

SUMMARY

TO THE VICTORY ANNIVERSARY

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THEME OF MEMORY IN MODERN PROSE ABOUT THE GREAT PATRIOTIC WAR

The article is devoted to the problem of memory in Russian prose of the second half of the XX–XXI centuries. The periods of the literature development are highlighted: 1950s – 1960s, 1980s – 1990s. and the 2000s. In each of the periods, the understanding of the Russian army mission, the interpretation of the enemy image, and the price of Victory changes. The victory, which in 1945 seemed unconditional, then only recedes, slips away, the heroic pathos is supplanted by the moral. The work provides a detailed description of the prose leading directions about the Great Patriotic War: historical, ontological, existential, and aesthetic, which distinguishes the literature of the recent decades. The analysis of the key texts, features of their ideology, poetics from the interpretation of the theme of memory (from “lieutenant’s prose” to the works by I. Boyashov, E. Vodolazkin, G. Yakhina and S. Samsonov). It is shown how the “structure of memory” itself is transformed in the works of each period. In general, the article presents a study of the socio-historical memory of the war, which also includes the motif of ancestral memory. The motifs of existential, heuristic, and cultural memory play an important role in modern war texts. The further the events of 1945 recede from us, the more catastrophic the memory theme of the war is, but it can also be things that are exacerbated in anticipation of disasters, as in M. Stepanova’s poetry. In contemporary literature, the themes of betrayal, desertion, war as a professional art, difficult post-war life, pacifism are taking on an ever-increasing place: V. Pavlova’s poetry, the play *Russian People’s Post* by O. Bagaev, the story *Close Friends* by E. Vodolazkin.

The war images in prose of the XXI century. integrated into modern artistic practices and technologies. This is the novel by I. Boyashov *Tankman, or White Tiger*, disguised as fantasy, in part resembling a computer game; the very controversial, the pacifist-oriented novel *Close Friends* by E. Vodolazkin, illuminated by images of German culture and philosophy, where German intellectuals are already talking about the complete nonsense of war; the story by G. Yakhina *Rifle* (2015); the novel, claiming to be epic, by S. Samsonov, *Falcon Frontier* (2016), referring to the image of the Iliad and the techniques of the same computer game. Created in the XXI century these fantastic, alternative stories about the Great Patriotic War have one more sense – they are written for people to be able to understand the events of distant history, to understand why our Great Victory, won despite the System, paid at a terrible price did not bring renewal to the country, and even failed to protect those who returned a winner overcoming the war hell. Such stories objective is to emotionally shock the reader, who, stepping into the future can learn how to live without war.

LITERARY DATES

150th ANNIVERSARY – BIRTH of I. BUNIN

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PLOT «DEATH OF A YOUNG MAIDEN»

IN THE POETICS OF SHORT STORIES BY I. A. BUNIN

Genetically the plot situation of the death of a young virgin goes back to mythological stories about the girl's abduction by a chthonic creature: above all, this is the abduction of Persephone, the daughter of the goddess of fertility Demeter, Hades; the abduction of Ariadne by the Minotaur; the abduction of Europa; in the folklore plots of Russian fairy tales – the abduction of a girl by the Bear. In this context, the abduction is interpreted not only as a change in the girl's fate, but also as a potential for her new conversion – the acquisition of new qualities, a new state – initiation – both from being in a locus unknown to her before, and from the possibility of interrupting her life through Death. Over time, the motive of the union of the young Virgo and Death has an increasingly erotic subtext: the expressions “kiss of Death”, “embrace of Death”, “dance with Death” appear.

I. A. Bunin's handling of the story of the death of a young girl is very impressive. Initially, you can talk about this plot scheme in poetry – for example, in the poems “Portrait” (1903) or “1885” (1922). In Bunin's prose, the stories “Light Breathing” (1916), “Aglaya” (1916), “Loopy Ears” (1916), “Galya Ganskaya” (1940), “Henry” (1940), “Natalie” (1941), “Dubki” (1943) and other texts reproduce the death of a girl at a young age.

It is important that in Bunin's works the death of a girl occurs though at a young age, but always after her experiencing physical love (surrendering to a man), but not marrying him. In Bunin's art a woman is depicted primarily as a mistress. The initiation of the heroines occurs – but not in the fact of their Death, but in their learning what bodily love is. Thanatos in Bunin's poetics gives way to Eros, but this knowledge is so passionate and transcendental that Eros unconditionally leads to Thanatos.

Ontologically, the plot about the violent death of a woman embodies ritual mythological ideas about behavior that is not suitable for a female individual: this is sexual (according to Bunin, human and often existential) freedom that generates heterogamy. Both, as a rule, are punished with violence: in the broadest meaning of the word – a sudden interruption of what is illegitimate for women by Nature itself. In the story “Loopy Ears” it is the strangulation (punishment) of a prostitute in the spirit of Jack the Ripper; in “Dubki” – this is strangulation by her husband for the intention to change, in the story “Natalie” – the death of the heroine during premature birth.

The life of Bunin's young heroines is connected with the respiratory cycle – they “exhale” all their passionately absorbed life in a short period of time. This “exhalation” is their word about life. In the ancient theater there was a part called “pnigos” (literally – suffocation) – a long phrase that was based on the actor reading a speech excerpt (recitative) in one breath: it was necessary to absorb enough air to suffice for the entire long period of the text. The existence of Bunin's heroines develops in the same vein – they are “given” just as much air for life as is needed for a short but passionate “text” of their own destiny.

On the one hand, all varieties of the mortal plot in Bunin's works outwardly rework the ritual and mythological meanings of the slaughter of an innocent victim. On the other hand, this ritual and mythological meaning is reduced, since the victim is not so innocent. She *independently* chooses her own death or, as a rule, leaves no choice to the opposite side, led by the force of love's retribution.

Another "antique" principle of Bunin's poetics is: the death of young heroines is always a little theatrical. This, as a rule, is a gesture made intentionally either by the heroine herself or by her partner in an exaggerated form in a public place (drinking poison in her father's workshop, a shot at a train station, a shot in a restaurant, suffocation in a hotel room with the door open and the lights on, etc.).

In addition, Bunin never shows the death of the heroine, but tells about it. In this "zero" author's depiction (not typical for Bunin? In general) we see a certain ontological principle of literary poetics: Beauty and Death in Bunin's works are strikingly incompatible, these are two different-vector poles of the earthly (sensual) existence of man. In part, early death in this context is the heroine's "salvation" from the fate of earthly decay. Early deceased heroines become the embodiment of "eternal youth" – a category for Bunin that is significant both autobiographically and metaphysically. However, the heroines are ready to exchange this fate of the earthly withering for another earthly day.

There are numerous intertextual meanings of Bunin's story: starting with folklore allusions to stories about the "dead bride", mermaids, Pushkin's "dead Princess", "consumptive maiden" and ending with A. Fet ("To the death of a young maiden") and M. Gorky ("the Girl and death"), which are closer to Bunin.

135th ANNIVERSARY – BIRTH of VELIMIR KHLEBNIKOV

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APOPHATIC REALITY IN THE TALE OF THE GOLDEN COCKEREL BY A. S. PUSHKIN AND THE POEM SHAMAN AND VENUS BY V. KHLEBNIKOV: CULTUROLOGICAL AND ONTOLOGICAL ASPECTS

The object of the article is presented by two works – *The Tale of the Golden Cockerel* by A. S. Pushkin and the poem *Shaman and Venus* by V. Khlebnikov. The subject of the article is an apophatic tradition in these works. To identify apophatic reality in the texts, the authors use the analysis of spatiotemporal models, oppositions: morning–evening, male–female, north–east. In this regard, at a typological level, the eastern Sufi tradition, which was most likely familiar to the futurist poet, was also considered. In Sufism, the phenomenon of "illuminated man" is associated with the Black Light, the image of the midnight sun, which is typologically close

to the image of the Black Sun from Russian literature – all these images indicate an apophatic tradition. In Pushkin's tale, the images of the Shamakhan Queen and the Golden Cockerel are associated with apophatic reality, as evidenced by the semantics of the ambivalent color "golden". The image of the Golden Cockerel is of particular interest, since it is paradigmatic to the image of the Shamakhan Queen. The Golden Cockerel acts as its totem: the ancient mythological tradition gives an idea of the great female Deities, Artemis, Persephone, Aphrodite, which corresponded to certain animals performing a totemic function. Pushkin was well acquainted with ancient mythology and a personal fact from his biography, a visit to Taurida, the lands of the Crimea, is indicative: the poet contemplated an ancient temple in honor of Artemis, about which he wrote in a poem to P. Ya. Chaadaev. The scientific novelty of the study is to rethink the figurative system of Khlebnikov's poem *Shaman and Venus*, which in literary criticism is often perceived as a parody. For this purpose, the analysis of the work is expanded by the Pushkin context of the famous fairy tale, to which the futurist most likely addressed. The paper considers the challenging theoretical problem of interaction between two large subsystems – folklore and literature. The issue of distinguishing between different forms of penetration of folklore tradition into literature has already been discussed in the humanities for a long time. On the one hand, scientists point to stylization and borrowing in poetics, and from this perspective, folklorism has an external, registering nature. On the other hand, the writer enters into a dialectic creative dialogue with the tradition, and then the folklore tradition manifests itself latently. The study is based on a holistic analysis of a literary text with the use of structural-typological, comparative, comparative, system-integrated (culturological) research methods.

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POEM BY VELIMIR KHEBNIKOV «PEN PAN»: TEXT AND MEANING

The article examines the history of creation and publication of Velimir Khlebnikov's poem «Pen Pan».

The comparative analysis of the lexical composition of a lifetime publication in the collection «Four Birds» (1916) and the corrected version made by Khlebnikov in a collection owned by G. N. Petnikov, after its publication (Creation, 1986), shows their fundamental difference, despite the minimal change of vocabulary (9, 6%). The editing leads to the elimination of logical contradictions and the transformation of the communicative status, which allows considering the corrected version as auto-communication. The author's editing was most likely due to the elimination of distortions made during printing and / or the consequences of futuristic folklore, although the latter is more obvious.

The only autograph of «Pen Pan» stored in the IMLI, first published in the Collected Works (2000) in the section «Other editions and variants», is compared with the versions published in Four Birds (1916) and Creation (1986). The available manuscript is an early reduction: it consists of 19 lines, which is 3 lines shorter than the other versions, and has an additional line at position 10. This comparison shows that most of the discrepancies appear in lines 1, 4–6 and lines 10–12. Despite the discrepancies in the lexical composition, conceptually, the autograph is largely the same as the version corrected by the author. At the same time, copyright editing follows the path of objectification of the lyrical situation, which confirms

the rejection of the emotional component in favor of neutralization in the description of the communicative act, as well as the elimination or replacement of some lexemes, without which the meaning of the text becomes hermetic.

In this case, the comprehension of the autograph in the course of its comparison with other options represents the possible meanings of the text. In particular, the study of the lexical composition and the figurative structure of the autograph indicates that the poem “Pen pan” is about the process of text generation with accompanying conversation with oneself (autocommunication, speaking, immersion in oneself, self-reflection), mental insinuations (reading, memory) and, of course, calculations. This translates the text into a metatextual paradigm and allows it to be read like an auto-meta description. Other texts of the poet with an invariant lyrical plot point to the metatextuality of «Pen Pan» (4 fragment of the story «Ka» and one of the fragments of the story «Skufya Skufa», the poem «Poet» and the poem «With a womb of copper ...») and a series of the Swiss artist of the end XIX – early XX century Arnold Böcklin, dedicated to Pan («Faun einer Amsel zupfeifend», «Pan im Schilf» and others) and is a picturesque «interlinear» of Khlebnikov’s text.

Thus, the study of the lexical composition of the autograph and various versions of «Pen Pan» in the comparative typological aspect allows us to speak of Khlebnikov’s poem as a «process», the basis of which is the movement from text generation to meaning generation.

200th ANNIVERSARY – BIRTH of 200 A.A. FETA

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POETRY OF A. A. FET: ECPHRASIS

The ecphrasis phenomenon, already known in antiquity, experiences a second birth at the turn of the 20th and 19th centuries. The results of research are summarized in the materials of the Lausanne Symposium (“Ekfrasis in Russian Literature: Works of the Lausanne Symposium.” M., 2002), scientific conferences in St. Petersburg (IRLI RAS, 2009; European University, 2012).

In our interpretation, ecphrasis is viewed as a genre model, in the basis of which the image and word appear in an ongoing dialogue and overflow of meanings.

Fet’s appeal to ecphrasis is logical. Interest in painting and the art of sculpture, which grew on the basis of manor culture, was manifested in his final essays “From Abroad” and critical articles.

Fet’s early ecphrasis (1840–1850s), performed in line with the anthological poetry with which he experimented, reveal his concept of Beauty and his understanding of art. In the poetic heritage of Fet, there are only two ecphrasis attached to a specific work: “Diana, Endymion and Satyr” (1847), which has a subtitle – “painting by K. Bryullov,” and “Nymph and the young satire (Stavasser’s group)” (1859). These ecphrases are based on the contradiction of statuarism/sculpture and its overcoming. The plot, organized by the author’s sliding gaze, forming statuary, is supported by the Author’s growing lyrical energy, behind whose lyrical comments there is an attempt to replay the well-known plot, to stop the inevitably impending “event”. In his anthology Fet sets the freedom of interpretation by the dialogues addressed both to the object described and to himself.

Fet's ephrasis poetics, declared in the so-called "sculptural" poems (Venus de Milo, 1856, Apollo Belvedere, 1857), recreates the image of Venus with hints. The metaphor of a flowering body as the peak of Beauty is more unfolded in prose, which is a kind of key to interpreting sculpture in poetry. Restoration of a text once distorted by censorship ("divine "/" laughing"; it was V. Botkin who insisted on this return) exposes Fet's poetic logic: while remaining a statue, Venus appears in the finale of the poem as the Ruler of the World. Surrounded by the "fragments" of the myth, it is returned to the myth that has developed in the poet's mind. The suggestive word, which replaced the unambiguous, inherent anthology, restores the myth: "foam" refers to the myth of the birth of Aphrodite from marine foam.

Experimenting with the anthological genre, the frozen plastic of which is associated with an unambiguous word, Fet, hesitating between understanding myth as a culture and myth as reality, comes to an archetypal plot. So, "Bathing Girl" (1864–1965), the plot of which can be read as the materialization of beauty, originally seemingly a dream, dates back to the myth of the birth of Aphrodite/Venus. In addition, in the Feta ephrasis – echoes of the plot of S. Botticelli's painting "The Birth of Venus." There is an analogy with the statue of Praxitel "Aphrodite of Knid." The archetypal plot, endowed with "shimmering" meanings, creates a multidimensional whole, referring to the culture put by the poet behind brackets in the development of the author's myth.

LITERARY LIFE AND AUTHOR'S STRATEGIES

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«FOR SOME A COUNT, FOR OTHERS A CITIZEN»: A. N. TOLSTOY SELF-PRESENTATION STRATEGI IN THE REVOLUTIONARY PERIOD (1917–1923)

The article is devoted to the ambivalent strategy of A. N. Tolstoy's self-presentation in the revolutionary years, which consisted in balancing the identities of a «count» (graf) and a «citizen» (grazhdanin). During this period, the writer could not clearly determine his ideological position, so he focused on the reception of his rhetoric and everyday behavior by both the democratic and conservative parts of society. The potential for playing with identities was already laid down in the abbreviation «gr.» (for "grazhdanin"). This strategy was successful – depending on their views, recipients perceived Tolstoy as an elite «count», or as a democratic «citizen». Only after leaving Russia the writer briefly focused on an unambiguous strategy of self-presentation, and therefore was perceived by emigrant circles as the heir to the «noble» line of Russian literature. Tolstoy's strategy again began to move towards ambiguity after he joined the Bolshevik-loyal Berlin newspaper «Nakanune» in 1922. So, the author signs an open letter to Tchaikovsky with «Alexey Tolstoy» without any additional clarifications. The editors of «Nakanune» use the abbreviation «gr.» in this context, it is not clear whether the author acts as a patriot and in the broad sense of «citizen» (grazhdanin) who cares for the homeland, or whether this is just an abbreviated class invective (graf). At the same time, Tolstoy, who declared his desire to return

to Russia, explained the change in his ideological position in different ways for the audiences of the metropolis and the diaspora. For a Soviet reader, Tolstoy exaggerated his torments during his years abroad, and described the West in the spirit of the tendentious metaphor of the «decline of Europe». For representatives of emigrant circles, the writer actively exploited the Christian faith imagery, the most important element of which was the symbolism of Easter. As a result, Europe was imagined as a «space of death», which was contrasted with Russia. This allowed Tolstoy to build the following ideological construct: the «resurrected» and «enlightened» writer comes to Russia, which also «comes to life» after the «death» that occurred during the revolutionary years. Tolstoy's ideological self-justification was based on the «rhyme» of his condition and the situation of the new Soviet country. Such a discursive procedure in the opinion of the diaspora made it possible to give a messianic touch to the ambiguous act of the returned writer.

IN THE COMMENTARY GENRE

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"MERRY FEET". TWO EPISODES FROM THE CRITICAL POLEMICS OF N.K. MIKHAILOVSKY

At the turn of the XIX–XX centuries, literary criticism organized the entire literary life; the critic was the central figure of the literary process. N. K. Mikhailovsky after the closure of the “Otechestvennye Zapiski” (“Domestic Notes”) (1884) and before the acquisition of the “Russian wealth” (1892) was published in various publications of the democratic direction. In the “Gazeta of A. Gatzuk” in early 1890, he published an article “Literary signs of time”: the title was reminiscent of M. E. Saltykov’s cycle “Signs of time” and reflected Mikhailovsky’s claims to a leading role in literary life. Mikhailovsky wrote that Tolstoy’s loss of “unity and definiteness of direction” portends its demise. The large-volume magazine actually ceded its leadership role to public organizations and party associations. The purity of the direction of the “Russian wealth” was reduced to party narrowness.

Mikhailovsky saw the loss of “unity and certainty of direction” in the magazine “Ssevny Vestnik”: in 1886, V. V. Lesevich critically evaluated the philosophy of A. A. Kozlov, and in 1889, A. L. Volynsky accused Kozlov’s critics of “slandorous licentiousness”. In the guise of Volynsky, Mikhailovsky struck Lesevich, and on January 19–21, 1890, they exchanged four letters. Mikhailovsky apologized and promised that “for the future... nothing like this will happen again.” Later Lesevich collaborated in the “Russian wealth”, but was convinced of the hostility of the Mikhailovsky.

E. K. Pimenova recalled the words of Mikhailovsky, “that reviews should be written with “cheerful feet””: “easy, witty, sarcastic”. At the same time, he was “aware” that sometimes he “went beyond” what was acceptable. The phrase “merry feet” goes back to the Easter Canon of John of Damascus and became a proverb (I. A. Goncharov, N. S. Leskov).

Sometimes wit and sarcasm turned violent. Mikhailovsky was a leading critic in the Sevny Vestnik, but left in 1889 due to conflicts with A. M. Evreinova. Volynsky was published in

the *Severny Vestnik* from 1889, and from March 1890 kept a permanent section “Literary notes”. Mikhailovsky considered Volynsky a “liar and hypocrite”. One day in early 1890, Mikhailovsky “did not give his hand to Volynsky.” This caused a scandal involving evreinova, A. A. Davydova, S. N. Krivenko, and Pimenova, who recalled that Mikhailovsky had invited Volynsky by letter for a formal reconciliation.

In January 1891, in the “*Severny Vestnik*” Volynsky called Mikhailovsky a “completely finished” writer. Mikhailovsky took the unfortunate phrase “new brain line” from this article, and used it about 15 times from 1891 to 1900, noting that the “new brain line” “is directed towards metaphysics and mysticism”. This allows you to attribute an anonymous review of the book “Excerpts from the diary of Dmitry Bryansky” (Russian wealth. 1895. № 9). Having attacked some topic, Mikhailovsky stamped on it with “merry feet”. This was not a criticism, but a discrediting of a political opponent.

POETICS OF INTERMEDIALITY

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FUNCTIONS OF THE VISUAL IMAGES IN OF *CHRIST AND ANTICHRIST* TRILOGY BY D.S. MEREZHKOVSKY

The article is devoted to the problem of intermediality as an artistic strategy in creative works by D. S. Merezhkovsky. The main objective is to define the meaning of the visual images in the historiosophical novels of the writer (*Christ and the Antichrist* trilogy) as a reflection of his theurgical aesthetics. The system of the religious art images that have a function of “crossing of the borders” of various religions and cultures is analyzed in the article. They are created on the basis of various types of ephrasim and have an ambivalent nature: faith in gods/faith in Christ, human/God, Dionysus/Christ, Aphrodite/Virgin Mary, divine body/spirit and others. The analysis of the novels shows that the visual images have various functions and they embody the conceptual ideas of Merezhkovsky’s philosophy. The writer wanted to show that the art should become a new religion. That is why mystery archetype and the plot of initiation play an important role in the novels. The archetype of mystery is a basis of the symbolic labyrinth plot. The labyrinth is a cognition image of the world religions and cultures secrets. It is a form of the gnostic philosophy expression. The contemplation plot of the works of art is dominant in the novels *Julian the Apostate* and *Leonardo da Vinci*. The work of art can have a function of theophany and hierophany. Merezhkovsky reconstructs religious rituals (polytheism of Antiquity, Christianity, Gnosticism and other as for example in the novel *Julian the Apostate*. He uses a ritual-mythological method and a method of comparative mythology. The sacred and the profane space (temples, catacombs, squares of the cities), sculptures of the gods (Apollo, Dionysus, Venus), relics of the cult, religious painting, sculptures and paintings of various artists play the main role. Ceremoniousness in the novels can have a pseudo-ritual and carnival character. Visual images not only have a religious and aesthetic function but also a function of stylization and creation of the profane space. The stylization creates a model of the Antique and the Medieval Christian culture, the culture of the Renaissance, Russian culture of Peter I epoch. The conclusion is made that the visual images in the trilogy *Christ and the Antichrist* create a media myth about art as a basis of culture.

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“PIECES OF THE STORIES TAKEN AS PAINTS...” PICTORIAL METHODS IN THE BOOK *LITTLE CAMELS OF THE SKY* BY ELENA GURO

This article deals with the influence of pictorial impressionism on composition, images, and motifs of the book *Little Camels of the Sky* (1914) by an avant-garde painter and writer Elena Guro, whose texts, according to L. V. Usenko, belong to the genre of literary impressionism. A phrase from Guro's notebooks “pieces of the stories taken as paints,” related to the plan of the book, allows supposing that the specificity of the book composition lies in the mosaic juxtaposition of thematically contrasting textual fragments. This method is close to the impressionist technique of separate flakes. The motifs of shine and flicker in the literary landscapes by Guro also provide similarity between this technique and Guro's writings. The image of Wilhelm von Nothenberg's unborn son is the center of the whole writer's literary creation; in the mentioned book the image consists of the images of “little camels” (a poet, “a young madman”, a German tutor and others) like a Pointillism picture consists of many separate spots. The article also deals with the specific Guro's method of creating texts that provoke reader's associations. The associative principle is fundamental for the poststructural motif analysis developed by B. M. Gasparov (*Literary Leitmotifs*, 1994). Embodying the associative principle in a textual message means that a combination of its' two elements can produce the third element, a specific context providing hermetic unity of the text. This principle is compared to the color mixing in the viewer's retina, a physiologic phenomenon used by impressionists. The context that integrates pieces of stories into a book is a play *Peer Gynt* by H. Ibsen. Positively reimagined leitmotif of smelting down, which appears on compositional, lexical, and figurative levels of the Guro's book, seems to be equivalent to the principle of color mixing. It is also mentioned in the article that the associative principle, which is basic for the author, is semantically close to the theory of the extended vision developed by Guro's husband, painter Mikhail Matyushin. It's stated that the literary practice of the writer implies not only impressionist fixation of the emotion and appealing to the creative intuition, but also neo-impressionist (pointillist) attention to the formal side of the creative process.

NARRATOLOGY

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HIDDEN OBSERVER: ON ONE INVARIANT MOTIF IN PUSHKIN'S WORKS

It is shown that the same situation passes through Pushkin's works (including different genres) varying in details. Namely, we singe out a scene in which an observer watching for two or more objects is present. The danger motive is associated with such an observation, which, generally speaking, can be two-sided. Mainly, it is an observer who is an origin of danger, whereas those who are under observation, are the objects of this danger. There exists also an inverted variant when exactly the one standing behind the door is the object of danger (in this case an observer is a woman or a girl). A variant of “long-range interaction” is also possible when instead of physical literal

observation from behind the door or another boundary, observation from remote distance occurs. It can be organized intentionally or realized due to an observer's intuition. In this case, a triangle is highlighted: an observer (who affects or can potentially affect an object), and an object that usually has at least two components. In particular, an original single object can be doubled due to reflection in a mirror. As a result, it turns out to be twofold (or, in some cases, even multi-component). If the object of dangerous observation is a woman, the scene can end up with her fainting or death.

The corresponding lists includes such works as "The Covetous Knight", "Mozart and Salieri", "The Stone Guest", "A Feast in Time of Plague", "Eugene Onegin", "The Shot", "The Snow-Storm", "The Stationmaster", "The Young Lady Peasant", "The Queen of Spades", "The Moor of Peter the Great", "The Mermaid", "The Fiancé", "The Little House in Kolomna", "The Gypsies", "Voevode", "Bonaparte and the Montenegrins", "The Tale of Tsar Saltan", "The Tale of the Dead Princess and the Seven Bogatyrs", "The Tale of the Golden Cockerel".

In works of Boldino period this situation is superimposed on an invariant system of a set of plot situations connected with such functions as provocation, treaty, visit of a guest and retribution. In this sense, the works under discussion turn out to be the field of action of double regularities. Both the main (dangerous) and inverted (favourable) variants of an observer's presence can be considered as uncontrolled intrusion of fate into human's life. But this also presupposes, including an attempt to resist external adverse forces. This also applies to the complex of plot invariants mentioned above.

The reveal of invariant scheme makes it indirect but powerful tool for checking the validity of some interpretations of Pushkin's work where a hidden plot is encountered. This gives a possibility to relate some hypothetical constructions to the scheme already found in other works where they appear explicitly. As a result, this helps us to evaluate the degree of convincingness of versions under considerations. For example, the final scene of "The Stone Guest" is related at once to both schemes (to Boldino plot invariants and to situations with a hidden observer). This gives new arguments in the favor of the reconstruction of this scene that was carried out by us earlier exclusively on the basis of the inner analysis of the text. Thus, it turns out in some case that the presence of a hidden observer is not exposed in the text, remaining hidden itself (double reticence). To uncover this fact, some efforts from the side of a researcher are required.

ARCHETYPES

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PRODIGAL SON IN THE CITY: INTERPRETATIVE POTENTIAL OF THE IMAGE

The parable of the prodigal son has received various interpretations in the modern Russian culture. A superficial interpretation required to see in the parable a metaphor for a return to tradition after a social experiment of the Soviet era, while a deeper interpretation recognized the inevitability of progress and linked the parable with moral collisions. On the example of the speeches of Sergei Averintsev, a Russian philologist, theologian and poet, it is shown how a new interpretation of this parable was created in the modern Russian culture, continuing the position of Dostoevsky and taking into account the representation of the parable in painting and cinema.

First of all, Averintsev, as an expert in ancient rhetoric, sees here not only the repentance of his son and the mercy of his father, but a complex rhetorical dialogue in which each side has its own arguments, which corresponds to the spirit of Dostoevsky's polyphonic novels and the

poetry of Russian modernism, in which the dialogue of the lyrical subject and subjects of cultural memory or experiences take place. In this poetry, from Bryusov to Pasternak, the position of the lyric narrator ceases to be unique, it becomes only one of the positions in the dialogue with other positions created in the development of world culture.

Averintsev's position was shaped by the influence of these properties of Russian modernist poetry and the polemics of the perestroika period. He argued with the version of the Gospel proposed by the Kyrgyz Soviet writer Chingiz Aitmatov in the novel *Scaffold*, where the Gospel was understood monologically as the history of the development of a person who invents a Christian God for himself. Averintsev's dialogical position differs from that of Bakhtin: according to his conclusions, the model of Bakhtin's novel word as "alien word" and "scandal" describes the behavior of the elder brother of the prodigal son, but not the protagonists of the parable. To correct the position of Bakhtin, Averintsev turns to the tradition of family romance in the 20th century, primarily by Thomas Mann, where, in addition to the dramatic dialogue of antagonists, there is also a rhetorical dialogue of people who understand each other in the family.

Averintsev understands the family romance not as a history of the clan, but as a world in which the Gospel parables can only acquire real meaning, free from one-sided moralizing and instructive use. Then the parable turns out to be a model of correct joint action, and not a way to determine characters or evaluate the correctness of individual actions. This family interpretation also extends to ancient Russian culture, where the correlation of the everyday life of princes and political decisions allows Russia to become Christian. Thus, Averintsev creates a cultural model based on a family novel, explaining political and religious decisions not as a conjuncture, but as a necessary achievement of true knowledge by poetical and rhetorical means.

ABOVE THE LINES OF ONE PIECE

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AN OSSIANIC POEM BY N. V. STANKEVICH

The Moon. Imitated from the French is one of the first published poems by N. V. Stankevich. Its French source indicated by the author has long been unknown. Now it was found out that the text is a translation version of the introduction to a verse imitation of Ossian's poem "Dar-thula" created by P. Baour-Lormian. This introduction is an apostrophe to the moon. Baour-Lormian, in his turn, uses not the English original but the standard French translation by P. Le Tourneur.

This passage of Baour-Lormian's poem is highly esteemed by French critics. Perhaps as a result of its being mentioned by J.-A. Esménard, the reviewer of the influential *Mercure de France*, F. Noël and F. Delaplace include this fragment into their well-known reader, *Leçons de littérature et de morale (Lessons of Literature and Morals)*. This book is immensely popular not only in France but also abroad, including Russia. Thus, it is most probably in the anthology compiled by Noël and Delaplace that Stankevich finds Baour-Lormian's text.

Stankevich's translation is in most cases precise, but several digressions from the original are worth mentioning. One of them, a picture of the moon covered with clouds, shows his acquaintance not only with Baour-Lormian's imitation, but also with Ossian translation in the direct meaning of the word, either French by Le Tourneur or Russian by E. Kostrov (the latter being based on Le Tourneur's version). In this passage, Stankevich's description is closer to Le Tourneur and Kostrov, who, following Macpherson, metaphorically speak of the moon being covered with a shadow, than

to Baour-Lormian, who instead describes its light fading at dawn. The rendering of this passage also suggests that Stankevich does not know the English original, for, if he did, he would probably take into account Macpherson's note explaining the moon's darkness as a metaphor for its waning (the note is absent from Le Tourneur's and, correspondingly, Kostrov's translations).

More important, Stankevich adds several words denoting colour, including compound adjectives, like *ognisto-zolotoi* ('fiery-golden'). For Stankevich, golden is the colour of the moon: his version includes three words with this stem, while Baour-Lormian's text has none. This interest in colours can be explained by the influence of G. Derzhavin, famous for his visual imagery. Compound adjectives are a recognizable feature of his style. Derzhavin is interested in the poems of Ossian. Stankevich might associate Ossianism with Derzhavin.

Mainly due to bright colours, Stankevich's description seems more joyful than Baour-Lormian's one. The French text already has an emotional plot, moving from joy to sorrow and then again to joy. Stankevich preserves it but emphasizes joy rather than sorrow.

YOUNG PHILOLOGY

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ECOLOGICAL PROBLEMS IN MODERN PROSE: ROMAN SENCHIN *FLOOD ZONE*

The theme of nature and man in Russian literature presented the subject of many literary studies. People are indebted to literature as it is the most important factor forming environmental awareness and culture, returning to the idea of fundamental unity and interdependence of nature and man, people's being responsible for the environmental conditions. It means that the problem is very pressing and it is necessary to pay special attention to it. The purpose of the study is distinguishing the plot aspects of the novel *Flood Zone* associated primarily with environmental problems. The novel was awarded the Big Book Prize and caused discussions in the literary community due to critical social theme raised in the book – predatory, acquisitive attitude to natural resources. At the beginning of the story, the author alludes to the Boguchany Dam building on the Angara River in 1974. The active start of the Boguchany Dam building was soon suspended for almost thirty years but later with the new government emergence the building process was renewed. This decision was aimed at profit making and politic dividends acquisition. First of all, the problems raised by R. V. Senchin are actually connected with people themselves and their traditional lifestyle. During the building process, a century-old stable peace collapsed, houses were burned, the whole villages were flooded, thousands of people were resettled to cities, and the lives and fates of the indomitable were destroyed. The main conflict of the novel is based on the authorities and ordinary people relations. From the very beginning, it is clear that the situation is desperate, people just must agree and live on. But some people dared to resist and fight. Unfortunately, there were few of them. The novel *Flood Zone* is literally rich in documentary-journalistic comments. Perhaps, journalistic style out of literary context (neorealism feature) may seem weak but the author uses this as the most powerful means to make the text authentic and convincing what shows literary craft. The novel *Flood Zone* is a clear example of contemporary environmental prose. The text can be called a warning novel because now only environmental experts can fully estimate the Boguchany Dam building consequences. I may suppose that the neorealist Senchin dwelled the traditionalist writers' values. His novel is the evidence of an implicit connection with the predecessor writers in the moral position expression. However, it differs by existential hopelessness or ontological deadlock in the depiction of the civilization life present moment.

LINGUISTICS

DISCOURSE AND SEMANTICS

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DISCURSIVE CONSTRUCTION OF UNITY IN FOREIGN POLICY CONCEPT OF THE RUSSIAN FEDERATION: LEXIS WITH MORPHEMES MEZH-/MEZHDU-, VZAIMO- AND OBSCHE- (INTEGRATIVE APPROACH)

The paper explores the semantics of unity in the Foreign Policy Concept of the Russian Federation (2016) taken as a sample of legal-political discourse. The research aims at defining how lexical units with morphemes *mezhd-*/*mezhd-*, *vzaimo-* and *obsche-* (inter- / between-, inter- and general-) function to discursively construct the semantics of unity in the document. As isolated word-building elements, these morphemes have the meaning of connection between and unity of objects. Along with listing lexical units with the aforesaid morphemes, defining their belonging to specific parts of speech and revealing their frequency, the author sets the task to trace their behaviour in a coherent text: typical combinations with other units, the transfer of meanings and the axiological charge in context. Apart from this, the paper has a methodological value as it offers the algorithm for the author's original integrative approach, which embraces the study of the words' morphemic structures, lexical semantics, elements of semantic syntax, as well as interpretative discourse-analysis and the automatic text processing. The integrative approach is shown to be an efficient tool of analysis.

The results of the study reveal that lexical units with morphemes *mezhd-*/*mezhd-*, *vzaimo-* and *obsche-* constitute a highly demanded resource used to construct the semantics of unity in the text of the Foreign Policy Concept of the Russian Federation. On the one hand, the semantics of unity results from the words' morphemic structure, and therefore it is predetermined by the language system. On the other hand, linguistic context contributes to the semantic of unity in that the lexical units under discussion are found in combinations with other units that also bear the semantics of unity or the related semantics of reciprocity, non-singularity, equality and rapport. Lexical units in the groups under discussion become intertwined through a few discursive mechanisms. These include the emergence of lexical units with different morphemes in combinations with the same collocates; the emergence of lexical units with different morphemes in the same contexts; hypo-hyperonymic relations between some of these lexemes, when the most abstract unit becomes a contextual hyperonym for other words. Thus, the semantic field of unity is constructed that comprises also concomitant meanings of reciprocity, non-singularity, equality and rapport.

The integrative methodology that is offered in the paper involves the study of the words' morphemic structures and lexical meanings, revealing typical syntagmatic relations and frequency of words through the automatic text processing combined with qualitative discourse analysis. It can be used efficiently to analyze the constructed meanings in legal and legal-political discourse, both in individual texts and corpora.

DISCOURSE OF INSINCERITY

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VERBAL AND NON-VERBAL MARKERS OF INSINCERITY IN THE ORAL DISCOURSE OF REPRESENTATIVES OF SPANISH LINGUISTIC CULTURE

The main goal of this study was to identify the verbal and non-verbal markers of lies that are manifested in the discourse of the Spaniards, as well as to describe the frequency and degree of expressiveness of their manifestation. Furthermore, the article considers the main research methods, the stages of the work carried out, the computer programs used for investigation of the material under research (40 videos were explored in the *Elan* program). The results proved the existence of verbal or non-verbal markers of lie in the insincere discourse of representatives of the Spanish linguistic culture.

One of the main conclusions set out in this article is the provision that, in insincere discourse, the participants in the experimental part of the work showed a great variability of communicative behavior. This feature of insincere discourse was revealed with the help of statistical analysis of the measuring the standard deviation index. For example, the duration of looking into the camera remained the same in the discourse of some participants, in some cases it changed slightly, and in others the changes were very noticeable. At the same time, the indicator of the variability of the speech of sincere discourse showed insignificant differences among the participants, perhaps it occurred due to the fact that sincere discourse requires less concentration of attention than insincere, because all actions in sincere discourse are more automatic and natural, therefore they do not require a lot of concentration of attention, and that is why a general comparison of participants in a sincere discourse showed insignificant variability in gesture and facial expressions, duration of pauses, looking in the camera, and substitution of lexical units in sentences.

The analysis showed that the most significant parameters that mark insincere discourse against a sincere one were: “the number of gestures and facial movements”, “the duration of looking at the camera” and “mistakes / replacement of words” for both females and males, but at the same time, all these indicators in the boys’ discourse were more accentuated than in the girls’, all these parameters, the differences in the latter were more accentuated than in girls, which reflects a certain gender specificity of behavior: the behavior of boys in the “insincere” part of the experiment changes, compared to the “sincere” part, more significantly than in girls.

Thus, according to the preliminary results of this study, it should be stated that the verbal markers of insincerity of representatives of the Spanish linguistic culture include the variation of the word order, verbal paraphasia, also, the paraverbal markers – the frequency of accentuations, and the non-verbal markers are an increase in the frequency of gestures and facial movements and the duration of a direct looking at interlocutor.

DISCOURSE IN TEXT: THE FACETS OF COMIC

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ELEMENTS OF SCIENTIFIC DISCOURSE AS A MEANS OF REALIZATION OF COMIC EFFECT IN THE SPACE OF ENGLISH LITERARY TEXT

The article is devoted to the phenomenon of parody in English literary texts in the context of discursive interactions. For this reason the author introduces the notion of discourse individual, or language individual, that manifests itself as the subject of interacting discourses. The notion of discourse individual becomes especially important for the studies of discourse space of literary texts which are characterized by heterogeneity reflected in the presence of numerous elements of other discourses in literary texts. The choice of scientific discourse for our study of interaction of literary discourse with outer discourses is explained by the influence of science on all the significant social spheres that could not but determine, on the one hand, the structure of conceptual worldview with the scientific notions playing an important role, and on the other hand, the peculiarities of communicative practices in all types of discourse.

The semiotic space of literary texts is characterized by a wide range of representatives of scientific discourse ranging from scientific terms and the units of artificial languages for special purposes to quotations from scientific and educational texts and syntactic constructions characteristic of scientific style. The researchers point out the significant functional potential of such language units, pointing out nominative, prognostic, distinguishing and expressive functions of scientific language signs. The expressive function of scientific language signs in literary texts is less studied in comparison with the other functions due to the fact that elements of scientific discourse are analyzed mostly as a means of achieving authenticity of the events described and verifying scientific and historic character of the facts presented by the author.

At the same time stylization of fragments of literary texts with the help of elements of scientific discourse may be used by the author for creating a wide range of stylistic effects such as a comic effect. In this case the fragments of literary texts acquire some formal features of scientific or educational texts and may be considered as parody. The use of discourse analysis methods allows the researchers to see in a new light the phenomenon of parody considering it in the context of the choice of interpretation strategies and reconstruction of messages coded by the author, in the context of cognitive-discursive paradigm of the scientific knowledge.

In conclusion, the author draws attention to the significance of expressive function of elements of outer discourses that are able to create different stylistic effects, in the first instance, the comic effect. The study of the phenomenon of parody in literary texts in the context of discursive interactions can make it possible to come nearer to the universal model of interaction of different types of discourse.

POLITICAL COMMUNICATION

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POLITICAL COMMUNICATION ON SOCIAL NETWORK «TWITTER»: A COMPARATIVE STUDY OF TWITTER- PLATFORMS OF V. PUTIN AND D. TRUMP

In connection with the development of Internet communication in modern linguistics, new genres are emerging, one of which is political tweeting. The formation of this genre occurred thanks to the active use of the Twitter Internet platform, which today is quite in demand in the political sphere. With all the popularity of the service, we can note that it is still insufficiently studied in a comparative aspect on the material of the accounts of the world's leading politicians. In this regard, our comparative study of the twitter platforms of Russian President V. Putin and US President D. Trump, carried out on the material of tweets related to August-September 2020, appears to be very relevant and new.

A study of two twitter platforms of political leaders in Russia and the United States showed the following:

First of all, politicians position themselves in different ways, highlighting either their political status or their own personality. V. Putin's account is a page of the country's political leader with an emphasis on his political status. Posts are written from a third person and most often reflect any news, facts, and events. Thus, the tweets from V. Putin's account are like short news blocks. The accounts lack any evaluation from the side of the president, or his emotions, views, reasoning on any issues. The tweets are made in official business style and do not contain the subjective view of the "owner" of the account. that the role of the author of posts can be assumed to be performed by a group of specialists.

D. Trump's Twitter platform differs fundamentally from V. Putin's account. First of all, the President of the United States affirms on his page his own personality with his own subjective view. This is proved by the form of his messages: a small text-reasoning, often including direct assessments of the situation. The spontaneity and naturalness of messages is achieved by their emotionality and closeness to oral speech. The account is kept in the first person, and the authorship of the posts, unlike V. Putin's twitter, belongs to the politician himself.

These differences are due to the main factor: different goals of politicians. V. Putin's account was created for informational purposes; the politician has no task to influence the audience through the Twitter platform. D. Trump's account primarily implements an influencing function. Since Twitter is very popular in America, D. Trump uses it as a platform for active political discussions.

Thus, political tweeting is more mastered by the American president than by V. Putin. If V. Putin uses Twitter as one of the informational Internet platforms, Trump will activate his additional opportunities, which attracts a multimillion audience.

WORD AND CONTEXT

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LEXICAL AND SEMANTIC FEATURES OF IDIOMS WITH COMPONENTS GOTT AND TEUFEL IN THE DIALECT TEXT CORPUS OF RUSSIAN GERMANS

The material for the analysis of this article was the corpus of dialect texts of Russian Germans.

The basis of this corpus is formed by texts that include monologues and dialogues on everyday topics recorded on electronic media, folklore works, collected by the author over the past 20 years during field expeditions to German villages in the Altai Territory.

The phraseological foundation represented in the text corpus of the island Russian-German dialects, that exist in the Altai Territory, is characterized by a significant originality. It contains many phraseological units that differ from the standard and the original dialect variants. These features are reflected in the analysis of the studied fragment of the phraseological system of Russian-German dialects, phraseological units with support components *Gott* and *Teufel*.

The development of the phraseological Fond of the researched island dialects is determined by the fact that they are characterized by the presence of common German phraseological units represented in standard German and modern German dialects on the territory of the German-speaking countries. At the same time island dialects preserved the old elements of the phraseological system that have become obsolete in the territory of the original language group, and acquire new ones as a result of independent development and certain permeability caused by the influence of a foreign language environment.

Most of the considered phraseological units of island Russian-German dialects is represented by dialect idioms that differ in their structure and / or semantics from phraseological units of the literary German language. Differences in the structural plan are associated with the presence of dialect phonetic and grammatical features of dialects, which are superimposed on the lexical-semantic features that have appeared in the process of the existence of dialects in a foreign language environment for a long time. Being a long time in a foreign environment, German dialects show the penetration of foreign elements in the dialect system.

Along with the *Gott* lexeme, its synonyms can act as supporting components in dialect phraseological units. *Gott* synonyms in the dialects studied also include lexemes *Herr*, *Herrgott*, *Allmächtiger*, *Himmel*, (*Herr*) *Jesus*, *Gottesvater*, *Vater*. The synonyms of the lexeme *Teufel* token in the dialects studied are *Beelzebub*, *Satan*, *Drachen*. These are first of all trait names that are borrowed from other languages. The designations of the names of God and the trait can appear in both direct and figurative meanings, actualizing their estimated potential. Being part of phraseological units, they characterize a person and his environment, serve to assess human behavior, as well as to assess certain life situations.

Idioms with components *Gott* and *Teufel* belong to the active phraseological Fond of the language, their active use shows special significance in the Russian-German cultural space.

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ASPECTS OF LEXICAL COLLOCATION OF HIGH-DEGREE WORDS 'SILNIY', 'KREPKIY', 'ZHELEZNIY'

This study examines the lexical compatibility of high-degree words in the Russian language, specifically 'silniy' (strong), 'krepkiy' (hard), 'zhelezniy' (strong as iron), which have similar meanings.

Traditionally, norms of lexical collocation are considered indefinable and to be learned only by memorizing. However, the examples given often demonstrate a close connection between potential word combinations and their semantics. Sometimes, this connection is hard to define, which might lead to subjective interpretation. However, by deducing the patterns in the usage of these words, the number of mistakes made by both native speakers and foreign students can be significantly reduced.

The difficulty of studying the compatibility of words is explained by the fact that their definitions and contextual usage are often confused.

The difficulty of studying compatibility is also due to the frequent confusion of the meaning of the word and its implementation in various contexts.

In this paper, the definitions of Russian words 'silniy' (strong), 'krepkiy' (hard), 'zhelezniy' (strong as iron), and their combinations are analyzed. The sources of the definitions are the "Dictionary of the Russian language" by S. I. Ozhegov and the "Dictionary of the Russian language: in 4 volumes" edited by A. P. Evgenieva. The source for the combinations is Dictionary of Russian Idiomatic Expressions by G. I. Kustova based on the data of the Russian National Corpus. The article provides the frequency of each given combination since 1969, that is, for about the last 50 years.

Based on the study, the following conclusions are made.

The word "silniy" often means simply a high degree of manifestation of something without obvious additional meanings, has a fairly free compatibility, especially often characterizing natural phenomena and human emotions.

The word 'krepkiy' often actualizes the sense of stability, which is here understood as an advantage. That's why 'krepkiy' often applies to valued and beneficial objects. In its essential amplified meaning, 'krepkiy' is also used to attribute natural phenomena.

The word 'zhelezniy' also developed a positive connotation, but its compatibility is somewhat limited by mental features.

The studied shades of meaning are directly related to the main meanings of these words, which suggests a further need to study norms of lexical compatibility as a follow-up of word semantics.

CULTURE

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“THERE HAVE NEVER BEEN ANY KARELIANS OR VEPS HERE”: MAIN FINDINGS OF A FIELD SURVEY IN LADVA VILLAGE, PRONEZHISKY DISTRICT, THE REPUBLIC OF KARELIA

Russians and Baltic Finns have been neighbours in the Republic of Karelia for centuries. Furthermore, the now totally Russian-speaking Zaonezhye and Prionezhye areas used to have a native Finno-Urgic population of Karelians and Veps. The vicinity and constant contacts reveal themselves clearly in the vocabulary, place names and culture of sub-ethnic groups of Russians, Veps, and Karelians. The Russian traces in Balto-Finnic languages and culture are the most obvious, and locals are not in dispute over the influence. An opposite situation is observed among contemporary Russian residents of Karelia, who have not only lost all connection to Karelians and Veps, but even refute the possibility of any contacts in the past. This was vividly corroborated by the folklore and ethnographic records made by staff of the KarRC RAS Institute of Linguistics, Literature and History during an expedition in June 2019.

This study describes the historical-ethnographic context of Ladva Village, Prionezhsky District, Republic of Karelia, and in particular the sacred Orthodox objects and sites and the associated legends and spiritual verses recorded almost a century and a half ago, but still remembered by older local people. Also, attention is given to glassmaking as a craft specific to this area. Special focus is on the Veps-Karelian-Russian mutual influence, owing to which a peculiar Ladva patois had existed in the area for a long time. Our informants believe that it was the “glassmakers’ cant” that formed the basis for the patois. The central topic for this article is the current state of the local cultural and language tradition as represented by field data.

Summarizing the results of the expedition one must emphasize that people living in Ladva today identify themselves with the originally Russian population, denying any possible effect on their language or culture from the currently neighbouring and formerly local population of Veps and Karelians. Past contacts are gone, there are no inter-ethnic marriages, local Russian population rarely hears the Veps and Karelian languages and therefore cannot recognize common vocabulary. The folklore-ethnographic records made during the expedition, too, hardly bear any evidence of inter-ethnic relations. In contrast, the linguistic, dialectal material, as well as place names have preserved all the diverse aspects of inter-ethnic influence at multiple levels of the language, from phonetics to vocabulary.

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ON THE HISTORY OF THE FORMATION OF ISTANBUL ICONOGRAPHY IN THE PAINTING OF AZERBAIJAN

Introduction. Over the past thirty years, since gaining independence, Azerbaijani art criticism has significantly expanded the range of analysis of the visual iconography of Istanbul, including new materials and narratives in the field of research, as well as a reevaluation of the early stage. The choice of the iconographic method as the fundamental one made it possible to most clearly trace the specific semantics of the city, and also led to the appeal to the iconology of plots and genres associated with the image of Istanbul.

The image of Istanbul in Azerbaijani painting in the context of historical periodization. Relations between Azerbaijan and Turkey, based on ethnic, linguistic and confessional basis, are experiencing a new round. The irregularity of political and economic relations, characteristic of the Middle Ages, nevertheless relied heavily on an ethno-cultural community. The accession of the Turks in Anatolia, and further the hegemony of the Seljuks and Ottomans throughout Asia Minor, invariably gave rise to parallels between Constantinople and the “eternal, golden city” that had developed back in the Byzantine era. Initially, Istanbul is represented in traditional painting – miniature. Since the middle of the 18th century, national art has been enriched with realistic tendencies of the European and Russian schools of painting and graphics. A specific typology has formed, within which realities (architectural landscapes, traditional houses, gardens, sea views, household details from the street) echo the stereotypical creative imagination of artists (gallery of “harem” scenes, where a European could not get to, or “bath days”). The images of the Hagia Sophia, Sultan Ahmet Square, Galata Tower, Kapalycharshi Bazaar, Baroque Ottoman pavilions, silhouettes of hamams (baths), wooden architecture (ashhap-evler), street sellers of water and sweets have become recognizable and stable.

Istanbul in the Azerbaijani painting of the twentieth century The change of paradigms, the establishment of Soviet power in Azerbaijan brought to naught the relationship of the artistic elite. In the context of the creative activity of the Azerbaijani emigration, the images of Istanbul acquire a new vision in the works of Ibrahim Sefi Selim Turan, Akbar Kazim Mugam. By the 1960s. In the travel sketches of Agha Mehdiyev, T. Sadikhzade, T. Salakhov, the theme is permeated with the spirit of “harsh style”.

Formation of new iconographic schemes The rebuilding of independence by Azerbaijan stimulated the intensive development of the Istanbul theme. Along with the depressurization of borders, cooperation in the economic and cultural spheres, an important aspect of the post-Soviet 1990, the academic activity of the Azerbaijani scientific and artistic elite in the universities of Turkey becomes. Azerbaijani artists in the 1990s the tendencies in the image of Istanbul, established at that time in Turkish art, reacted, while maintaining their own vision and technical skills and knowledge of the Soviet school. By the beginning of the 2000s. in the works of Arif Aziz, Samedagi Jafarov, Ziyad Sultanov, Vahid Novruzov, Rafik Aziz, Teymur Rzayev, Fikret Khashimov, Lyatafyat Mammadova, Murad Allahverdiev, Vyugar Ali, Ilham Enveroglu, the iconography of Istanbul acquires new reflections.

The Conclusion summarizes the main findings of the study.