famous group. The Koltun's picture revealed the whole tradition of verbal-visual puns that comes from European painting of the 19-th century.

YOUNG PHILOLOGY

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GENDER SEMANTICS OF THE RIVER IN PROSE

BY F. A. ABRAMOV (BASED ON THE WORKS

«PELAGEYA. AL'CA», «PRYASLINY»)

The purpose of the article is to study the specifics of gender semantics of the river in the prose of F. A. Abramov. The research material is the most famous works of fiction by the writer, which contain episodes of various behavior of characters in the designated locus. The main method of research was chosen structural-semiotic method, which allowed us to systematize the results of analyzing the semantic content of the image of the river in the gender aspect in F. Abramov's artistic texts.

In our research, we start from the established metaphorical correlation of the image of a river and a woman in the world culture. The analysis of the close relationship of images is carried out by us through the prism of similarity of movement in space.

In the course of research, it was found that in the artistic texts of F. A. Abramov, the motif of merging two images on the basis of identical dynamics of movement and the metaphorical roll call emanating from it is revealed gradually. This motif goes from a direct author's comparison of a river with a woman to an overlay of images, which is revealed when analyzing the specifics of behavior, the exceptional nature of each movement.

This interaction can take different forms. On the one hand, the river and the woman echo each other, revealing common behaviors when overcoming physical or moral barriers, respectively, as well as changes in the nature of actions and States depending on the surrounding conditions, up to a kind of physical unity. On the other hand, active interaction can turn into a conflict, but at a higher, metaphysical level, where the river and the woman are irreconcilable rivals. It is significant that the goal of such competition is the attention of men, which emphasizes the passive role of the latter. A man is not given the right to choose. In the river space, as in a relationship with a river woman, he is doomed to find a compromise or moral, and sometimes even physical death.

In the artistic world of the Abramov works analyzed, the river for men is most often represented by a hostile space, and its danger lies, first of all, in the inability of the locus to representatives of the stronger sex. The river in F. Abramov demonstrates the feminine principle, which can manifest itself in the similarity of «behavior», a certain rivalry, and even in a mystical subordination to a female folklore character.

Thus, the metaphorical similarity established during the analysis of the unpredictable «female» character of the river and the changeable flow of thoughts and actions of women allows us to say that in the selected works of F.A. Abramov, the river space reveals the undoubted predominance of female semantics.

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MYTHOLOGICAL DISCOURSE IN PROSE WORKS T. N. TOLSTAYA'S

The purpose of the article is to study the prose works of T. N. Tolstaya's from the point of view of the structure and poetics of the narrative. The author pays key attention to the analysis of the functioning of mythological discourse at all levels of the text. The relevance of the research is associated with the unflagging attention to the work of T. Tolstaya's for many years from literary scholars and critics and the need for a comprehensive analysis of the narratological structure and discursive strategies of the text. From the point of view of narratology Tolstaya's works is a rich material for research due to the diversity of the narrative. The structure of Tolstaya's works is a complex formation that includes elements of various genre models. There are features of the parable, fairy tale, the fantastic, and the author's myth-making.

Mythological discourse occupies a special place in the Treasury of Tolstaya's writing techniques. The myth acts as a device that reveals the important issues raised by the author exposing the main problem of the entire work for T. Tolstaya's. The mythological discourse and its role for Tolstoy's works are analyzed on the material of the novel «The Slynx» which describes the life of a society that has lost its cultural heritage as well as on the material of stories from the collection «Not The Slynx» where the surrounding world is described by storytellers – children.

Tolstaya confronts her characters with the existence of the world around them and through mythological discourse demonstrates their experiences of this interaction. Myth is a means of explaining their fears and experiences for them. Tolstaya's characters often do not distinguish between the natural and the supernatural, the possible and the impossible, for them everything is the same and everything is real. The mythological thinking of Tolstoy's characters allows Them to combine the world of fantasy with the world of reality. This syncretism allows the characters of the writer at the right time to move away from the real world to the world of dreams and acts as a way to protect themselves from the gravity of being.

Thus we can conclude that the mythological discourse in T. Tolstaya's prose plays an important role in revealing the inner world of the characters, makes it possible to describe in detail the features of their thinking and perception of reality. The narratological analysis of the writer's prose has shown that the mythological discourse is a manifestation of the author's myth and illustrates an important problem of Tatyana Tolstaya's creativity as the spiritual decline of civilization.

LINGUISTICS OF EVERYDAY LIFE

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THE DOMINANT VALUE OF THE AXIOSPHERE AN ORDINARY NATIVE SPEAKER (BASED ON THE MATERIAL OF PARENTS ' LETTERS)

In this article, the idea of a possible study of natural written speech texts from the position of axiological Philology is tested. The axiological dominants of modern family communication are traced on the example of parental letters (their Dating is 70–90 – s of the XX century). The value dominants actualized in epistolary discourse are realized in two components of the semantic structure of the epistolary text: 1) informative-fatic – in the form of subjectively significant events chosen to bring to the content of the letter, and 2) (mainly) evaluative-reflexive, which reflects the events passed through the mind of the author of the letter and became the result of their author's understanding.

Taking into account the actualization of Milton Rokich's thesis about the existence of terminal and instrumental values, the value orientations of the subject of family communication are revealed. Among them are terminal values: love as the main family value, which organizes the entire semantic space of parental letters; friendship, which is embodied in the content of the letter as spiritual communication and emotional support for loved ones; health, which is evaluated as a guarantee of an active and full life; well – being, realized in two registers-material and spiritual. The system of instrumental values includes work (fruitful work) as a necessary condition of human existence (in relation to the life stage at which the addressee is located, the idea of work is embodied primarily as a fruitful educational activity); education as a value in itself, implemented in educational activities (teaching) and educational knowledge, presented as knowledge of the Humanities, professional, everyday; thrift (reasonable thrift), regarded as an important quality of the person associated with the ability to observe a reasonable measure in spending, primarily monetary resources; self-control (self-discipline), represented in the form of a rational view of a person's actions, the ability of a person to control psychological reactions to external stimuli.

Thus, the epistolary text, being a genre implementation of natural written speech, has significant heuristic capabilities in terms of detecting value-semantic dominants of family communication. Being in the conditions of natural written communication, the subject does not solve certain presentation tasks, does not feel external, third-party pressure, and therefore he is sincere in his speech-making: in his judgments and assessments. The parent letter allows you to trace the translation of cultural and social norms and values into the inner world of a young person through their language «*ovneshvleniya*». Terminal and instrumental values that model the family axiosphere, realizing the educational task, also contribute to the integration of family members, especially representatives of different generations.

LINGUISTIC EXPERTISE OF A MEDIA TEXT

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MEDIATEXT WITH HIDDEN INFORMATION AS OBJECT OF A LINGUISTIC EXPERT INVESTIGATION

The article offers a methodology for solving the expert task of identifying negative data about a person in a text with hidden informing. The subject of disputes in the court for the protection of honour, dignity and business reputation are texts of the «tabloids» that contain information of a defamatory nature. To discredit the actor, media texts use various methods of hidden informing, including the introduction of implicit information into the text, the transmission of information in the form of a hint and the creation of a negative subtext. The expert methodology for analyzing such media texts is not sufficiently developed, and there are no unified principles for identifying negative information in the form of a statement of fact. The inefficiency of the traditional approach is indicated, in which the disputed text is divided into separate statements, and the distraction of negative information is reduced to the analysis of their content structure. It is stated that the explication of discrediting information requires analysis of the thematic, compositional-speech, stylistic and visual-graphic levels of the disputed text. The novelty of this article is seen in the proposed method of reconstruction of propositions in the text with a hidden form of information transmission. The method of lingua-expert research of such texts includes a propositional analysis of the structural components of the text, analysis of the compositional and speech structure of the text, a reconstruction of the evaluative attitude toward the subjects of speech, identification of the content of the visual components of the text. It is emphasized that negative meanings established during the expert analysis should be mandatory and verifiable. Only in this case, the findings will meet the requirements of verifiability, validity and reliability. The studying of the disputed text ends with the formulating of negative information about the person based on the signs of mandatory and verbalizable information.

The method of analyzing media texts with a hidden form of information transmission is demonstrated by the example of the text of the «tabloids», which became the subject of legal proceedings under article 152 of the Civil Code of the Russian Federation. The proposed method of analysis is intended for solving model questions in cases of protection of honour, dignity and business reputation (about the presence of negative information about a person, about the form of the information reported).

COGNITIVE LINGUISTICS

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SEMANTIC AND PRAGMATIC POTENTIAL OF REPRESENTING SYMMETRICAL CONCEPTS IN LOCATIVE OPPOSITIONS

The article deals with the concept of symmetry, which is viewed as the basic category in the system of locative oppositions of actual mediatexts. The research presents systematized theoretical statements in studying of symmetry, which is considered to be the basic characteristic of both language and text, highlighting its decisive role in modelling Russian mediaspace. By means of applying a combination of research methods the specific features of text explication of language units with the integral locative component are identified. The study proves that peculiarities of the category of «symmetry» and such symmetrical concepts as asymmetry and dissymmetry manifest themselves on the locative opposition level in special text representation of language units where connotative semes are actualized. The authors come to the conclusion that if invariant context remains completely or partially unchanged, the language units under study gain ameliorative or pejorative connotation in accordance with the pragmatic intentions of the addressor. The study emphasizes the idea that mediatexts are characterized by symmetrical relations based on combination of semes wherein structural unity of time and space semes reflecting certain processes in society and state have proved evident. It is claimed that time-space antinomies form the basement for figurative presenting of modern social and political realities and structure the world of politics in accordance with a certain coordinate system *horizontal / vertical, top / bottom, forward / backward, right / left, openness / secrecy, past / future*. A new foreshortening in research of language unit symmetry has been set. It deals with interpretative (connotative) rather than formal (denotative) features, which agrees with key postulates of modern anthropocentric paradigm. New perspectives in studying symmetry as a relevant text-forming category in various styles are put forward.

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PECULIARITIES OF THE REPRESENTATION OF THE «FOOD» CONCEPT SPHERE IN THE NOVEL BY JOANNE HARRIS «FIVE QUARTERS OF THE ORANGE»

The purpose of this study is to describe the characteristics and role of food nominations in the novel by Joanne Harris «Five Quarters of the Orange.» The sphere of gastronomy, which includes nominations of food, its basic qualities, including taste and cooking methods, is an integral part of the artistic world of the text and a part of the author's world view.

The analysis presented in this publication was performed within the framework of the stylistic approach. The presence of the culinary code of culture elements in the text is considered as an integral element of the individual style of the writer that determines the originality of her texts. The use of food nominations aimed at creating a special artistic world, vivid imagery, emotionality of the text attests to the special perception of reality by the author, not only through sight, but also through the senses of taste and smell.

In the text under analysis the theme of cooking occupies a special place. It is intertwined with the main story line of the novel, serves as a means of characterization, and is actively used by the author to create imagery and special emotional expressiveness of the text.

The theme of cooking is directly linked with the development of the plot of the novel. The main character inherits from her mother a cookbook, which is also her personal diary. Sometimes the main narrative is interspersed with the texts of the recipes, while imitating the structure of the culinary album. This creates the impression that the author «serves» the main text as if it were a fine culinary dish, rich in magical tastes and smells.

The description of the place and role of cooking in the lives of the characters also serves as a means of their social and personal characteristics. The ability to cook well, the knowledge of the secrets of culinary art, industriousness – all this contributed to the formation of a certain social status of the main characters of the novel.

One of the main functions of gastronomic inclusions in the novel under study is their participation in creating a system of images and an emotionally expressive text plane. In the text under analysis the author uses two types of images: symbolic and descriptive. The symbolic meaning is given to the image of an orange. It appears in the text again and again, becoming a symbol of the children's cruelty, hatred towards their own mother.

The text under study abounds in descriptive images which involve the use of gastronomic vocabulary. They are created by means of the following stylistic expressive means: simile, metaphor and personification. The basis of comparison may be formed by different characteristics of the compared objects: their colour, size, temperature, morphological properties, aroma. The main function of imagery is to convey the emotional and expressive attitude of the author to the subject of the message. The expressive function is often accompanied by the evaluatory function, which may be both positive and negative.

TRANSLATION SCIENCE

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THEORETICAL STATUS OF INTERLANGUAGE LOCALIZATION AS A SPECIAL TYPE OF TRANSLATION ACTIVITY

The paper deals with the concept of localization, which is inconsistently interpreted by different scientists. The purpose of the article is to generalize and systematize existing scientific approaches to determining the nature of the term «localization». Special attention is paid to clarifying the place of localization in a number of related scientific and professional fields: translation and intercultural communication.

The research material is based on the translators' comments describing their own experience of performing the type of translation activity, as well as scientific papers devoted to the study of multi-aspect problems of interlanguage localization. The paper uses scientific methods of description, analysis and generalization, as well as a method of comparing the source text with the target text on the material of websites created and provided for research by «MD-Insight Ltd», an official service partner of Alibaba.com in Russia.

As a result of the research, the author suggests differentiating the term «localization» based on the concept of labor division. The localization process is collective; it requires the involvement of various specialists, since one person may not have all the necessary knowledge. In this case, localization is a sort of professional activity focused on adapting a product or a service to the national market, taking into account social, economic, marketing, legal and technological factors, where translation is a part of the production process. Thus, localization is considered as an object of research in Localization Studies. From this perspective, localization specialists (programmers, lawyers, marketers, designers, etc.) should have basic knowledge of translation studies.

Interlanguage localization is a type of translation activity aimed at adapting multimodal texts with taking into account the linguistic and cultural features of the acceptor, where localization is a part of the translation, and it is studied within the framework of Translation Studies. In this case, the translator has to learn the basic knowledge of marketing, programming, etc.

The paper states that interlanguage localization is: 1) an act of intercultural communication (as well translation); 2) a type of language mediation, including elements of direct translation and adaptive transcoding (with varying degrees); 3) a form of implementation of pragmatic adaptation, depending on the translation strategy (foreignization, domestication or transcreation).

Thus, interlanguage localization is a separate type of translation activity, which consists in the pragmatic adaptation and / or recreation of a new multicode text relevant to the target acceptor or a fragment of a multi-modal discourse that produces the desired pervasive effect.

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ANTON CHEKHOV'S STORY «TOSKA» IN CONSTANCE GARNETT'S TRANSLATION («MISERY», 1921): FEATURES OF INTERPRETATION

The article is devoted to the popular story by Anton Chekhov «Misery» (1886) and one of its early translations into English. The 1886 year was a significant stage in creative work of Anton Chekhov. He became quite well-known in his own country and his stories were translated into many languages (Slavic languages, German, French among others). Finally, the England of 1890s witnesses the first translations of A. Chekhov, so far anonymous, and within the following decade two collections of short stories translated by R.E.C.Long come out of print. However, the most significant event of Chekhov studies in England of the first quarter of the 20th century proved to be the publication of thirteen-volume edition of Anton Chekhov's short stories translated by the prominent translator of Russian literature Constance Garnett. Our aim is to show the main features of interpretation of Anton Chekhov's story «Toska» in C. Garnett's translation («Misery», 1921). Using discursive and linguostylistic method of research the following results were obtained. The translator's interpretation by C. Garnett has shown its nature in her conscientious study of the historical and social conditions of post-serfdom Russia and reveals her humanistic concept of interpreting the image character of Iona Potapov. Having adopted Chekhovian attitude of tragic irony, C. Garnett translated the final scene – Iona Potapov's monologue addressed to his horse that seems to have condensed C. Garnett's best capacities as translator. Among the translator's gains is a lexical choice of the noun «misery» (toska). This concise and expressive word has survived as the most frequent title of the story. However, other gaps, such as colloquialisms and proverbs, carrying ethnic cultural elements of meaning, proved to be a hard task for C. Garnett to translate. The article focuses on her work on lexical units and phraseology, active usage of repetitions that form the unique rhythmic organization of the text, striving to use the external and internal means of dialogic nature of the author's style. It should be concluded that the interpretation of C. Garnett preserves the conceptual program of the author and can be viewed as adequate.

LINGUISTICS OF RUSSIAN AS A FOREIGN LANGUAGE

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LINGUISTIC BASES OF THE METHODOLOGY OF COMMUNICATION ORIENTED TEACHING RUSSIAN AS A FOREIGN LANGUAGE

Communication-oriented teaching, being the basic tendency of linguodidactics of the recent years possesses a number of advantages in comparison to the traditional one: it develops in students the confidence in achieving real communicative goals and forms an ability to join communication and orient themselves in a dialogue. Scientific research on Russian as foreign language teaching methods offers various options of language communicative teaching; however, the question of particular methods efficacy remains open.

The main reason for difficulties of Russian as a foreign language teaching organization within the frameworks of communicative and action approach consists in objective complexity of the communication process itself that should be easily imitated in the classes. The analysis of Russian as a foreign language textbooks showed that the process of this subject teaching is only in its form communication oriented, in its content it is traditional. As a consequence, such teaching does not form a communicative competence, but only practices a skill of identification and description of studied linguistic phenomena/

It is a consequence of the lack of the Russian language grammatical phenomena description in a linguodidactic aspect. The semasiologic description of the language as the first one (as a mother-tongue) is not always and not in everything appropriate in the process of Russian as a foreign language study. The option of the problem solution is considered on the example of teaching tense-aspect forms that is not an exclusion from a general linguodidactic practice that has been formed by the present time. The lack of linguodidactic description of aspect opposition essence caused the fact the in Russian as a foreign language it is usually given, as a rule, in two major options: 1) an opposition of grammeme meanings and 2) a description of all possible rules of aspect use. Neither of the options of the grammar material presenting does not help non-native speakers learners understand the aspect opposition essence and further successful mastering of aspect category. The more adequate means of teaching of tense-aspect forms of the verb is onomaseological approach where the expression of this or that content presupposes the use of grammar as an «inventory» of language means.

The use of functional approach gives an opportunity to study this category alongside with other categories in the projection of the comprehension of the utterance general sense and its communicative meaning.

Considering developed natural mechanisms of language acquisition in students is one of the significant means in teachings methods. From a methodic perspective it means that Russian as a foreign language teaching is necessary to conduct imitating real situations of speaking in particular everyday surroundings, to use the movement from sense of the utterance to its form by which it is expressed. Thus, teaching methods developed with the consideration of onomasiological and functional approaches to the language description are necessary for an organization of effective communication oriented linguodidactic process. Such an option of teaching organization presents not learning by heart of the forms of present / past tenses and perfective/imperfective aspect of Russian verbs and rules of their use, and semantic model acquisition used in the situation where it is necessary to define the particular time and action conduction aspect.

CULTUROLOGY

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CULTURE AND POLITICAL DISCOURSE OF THE «SCO»: SEMANTIC COMMENTARY ON THE IDEOLOGEMA «COOPERATION» AND THE PHILOSOPHEMA «SHANGHAI SPIRIT»

The article discusses the synchronous process of forming the values of the globalized world associated with its political segmentation. The relevance of the studied issue is determined by the fact that the new millennium, which models the dominant culture of competencies within the communication of information content at the surface level, at the level of deep structures is guided by civilizational cultural constants, which include the national spirit constant presented in the semantics of the Shanghai Cooperation Organization as a key semantic component («philosopheme») «Shanghai spirit». The object of consideration in this work is the ideologeme 'Shanghai spirit, the subject is the presentation forms of civilizational cultural semantics in the structural and semantic arsenal of the cultural and political alliance of Asian states. The purpose of investigation is to study the cultural potential of the Shanghai Cooperation Organization discourse and the axiological aspects of the cultural mission of the organization in the Asian semantic space. The novelty of the study is that the modeling of the «dialogue of civilizations» is viewed through the prism of philological policy. The ideologeme «cooperation» regulates the perception of information about events and the integration of a certain picture of the world built by the geopolitical union of states on the political reality. A methodological innovation is the study of the conceptual content of the «Shanghai spirit» philosopheme based on semantic analysis, which includes several stages: 1) constructing a conceptual matrix based on meta-text analysis of the Declaration on the establishment of the Shanghai Cooperation Organization; 2) the identification of the semantic meaning and the communicative significance of the hieroglyphs mediated by it, included in the nomination; 3) expanding the context of interpretation and the boundaries of the meta-text through associative correlations of the nominations 上海精神 (Shanghai spirit) and 上海气 (Spirit of Shanghai); 4) the construction of the concept of spirit, or qi as an internal form, the meaning of the terminological combination «Shanghai spirit» based on data from lexicographic sources of content. The results of the study allow us to conclude that the Shanghai Cooperation Organization is an exemplary example of an alternative model of cultural and political development of modern civilizational alliances, oriented in their activities by the dominant postulate of ontological security – to work constantly on creating a state similar to feeling like «at home» in relations with oneself and with the world.

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