

## SUMMARY

### TO THE 200TH ANNIVERSARY FROM THE BIRTH OF F.M. DOSTOEVSKY

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### OLFACTORY POETICS OF THE EPISTOLAR NOVEL «POOR PEOPLE» AND STORY «THE DOUBLE»

Despite the interest of scientists in the olfactory theme of Russian writers of the mid-19th century (N. L. Zykhevskaya, N. A. Rogacheva, O. A. Dekhanova and others) such a study is important for understanding the specifics of the author's work, his artistic world, anthropological concept, understanding the dynamics of the significance of olfactory impressions for the writer and his characters throughout the entire creative path.

The article examines the features of the olfactory poetics of the early works of F. M. Dostoevsky: the novel "Poor People" and the story «The Double». The odor code is interpreted as a way of understanding the psychological characteristics of the personalities of the main characters: Makar Alekseevich Devushkin, Varvara Alekseevna Dobroselova and Yakov Petrovich Golyadkin.

The work analyzes in detail the symbolism of the flower gift presented by Makar Alekseevich to Varvara Alekseevna: two pots of balsam and "geranium". Devushkin gives Varenka not a bouquet of flowers, but plants in pots, intended not for the girl's momentary joy, but claiming a different status: to constantly live in the house and delight the eye with long flowering. Moreover, it is important that the lover chooses plants with high decorative qualities and with an almost year-round vegetative period: two pots of balsam and pelargonium.

Balsam is considered a symbol of love, sympathy and rejuvenation. In Devushkin's mind, the balsam and the window are connected as a sign of reciprocity of feeling, however, for Varvara Alekseevna, the "notion" with a curtain and balsam no longer seems to be a significant symbolic gesture of affection, the heroine debunks Makar Alekseevich's dreams, offering a completely every day and prosaic reason for what happened: "About the curtain and not thought; she probably caught herself when I rearranged the pots; there you are!".

Balsam is considered the flower of male happiness. Thus, Devushkin finds a legal way to enter the girl's bedroom in a symbolically beautiful and metonymical way, through giving flowers in a pot. In the Russian tradition, balsam was often given to newlyweds as a family talisman. The balsam flower becomes a metaphor for recognizing the strength and sincerity of feelings. The frankness and transparency of Devushkin's intentions in relation to Varenka is manifested in the fact that he gives just a couple of balsams. Such a pairing of a flower gift can be regarded as a desire to form a married couple with Varenka, to enter into a marriage union.

Another flower gift is pelargonium, which Varenka affectionately, at home, calls “geranium” and puts it in the center of the flower arrangement on the window, surrounded by two balsams. In the symbolic field of culture, red geranium is a symbol of love, loyalty and family. For its abundant and bright flowering, pelargonium was considered a plant that helps to meet the betrothed and attract love in life. Geranium radiates vital energy, awakens passion. Neither balsams nor geraniums are important for the heroes because of odor; it is the shape of the inflorescences, their color, and the arrangement of the pots on the window, i.e. visual imagery and symbolic content that is prevailing. To describe the newly emerging love relationship, Dostoevsky uses the language of flowers with a rich semiotic trail in culture, which allows the attentive reader to see for the noble and decent context of Makar Alekseevich’s courtship of a girl an implicit, but quite definite erotic subtext and a desire to create a full-fledged family. The author did not actualize the smells of balsam and geranium, their scent markers were not manifested, which indicates the potentiality of only incipient relationships and hidden, non-embodied sensuality, since the relationship is still at the stage of timid recognition, hope for mutual sympathy. As a rule, in Russian literature, the strong smell of flowers or perfume always correlates with the expressiveness and intensity of the erotic overtones. That is why fragrant mignonette with a bright aroma will remain unapproved and unrealized gift ideas for Varvara Alekseevna.

All the attempts of the male heroes of Dostoevsky’s early works (Devushkin and Golyadkin) to change their scent environment with the help of perfumery in order to attract a beloved who is higher on the social scale (actress Glasha, daughter of a state councilor) turned out to be unsuccessful. The female characters (Glasha, Varvara Alekseevna and Klara Olsufievna) seem to have no sense of smell and do not react in any way for the odor markers of the gentlemen in the form of scented soap or perfume.

In addition to the pleasant smells of spring, greenery, flowers and perfume, Dostoevsky’s first novel contains the suffocating smell of populous Petersburg, its outskirts, and apartment buildings. These smells indicate a dysfunctional life. Dostoevsky elaborates on negative olfactory metaphors, allowing the reader to physically experience them.

Fear and the approaching illness of Golyadkin are always marked in the text by the lack of fresh air, associated with inability to breathe calmly. The last decisive meeting with His Excellency is described as a painful, almost unconscious state, on the verge of reality and nightmare.

In the novel “Poor People” and the story “The Double”, two types of olfactory space can be distinguished; it is possible to single out Eudoric and dysdoric smells.

Eudoric (favorable) smells are aromas, incense, flowers, perfume. They are often described very briefly, in a lapidary way, without concretization (just “aromas”, “spirits”), but at the same time they are always given through a description of the inner world of the heroes, their physical and mental state, showing dreams and secret plans: to meet love, to have a family, to live in a house, get out of poverty, climb the social scale, etc. From the point of view of odorology, fresh air is neutral, but for Dostoevsky’s heroes it is always marked positively as a sign of improvement, recovery, or a return to their true essence.

Smells-markers of nascent love are transferred into subtext, implicitly presented in the texts (flowers, perfume, balsam, geranium, a bottle of perfume). The unmanifested, but titled names of aromatic substances (tea, coffee, cigars, tobacco) have positive or negative semantics depending on their price: thus, the tea, expensive for Makar Alekseevich, is rated negatively by Dostoevsky, while Krestyan Ivanovich’s coffee is rated positively as a pleasant addition to his work, as a sign of well-being. The same can be said about expensive cigars as a status gesture (Krestyan Ivanovich), while tobacco, a symbol of the poor’s dependence, is associated with the worst manifestations of a person: talkativeness, unwillingness to work, shortsightedness (Golyadkin), etc.

Disodoric (unpleasant for the organs of perception) smells are the smells of the kitchen, Petersburg corners, stairs are presented voluminously and brightly, reflecting the reality of Petersburg in the 19th century, but there is a tendency to soften and level them (Devushkin), or endow them with negative psychological content as a locus of unfreedom, transition, fall, shame and the unconscious in general (Golyadkin). Perception of unpleasant odors depends on a person's age: when young, you want to escape poverty, stuffiness and unpleasant odors, with age this desire weakens, the characters adapt to the smell and circumstances, they get used to it, they do not feel the stench, the stench of black stairs and "poor corners" so sharply.

The phenomenon of smell also allows a deeper understanding of the artistic world of the writer, the specifics of his anthropological concept and narrative strategies.

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## **LITERARY REMINISCENCES**

### **IN F. M. DOSTOEVSKY'S LETTERS OF 1855–1857**

In the letters of F. M. Dostoevsky of 1855–1857, biographically connected with the events in Kuznetsk, an active author's reminiscence is found. This phenomenon, which is usually inherent in a work of fiction, is not accidental in Dostoevsky's epistolary: reminiscences are one of the manifestations of a literary text and mark the key situation of the writer's creative consciousness – an individual solution to an aesthetic question when re-entering literature. Reminiscence, which always has an intellectual and creative character, is associated with the implementation of Dostoevsky's artistic tasks. It signals the increased literary nature of the creative consciousness of the author of letters, the formation of a new artistic word and a new view of the material of future works.

The letters of the times of the Kuznetsk events have a reminiscent nature of artistic images, the names of literary characters, situations from the works of Russian and foreign literature, figurative comparisons, individual quotes and related motives. These types of reminiscences represent the features of F. M. Dostoevsky's mnemonic memorization, individual ways of building associations and their play in the minds of the author and readers.

Researchers of reminiscences note that Dostoevsky is interested in nodal situations in literary works and the behavior of characters in them. Archetypal plots or plots of world literature with characteristic characters are refracted in his individual life, and he "experiences" them in his own way. Moreover, Dostoevsky could remember not only one work of fiction, but also several source texts that are not directly related to each other in any way. In this case, the epistolary text contains a polyphonic, complex roll call of other people's voices, expanding the boundaries of the author's space.

Literary images, characters, situations as elements of the artistic thinking of literary predecessors are organically "implanted" in Dostoevsky's letters of 1855–1857—an ego – document, a documentary-biographical source. The presence of reminiscences in the epistolary speaks of the writer's extreme responsiveness to someone else's and his own artistic word (A. R. Lesage, N. V. Gogol, D. Defoe, J. B. Moliere, O. de Balzac, M. J. E. Sue, medieval legends and legends about Ahasuerus, D. Tanner and F. M. Dostoevsky in the period of his literary debut), indicates a deep inner work, an appeal to a prepared insightful addressee and the same readers of letters from other eras. The method of such "implantation" is a memory that awakens the associative and imaginative thinking of the addressee and the modern reader, the richness of their spiritual culture.

The article attempts to classify Dostoevsky's reminiscences by types and also systematizes them in accordance with the artistic material that gave impetus to the author's reminiscence.

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## **THE IMAGE OF THE CHARACTER IN UNFAMILIAR WORLD IN F. M. DOSTOEVSKY'S CREATIVE WORK: I. KANT'S GNOSEOLOGICAL QUESTION**

Immediately after having been released from prison, F. M. Dostoevsky asked his brother to send him books. One of them was I. Kant's "Critique of Pure Reason". Nobody knows whether Dostoevsky received it while in his Siberian exile. But we can certainly say that Dostoevsky was very much agitated by the issue brought out by Kant and discussed by many thinkers of the 19th century: if we want to find out whether there is God, eternal life, and freedom, what the gnoseological foundation for such assertions is.

Appealing to this problem, Dostoevsky makes one of the main characters in each of the novels – "The Village of Stepanchikovo", "The Idiot" and "The Brothers Karamazov" – come into a world he is not familiar with. For Sergey (character from the first novel) it is his uncle's manor, which he had not visited for years, since he was "shut" in Saint Petersburg. For Prince Myshkin – this is Switzerland first, and then, again, his own country, Russia, which he had not seen for a long time. For Alyosha Karamazov, it is the world outside the monastery. In all these cases, the question arises whether the character understands the reality of this new world.

Sergey is not able to judge whether his uncle and others are free to choose and whether what they choose is good because their reality remains far from his own.

Likewise, Prince Myshkin cannot console Marie and Nastasya Filippovna, who had experienced sexual violence, because he just stresses that they are not guilty without understanding the horror into which they feel involved. Furthermore, he cannot give answers to the questions: Is there God? How should one behave when death is close?

But in "The Idiot", at least, it becomes clear why the character is unable to understand his fellow human beings in the horror they have experienced: it is his distance from the native soil. Switzerland remains unfamiliar to Prince Myshkin, and he arrives in Russia only physically but without entering deeply into its reality.

Only Alyosha Karamazov enters a new world after undergoing a spiritual preparation. On the one hand, he accepts his being a Karamazov, which alludes to a Turk background and to the fact that he is initiated into black (retribution). On the other hand, the connection of Dostoevsky's character with Staraya Russa, near Velikiy Novgorod, chosen as the scenery, indicates the Slavic background of the Russian culture. Furthermore, after leaving the monastery, Alyosha adopts a European dress code, thus accepting that, since Peter I, being Russian means also being European. When falling prostrate he accepts different aspects of life, and that makes him "mature" and capable of giving clear answers to Kantian questions.

Thus, for Dostoevsky, "Pochvennichestvo" is, at least partially, an answer to Kant's gnoseological problem: embracing the soil means having a solid gnoseological foundation, so that one can give answers to the most important questions in life.

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## **AVDOTYA RASKOLNIKOVA AS THE CENTER OF LOVE PLOT IN THE NOVEL «CRIME AND PUNISHMENT»**

In the process of writing “Crime and Punishment”, Dostoevsky reduced the love component in the relationship between Rodion and Sonya and emphasized an ethical conflict. The writer concentrated the love plot around Dunya Raskolnikova: several male heroes seek to win the heart of the heroine. In the plots of Dunya – Svidrigailov, Dunya – Luzhin and Dunya – Razumikhin, the writer depicts various versions of the psychological relationship between a man and a woman.

Luzhin and Dunya’s marriage is the example of marriage of convenience. Luzhin has several motives for marriage: pragmatic (for his career), psychological (power over a woman), emotional-sensual (lust). Dunya, on the other hand, is ready to marry because of the beggarly situation of the family. She hopes respect can compensate the lack of love, but Luzhin behaves unworthy, and that leads to a breakdown in relations. But at this moment, Dunya, along with the inheritance from Marfa Petrovna, gains material freedom and the possibility of choice.

The relationship between Dunya and Svidrigailov is more complex, primarily due to the ambiguity of the male character. There are two versions of what happened between Dunya and Svidrigailov in the house of Marfa Petrovna: female (by Pulcheria Alexandrovna) and male (by Svidrigailov himself). Mother believes that Dunya is a victim and sufferer. Svidrigailov is sure that she played an active role as a “savior”. In the novel “The Brothers Karamazov,” Dostoevsky will return to this story: Katerina Ivanovna is ready to “become a machine” for Mitenka’s happiness and “save him from himself”. But she was “indebted” to Mitya for sparing her maiden honor. In *Crime and Punishment*, Dunya is experiencing a similar situation, but this does not change her internally. Dunya never thinks of revenge for insulted female self-love. In Svidrigailov, Dunya is frightened by too passionate a feeling. In addition, the hero tries to use her affection for her brother. But Dunya’s willingness to sacrifice has a certain limit, which makes her so different from Sonya.

Yet another feature of the love plot: Dostoevsky did not show acute direct conflicts between rivals. Dunya’s relationships with Svidrigailov and Luzhin unfold consecutively, and Razumikhin becomes her chosen one after refusing Luzhin. That is, Dunya’s choice between men was not so painful, unlike for other Dostoevsky’s heroines. There is no open female conflict between the jealous Pashenka and Dunya, between Dunya and Sonya (as was conceived in draft versions), and the conflict with Marfa Petrovna is beyond the narrative.

An artistic “dialogue” is clearly seen between two novels – “Crime and Punishment” and “What is to Be Done?” by N. G. Chernyshevsky. Firstly, it is traced in the parody image of Lebezyatnikov. Secondly, in the love story of Dunya – Razumikhin and Vera Pavlovna – Lopukhov. In both cases, it is a “partnership marriage”, based on mutual respect between spouses and equality of the personalities of man and woman. Dunya’s relationship with Luzhin has a number of parallels with the relations of Vera Pavlovna and Mikhail Ivanovich Storeshnikov.

The image of Dunya does not receive full disclosure, but this is an important stage in the development of female psychotypes. The internal conflict of the heroine is smoothed out and does not have a reflection in wavering between men, different in character and moral qualities. The image of Avdotya Raskolnikova remained significant for Dostoevsky, but artistically “dead end”. In future work, the imagination of Dostoevsky will be more concentrated upon other female psychotypes and aggravated female conflicts.

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## **F. M. DOSTOEVSKY IN THE LIGHT OF «CASES ABOUT THE CUMANIN HERITAGE»**

In Dostoevsky's life, along with others, there was a test of inheritance. How was the personality of the author of the great "Pentateuch" refracted in him? The article offers a biographical interpretation of the relevant factual material related to the so-called "Cuman inheritance case", which for many years influenced the writer's literary and domestic life and which became the reason for his quarrels with relatives and one of the causes of death.

The Dostoevsky family was connected with the Kumanins through Alexandra Fedorovna, the elder sister of Fedor Mikhailovich's mother, who married a wealthy Moscow merchant Alexander Alekseevich Kumanin. Throughout their lives, they provided Dostoevsky, like the rest of his brothers and sisters, with significant material assistance. He received his share of the inheritance from both Kumanins: 3000 rubles in five percent tickets according to the will of his "uncle" and 10000 – from the "aunt". This money was entirely spent on paying off the debts of M. M. Dostoevsky who died a sudden death and the support of his family. The relatives, to whom Fyodor Mikhailovich had to make excuses, considered him a "money-grubber."

The writer's explanation what the money received from the rich aunt was spent on is confirmed by numerous entries of income and expense, monetary calculations made in a notebook for 1863–1864, during the period of publication of the "Epoch" magazine. "Working like an ox", Dostoevsky proceeded from the priority of a moral duty over the principle of the "benefit" or "right", in contrast to other heirs of the Kumanins. But, tormented by lack of money, debts, Fyodor Mikhailovich made a fatal mistake, believing the false rumor about the revision of the will of A. F. Kumanina in 1869 and causing a stir among Moscow relatives with their letters to V. I. Veselovsky and S. A. Ivanova. As a result, Fyodor Mikhailovich found himself in an atmosphere of enduring mistrust, even enmity with his brothers and sisters, despite the assurances that he could not be "a robber of someone else's and start trials to take away from others". However, the division of already movable and immovable inheritance property ultimately did not happen by will, but according to the "law", since in 1873 the court confirmed the rights of both single and male heirs. Dostoevsky, by a court decision, received his share of the land with forest – more than 500 dessiatines in the Ryazan province, which he did not want to refuse despite the request of the sisters. He dreamed of leaving the "forest" and "land" to the children as the main values in life. Dostoevsky's last words were "[I received Holy Communion, confessed, but still I cannot indifferently think about the sisters]. How unfair they are" – undoubtedly, an important touch in the characterization of his personality.

The Kumanin inheritance did not enrich him in the everyday sense, but the paradox is that in the creative sense the writer was enriched by the "strong impressions" experienced during the "case of the Cumanin inheritance", which were reflected primarily in his great "Pentateuch".

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## **ARTISTIC REFLECTIONS OF "KUMANIN'S HERITAGE CASE" IN THE NOVEL "THE BROTHERS KARAMAZOV" BY F. M. DOSTOEVSKY**

The article considers the issue of artistic reflections of the Kumanin's heritage case in the novel *The Brothers Karamazov*. In contrast to *Crime and Punishment* and *Demons* with their intentions related to the Kumanin's heritage case being episodic, *Idiot* has them as important elements that help the plot unfold, though they are rather secondary. Furthermore, in *The Raw Youth* these intentions turn into key plot-forming components. *The Brothers Karamazov* contain the heritage dispute which becomes the main drive of the formal plot. The novel starts to unfold with an attempt to settle the heritage dispute in Zosim the Elder's cell. The ends in a family disaster.

It is important to note, that in the beginning of the novel the heritage dispute and its conditions are delivered to the reader by the narrator. However, at the end of the book the motivation and explanations of the tragic settlement of the dispute is delivered in the character's speech who has his own plot strategy and who actively pushes it forward. This is how the plot collision narrative status is changing. The vector of the process is parallel to the process of the formal plot complication. The plot is enhanced with moral&psychological and philosophical&religious conflicts.

In 1870s the Kumanin's heritage case was on the constant agenda of the writer's both everyday life and oeuvre. In *The Brothers Karamazov* the case became a centre of some sort. It gravitated adolescence reminisces of the father's death and the distribution of the parents' estate, of the relations with patrons and family conflicts around the both heritages (father's one and Kumanin's one). The autobiographic collision pretexts appeared between the father Karamazov and his son. They were basically connected to part-wise allocation of the inherited money, their exaggeration and fraud behaviour round the heritage. Nevertheless, the story of Dmitriy Karamazov is not directly autobiographic. It is absolutely a different story, as it is told as a story of a Different Person. In the very beginning it is alienated with the way of narration. The event is reproduced with several subjective perspectives. Some of them are described in words, some of them remain conceived expressions. The difference between the narrations gains an ethical meaning, as a prospective defines the moral (self) estimation of the hero.

The prototype of such a narrative structure was given to Dostoevsky within the heritage dispute, when different interpretations of the same facts led to a significant difference in understanding of the proper and improper in the heirs. But in his novel world the author rises above the various interpretations of justice, rights and morality in relation to the heritage case, the author leaves the readership with a potential opportunity to assess any of the viewpoints through the Christianity prospective.

So, Dostoevsky's old idea born back in the pre-exile times, namely the idea of a random family manifested in the plot dedicated to a heritage dispute and trials and finally was embodied in *The Brothers Karamazov*.

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## **THE STRUCTURE-FORMING ROLE OF THE MOTIVE OF GRUSHENKA SVETLOVA IN THE NOVEL BY F. M. DOSTOEVSKY «THE BROTHERS KARAMAZOV»**

There are quite a lot of female images in Dostoevsky's work, and the behavioral mode of them is built as a purely conflicting one. The female version of the duel, whether it is a "woman-man" or a "woman-woman" scheme, is built on a model different from the "male" one.

The woman's conflict is built in the image and likeness of her inner state, that is, the inner conflict is extrapolated to the outside world, and everyone who is more or less guilty of the heroine's mental suffering is involved in it.

In the first characteristic of Grushenka lies the main property of her nature – duality. The external outline of Grushenka's life is also contradictory. Grushenka does not oppose the whole world. She built quite a profitable for herself relationship with this world. But Grushenka cannot enjoy wealth, male attention, and life, because she is consumed by a thirst for revenge, which gives rise to anger, but not at the whole world, but at those whom she considers guilty of her anger – men. They are what she is ready to «swallow».

In Grushenka's actions, the conflict of the "inner" and "outer" person is constantly felt. Even in the beauty of Grushenka there is something ambivalent. Dostoevsky insistently emphasizes Grushenka's Russianness: "a full-bodied Russian beauty". Probably, this is precisely the desire of the writer to "direct" Grushenka to the path of spiritual enlightenment and salvation at all costs. This changeability, which prophesies about the imminent loss of Grushenka's beauty, also has a special meaning.

Grushenka builds a duel with Katerina Ivanovna, which began in absentia, as a director builds a performance, with one correction – there is no script, there is an "idea of the performance" that defines the whole action as a duel, and there is a continuous improvisation on the stage. The true reason for the conflict and the scandal arranged by Grushenka is simple: "It was a proud character who could not stand contempt, one of those who, as soon as they suspect from whom contempt is from, immediately ignite with anger and a thirst for rebuff."

Grushenka's love is just as ambivalent and contradictory, and therefore it is also built as a "double" duel – both with herself and with a lover-opponent. Everything here is twofold, everything is "pushed to the edge": she loved truly and sincerely and tortured cruelly and mercilessly; she loves and hates. The reason is in the internal struggle that takes place in her soul.

Love turns the vindictive, constantly ready to fight back Grushenka into a generous, loving the whole world and herself in this love. In Grushenka's love, the thirst for happiness, the thirst for forgiveness and the thirst for suffering and compassion are merged together.

As it often happens with Dostoevsky's heroes, the path to complete moral renewal and resurrection passes through a serious illness, through trials and sufferings. Grushenka will find her "lost heart" after going through the path of suffering and deprivation, being freed from anger and despair.

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## **THE HANGERS-ON AND THE WORLD'S EVIL IN THE NOVEL BY F. M. DOSTOEVSKY "THE BROTHERS KARAMAZOV"**

The article comprehends the problem of theodicy ("justification of God") posed by Ivan Karamazov in F. M. Dostoevsky's novel "The Brothers Karamazov". Ivan's question about how God allows the suffering of the innocent and who is to blame for this has repeatedly been the subject of consideration by scientists. Most researchers agree that the answer to this question should be found in the words of monastic elder Zosima "everyone is to blame for everyone", but they turn these words of the elder directly to Ivan himself, calling him to repentance and reproaching him for the lack of faith. Meanwhile, the answer to Ivan's question is not the characteristic of his image. Regardless of whether Ivan believes in God or not, the question of children's suffering, which does not give him rest, remains the same. In an attempt to answer the question of who, if not God, is to blame for the children's suffering, the researchers have not yet paid attention to the guests of the general who ordered the serf boy to be hounded by dogs. It is not for nothing that the story about the fiend-general begins with pictures of the broad life of a landowner who "treats small neighbors as his hangers-on and buffoons". Taking into account the fact that almost the entire entourage of the general gathered on the morning when the general committed his crime, the reader understands that this crime was committed in front of dozens of people. The "hangers-on" who saw how the dogs tore up the boy could not prevent the general, fearing to lose his mercy, although "seasoned" with mockery and ridicule.

The author of the article comes to the conclusion that there is the answer to Ivan in the words of monastic elder Zosima, but it is not that it is Ivan who is "to blame himself", but that "everyone is really to be blamed": everyone who, seeing evil, does not prevent it from being committed. It is significant that the image of the hanger-on does not leave the pages of the novel with Ivan's story about a boy hunted by dogs, but returns, moreover, to Ivan, in the chapter "The Devil. Ivan Fyodorovich's nightmare". In the brief description of the portrait of the devil, he is called a hanger-on three times, and it is obvious that this is not for nothing. Dostoevsky draws attention to the "accommodating, folding character" of Ivan's guest, clearly similar to the character of the general's hangers-on. Indifference and "non-resistance to evil", the motto of the neighbors-hangers-on, inspired by the devil, is the main evil in the novel.

The theory of the "expediency" of children's suffering, ostensibly to achieve future harmony, which Ivan cannot accept, is actually invented by him: neither in Christianity nor in any other religion does there exist a provision about the necessity and "expediency" of children's suffering for universal posthumous bliss. The Heavenly Kingdom ("harmony") is given to a person for free, and there is no need to "pay" for it with any "tears" and suffering. No wonder Alyosha, in response to Ivan's monologue, reminds him of the sacrifice of Christ. Alyosha speaks about the already accomplished atoning sacrifice of God, which does not require any "addition" of innocent suffering as a "payment for entry" into the Heavenly Kingdom.

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**PECULIARITIES OF RENEDEING OF CONCEPT  
“FAMILY” IN GERMAN TRANSLATIONS  
OF “CRIME AND PUNISHMENT” BY  
F. M. DOSTOEVSKY**

The present work is an interdisciplinary research carried out in at the intersection of linguistics and literary studies. The current article focuses on the peculiarities of specific cultural elements and the features of the concept «family» transfer in German translations of F. M. Dostoevsky’s novel «Crime and Punishment». Four most frequently published translations (W. Henkel, E. K. Rahsin (E. Kaerrick), A. S. Eliasberg, Geier) were selected for the detailed analysis. Each of them makes representative material for studying the interpretation of the novel on different stages in Germany. The methodology of the current research is based on the understanding the concept as the concentrated idea of the work, which shows itself on all the levels of poetics of the literary text. The concept «*family*» is one of the crucial meaning-making concepts of «*Crime and Punishment*» revealed on several important levels of the text poetics (genre, composition, plot, and the system of characters). The analysis reveals both author’s individual characteristics of the concept and its attributes traditional for the Russian linguistic picture of the world (*unity, mercy, decency*). Investigating the city environment and living conditions, Dostoevsky focuses on moral and social aspects of family relations, therefore, such attributes as *poverty, destruction, unhappiness, and disease* play an important role in the enrichment of the concept’s axiological content. Actualization of these attributes enables Dostoevsky to portray the tragedy of the Russian family decay and the extent of this tendency. The material of the research is the most representative episode analysis, where the concept of family is objectified through lexemes comprising the nucleus of its nominal field as well as through the author’s elements that expand it. It was conclude that the translators render the axiological content of the text almost in full. The family’s adherence to the basic values of traditional cultures helps the translators to avoid serious semantic distortions. The study conducted shows that the German translators rendered *mercy, decency, poverty, unhappiness*, and the realities of Russian life in the post-reform period without losses. The causes of reduction such features of the concept «family» as *unity, disease, irresponsibility*, and intensification such features as *destruction, slavery* are due to the linguistic and cultural asymmetry, as well as the lack of attention of translators to the features of Dostoevsky’s style. The results achieved show positive dynamics in transfer of the features of *family* concept in translations. It is caused by the development of the literature studies, translation studies and more professional character of the modern literary translation in comparison with the earlier

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## **PIERRE BEZUKHOV AND IVAN KARAMAZOV IN THE CONTEXT OF SPIRITUAL TRADITION**

Understanding Russian classics in the context of the spiritual tradition of Russian culture directs research thought to overcoming stereotypes in the experience of mastering conceptual profundity of artistic works. The spiritual situation of the 1960–70s posed to the artistic consciousness in the context of the spiritual tradition of national culture the problem of highlighting the results of human formation on the ways of replacing axiological dominants. Among the heroes of writers, Pierre Bezukhov, traditionally perceived as the embodiment of Tolstoy's concept of man, and Ivan Karamazov, who distanced himself from the spiritual experience of the Russian people, are therefore of particular importance. L. Tolstoy and F. Dostoevsky were unanimous in assessing the heroes who had left the righteous path, for they operated in their quests with the categories of Orthodox anthropology, which, due to circumstances, came to the fore in national consciousness in this era. If the Christian component of Dostoevsky's creative quest is beyond doubt, then historical and literary science is just beginning to illuminate Tolstoy's work in the Christian aspect. Pierre Bezukhov, having returned from abroad to Russia at the age of twenty, where he mastered and recognized the European guidelines for understanding man and the world, which boiled down primarily to exceptional self-confidence in the decisions made, and in life circumstances and historical perspective, seemed to be balancing between popular worldview and axiological emptiness, refracted in his mind after a trip to Europe. The situation of the war of 1812 in the minds of Bezukhov showed both primordial Russian features and European self-confidence, which ultimately determined his place in the system of characters in the work, when with his fiery speeches he terrifies a fifteen-year-old teenager who is on his way to the glory highlighted by Pierre and stops Nikolay Rostov.

Ivan Karamazov, at the age of seventeen, composed an anecdote about a wanderer who lost faith in Christ and tasted the sweet moment when the truth of the primordial self-determination of man in humility and harmony was revealed to him, and at the age of twenty-three he wrote an article about the church-public court that excited society with plans to find a way to power and to subjugate the churchly, first of all, under the influence of the idea of power to resolve eternal issues, he turned out to be not only a learned wanderer, but also the inspirer of the murder of his father. When the primordial essence of views on what was destined for a person in his spiritual experience was revealed to him, he found himself on the verge of insanity, although his radical ideas were not so much determined by the desire for absolute power, but went back to the idea of human transformation of life's realities, what distinguished the rather harsh attitude of Pierre Bezukhov to the socio-political realities of his time.

The results of the spiritual biography of Pierre Bezukhov reveal the hero's presumptuous claims to transform the existing living conditions and forms by human efforts. Ivan Karamazov, who is inclined to replace Christian axiology with inquisitorial guidelines on the ways of human self-determination, develops the ideological attitudes of Tolstoy's character, whose significance in the system of heroes of "War and Peace" requires substantial clarification.

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## **THE HERITAGE OF F. M. DOSTOEVSKY IN HUNGARIAN TRANSLATIONS: TO STATEMENT OF THE PROBLEM**

The article opens a series of publications devoted to the study of the stages and reception forms of the F. M. Dostoevsky's literary works in the Hungarian culture. The facts that characterize the history of translations into Hungarian are collected and interpreted.

Based on Lendel's bibliography and the frontal viewing of Hungarian libraries catalogs and other sources, the bibliography of translations of Dostoevsky's works into Hungarian has been clarified, to which the editions appearing from 1981 to 2019 have been added as well as the individual missing reprints of previously mentioned translations. For all the novels, representative translations were identified that became facts of the host culture. The obtained results, for all their factual character, allow us to make a number of important observations and generalizations.

The first translations of Dostoevsky into Hungarian are not only late in comparison with the appearance of similar ones in France and Germany, but they are even ahead of the appearance of the first writer's works translations there (1879, 1882 and 1884, respectively). The history of these translations in Hungary begins with a consistent acquaintance of readers with a significant part of the works of small prose, while many novels of the writer appeared in Hungarian later, at the beginning of the 20th century.

The first novel by Dostoevsky, translated into Hungarian, was "Insulted and Humiliated" (1885). From this period, Dostoevsky gradually comes into the consciousness of the educated part of Hungarian society and attracts universal attention. In 1888, the translations of the novels "Crime and Punishment" and "The Brothers Karamazov" appeared. In the entire history of Dostoevsky's Hungarian translation reception, "Crime and Punishment" has more translations and reprints and becomes the most sought-after work of the writer in the Hungarian culture. The novel "The Gambler" arouses a considerable interest as well, judging by the number of translations (7) and reprints. Other novels had from 2 to 5 translations for the indicated period, among which the most demanded can be marked out. These are translations by E. Szabo, I. Göreg, I. Makai and several other translators.

The article proposes the periodization in the history of the novelist's heritage translation reception in Hungary and reveals its specificity against the background of the characteristic features of the history of the writer's works perception in Europe. 1870–1910 years – is the period of acquaintance with Dostoevsky. During this period, German and French mediation was noticeable in interpreting the content and general perception of Dostoevsky's personality. With the unity of European cultural space and the unconditional mediation of the largest facts of Dostoevsky's European reception, Hungarian culture has consistently shown its particular perception of the heritage of the Russian novelist.

The second stage dates back to the period from 1920 till the early 1940s. A. Dukkon calls these years the period of Dostoevsky cult, like a similar phenomenon in the culture of Great Britain.

The next period covers the 1946–1950s, when Hungary is part of the European states of the socialist camp. During these years, there has been a noticeable decline in interest in the publication and translation of Dostoevsky's works.

The 1960–80s is the period of reassessment and return of the previous attention to Dostoevsky, the beginning of the modern scientific stage in the preparation of translations and publication of the writer's collected works.

A slight decline in interest in the Russian writer in Hungary was observed in the 1990s, which affected both the total number of reprints and the selective interest in the novels. The absence of new translations of most of Dostoevsky's works at the beginning of the 21st century is also noticeable. This may be due to the fact that at the previous stage the writer's literary heritage was systematized into two collections of essays published ten years apart, and at the present stage the potential for a new scientific publication is being generated.

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## **"CRIME AND PUNISHMENT" BY FYODOR DOSTOEVSKY AS A CREOLISED TEXT (MANGA BY OSAMU TEZUKA)**

The paper is devoted to the understanding of interpretation of a classical novel by Fyodor Dostoevsky in the genre of manga. The methodology of research is based on the concept of intersemiotic translation. The authors acknowledge that the reader's adequate understanding of "Crime and Punishment" manga by Osamu Tezuka is based on their handling several codes of interpretation. As compared to such genres as novel, novella, and short story, the genre of manga is not rooted in the cultural memory of the Russian ethnic group. Therefore, the effective interpretation of this manga, which is based on the classical novel written in the genre of Russian realism, may only be possible through the understanding of the peculiarity of fiction world-modeling and text creation. The paper aims to consider the manga of Osamu Tezuka simultaneously in the light of two approaches: literary and linguistic. The specific features of manga – polycode content and performativity – are the subject of the analysis. The manga is analyzed as a creolised text built on the close interaction of utterance and image whereas the leading role belongs to the illustrative and visual component. In general, the plot of Osamu Tezuka's manga follows that of "Crime and Punishment" by Dostoevsky; by the rules of the genre, however, the meaningful and conceptual basis of the novel is subjected to substantial shifts. The manga transforms Dostoevsky's theodicy, embodied in the novel, into a binary opposition of the genius and crowd. The change in the interpretation of Raskolnikov is conditioned by the fact that the manga has something in common with Disney animation movies as the character becomes closer to that of a fairy tale, and his crime is perceived as a victory over evil personified in the image of an elderly pawn-broker woman. Being a performative text, the manga shifts the static perception making it dynamic, thus assuming that the reader would consider the text as a game, as the activity to be performed by them. The research findings may be applied in the methodology for teaching literature as the philology educators may recommend the manga as an additional reading while studying "Crime and Punishment". In due time, manga will take its rightful place in the system of Russian literature, and a qualified reader of Osamu Tezuka's work will find an additional motive to reread Dostoevsky's novel and to understand its ethical issues deeper.

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## **THE IMAGE OF A RUSSIAN PRINCESS IN V. WOOLF'S NOVEL «ORLANDO»: A DIALOGUE WITH DOSTOYEVSKY**

For British modernist writers F. M. Dostoevsky became the author, who created a new novel form and, through a special technique of depicting the subconscious, brought into it the spirit of mysticism so close to modernism. A special thing of the relationship of British modernist writers with Dostoevsky's literary work is his multifaceted reception in the work of W. Woolf. The subtle psychologism of Dostoevsky's novels, combined with the writer's attention to unexpected emotional and mental turns, leaps in the movements of the human soul, become for W. Woolf the key to depicting modern man.

The image of a Russian woman "Sasha", an aristocrat of the late 17th century, becomes a special manifestation of the ultimate unrecognizability of personality in the novel-biography "Orlando". Repeatedly mentioned in literary works in connection with the peculiarities of the poetics of the novel and the image of the Russian world in the work of the British writer, this image has not yet been studied in connection with the influence on W. Woolf of the work of F. M. Dostoevsky. The entire context of her creative biography, and the cultural and historical context of the 1920s, and the context of the philosophical and aesthetic searches of the writer during this period indicate that between the image of Sasha in the "Russian chapter" of the novel "Orlando" and women images in the work of Dostoevsky there are direct connections.

Comparison of significant external and internal features of one of the most striking tragic female images of Dostoevsky – the image of Nastasya Filippovna Barashkova – the means of its creation, the specifics of its interaction with other significant characters of the novel with the image of the Russian heroine Sasha can provide the necessary evidence of direct the influence of Dostoevsky's female images on the image of Sasha.

The image of Sasha inherits such significant features of Dostoevsky's female images as spiritual strength (manifested, in particular, in an exceptionally expressive eyes), education and ambivalent intellectuality, daring mockery and a desire to go beyond artificial social norms. The motive of the mysterious life of the soul, the mysterious and wild darkness of its depths, plays a special role in creating the image of Sasha, following the model of female images of Dostoevsky. The use of the technique of comparing the heroine with a number of phenomena (and creatures) of the wild, as well as the technique of accentuating her fiery gaze, indicates the direct influence of the stylistic aspect of Dostoevsky's literary texts on Woolf.

## POETICS

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### **SEMANTIC COMPLEX OF FOOD/NUTRITION IN I. A. GONCHAROV'S NOVEL "THE PRECIPICE"**

Interest in food as a fundamental aspect of being was identified in Russian science in the late XX – early XXI centuries. The archetypal meanings of food/nutrition, realizing the chain of “life – death – resurrection”, go back to the global opposition chaos / cosmos, realized in the act of cooking and eating food. I. A. Goncharov's novel, connected with the manor culture, is full of descriptions of various meals, mentioning menus, dishes, and foodstuff that perform various functions.

Grandmother – Tatiana Markovna Berezhkova is a kind of mythological Mother Goddess, the founder of the House – Cosmos. Milk is a product associated with the Mother Goddess, and marginally it contains the meaning of the creation of the Universe by the transformation of Chaos into Space. “Bird's milk” formula, which reduces the meaning of the manor existence, has a symbolic meaning.

In ancient religions, the Mother Goddess was depicted as a zoomorphic creature – a bird. The “bird” in the novel is ambivalent: on the one hand, it is a Chicken as the keeper of the hearth, on the other – a Swan Maiden, a woman turned into a bird by evil spells. This metamorphosis is the meaning of the plot. Food rituals are an obligatory element of the House-Cosmos, the use of dairy products is an introduction to this Cosmos. “Curdled milk” and “cottage cheese” are fermented milk products, which in mythopoetics are associated with the creation of the Universe: etymologically, the word “cottage cheese” goes back to the verb “to create”. In the Slavic tradition, the pie was called a kurnic (a chicken pie); the chicken filling symbolized family life. Thus, the core of the food motif – milk – pulls together the “beginnings” and “ends” of the novel, exposing its dramatic nodes and performing a structure-forming function. The “bird” motif reveals the heroes in a characterological way: Marfenka is shown in the idyllic way (in the semantic chain “rose cherry jam – cherry – girl-flower”), Vera is depicted in the dramatic key (“water – wine – watermelon – milk”).

The plot, where the “idyllic” is blown up by the “dramatic”, is realized in the fate of the Grandmother, who combines these principles: “false duality” (Grandmother – Marfenka) is replaced by the true one (“milk” in a similar gesture of Faith and Grandmother contains a hint of a repeated female drama). Male characters go back to the fairy-tale archetype of Objedalo (gobbler) – a helper in getting a bride.

In the novel, the groom gets the bride quite easily: he “belongs” to this world; he is lured, tamed, and domestic. (Marfenka is the mistress of the bird kingdom, and the dishes offered to the groom include bird meat – chicken, turkey, etc.). The meaning of feeding is conquest, submission, and demand for sacrifice. The groom easily accepts the role of the victim, enjoying it. Leonty, suffering from his wife's escape, was told to cover his head with raw cabbage at night, “in oblivion, he dragged all the cabbage from his head and ate it.” The notion of “cabbage” has several overlapping meanings: it is a symbol of sobriety and a symbol of marriage.

The rivalry of Raisky with Volokhov is exposed in the dream reality, where meals turn into hunting. The unwritten novel of Paradise is reduced by women hunting him to a parody, from which he finds salvation in the “living water” of grandmother’s truth.

A variation of the hunting motive is fishing, which is based on the archetype of capturing souls. The episode with the carp is symbolic, containing subtext meanings. In folk rituals, the fish, on the one hand, is associated with the bride, on the other, with the souls of the dead who are in the other world. The carp that slipped out of Marfenka’s hands is a narratological detail: it is a symbol of Vikentiev’s soul brought to her as a gift, and a plastic metaphor for her fear of the unknown.

The element of water includes the meanings of the living and the dead. Marfenka and Vikentiev, who “both were sprinkled with living water,” are an image of idyllic happiness. “Living” and “dead” water is present in the drama of Vera, faced with Volokhov’s idea of renewing life.

Nature, art, and history are the aesthetic credo of Paradise, deeply suffered by him as a result of the idyll he experienced, which turned into a drama.

## YOUNG PHILOLOGY

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### **THE MYTHOLOGEME OF WATER IN GEORGY GREBENSHCHIKOV’S STORIES “VODYANOI» AND «IN THE FOREST”**

The results of G. Grebenshchikov’s ethnographic journey through the region (1910–1911) are summarized in the Altai Almanac published by him (1914), where Siberia appears as a special cultural space not distorted by the influence of the West. Siberia and Altai are fabulous regions for the writer, behind which the future of Russia stands, and a cultural myth.

The parable imagery, archetypes, mythopoetic understanding of nature as endowed with divine powers, and a man as a weak being unable to resist higher forces – all this translates the vision of the world characteristic of the ethnic groups that Grebenshchikov explored in his journey through Altai.

In the stories “Vodyanoi” and “In the Forest”, water appears as part of a cosmogonic myth. Grebenshchikov creates a mystical image of the taiga, a kind of interworld, where initiation is performed before passing into the world of the dead. Diving into a boat and walking on the water turns into a funeral rite necessary to calm the dead, and life in the taiga is like the traditional forty days that the soul spends bidding farewell to the living.

In the story “Vodyanoy”, the symbolism of water is revealed, on the one hand, as an allusion to the spontaneous irrepressible power of the Russian people; on the other – as a special space separating the worlds of the living and of the dead. However, contrary to the law of a fairy tale, fear prevents the heroes from completing the trial, and in the final they return to their original state, to the beginning of their journey.

# LINGUISTICS

## INTERPERSONALITY IN TEXT AND DISCOURSE

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### **SUBJECT PLOT AND COMMUNICATIVE VECTORS OF VANITY (ON THE MATERIAL OF THE PLAY "TO FOGET HEROSTRATUS!" BY GRIGORY GORIN)**

The paper deals with subject plot and communicative characteristics of vanity treated as a desire to become famous using unworthy means. The material for analysis is a play "To forget Herostratus!" by a famous Russian writer and playwright Grigory Gorin. The plot of the play is an artistic reconstruction of the story about the crime committed by a psychotic young man who had set on fire a beautiful temple in ancient Greece. He had done it with the only purpose to become famous and hence immortal. The senate of the city forbade mentioning his name but his contemporaries made it known. The story is presented as a dramatic narrative in which the protagonist almost wins because his environment is ready to obey his plans and orders. Though he is taken to prison he skillfully manages to bribe his guard and persuade the authorities to make use of him. The only person who stands against him is the city magistrate but the honest man is in jail, too. One of the characters of the play is our contemporary who takes part in the prosecution so as to perceive the nature of this crime and comes to understand that the criminal can finally win. The only way to stop him is to kill him which is against the law. Thus, we come to the conclusion that it is impossible to stop crimes without cruel, but just actions. Vanity is determined by pathological personal qualities (hysterical demonstrativeness) expressed as deliberate contraposition of a person to community. It is expressed by a set of manipulative speech acts including self-display, treachery and blackmail. As a subject plot vehicle it is manifested by attempts to present oneself as a superman who is usually condemned by people. Such persons are aware that people will talk about them. Finally such manipulators are punished for their immoral and culpable actions. The idea of the narration is that crime prospers due to human weakness, that authorities are apt to use criminals, that vanity makes people commit horrible crimes and can only be stopped by resolute actions.

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## **INTERPERSONAL CHARACTERISTICS OF RUSSIAN-SPEAKING FEMINIST MEDIADISOURSE (BASED ON THE TELEGRAM- CHANNEL «THE ROBBER'S DAUGHTER»)**

The discourse of feminism is one of the fastest growing in the Russian-language virtual media space. The semantic unit of feminist texts is the reflection of female identity, which makes feminist discourse a special kind of institutional discourse, which is an alternative picture of the world based on women's experience and transformed with the help of language.

The development of feminist discursive practices and the formation of their characterological traits are largely determined by feminist critique of language – a direction of linguistics, which is based on the idea of overcoming linguistic sexism and rethinking gender differences in the language picture of the world.

Currently, the Russian-language feminist discourse is localized to a greater extent on the Internet at specialized sites (websites, forums, etc.), while the most open environment, which obviously demonstrates signs of interpersonalism and a wide range of information posted, is the fem blogosphere, within which we conditionally single out actually feminist and pro-feminist blogs. Despite some discrepancies in the methods of providing information, these types are united by a common theme and specificity of the target audience.

Thus, all feminist texts are distinguished by a specific set of lexical and phraseological units, as well as syntactic and stylistic constructions that determine the interpersonal development of feminist discursive interactions, as evidenced by N. Krasilnikova's pro-feminist blog "the robber's daughter".

The interaction of a producer and an addressee in feminist texts is achieved, first of all, through the methods of expressing the author's position. Such, for example, is the depoliticization of feminism. In this case, the expressiveness and emotional coloring of the statements turns out to be extremely important, which is used both to express anger and indignation, and to mark the interpersonal character of the text – to imitate a dialogue with readers.

The dialogicity of the discourse of feminism is also achieved by representing the image of a woman through femininities (in the form of rhetorical appeals, for example), by building an ironic mode, when statements framed by rhetorical questions / exclamations (with obvious exaggeration of the phenomenon) are directed towards opponents. Among other linguistic means, one can single out feminist terminology, gender metaphors, thematic phraseological units, contextual antithesis, discursive and emphatic units, reduced vernacular vocabulary, etc., which together contributes to both the expression of the author's value-ideological position and the formation of a similar point of view from the addressee.

In this regard, it can be argued that feminist texts presented in the multimedia environment of the modern Internet space influence the formation of the ideological views of not only the author, but also the destination. Skillful alignment of discursive practices with a fem-agenda determines the picture – vision – of the world of a modern person and testifies to the research potential of this type of media discourse.

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## **INTERPERSONAL POTENCIAL OF MULTIMODAL TEXTS IN MODERN INTERNET COMMUNICATION**

The article is devoted to the consideration of multimodal texts in modern Internet communication. The relevance of the research is due to the fact that, despite the dominant position of this type of texts in the Net, the modern scientific community has not yet identified the key areas of their analysis that would sufficiently transpose the theoretical basis of linguistics in relation to new forms of semiosis. In particular, there is no complete catalog of genres of multimodal structures, the metacommunication tools used within their framework have not been considered in detail, and methods for analyzing various ways of expressing the author's position have not been developed.

In this study Internet communication was considered in relation to K. Hyland's metadiscourse concept which includes such terminological innovations as proximity and interpersonality. These terms presuppose the allocation of textual categories of a producer and a recipient that represent the author's view of the position of the implied interactants in relation to extralinguistic parameters, to the content presented by the text as well as in relation to each other. The research is based on the materials of static visual messages which use all of the resources available within the visual perception channel (iconic images, graphics, metagraphemics, etc.), including natural language code.

The authors propose to assign complexes of operational units of text perception (according to A. S. Shtern's speech perception theory) as affordances, which are to be detected and used by a recipient in the process of interpretation. The analysis of multimodal texts has shown that this type of texts incorporates such specific resources as spatial organization, use of precedent phenomena and the type of coordination between verbal and visual components. The use of affordances in these resources forms metadiscursive components of message, indicates the implied method of decoding the text, bond the apperception bases of the interactants as well as marks the direction of the impact.

The interpersonal potential of multimodal texts is not limited to these details, so the problem actualized in the article requires deep reflection. It may help to look at the reciprocal correlation between linguistic and extralinguistic parameters using characteristics of the text themselves. In this regard, the analysis of communicative artifacts in order to determine textual categories of an author and a recipient in spite of scientific knowledge about the principles and mechanisms of speech production and perception seems to be a promising direction for the study of the mediated interaction in a digital environment.

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## **NETWORK FORMS OF CONFLICT COMMUNICATION: CYBERBULLYING AND EMOTIONAL SELF-EXPRESSION**

The article deals with the special features and forms of conflict communication in the Internet. The article analyses some situations of interpersonal conflict based on the Instagram communication of opponents and supporters of COVID-19 vaccination. Conflict communication is viewed through the prism of a speech strategy of cyberbullying, which is a general concept to a number of potentially conflict tactics of communication.

The research focuses on comments made during the culmination stage of the conflict of supporters and opponents of vaccination against COVID-19. It was found out that the verbal conflict content demonstrates some peculiarities comparing with real communication: a greater amount of negative information; its great “density”; a high level of intensity of negative communication language; emotional impact, an increase in speech aggression; reducing the role of non-verbal and paralinguistic means of speech.

For the purposes of analysis, we have made a sample of conflict comments that have features of aggressive speech actions; each group was described in terms of purposes of communication and linguistic techniques to realize them.

As a result of the research, the most frequent speech tactics at the culmination stage of the conflict were revealed and described (hate, flood, trolling, flame, astroturfing). The article also brings out the idea of obligatory differentiation of directed and undirected emotions; the principle of their differentiation is explained.

In conclusion, it states that at the culmination stage of the conflict emotions are usually unavoidable, being an obligatory part of the verbal behavior. It is clarified that emotions can combine different forms and intertwine with elements of various cyberbullying tactics as a web impact.

## **IMPLICITY IN LANGUAGE AND TEXT**

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### **EXPERIMENT AS A METHOD OF IDENTIFYING IMPLICIT MEANINGS IN LINGUISTIC EXPERTISE IN ADVERTISING CASES**

There is a problem in linguistic expert practice for the expert to present the implicit meanings of a text and adequately analyze it, on the one hand, without introducing his own subjective vision, and on the other hand, without turning scientific research into a formalistic one.

The above applies to various categories of cases, a separate group of which are advertising texts.

In our opinion, the specificity of advertising is in a special type of correlation between explicit and implicit information, which, in the event of a conflict situation, requires an appeal to professionals. According to Russian law, the appointment of an expert examination is not mandatory; however, as the reviews of conflict situations show, when not resorting to specialists, the courts make numerous inaccuracies and errors.

The inquiries that specialists in the field of the Russian language receive from the Federal Antimonopoly Service, which is engaged in the control of advertising activities, cause the movement of the research thought of linguists towards the development of experimental methods for the analysis of advertising texts.

In our point of view, the descriptive approach used by an expert conducting research based on an experiment with average citizens corresponds to the spirit of the modern linguistic paradigm. We consider attention to an average citizen as a consumer of advertising goods and services to be an undoubted achievement of modern linguoexpertology in advertising matters. It is the experiments that make it possible to obtain fundamentally new knowledge – information about the real functioning of advertising in the everyday consciousness of people. Striving for objectivity in the analysis of advertising does not exclude the analysis of the reactions of ordinary consumers, but, on the contrary, presupposes a complete and qualitative analysis of the experimental material.

We believe that without experiments, the conclusions of linguists on the analysis of controversial advertising texts are significantly impoverished. This is due to the fact that it is on the basis of the analysis of the data obtained that the linguist can draw conclusions about the implementation of a particular meaning of a polysemantic word. It is significant that in this case the conclusions of linguists are not formulated as “might be”, that is, in the modality of supposition, but in the ascertaining modality. And the most important thing is that the formulation of conclusions based on the results of experiments is not based on assumptions about the structure of consciousness of the «readers» of advertising texts, which is actually an introjection of the linguist-expert himself, but on the real indications of the linguistic consciousness of the respondents, in connection with which the convincingness of the conclusions increases.

High level of development of forensic linguistic expertise makes it possible to predict that a modern expert will not try to avoid the seemingly chaotic language material, which are the results of an experiment with ordinary citizens, but will learn to extract new useful knowledge from this.

Currently, in the wording of requests from the OFAS, there is a mixture of both terminology and competencies of different specialists: lawyers, linguists, sociologists. The existing disorder, ambiguity in the conduct and research of advertising texts demonstrates the objective sphere of intersection of different sciences, the interdisciplinary nature of the methodological problem under consideration. But at the same time, there is a clear need to develop such formulations that will correspond to the competence of the specialist who performs the research.

It is necessary to continue experiments on advertising texts, and to develop a methodology for organizing them, standard formulations of questions, a method for interpreting the results obtained.

# HYBRID VERB SEMANTICS

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## HYBRID GERMAN-SLAVIC WORD FORMATION AND SEMANTICS OF YIDDISH VERBS WITH THE PREFIX OP-

Language hybridization is one of the results of linguistic contacts when the basis language and the donor language interpenetrate through the stage of linguistic contact; with the basis language developing an adstrat resulting in the formation of a hybrid idiom and its separating from the donor language into an independent one. Yiddish that underwent hybridization unites three layers: German base, adstratum layers of Semitic and Slavic donor languages that cover all the levels and subsystems of the language. Contact Slavic languages had the most systemic adstratum influence on Yiddish, while Yiddish verb-prefix subsystem experienced the deepest hybridization.

The article illustrates the phenomenon of German-Slavic word-formation hybridization and the semantics of Yiddish prefixed verbs with the prefix *op-* as an example. It describes the genetic origin of *op-*, introduces a classification of types of situations described by verbs with this prefix, compares word-forming and semantic characteristics of Yiddish verbs with *op-* to German verbs with *ab-* and Slavic verbs with *od-/од-(від-)/ад-*.

Yiddish *op-*: a) in terms of form and content developed from the Middle High German prefix *ab/ap* (archeseme <removal/separation>), b) preserved the German archeseme, but copied the semantics of the Slavic prefix *od-/од-(від-)/ад-* (archeseme <removal/separation>) due to phonetic similarity and semantic identity with it.

Yiddish prefixed verbs with *op-* describe the following types of situations:

1. Separation/distancing from (following the common German-Slavic model):

(Yid.)	<i>fershkes</i>	<b>fal-n=op</b>	
	Pfirsiche	<b>fall-en=ab.SEP</b>	
	Peaches	fall.STEM-PRES.PL.3=off.SEP	
		germ. ‚Pfirsiche fallen ab‘. engl. ‚Peaches are falling‘.	
(Pol.)	<i>Zaczqł</i>	<b>od-pad-ac</b>	<i>Tynk</i>
	Began	off-fall-INF	the_plaster
		engl. ‚Plaster began falling off‘.	

2. **Response action** (mainly following the adstratum-Slavic model):

(Yid.)	<i>Brokhe</i>	<b>-entfer-t=</b>	<i>ir</i>	<b>=op-</b>
	Broche (CONTR)	-antwort-et=	ihr (SBJ)	=zurück.SEP-
	Brocha (CONTR)	-respond-s	to_her (SBJ)	=back.SEP-
		germ. ‚Broche erwidert ihr‘. engl. ‚Brocha responds to her‘.		
(Pol.)	Premier	<i>nie</i>	<b>od-powiad-a</b>	

The Prime Minister (CONTR) not back-answer.STEM-PRES.SG.3  
*na pana Pytanie*  
 on your (SBJ) Question

engl. 'The Prime Minister does not answer your question'.

3. **Intensive action/process/condition** (mainly following the adstratum-Slavic model):

(Yid.) *es zol Ingikhn op-ge-boy-t*  
 Es soll in Kürze (PER) er-bau-t  
 It should soon (PER) ready.SEP-PART2>erect.STEM<PART2  
*vern der Palats*  
 werden der Palast (OBJ/GOAL)  
 AUX.PASS the palace (OBJ/GOAL)

germ. 'Es soll in Kürze der Palast erbaut werden'.

engl. 'The palace should be built soon'.

(14 Pol.) *Stolica musi od-bud-owa-ć mostly*  
 Capital should ready.SEP-erect.STEM-INF bridges (OBJ/GOAL)  
 engl. 'The capital should build bridges'.

Языковая **гибридность** являет собой один из результатов языкового контактирования, то есть взаимопроникновение языка-основы и языков-доноров через стадию языкового контакта, в ходе которого в языке-основе возникает адстрат, в результате чего формируется гибридный идиом и происходит его отделение от исходного и превращение в самостоятельный язык. Испытавший гибридизацию идиш объединяет в себе три пласта: основной немецкий, адстратные (adstratum) пласты семитских и славянских языков-доноров, которые охватывают все уровни и подсистемы языка. Наибольшее системное адстратное влияние на идиш оказали контактные славянские языки, а наиболее глубокую гибридизацию испытала идишская глагольно-префиксальная подсистема.

В статье иллюстрируется феномен немецко-славянской гибридности словообразования и семантики префиксальных глаголов идиша на примере глаголов с префиксом *op-*, описывается генетическое происхождение префикса *op-*, дается классификация типов ситуаций, описываемых глаголами с ним, сопоставляются словообразовательно-семантические характеристики идишских глаголов с *op-* с немецкими глаголами с префиксом *ab-* и славянскими с *od-/od-(vid-)/ad-*.

Идишский *op-*: а) в плане формы и содержания развился из средневерхненемецкого наречия-префикса *ab/ap* (архисема <удаление/отделение>), сохранил немецкую архисему (archeseme), но копировал семантику славянского префикса *od-/od-(vid-)/ad-* (архисема <удаление/отделение>) ввиду фонетического сходства и семантической тождественности с ним.

Идишские префиксальные глаголы с *op-* описывают следующие типы ситуаций:

1. **Отделение/удаление** (по общей немецко-славянской модели):

(ид.) *fershkes fal-n=op*  
 Pfirsiche **fall-en=ab**.SEP  
 Peaches fall.STEM-PRES.PL.3=off.SEP  
 нем. 'Pfirsiche fallen ab'. англ. 'Peaches are falling'.

(пол.) *Zaczł od-pad-ać Tynk*  
 Began off-fall-INF the\_plaster  
 англ. 'Plaster began falling off'.

## 2. Ответное действие (преимущественно по адстратно-славянской модели):

(ид.)	<i>brokhe</i>	-entfer-t=	<i>ir</i>	=op-
	Broche (CONTR)	-antwort-et=	ihr (SBJ)	=zurück.SEP-
	Brocha (CONTR)	-respond-s	to _her (SBJ)	=back.SEP-

нем. ‚Broche erwidert ihr‘. англ. ‚Broche responds to her‘..

(пол.)	Premier	<i>nie</i>	<b>od-powiad-a</b>
	The Prime Minister (CONTR)	not	back-answer.STEM-PRES.SG.3
	<i>na pana Pytanie</i>		
	on your (SBJ) Question		

англ. ‚The Prime Minister does not answer your question‘.

## 3. Интенсивное действие/процесс/состояние (преимущественно по адстратно-славянской модели):

(ид.)	<i>es</i>	<i>zol</i>	<i>Ingikhn</i>	<b>op-ge-boy-t</b>
	Es	soll	in Kürze (PER)	er-bau-t
	It	should	soon (PER)	ready.SEP-PART2>erect.STEM<PART2
	<i>vern</i>	<i>der</i>	<i>Palats</i>	
	werden	der	Palast (OBJ/GOAL)	
	AUX.PASS	the	palace (OBJ/GOAL)	

нем. ‚Es soll in Kürze der Palast erbaut werden‘.  
англ. ‚The palace should be built soon‘.

(14пол.)	Stolica	musi	<b>od-bud-owa-ć</b>	<i>mosty</i>
	Capital	should	ready.SEP-erect.STEM-INF	bridges (OBJ/GOAL)

англ. ‚The capital should build bridges‘.

# HYPOTHESES AND REFLECTIONS

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## CHILDREN’S TEXT IN THE SYSTEM OF COMMUNICATIVE SPEECH REGISTERS

Modern ontolinguistics has accumulated an extensive body of children’s texts – speech ‘products’ made by children: monologues, dialogues, dialogues in a monologue, etc. However, decoding such texts often requires special efforts of linguists. There is a need for thorough interdisciplinary research, possibly joined by specialists in acoustics, IT professionals to create computer programs for sound recognition and decoding streams of child speech. The involvement of AI in the issues of creating and describing texts can also become a valuable component of ontolinguistic research.

The article presents modern understanding of children’s speech acts as a text realized in a dialogue or polylogue which is created in the context of a child-to-adult or a child-to-child communication.

The accumulated material of parental diaries, audio and video recordings of children’s speech requires their entry in the corpus of children’s texts. Ontolinguistics presupposes a special approach and conditions for developing and creating a corpus of children’s speech products that

are different from the corpus of a national language. And this is made possible following available research and practice of AI-based word processing. Since speech of children aged 0 to 4 years cannot be always effectively decoded by adults, there is a need to create a compendium of phonetic and phonemic units of modern languages that are still in use for further comparative analysis.

The study of children's text is carried out within the system of communicative registers. The notion of "communicative registers" is interpreted in the light of the works by G. A. Zolotova, V. A. Zherebkov and their followers; the classifications of communicative registers proposed by these scientists are used in the article.

Since the material of the study is the text of a child under the age of two, the recognition and segmentation of a speech fragment is carried out on verbal and non-verbal components of communicative situation. The non-verbal component, along with the intonation pattern of the utterance, helps to identify / clarify the type of speech (register) in the analyzed communicative situation. The main 'design' of the described child's utterance is correlated with the voluntary and informative registers of speech (according to G. A. Zolotova) and the situational register (according to V. A. Zherebkov). However, the bulk of the information is 'covert' for an adult due to scarce speech experience in such communicative situations, failure to decode such statements, and the complexity of segmenting speech fragment in general.

Presenting this study, we continue to research children's speech acts included in classification of primary, secondary, and primary-secondary children's texts. Such studies are aimed at describing the textual paradigm of the Russian language, as well as establishing the peculiarities of the interpersonal aspects of interaction between the participants in the adult-child communication.

## **YOUNG SCIENTIST**

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# **POLYSITUATIVE SEMANTICS OF ACTION PREDICATES IN THE LANGUAGE CONSCIOUSNESS OF FOREIGNERS STUDYING RUSSIAN (ON THE EXAMPLE OF THE VERB «TO EXAMINE»)**

Problems in the field of language semantics, predicative vocabulary and foreign language linguistic consciousness are relevant for modern linguistic research.

The method of polysituational analysis is one of the leading methods of modern scientific research. This technique was developed by Doctor of Philology, Professor N. B. Lebedeva. Polysituational analysis helps the researcher to consider the semantic structures of the language. The core of polysituativity is linguistic determinism, according to which language and its structures limit and determine human knowledge and thoughts. In the methodology of polysituational analysis, the following categories are used: facient (a factor-forming component of the situation, a participant in the analyzed situation); happening (any change in the situation); a situation (a unit of articulation and description of the real reality that surrounds us) and a proposition (a situation taken in the aspect of its internal logical structure).

For our research, it is of particular interest that not only text structures, but also a lexeme, (in this case a predicative one) can express polysituational fragments of reality.

A. Mustajoki distinguishes predicates of different types: predicates of action, relationship, possession, existence, location, state, characteristics and identification.

This article presents a polysituational analysis of the semantics of action predicates (on the example of the verb «to examine»).

The author describes an experimental study that was conducted among foreign students of Altai State Medical University. The pilot study involved 30 foreigners studying Russian for 2–4 years. A linguistic associative experiment was carried out to determine the polysituational structures of the semantics of an action predicate in the linguistic consciousness of a foreigner studying Russian.

The results of the experiment show that the polysituational structures of the semantics (situation) of the predicative vocabulary of the Russian language in the linguistic consciousness of a foreigner are presented in different ways. There is a connection not only with the period of study of the Russian language and its level of proficiency, but also with the target attitudes of foreigners in the study of Russian. There is also a connection with the fact that the modern study of a foreign language, in this case Russian, is aimed at memorizing information that is expressed in lexicolized situations, equivalents of individual words presented in dictionaries.

Therefore, there is a need to develop educational tasks aimed at studying the polysituativity of the semantics of the predicative vocabulary of the Russian language. Such tasks, according to the author, will help reduce the number of communication failures between foreigners and native speakers.