

SUMMARY

LITERARY DATES

TO THE 195 ANNIVERSARY OF THE BIRTH OF M.E. SALTYKOV-SHCHEDRIN

E. N. Stroganova

*A. N. Kosygin Russian State University
(Technology. Design. Art), Institute of Slavic Culture*

ON M. E. SALTYKOV-SHCHEDRIN'S FAIRY TALE "WILD LANDOWNER"

A classic fairy tale by M.E. Saltykov-Shchedrin's "Wild Landowner" is considered in two aspects: from the point of view of possible origins of the image of the "silly" landowner and in terms of the development of this image in the writer's subsequent texts. One of the characters in the magazine "Truten", published by N.I. Novikov 1769-1770, the landowner Nedoum (featherbrain) can be considered the predecessor of Shchedrin's hero. Echoes of this image are also found in Novikov's story "The Hostel", published in 1785 in the magazine "Children's reading for heart and mind". Saltykov, creating the image of a "wild landowner", grotesquely sharpens the features outlined by the writer in the 18th century. The article also shows the development of the outlined imagery – the use of autoreminiscences from a fairy tale in later Saltykov's texts (a review of the brochure "Merging of Estates...", "Abroad", "July breathing"). At the same time, the consolidation of the problem was noted: from the theme of noble conservatism to the characterization of state policy and, finally, to the question of the ethical foundations of human relations.

PAGES OF THE HISTORY OF RUSSIAN LITERATURE

V. D. Denisov

Russian State Hydrometeorological University

HERITAGE OF "LYUBOMUDRS" AND THE COLLECTION "ARABESQUES" BY N. GOGOL

The "Society of Lyubomudrs" ("Society of Men of Wisdom") existed in Moscow from 1823 to 1825. Almost all of its members – "archival youths" – served in the Moscow archive of the Collegium of Foreign Affairs. They secretly met with Prince V. F. Odoevsky to study the works of Western philosophers and especially German idealist philosophy, argued about the works of Schelling, Spinoza, Kant... "Lubomudrs" were adherents of romanticism and tried to substantiate the theory of art with philosophical idealism. They spread their views in allegorical form through literature. The "Society" was disbanded after the uprising of the Decembrists in order

to escape suspicion and persecution, but they kept links among themselves. The embodiment of their principles was the philosophical lyrics of D. V. Venevitinov and the legend about this poet-philosopher, who fell seriously ill and, before he reached the age of 22, died surrounded by his friends in St. Petersburg.

Nikolai Gogol, who studied at Nezhin's gymnasium, enthusiastically studied the Moscow Bulletin magazine (1827-1829), which presented the ideas of "Society of Lyubomudrs". Later, after moving to the capital, a short bureaucratic career, the publication of the cycle "Evenings on a Farm near Dikanka" and entering the literary circle, by the mid-1830s N. V. Gogol established friendly and creative relations with most of the former "lyubomudrs". This interaction was reflected in the collection of "philosophical-journalistic" and artistic works of Gogol "Arabesques" (1835). Its historical and aesthetic orientation was emphasized by a correlation with "Prose", the second part of the "Works of D. Venevitinov" (1831), the poet-philosopher who passed away untimely. Both in "Arabesques" and in "Prose", the past was reflected in the present, the artistic was combined with the scientific (more precisely, the science-like), the world-historical – with the national. The similarity of the collections is found both at the genre-compositional level, and in the correlation of their works, similar in name and range of subject matters (articles about Pushkin). This could not have happened without a certain closeness of the authors' worldview.

In addition, the articles of "Arabesque" resemble the works of former "lyubomudrs". The focus of these articles on the works of famous German writers, scientists and philosophers (Goethe, E. T. A. Hoffmann, A. Humboldt, Herder, Müller, K. Ritter, the brothers Schlegel, Schletter, ect.) whose translations were also regularly published by the magazine "Moscow Bulletin", is also obvious. In light of this, the correlation of "Arabesques" and "Prose" is explained by Gogol's susceptibility to the ideas of the former "lyubomudrs", which they associated with Venevitinov's work, creating a "collective" legend about the young poet-philosopher. For the author of "Arabesque", it was probably important to identify such correspondences, to point out the ideological roots of his work, while relying on tradition and identifying divergences with it. At the same time, neither in "Arabesques", nor in other works of the 1830s, there are no direct references to the poet-philosopher or references to him, which will appear only by the middle of the 40s.

Further comparative analysis of the work of D. V. Venevitinov and early Gogol's works, articles of "Arabesque" characterizes the similarity and – especially – the difference between the creative method of the two authors, as well as the nature of Gogol's use of the heritage of "lyubomudrs".

AUTHOROLOGY

A. A. Khadynskaya

Surgut State University

FORMS OF AUTHOR'S REFLECTION IN LYRICS OF G. ADAMOVICH

Georgy Viktorovich Adamovich (1892-1972) became the iconic figure of the Russian literary emigration of the first wave, mainly due to his critical works, but no less significant was his poetic heritage, which amounted to only four collections of poems. Adamovich became the ideological inspirer of the "Parisian note", uniting the young "unnoticed" generation of Russian Parisians, who shared his idea of poetic austerity, transparency of the verse, its liberation from verbosity and "embellishments". An example for novice poets was the lyrics of the master himself, almost "transparent" and aimless, directed to the "heavenly spheres".

Sharing the ideas of acmeism in his early work, Adamovich subsequently began to gravitate towards symbolism, but at the same time did not share the idea of its strong opposition to acmeism. In this sense, emigrant lyrics clearly demonstrate this duality in his poetic worldview: he wanted “every word to mean what it means, and everything doubled together...”

The heir to acmeism, Adamovich assigned a special role to the reader, defining him as a full-fledged interlocutor and like-minded person. He rendered his highly controversial and ambiguous creative position through dialogue with him. Its complexity was reproduced in the forms of author’s reflection, which underwent a certain evolution in his lyrics.

The early pre-emigrant collections (*Clouds* (1916) and *Purgatory* (1922)) demonstrate the acmeistic position of the poet living in the world of Culture, as evidenced by playing with literary clichés, love of stylization, ekphrasticity of images, and appeal to cultural archetypes. His lyrical subject is active, encouraging the reader to follow him into the world of beautiful images. But already in early work, visionary knowledge of the future torment and suffering of the generation of his contemporaries appears, which is eloquently evidenced by the “winter text”: associated with the theme of death, in emigrant lyrics it becomes a symbol of the death of exiles and, at the same time, a sign of the forever abandoned homeland.

In emigrant lyrics (collections “*In the West*” (1939) and “*Unity*” (1967)), dialogue with an imaginary interlocutor, who often acts as the poet’s alter ego, becomes the main form of self-reflection. These “conversations”, marked by the appeals “you”, “my brother”, “my friend” denote the “pain points” of the emigrant circle, the main of which are isolation from the native culture, lack of a full-fledged reader, nostalgia corroding the soul and body. In addition, the pronoun “we”, by whom the poet designates himself and his brothers in misfortune, becomes frequent, because pain and misfortune are common to all.

The main theme of the latest collection “*Unity*” is the theme of death. Nostalgia takes on the features of a physical ailment, and the life of an emigrant is perceived as a slow dying, moving to the last line. In his attempts to find himself, the lyrical hero appeals to his own creativity as the only justification for his existence under intolerable conditions for him.

POETICS OF INTERMEDIALITY

S. D. Titarenko

Saint Petersburg State University

M. M. Rusanova

Saint Petersburg State University

GOTHIC TRADITION IN LITERATURE FROM THE PERSPECTIVE OF INTERMEDIAL ANALYSIS

The article is devoted to the insufficiently studied problem of the Gothic novel tradition in Russian modernist prose by using intermedial translation which is specified in O. Hansen-Leve’s works. In a generalized sense intermediality is perceived as the dialogue of cultures based on the reflection of the visual images of the art space of the Gothic novel in Russian modernist literature. The necessity to develop such an approach can be explained by the fact that Gothic novel elements penetrate into the literature of the 19th – 20th centuries not only as transformed plot schemes, visual patterns and motives. They help writers advert to the epoch and its culture and thus create the artistic models of the world. The peculiarities of medieval culture visualization in the Gothic prose of the 18th – early 19th centuries (H. Walpole, S. Lee, A. Radcliffe, M. G. Lewis

and Ch. Maturin) and its reflection in Russian symbolists' prose (V. Brusov and F. Sologub) are outlined. Gothic toposes of a castle, abbey, monastery, cemetery, etc. are considered. The visual images of feudal ownership or a castle are significantly transformed: they no longer imply a habitable, safe space, but become foreign environment. However, its introducing allows writers to advert to the concepts of the genus and world of the dead that are significant in medieval society. They are important for the novel plot level: the family secret and crimes committed in the past become the scenario impulse. It is also outlined that the Gothic novel world model is developed according to the medieval apprehension principle: the world of the dead and the world of the living are perceived as integrity. At the same time, ancestors are able to influence their descendants' lives. It is concluded that such an intermedial approach can significantly deepen the understanding of the Gothic tradition and determine the peculiarity of the appeal to it by writers of the early 20th century.

THEORY OF DRAMA

L. G. Tyutelova

Samara National Research University

"COMMENTATOR" AS AN ORGANIZER OF A COMMUNICATIVE EVENT IN ASYA VOLOSHINA'S PLAY "GOGOL'S OVERCOAT"

The work focuses on the problem of the forms of the author's presence in the drama. Its solution is proposed at the level of answering the questions: what is the playwright's purpose in a modern play when seeking to mark his presence in a dramatic event and what are the results of the implementation of the author's intention?

For this study, the ideas are important which were formed by historical poetics about the author of the drama as a special type of consciousness undergoing changes in the "big time" and at the current stage of the development of Russian drama characterized as individual, personal consciousness. It manifests its peculiarities in dialogue with the hero and the reader. In addition, in the case of modern drama, the so-called "stage directions subject" also becomes an active participant in this dialogue: the subject whose speech sounds in the stage directions.

The results of the study prove that the appearance of a stage directions subject, named "a commentator" in the work, becomes one of the main conditions for organizing a communicative event in modern drama.

The most important feature of this commentator is the possibility of simultaneous interactions with both the hero and the reader, in the role of the latter, which is important for the annotated work, the director acts.

The director, on the one hand, is the author of the world that appears on the theatrical stage, on the other hand, the director is the recipient of the dramatic text. Hence the confession of the playwright Asya Voloshina: during the production of "The Man from the Fish" on the stage of the Chekhov Moscow Art Theater she saw her own world and the world of Yuri Butusov at the same time.

The world of the director shows which topics proposed for discussion by the author are the main ones for the recipient, since they reveal to the reader the peculiarities of not only the author's vision of reality, but of their own as well.

In the case of Voloshina's play "Gogol's Overcoat", the main result of the communicative event is the detection of the peculiarities of the ethical and value positions of the modern playwright, on the one hand, and their reader, on the other. The proof of this are the performances at the Nahum Orlov Drama Theatre (Chelyabinsk) and the St. Petersburg theater "TSEKH".

The analysis of the theatre performances and of the text of the play allows not only to show the results of the dialogue between the author, reader and hero, but also to reveal the mechanisms of organizing this dialogue. The reader, thanks to the commentator, penetrates into the world of the hero of the drama and gets the opportunity to interact with them, and through them – with the playwright. At the same time, the role of the organizer of the communicative event is ensured by the following qualities of Voloshina's "commentator": their versatility, their simultaneous appeal to both the reader and the hero, the ability to be "the other" and not to be so, to distance themselves from "the other", to offer their solutions, but also not to insist on them.

REREADING THE CLASSIC

O. B. Zaslavskii

V.N. Karazin Kharkov National University

ON UNCERTAINTY AS A STRUCTURAL PROPERTY OF "TAMAN"

Ambiguity is one of key features of "Taman". This manifests itself on different structural levels of the text, including the plot, construction of phrases, composition, peculiarities of artistic space. Discrete elements become ambiguous and blurred in the text. They also combine with the elements of continuous nature. (For instance, the opposition between fire and water is replaced by their integration into a single whole). The indicated properties reveal themselves both on the micro-level (structure of phrases, vocabulary) and in the peculiarities of the plot as a whole and in artistic space.

The central motif of penetration of smugglers across the border leads to semantization of geometric and structural notions – such as limit, boundary and coexistence of elements from different worlds. In doing so, the relevance of corresponding categories is not restricted to the story of the smugglers, but covers the entire world of the work. It is this circumstance that enables us to see how they lose a sharp discrete form and blur.

Moreover, this process is not only contrasted to distinct discrete elements. In total, discrete sharpness and blur of structural elements turn out to be two different variants of something more general. In this sense, another relation of uncertainty is obtained. The world of the work appears to be deprived of definite features and unsteady. Different features which seem to contradict each other get on successfully. The aforementioned peculiarities permeate the entire text appearing on all levels from individual words to the structure of the whole work. The creation of "half-tints" contributes to a general atmosphere of mystery, where nothing gets its final outlines.

We suggest explanation, why a micro-plot about the death from hunger is mentioned but left without continuation. This is an example of an unsatisfied double need – for food (for the narrator) and spiritual nourishment (for a reader). The substantial aspect of the described device is connected with the theme of the work as a whole. As its plot is related to the narrator's attempt to get the key of the riddle, such unfinished micro-plot structurally reproduces the main collision of the narration and also (along with other devices) contributes to the atmosphere of mystery. Thus,

the break of the plot line connected with hanger is iconic reproduction of the motif of hanger as such. In this respect, one can see an analogy with the phenomenon of a pseudo broken text. The latter notion implies that the plot is broken but the break itself acquires artistic meaning, the being embodiment of topics actual for the work (death, ending, etc.).

The content aspect of the described technique is related to the theme of the work as a whole. Since its plot is connected with the narrator's attempt to "get the key of this riddle", such an incomplete micro-plot structurally reproduces the main collision of the narrative and also (along with other techniques) contributes to the creation of an atmosphere of mystery by its uncertainty.

FILM TEXT

O. E. Gevel

Siberian Federal University

THE IMAGE OF FYODOR DOLOKHOV IN SCREEN VERSIONS OF "WAR AND PEACE"

The creation of images with the help of cinema and the receptive reaction of the audience has always attracted the attention of scientists. Many of these studies are directed to the adaptations of Tolstoy's works as summits in the novel canon. Six screen versions of the novel "War and Peace" are in the open access today: 1956, 1965, 1972, 2007, 2012, 2015.

The image of Fyodor Dolokhov is the subject of close analysis, since it occurs in both "peaceful" and "military" episodes in Tolstoy's novel; actually, the hero interacts with all the main characters throughout the novel's narrative. Associations linked to the image of Dolokhov are the following: a bear tied to a non-commissioned police officer, gypsy songs, a card game, pallor and coldness (associated with Russian winter), ambivalence: unbridled disposition, a complicated history, a feeling of danger could make this character especially attractive to serve the recreation of the atmosphere of Tolstoy's novel in Western cinema. However, the character does not always manage to get into that significant plot position that he occupies in the novel "War and Peace".

This image is significantly "truncated" in all film adaptations and is often deprived of important plot valences and its decisive role many episodes of "War and Peace". However, it is curious that sometimes, removing the motives provided by L. N. Tolstoy, the directors "add" additional shades to the image, sometimes completely changing the tone of the episodes in which the hero is included. Most film versions are characterized by the inclusion of the motifs displayed in the drafts and preliminary editions of the novel "War and Peace". Often, the scenes of action of the episodes are changed, motivational or character displacements are also typical (Dolokhov's actions can be performed by other heroes); however, the visual component of Dolokhov's image is usually preserved even when the character is deprived of an active role and lines.

Elements of the "Dolokhov text" appear in cinema not only in film adaptations by L. N. Tolstoy. So, in the film "The Duelist" (2016), the paradigm of the behavioral text of F. I. Tolstoy the American is obviously re-actualized, the film "The Story of One Destination" (2018) also contains some characteristic features of Dolokhov.

HYPOTHESES

A. S. Mironov

Moscow State Institute of Culture

BYLINA ON THE RUSSIAN FRONTIER: DECONSTRUCTION OF THE PRE-CHRISTIAN EPIC HERO AS A PLOT FUNCTION OF THE FOLK EPIC “ALYOSHA POPOVICH AND TUGARIN THE SERPENT”

The author of the article reveals values that motivate Alyosha Popovich and Tugarin the Serpent, compares the structures of their value centers, and concludes that these characters demonstrate an opposed – i.e., pagan versus Christian – understanding of such categories as glory, honor, and strength.

As for Tugarin the Serpent, his value centre is dominated by the concepts typical for pre-Christian epic poetry – both by ultimate values of this kind (personal honor and personal glory) and instrumental ones (abundant food and wine; miraculous strength seen as an absolute advantage; right for other men’s beautiful women). In the beginning of the bylina, these axiological categories are rendered by the Russian epic singer as indisputable, but then – in the finale, when the antagonist is defeated – they are represented as devalued and deniable.

At the same time, the following axiological concepts are initially rendered as of limited importance: the collective “honor-praise” of Russian knighthood – which is an ultimate value and implies the rejection of personal honor – and the instrumental values of love-mercy to suffering men and love-eagerness for Orthodox sacred objects and institutions (the so-called «knightly ardent heart»). These concepts dominate the protagonist’s value centre (and ultimately make the knight victorious), which allows to consider Alyosha Popovich as a new, Christian hero.

The author proposes a hypothesis that the function of the bylina about Alyosha Popovich and Tugarin the Serpent was to correct the listener’s value centre in order to devaluate in it pagan axiological paradigm. The inculturational function of the bylina long remained an actual task precisely for Siberian epic singers, since here, in a situation of a Russian frontier – i.e., in a dialogue with foreign, unchristian cultures – the values of the Orthodox civilization continued to compete with the ones of archaic folk epics. According to the author, precisely such actuality of the genre purpose accounts for the fact that the Siberian variants of the bylina are more profound and vivid than the ones written down in the European part of Russia.

ALTAI TEXT

E. A. Moskovkina

Altai State Institute of Culture

THE IMAGE OF ALTAI IN GEPOETICS OF I. A. EFREMOV’S EARLY STORIES

In Efremov’s early works, Altai is one of the sacred loci, a territorial marker of the border space: a meeting place of the past / future and the present; life and death, dream (fantasies) and reality, representing a fatal threat to the characters, guarding their secrets and treasures, but

attracting an extraordinary attractive special beauty. The Altai myth is placed in a complex coding system where mythological, aesthetic, and philosophical representations of various cultural discourses intersect.

The progressive discovery made by the hero of the story is “fueled” by the Oirod legend, which, in its turn, is reflected in the ekphrastic layer of the work (serves as the plot of the picture, which became a stimulus to scientific hypothesis) and entails a broad cultural context of understanding the phenomenon of mercury in alchemy, philosophy, science and poetry. The image of Altai is endowed in Efremov’s geopoetics with the alchemical qualities of mercury (philosophical mercury) – specularity, transparency, plasticity, ambivalence, attractiveness.

In Efremov’s interpretation Altai possesses the mirror property of transcendence. Altai is an exit to a new reality, a different worldview, the space of power. Efremov, following N. Roerich, considers Altai to be a territory of metamorphosis, a cardinal change of life attitudes, a place of discovery and self-knowledge. The same we can find in the work of Chorosov (the obvious prototype of which is the famous Altai artist Choros-Gurkin – a pupil of I. I. Shishkin, the author of the painting of the same name, written in 1910). The mystery, isolation, magical attraction and inaccessibility of the mercury lake give it the properties of the “navel of the earth” – the way to Dene-Der, located in a deep gorge, resembles the entrance to the mother’s womb or the underworld. The symbolic prototype of mercury is Hermes: “psychopomp”, the guide of the souls of the dead to Hades – one of the few representatives of the Pantheon, freely crossing the border between the world of the living and the dead, equally involved in birth and death.

According to Efremov, the secret of the topophilic attractiveness of Altai landscapes lies in a special “mercury” quality, noticed by both the artist and the geologist, inherent in the palette and composition of Altai landscapes – transparency (ghostly) and flickering, as well as complex optical effects associated with the illusory perception of density, depth and volume.

Mercury as a plot-forming element of the story becomes a mythologem of Efremov’s philosophy of Altai space. Through the symbolism of mercury, fixed mainly in the art of European Middle Ages, Efremov manages to bridge from East to West, by using artistic techniques of geopoetics, he manages enter the universal cultural space and describe the most relevant qualities of the “spirit” of the Altai in the language of science and aesthetics.

I. V. Shestakova

Academy of Media Industry (Moskau)

ALTAI DOCUMENTARY FILM TEXT

The subject of the research is the history of Russian documentaries in Altai in the films of directors and cameramen, natives of Altai Krai. The author uses the concept of text proposed by V. Toporov and developed in the research of “local texts” using the methods of intertextual and intermediate analysis.

The article traces the formation of symbolic constants in film works about Altai that determine the status position of the region in Russian media space. The author consistently identifies the stages of formation of “Altai documentary film text”, considering its historical, thematic, genre dynamics. In the 1910s, special films were shot that reproduced the geographical features of the region on the screen. Using the shooting material of exotic landscapes, rituals of local residents, everyday life, local photographers (S. Borisov, S. Gurkin) created paintings. During the NEP years, professional directors and cameramen were employed in film production,

gaining experience in creating newsreels and educational films. One of the first cultural films was the silent film “Altai-Kizhi” by V. Stepanov. The cameraman A. Tarbeev worked in this direction; in the film “Culture and life of the Altai people” he told about the life of a minority nation and its cultural growth. In the 1940s-1950s, directors continued to work on the “film chronicle” of the region, but the language of cinematic images was already changing. With the advent of sound, noises, music, and speech began to play an important role. Many films about virgin lands have appeared in Russian media space: “In the Kulunda Steppes” by S. Khmelev, “Letters from the Virgin Land” by M. Lukatsky, “Steppe Song” by V. Shevchenko. In the 1970s and 1980s, the agricultural aspect of the region’s importance as the “breadbasket of the country” continued to actively develop in film production, and the ideological task of documentarians was to preserve a new generation of landowners in the vast developed spaces. The semantics of the patriarchal duty of grain growers to the country is emphasized in the titles of films: “Siberian bread – to the Motherland” by E. Mordokhovich, “To be the master of the land” by A. Mamontova, “Altai farmer” by V. Sushkevich, “If you are a peasant’s son” by M. Sherman, “Stepan’s field “ by V. Novikov.

The article proves that “Altai documentary film text” of the XX century has semantic coherence. In the unity of repeated motifs, the most important sights of the region are symbolized, which determine its natural and civilizational status in the world. At the same time, a stable set of symbols and brands helps to identify the territorial, ethnic, and cultural diversity of the region. The variable components in the film text are the unique color of the frames of changing time with the ideology, culture, and technology inherent in each epoch. The author comes to the conclusion that the historical formation of the “Altai documentary film text” is a diverse variation and constant interaction of two semantic dominants: the idea of the natural wealth of the Altai land and the spirituality of the peoples inhabiting it.

POLEMIC

T. A. Mirvoda

Independent researcher

M. V. Stroganov

*A.M. Gorky Institute of World literature of the RAS,
Russian State University named after A.N. Kosygin (Technologies. Design. Art)*

FEARS AND SCARY NARRATIVES OF CHILDREN IN THE ERA OF THE INTERNET

(Discussion based on the materials of the defense of T.A. Mirvoda’s PhD thesis “Poetics of a modern children’s “scary” narrative in oral tradition and the Internet”)

The discussion is opened by the attempts of its participants to understand the reasons for the unremitting interest in modern society in scary stories in general and works of children’s “scary” narrative folklore in particular, which are regularly published on the Internet both in original (completely borrowed from oral tradition) and modernized (modern characters, plot realities, poetic techniques and common places) form and collectively designated by their distributors as “creepypasta”.

In this regard, assumptions are made about the ineradicability of the primordial fears associated with the struggle for survival, even in the relatively comfortable and safe living conditions of a modern metropolis, where really terrible things happen every day, but are not always perceived as terrible because of their commonness. At the same time, all representatives of urban civilization feel the threat to their existence at the subconscious level, but due to the blurred visibility of its real sources, it is sublimated in folklore texts in the form of the same fantastic, mystical and mysterious creatures and incidents, but already inhabiting and stemming from virtual reality and emerging in a new, more consonant digital age appearance.

In the middle of the conversation, the principles of genre differentiation of “strashilka” (children’s scary story), “strashilka-pugalka” (children’s scary story + jump tale) and “pugalka” (jump tale), as well as “strashilka” and “antistrashilka” (anti-scary story), “oral scary narrative” and “creepypasta” are discussed. Genesis and the realized psycho-emotional functions are distinguished as the basic criteria for differentiating genres.

Strashilka-pugalka is considered as a genre variety of strashilka and pugalka simultaneously, since it is related to the former by a narrative opening with similar common places and plot schemes, and with the latter by a sudden appeal-action denouement. Since the abrupt interruption of a seemingly ordinary story by an unexpected exclamation seems form-generating for strashilka-pugalka, it cannot be combined into one genre group either with strashilka or with pugalka, which is a plotless text built on a gradual narrowing of repeating images.

Strashilka and pugalka, in addition to formal features, differ in the origin and attitude of the narrator to the reproduced material: strashilka expresses narrator’s fears that everything described might have happened or may happen, pugalka is used by the narrator to prank the audience.

Antistrashilka by its genesis, presumably, was a parody of strashilka, but over time it began to lead an independent life. This is confirmed by the presence of its own solid system of images and using out in its texts the motives of not only strashilka but also scary narratives of other genres; that is the evidence that now antistrashilkas refer parodically primarily to characters which commit evil and not to the form of the work which contains them. Moreover, already based on antistrashilkas themselves, new parody texts appear and their distributors also present them on the Web as creepypasta.

Creepypasta turns out to be a large-scale current of online culture, combining both scary narratives that came to the Internet from the oral tradition, and that arose directly in Web – “stories in the genre of creepypasta”. Against the background of the first, the second stand out by their focusing specifically on reading, and not on listening.

At the final stage of the dialogue, the approaches to the creation of an index of the texts of children’s “scary” narrative folklore (whether to move on from antagonists and scary situations to their functions, or from functions to characters and specific events?) are defined as problematic issues; reasons for the extinction of this tradition in oral form (starting with the 1990s this is the loss of secretiveness of existence, strong competition from mass culture, a demographic crisis, small relevance and comprehensibility for new generations of described conflicts, plot realities and images of pests) are discussed; the inextricable connection of instructions and the rituals of evocation played out on them is declared, and the presence of a subconscious desire among the carriers of horror stories to improve them with each new reproduction.

SLAVICA

Zhang Hong

Henan State University

PARAMETRIC EVALUATIVE ADJECTIVES OF A HUMAN FIGURE IN THE RUSSIAN PICTURE OF THE WORLD ON THE BACKGROUND OF THE CHINESE LANGUAGE

The article is devoted to the study of Russian parametric adjectives that characterize the size and shape of a human body. The research was carried out through the prism of the Chinese language. In this sense, the Chinese language acts as a kind of metalanguage for describing the Russian language, since the ethnospecific features of the language under study are especially clearly visible against the background of another other language.

Methodologically, the article is based on the developments of the Moscow Semantic School under the guidance of Yu.D. Apresyan. In my opinion, the theory of this school has not lost its relevance; moreover, it demonstrates its potential in describing Russian or other semantics with the help of other languages that act as metalanguages in relation to the original one. This idea was already laid by Yu.D. Apresyan.

The article establishes synonymous series for parametric adjectives characterizing the dimensions of the human body. The dominants of these series (corpulent / thin) were revealed, the shifts in these series in the degree of intensity of the manifestation of the trait towards deviation from the norm were described.

The article also proves that Russian parametric adjectives have less collocating ability than Chinese ones; in a first approximation, this, probably, can be explained by inflectional character of the Russian language. Another result of the article is the establishment of the fact that the meanings encoded by the original adjectives are concentrated precisely in the characteristic parts of speech, while in the Chinese language they can also be concentrated in the predicative parts of speech.

LINGUISTICS

DIALOGUE AS A RESEARCH PROGRAM

N. N. Shpilnaya

Altay State Pedagogical University

DIALOGICAL LINGUISTICS IN RUSSIA: THE HISTORY OF FORMATION AND THE CURRENT STATUS

Formation of dialogical linguistics in our country dates back to the works of L. V. Scherba, L. P. Yakubinsky and M. M. Bakhtin, who established its theoretical foundations and determined the scientific research of linguists in the XXth-XXIst centuries.

The current status of Dialogical Linguistics is represented by a set of particular theories of dialogue: the Interactional Theory of Dialogue, Linguistics of the Dialogical Text, Linguistic Theories of Replication and the General Theory of Dialogue.

Dialogical Linguistics can now be viewed as a research language learning program. It is grounded on the dialogical hypothesis of language, according to which language is arranged likewise, and not otherwise, in order to serve the situation of dialogue.

Dialogic cognition of language and its manifestations can be based on the principle of dialogism, which presupposes the description of language manifestations taking into account the opponent interlocutor.

Considering dialogue as a genetic program of organizational communication (society), we have identified several aspects of the interaction of language and dialogue: dialogue in language, dialogue in some certain language, dialogue about language – the study of these aspects can be the subject of Dialogical Linguistics, Communicology, Dialogical Genetics and Dialogical Metalinguistics.

The work formulates the principles of language cognition and its manifestations within the framework of the dialogical paradigm. Among these principles, we can differentiate the principle of phatic reference of language, the principle of dialogical meaning priority in the acts of linguistic phenomena actualization, the mirror symmetry principle of the linguistic phenomenon genesis situation, the principle of metacommunication of any linguistic phenomenon.

The work identifies some general and particular consequences of the dialogical hypothesis of language. General consequences are associated with the awareness of the unity of epistemological reflections on the issue of a dialogue and the ontology of dialogue as the “programme” of the language ability. As well as the private consequences are associated with the aspect of the dialogical situation and its correlations with the linguistic phenomena.

POLEMIC DIALOGUE

Igor A. Sharonov

Russian State University for the Humanities

DOMINANCE STRATEGIES IN POLEMICAL DIALOGUES

The research is based on the study of communicative interaction. Discursive analysis of speech, strategies and tactics to have an impact researches are included in mainstream directions of contemporary linguistics.

To support successful interaction in a dialog it is necessary to realize both informative and social functions that are to convey the information and to maintain good relations between interlocutors. It is a well known fact that these functions work in dialogs not always in harmony.

The target of social (phatic) domination dialogues is to maintain and enhance good relations with interlocutors. Such dialogues are defined as small talks, meeting and farewell, receiving guests, etc. Standard courtesy formulas are preferable, the communication is mostly non-informative.

The target of informative domination dialogues may not consider sometimes maintaining good relations with the interlocutor. It happens, for example, in many Russian everyday debates, when any speaker wishes to influence the interlocutor, to convince him or her, win the argument. To reach the result a speaker may use manipulative tactics to discredit interlocutor’s opinion. The aggressive tactics are effective, but may lead to conflict.

The article is devoted to the three polemical tactics realized with the help of communicatives stereotypical speech formulas of dialogue. Communicatives are short replies, second parts of dialogue adjacency pairs. They serve as reaction to stimulus and can rule the direction of the discussion. The material for the research was collected in the Russian National Corpus.

Tactics to be analyzed in the article are:

1. Pseudo-questions: rhetorical questions or a questions to the assumptions, used as the answers to the interlocutor's questions or requests. The purpose of pseudo-questions is to "punish" the interlocutor for the communicative error, to cause him or her to be more attentive and thereby to dominate in debate. For example: Where is Masha? – How could I know?

2. Ironical assessments usage to decrease the importance of addressee argument (something like: Big deal!) or the words of insignificance used as communicatives (something like Nonsense! There are a lot of synonymic words in Russian) to make it non-relevant in the dispute.

3. Rhetorical trick to repel interlocutor's statement or argument by shifting of emphasis. The speaker repeats the interlocutor's utterance, but makes the stress to another part of his message to counterstrike him or her in debate.

S. A. Simatova

Moscow City University

PROPOSITIONAL ANALYSIS OF A DIALOGICAL TEXT: ON THE EXAMPLE OF CHINESE CONFLICT DIALOGUE

The paper on the example of Chinese conflict dialogue presents the algorithm for propositional analysis, adapted by the author for a dialogical text. Propositional analysis is rarely included in the procedure of linguistic analysis of a dialogue. More attention is usually paid to pragmatic factors that influence the process of generating a dialogical text. However, the system of propositions and correlations among them is the content basis of a text; therefore, propositional analysis should be the first step of linguistic analysis of any structural type of a text, monological or dialogical.

The algorithm for propositional analysis of dialogue proposed by the author within the framework of the article is based on the alike algorithm but for a monologue text, developed by Yu. V. Popov and T. P. Tregubovich, and includes the following steps: 1) formation of the microstructure of the text; 2) analysis of the denotative aspect of the text; 3) analysis of the significative aspect of the text; 4) formation of the macrostructure of the text; 5) analysis of correlations between textual propositions. In comparison with the algorithm for monological text, the algorithm for propositional analysis of the dialogue contains the following modifications: 1) steps 1-4 are performed separately for each interlocutor; 2) at the last step, the correlations are analyzed not only between the textual propositions of one interlocutor, but also the correlations between textual propositions related to different interlocutors. To perform the first step of the algorithm, taking into consideration the language in which the text is written, a list of patterns of transition from the surface structure of the text to the propositional one is drawn up. As part of this research, such a list was compiled for the Chinese language for the first time.

The proposed algorithm for propositional analysis of dialogue described in the paper is demonstrated on the example of a conflict dialogue – one of the most common types of dialogical text in everyday communication. The conducted propositional analysis of Chinese conflict dialogue made it possible to identify the dominant types of textual propositions, as well as to trace the manifestation of the properties of dialogue interactivity at the dictum level. Dominating types of text level propositions in Chinese conflict dialogue are the propositions of determining predication, relation object predication and quality predication. The dominance of these types of propositions can be explained by the interlocutors' desire to point out each other's actions and to characterize / evaluate these actions in a certain way. The feature of interactivity of the dialogical text is manifested in Chinese conflict dialogue in three main types of final correlation: proposition-question – proposition-answer, proposition-opinion – proposition-evaluation and final connection of the adversative type.

The proposed algorithm for propositional analysis can become the basis for complex linguistic analysis of different types of a dialogical text.

DIALOGUE ON THE INTERNET

T. N. Kolokoltseva

Volgograd State Social-Pedagogical University

PROBLEMS OF STUDYING DIALOGICAL COMMUNICATION AND SPECIFICS OF ONLINE DIALOGUES (BASED ON THE MATERIAL OF BLOGS)

In the modern communicative space, the most important and relatively new sphere of implementation of dialogic relations is Internet communication. This speech formation has a pronounced dialogism. Many online genres are dialogically oriented on the Internet: numerous online media, electronic versions of traditional media, the entire blogosphere, Internet correspondence, Internet conferences, social networks, etc.

A dialogue in virtual space differs fundamentally from a dialogue in a real communication space. Internet communication not only significantly changes the pragmatic coordinates of communication. In most cases, Internet dialogues are characterized by polythematicity, polysubjectivity, polytonality, and a high degree of variability in the neutral-expressiveness parameter.

In our research we focused on the blog as the most rapidly developing and promising speech genre of Internet communication. The source of the actual material was the publications hosted on the Yandex.Zen platform. The article analyzes 5 posts that are thematically related to the discussion of the problems of the COVID-19 pandemic and its consequences, as well as 1248 comments on them.

Blogs on the Zen platform, as well as on other Internet resources, represent the structural and semantic unity of the post (the original message) and the comment block associated with it. The post and the comments to it enter into a dialogical interaction with each other, which has diverse manifestations.

A post in the blogosphere reveals a commonality with the initiating replica of a natural (primary) dialogue. Like the opening line of any dialogical work, the post defines the basic thematic line of communication. It usually consists of a monologue or a dialogized monologue, which is characterized by a significant syntagmatic expansion (the average length of the post in our sample was 350 words, the maximum-552 words), relative structural completeness and has an autosemantic character.

Commentary is a secondary dialogic network genre designed to express the reaction of recipients to a particular message, to convey the opinions and assessments of Internet users regarding certain speech and non-speech events. A comment in the blogosphere reveals an obvious similarity to the responses of a natural (primary) dialogue. Comment and response replicas of any natural dialogue combine such features as a non-initial position, thematic predestination (in a natural dialogue, this is a derivative of the thematic orientation of the cue-stimulus, and in a blog, respectively, a post), structural dependence on the cue-stimulus, a small linear length (in a sample of 100 comments, the average text size was 40.7 components), as well as a tendency to synsemanticism.

Most of the analyzed comments are characterized by a pronounced subjective modality, axiology, a high degree of expressive saturation, as well as conversational tonality. The latter is created by using the phenomena of colloquial syntax (primarily incomplete and partial sentences) and colloquial vocabulary.

DIALOGUE AND PRAGMATICS OF COURTESINESS

G. R. Vlasyan, E. M. Petrova

Chelyabinsk State University

LINGUISTIC HEDGING AS MEANS OF REALIZATION OF POLITENESS STRATEGIES IN SPOKEN DIALOGUE

It is common knowledge that in order to achieve their communicative intentions, people tend to express their opinions, suggestions, requests, etc. implicitly, indirectly. Politeness and non-imposition are integral components of colloquial speech in British and American linguistic cultures. One of the main means of implementing the category of politeness in English colloquial discourse is linguistic hedging, which is what our research is devoted to in this article.

Hedging is a pragmatic strategy by which phenomena are represented as fuzzy and uncategorized; this is the main strategy used to perform a defensive function. Hedging as a rhetorical means allows participants of communication to maintain and regulate relationships, makes a speech sound euphemistic and polite.

Hedging is considered to be one of the strategies of negative politeness; however, this study demonstrates that hedges may serve as means of implementing strategies of both negative and positive politeness.

Within the framework of negative politeness, the use of hedges in speech is aimed at avoiding directness in expressing their opinions, mitigating categorical statements and judgments. In the present case, hedges help the speaker avoid directness and express full or partial commitment to their statement. In addition, the article provides a number of cases of using hedging in order to implement strategies of positive politeness, in the context of which hedges are aimed at harmonizing communication, and thereby preserving the “face” of the listener.

Thus, the phenomena of hedging and politeness correlate with each other and help interlocutors express their communicative intentions, while maintaining the “face”, both the listener and the speaker.

DIALOGUE IN THE CONTEXT OF CITY TEXT

L. L. Fedorova

Russian State University for the Humanities

MESSAGES TO URBI ET ORBI: ARMENIAN COMPONENT IN THE LINGUISTIC LANDSCAPE OF MOSCOW

The aim of the research was to study the functions of written signs of the Armenian language in the linguistic landscape of Moscow. The main method of the study is a communicative analysis focused on the interaction of the City, city signs and texts, and the Observer who extracts information from open texts.

The communicative analysis takes into account the social positioning of languages (“close – far”, “high – low”) in which foreign “far” languages of a high status can have written representation. However, “close” foreign languages of a friendly nation are also represented in LL.

The Armenian component in Moscow’s linguistic landscape is present primarily in the onomasticon, which includes a number of Armenian names russified in the process of long historical contacts. Many names are perceived as a common legacy of the Soviet era.

Written Armenian texts are presented in several areas of the city related to the spheres of religion, culture, education, and trade. They perform informational and symbolic functions.

Russian translations are provided for the texts used in the informational function, sometimes they are translated into English. They are addressed to residents of the city – Armenians and Russians – as well as to foreign guests and migrants. Duplicating the language allows those who do not speak Armenian to understand their contents. Original texts are addressed to Armenians, including foreign guests. There are the religious texts in the temple complex of the Transfiguration of the Lord, made in Grabar – the ancient Armenian language, the common ancestor of modern Eastern and Western Armenian languages; these are texts for the chosen ones, but also for attracting many other people. Texts of cultural significance are also given without translation, in particular a poem by Silva Kaputikyan on the walls of the Grigor Narekatsi gymnasium. These Armenian texts perform primarily a symbolic function of self-identification and self-presentation, they embody the Armenian spirit and contribute to the maintenance of national identity, national community and solidarity. The Armenian theatre “Gavit”, which has Armenian and Russian texts on its posters, performs the function of cultural promotion, as well as a unifying function.

The signs of the Armenian alphabet as a whole, represented, in particular, on the shield of the “Armenia” pavilion at VDNH, also perform a symbolic function. They symbolize the ancient written culture and contribute to its preservation, supporting the interest of the younger generation of Armenian migrants who have taken root in Moscow in learning the Armenian language.

On the whole, Armenian written texts and signs are not numerous in the static language landscape of Moscow. However, Armenian letters and symbols are more significant in the dynamic landscape – during popular holidays, meetings, exhibitions that change the appearance of the city. Armenian signs and symbols appear in front of the Observer on “moving media”. Thus, a purple forget-me-not sign on the glass of cars with the inscription “Remember and demand” can be considered as a component of the dynamic landscape. This is a message of Armenians addressed to “urbi et orbi”, demanding recognition of the Armenian genocide in 1915, and preventing its repetition.

The results of the analysis show that written signs of a foreign, but not alien culture of a historically close nation perform the main functions of representation and national identification, contributing to the preservation and survival of a minority language in the context of a domineering title language and culture.

E. U. Pozdnyakova

Polzunov Altai State Technical University

ON THE QUESTION OF DISCURSIVE THEORY OF ONOMASTICS

The article deals with the relevance of a new discursive approach to onomastic vocabulary. The onym is considered as a unit that represents a compressed text-discourse, which can be expanded under certain conditions. In addition, reverse processes are possible – the compression of a discourse to a minimum set of lexical units (a single word or a phrase). The situation of nomination is represented as the process of selecting the most important for the nominee information from existing and well-known texts-discourses, followed by their maximum compression and transformation into a unit of nomination (an onym – a single word or a phrase). We explain the discursive nature of an onym through the concept of the discursive field, which is a combination of all texts-discourses included in the nominative situation both initially (in the process of nominating an object) and involved in communication during the functioning of the onym in the discursive practices of native speakers. There are four important components in the discursive field of an onym: the nominator (names author – N), the onym (the name of the object – O), the recipient (the perceiving subject – P) and the discourse-text (D) connected with the onym.

To verify our hypothesis, a linguistic experiment was carried out. The aim of the experiment was to expand the discourse of an onym. The names of urban commercial objects – ergonyms – were selected as the material for the study. This group of onyms was chosen as one of the most frequently used in urban spatial discourse. In addition, ergonyms have a wide field of existence: they function both in the sphere of everyday communication (everyday discourse) and in the institutionalized sphere (institutionalized discourse). As a result, about 300 texts corresponding to the original names were received. The texts were divided into 3 groups: 1) texts-discourses based on knowledge of the lexical meaning of a word; 2) texts-discourses based on the associative background of the name and sensory experience (colour, taste, smell) of recipients; 3) texts-discourses of a hypothetical nature, which are the result of cognitive-reflective activity of a native speaker.

The experiment proved that the name always has a text associated with it. This text-discourse can be expanded in the language consciousness of recipients under certain conditions. The texts created by the informants are variable, but most often they are connected with the semantic core of the onym – its lexical, encyclopedic meaning. The general background knowledge of recipients and their subjective associations connected with this onym also have a great importance.

DIALOGUE AND SPEECH GENRE

T. G. Rabenko

Kemerovo State University

Ya. O. Gorovaya

Kemerovo State University

TYPES OF DIALOGICS IN THE GENRE STRUCTURE OF A GIRL'S DIARY

In this study, taking into account the actualization of M. M. Bakhtin's thesis "To be means to communicate dialogically" (Bakhtin, 1972), speech genres are considered as certain types of utterances, the universal basis of which is a dialogue. Dialogue is regarded as a form of communication, while communication, in its turn, is viewed as a communicative interaction, including dialogue. The natural written representations of an ordinary native speaker, considered from the point of view of the manifestation of the dialogical principle in them, seem to be heterogeneous. Among the genres in the implementation of which the dialogical component of speech manifestation is especially significant, there is a girl's diary, originally created as a work of written girlish culture, initiating dialogical interaction within a socially limited group.

This research is aimed at describing the types of dialogics manifested in the genre space of the girl's diary. The study reveals two vectors of dialogics (with a significant representation of the latter).

1. Autoaddressing (of the author of the diary address to himself): author of the diary → author of the diary.

2. Alternate addressing (addressing to the addressee that does not substantially coincide with the author): author of the diary → the addressee.

The vector associated with alternate addressing is realized by referring to the diary itself as an interlocutor and keeper of girlish secrets; a random "character" (for example, a young man); but mainly in the form of an appeal to a certain potential reader – a real person (a friend, a classmate, etc.), who, with the permission of the owner of the diary, would get the diary. This type of an addressee (their gender and age homogeneity) predetermines the very tonality of diary communication (interaction with the outside world through the diary as a game), diary content and its formal thematic embodiment – selection of texts, including creolized texts, the structure of the diary, the presence of drawings or photos of an immanent thematic focus (the theme of love, (dis-) loyalty, friendship, spiritual beauty). The alternative direction of the diary narration is realized through the inclusion of the addressee in the pragmatic context of the genre due to the need to assess the communicative meaning upon reading and to carry out a direct reaction to the author's speech act in the form of a response record. This property of diary communication allows the owner of the diary to act as the addressee to which the readers of the diary appeal when filling out the questionnaire. As a result of dialogical interaction, the readers of the diary become co-authors of the diary narration.

CULTUROLOGY

G. S. Popova, M. K. Ammosov

North-Eastern Federal University

POSSIBILITY FOR INTERCULTURAL DIALOGUE WITH THE MEANS OF UNIVERSAL SYMBOLS OF OLONKHO EPOS

The topicality of the research is based on the need to comprehend universal in the epic text, since the identification of this ensures intercultural dialogue in epic space of regional, as well as world culture in general. It is natural to choose symbols as universals, as they have archetypal nature and are inherent in all national cultures.

The Yakut heroic epos Olonkho at this time is undergoing a very interesting historical changes, and this process immediately is taken under comprehensive scientific study. In the Republic of Sakha (Yakutia) there are favorable conditions for deep fundamental research with the assistance of actual material on the epic at the international scientific level, this study will provide a modest input in the joint experience in this area.

Achieving the goal of identifying nine basic universal symbols in the texts of the Olonkho epos as a means of dialogue of cultures was possible thanks to the use of both general scientific methods of theoretical research (historiographic, theoretical, logical analysis, correlation, comparison, generalization), and special cultural methods of semiotic, symbolic and structural analyzes, and the hermeneutics method. the general scientific methods of theoretical research (historiographical, theoretical, logical analysis, mapping, comparison, generalization) and special cultural techniques semiotic and the symbolic, structural analyses, the method of hermeneutics. Methodologically, the work relies on the principle of integrity, the law of unity in diversity of cultures, universality and uniqueness of cultural phenomena, the concept of a cultural text as a whole, the scientific definition of the symbol. In conclusion, the author suggests structural markers of the epic texts that indicate the transition from one semantic part of the epic text to another, and to use these symbols for building semantic row of the explored text. Thus, the paper presents the author's development of comparative study and recognition of the common in the epic space of national cultures. The continuation of this research is seen by the author in the outline of previous works aimed at practical revitalization of Olonkho texts and practical revitalization of the phenomenon of "olonkhohuu", the olonkho telling, and the culture of listening to Olonkho, and the latter will make a real contribution of modern Sakha to the work of enriching the epic space of our world with renewed content, live thought and creative spirit.