

SUMMARY

GENRE STUDIES

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THE MORAL IN N.V.LEONTIEV'S FABLES: PERSON AND SOCIETY

Today N. V. Leontiev (1739–1824) is forgotten, but his collection of fables (1766) attracted the attention of the contemporaries. The system of ideas in his fables is specific, if compared to classical examples of the genre dating back to antiquity. The paper is aimed at reconstructing this system.

As M. L. Gasparov shows, Aesopic fables express a distinct view on human nature. It is pessimistic and individualistic: according to Aesop, a human is surrounded by evil and cannot expect any help in their struggle with it. It is labour that is ideal in the fables, as it brings independence.

In some fables N. Leontiev expresses the same ideas. He condemns greed (the vice Aesop mentions most often) and deception, especially flattery. Like Aesop, Leontiev warns the readers against believing evil people. He also idealises labour.

However, the ideas in most of his fables diverge from Aesopic tradition. What is specific in them is, firstly, the level of abstraction and, secondly, the themes: enlightenment and social structure.

Unlike Aesop, whose fables are usually centred on specific vices, Leontiev offers a general explanation of human character. In the fable *The Invisible Microscope* he offers a metaphor for human self-perception: we exaggerate everything we like, as if looking through a microscope. This is because of our passions, the main of which is self-love; to control them we need wisdom. In another fable, *The Masquerade*, masquerade is a metaphor for society plagued by insincerity.

The necessity of enlightenment is mainly proved by the criticism of ignorance. The fables *The Blind and the Sighted*, *The Eagle and the Turtle* show that an ignorant person is unable to see the truth. The fables *The Sick Man and the Doctor* and *The Rich Spendthrift* prove how dangerous ignorance is. The fable *Metals* demonstrates that a natural mind is not enough for a person: it needs to be developed by education. In the fable *Silver glass and crystal* the author expresses sympathy for smart, but poor people.

Leontiev's fables cover a wide range of social themes. They deal with the fundamental principles of society as well as particular problems of social interaction.

The fable *The Three Kings* addresses the principles of government. Being confident that monarchy is necessary for the well-being of all, Leontiev sees justice as the primary virtue of a ruler. In the fable *The Sparrow, the Cock, the Crow and the Nightingale* he advocates for mutual aid as the main principle of relation between equals. In the fable *Jove and Animals* the author insists on the justice of the existing social order.

As regards the lower level of generalization, Leontiev is particularly interested in the problem of social hierarchy. Many fables deal with relationships between superiors and inferiors.

Several fables put forward the idea of choosing the right people for the right places. *The Lion Going to War* (translated from La Fontaine, who, in turn, borrowed the plot from Abstemius) is a story of success, while *The Animals and the Beasts*, *The Animals* and *The Bees* are stories of failure. Those of high standing must not be haughty; their duty is to help the people and to encourage the talented: this is the moral of *Long-Haired and Short-Haired Dogs*, *The Peacock and the Hen*, *The Two Dogs*, *The Birch and the Fir*, *The Two Apple Trees*, *The Earth and the Vapours*, *The Fruit Tree*. The fable *The Man, the Ass and the Horse* teaches superiors to deal with each subordinate in a manner suitable to their character. The fable *The Candle in the Lantern* is addressed to people of low standing: its idea is that everyone must be useful in their own place, and any attempt to rise higher than their abilities permit is pointless.

Leontiev's tendency to abstraction and his pro-education stance can be accounted for by the influence of Enlightenment thought. His view on social problems is determined by the situation in 18th-century Russia. Leontiev can be noted for making the ancient fable genre actual, shifting the weight from individual character to society in general.

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ROCK-POET'S PREBIOGRAPHIC FACE IN FOCUS OF INTERNET-DISDISCOURSE (ARTICLE ONE)

Biographical literary criticism today is currently undergoing another stage of rethinking, which, on the one hand, is dictated by the change in the philosophical and aesthetic paradigm of modern Russian culture, and on the other, is caused by a whole complex of theoretical and methodological issues that remain unresolved in the science of literature.

Thus, the specificity of the dialogical relations of the biographer, biographical author and recipient in the Internet-environment indicates the need to update the analytical methods of understanding the indicated subject-object interactions and clarify the terminology designed to characterize these interactions. Numerous attempts to differentiate artistic, documentary, scientific and other varieties of the biographical genre only reveal difficulties in defining clear criteria for their differentiation, because, along with the personality of the biographer, the figure of the biographer, the prebiographer and the recipient has an influence on the content-formal landmarks in biography. The biography of a rock-poet, whose work is syncretic in nature, and whose personality is constantly exposed to epochal interpellation, is among the most complex in its structure and principles of material selection. In this regard, the question of the functioning on the border between the biographical author and the lyrical hero (in the author's-heroic zone) of the transitional type of consciousness – the media author who acts as a mediator appealing to the real recipient – is actualized. In Russian rock-art, the audience first of all gets acquainted with this type of author, and it is with him that the activation of the subsequent mythologization of the biography of the rock-poet is associated, which destroys the reliability of the biographical fact, which is increasingly becoming a part of the creative memory of culture. Personally-oriented (including personal) Internet-discourse performs today the function of representing a biographical author and precedes the creation of a biography; the recipient gets acquainted with the prebiographical face of the rock-poet and can act as a (pre)biographer. Communicative Internet-genres reveal the duality of perception of the personality of the creator and his works: either their complete

idealization or categorical rejection is revealed. At the same time, the tendency to veil the recipient's true culture-dialogical forecast, when the professional vision of the biographical author's image and rock-art is hushed up in order to comply with a general cultural request, formalized in mass media discourse and through personality-oriented Internet-communication, raises concern. This is how new ethical and aesthetic guidelines of modern culture are formed, which gradually become a «canon» influencing the form and content of the life of a rock-poet, and a request for a new cultural type of person who has the right to a biography.

POETICS

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«MONSTRE», «BEAR CUB», «BEAR»: TO THE RECONSTRUCTION OF A TEXT METAPHOR

The article reveals the semantics and functioning of the text-metaphor “bear” in the epistolary genre of Russian writers of the 19th century. The epistolary, being on the border of documentary and literary, becomes a metatext and represents the author's worldview, as well as the creative process. The correspondence of the writers also reveals a metaphorical component, which makes it possible to recreate meaningful mechanisms of text generation fixed by the writer himself.

The theme of bear in Russian literary usage is directly implemented by the idiom “to sell (share) the skin before one has shot the bear”, which appears in A. S. Pushkin's letter to M. P. Pogodin, which refers to the permission of the tsar to publish a political newspaper, which turned out to be “the skin of an unkilld bear”. Later this expression is used in correspondence with I. A. Goncharov, I. S. Turgenev, F. M. Dostoevsky in similar situations, discussing the publication of unfinished works. The idiom in the letters represents the metaphors “writer – hunter”, “manuscript – bear”. The creative act is likened to butchering a bear, the result of which is its skin – an analogue of the finished text.

Turgenev's epistolary work continues the stated parallel “bear – manuscript”. I. S. Turgenev complicates this metaphor by calling his manuscript a “monstre,” a reference to the emblem of “Cupid and the bear licking its cub.” The mention of the emblem in the writer's correspondence assigns to the bear a different semantics associated with text generation, and the bear's attributes and the bear's skin, become signs of creativity. The correlation “a manuscript – a bear” (“monstre”, “bear cub”) is also associated with the writer's identification “Russian writer – a bear”. Despite different meanings, Turgenev's bear is the main seme in descriptions of his own process of text generation and is identified with the manuscript, the unfinished text.

In A. P. Chekhov's letters metaphor appears in connection with the stage history of the play “The Bear”. In the course of correspondence with various addressees, the history of Chekhov's “The Bear” is overgrown with references, remarks, comparisons, interesting facts, allusions, and funny anecdotes. The story about “The Bear”, generated in the correspondence, becomes the result of the author's reflection not only about the vaudeville “The Bear”, his own work, but also about the theater, theatrical art and his place in it. The story of the “Bear” is mythologised, becomes a part of the author's mythology. If in the “pre-Chekhovian” epistolary period this metaphor is associated with the process of text generation, then A. P. Chekhov describes the connection of the writer-dramatist with the product of his generation in the post-creative period through this metaphor.

Chekhov's text represents bear paraphernalia through Chekhov's analogy with a gypsy, which refers to bear fun and the ritual of walking a bear. Acting is compared with the process of butchering a bear and becomes a part of the ritual action (hunting). The motive of bear in Chekhov's letters reveals a double semantics. On the one hand it is the sweetness of honey and the "sticking" of luck, the success of an enterprise, which is closely related to inspiration and creativity. On the other, there is a motive of sacrifice, representing a situation of fiasco and creative failure.

Through the bear metaphor "playwright", "chain", "bear", "honey" A.P. Chekhov describes the connection between the writer-playwright and the product of his generation in the post-creative period. This is due to the genre nature of the drama, the creative history of which begins only after it has been written. Chekhov's correspondence shows the "birth" of drama through its stage history. Thus, the emblematic image of a bear A.P. Chekhov's works has a broader interpretation: "monstre", "bear cub", "bear": it is a theater, a theatrical performance and art in general but not so much a manuscript or a text.

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«ALL GREAT RUSSIAN WRITERS COULD BE ARRANGED IN THE FOLLOWING SEQUENCE...»: NABOKOV'S LYRIC WORKS AS A FIELD OF SHAPING THE LITERARY CANON

The article researches a number of techniques for the formation of a literary canon in the Russian-language lyrics by V. Nabokov. A distinctive feature of his thinking is the tendency to systematization, which is reflected not only in the writer's philological works, but also in his works of literature. If some aspects of Nabokov's systematizing manner in prose texts and scientific works have already been analyzed by such researchers as D. Aleksandrov and B. Boyd, then the poet's lyric works are considered in for the first time. Methodologically, the article is based on the research of A. Assman on cultural memory, as well as on the works of R. O. Jakobson and Yu. B. Orliitsky, dedicated to the phenomenon of the poet's prose – prosimetry.

Using representative examples, the article shows that in Nabokov's worldview the concepts of «creativity» and «science» are correlated. For instance, in the text «Biology» the the conduct of natural science tests is presented as a creative act, and at the same time, art is impossible without clarity and systemic character. In the poem «Pushkin is a rainbow all over the earth...» the figurative representation of four poets – Pushkin, Lermontov, Tyutchev and Fet – correlates with the entomological description of butterflies: each of them is given a definition similar to the lepidopterological representation on the card. Another method of shaping the canon is naming the writers accepted into the pantheon, or the omission of a name as a sign of refusal to canonization. Thus, the name of Pushkin is mentioned 15 times in poems, Dostoevsky – 2 times, and one text of 104 lines is dedicated to Tolstoy, while in works about Mayakovsky and Nabokov's contemporaries – members of the «Parisian note», the poets are not mentioned directly (Mayakovsky is called «namesake», and in the «Parisian Poem» the writers are described by their various distinctive features).

An important image of Nabokov's poetics is the «index card». The library card is a special method of working with text: the writer created his own works on cards and rewarded his favorite characters, for example, John Shade from «Pale Fire», with the same feature. The index card is also becoming a way of perceiving reality: the number four is used as a designation of the rectangle/

square shape, at the corners of which writers stand. The card creates the frame of the canon, inside which new names are allowed or are forbidden to appear. For example, A. Blok is welcomed in Paradise by Pushkin, Lermontov, Tyutchev and Fet, and Pushkin talks to Gumilyov there.

Thus, the article substantiates the thesis that Nabokov's lyrics can be considered as a creative laboratory of the shaping of the literary canon, which later passed into the prose and scientific works of the writer.

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THE RESEARCH OF THE «OTHER» IN THE PROSE OF THE STRUGATSKY BROTHERS IN THE 1950s

The Strugatsky brothers' works have been thoroughly researched from a philosophical standpoint. However, in the literary criticism their author's "I" is realized in a dialogue with the "other" and the ways of organizing this dialogue are unfairly deprived of attention. At the same time it is impossible to determine the originality of the writers' artistic world without analysing these categories.

The ways of actualizing the problem of the "other" and the possibilities of the dialogue with him following works of the Strugatsky brothers, written in the 1950s: "The Land of Crimson Clouds", "From the Outside", "Spontaneous Reflex" and "The Way to Amalthea" are analyzed in this article.

In the early prose of the Strugatsky brothers, the search for ways of representing one's own "I" and "the other" is found by the authors. The image of the "other" manifests itself in three roles: a narrator, approaching the author's vision of the world; a human hero; a hero-"other", not being a human.

The narrator of the Strugatsky is not divorced from action in space and time as the "other". He very accurately captures everything that happens to the characters, strives to show events from their point of view. It is also important that the narrator implicitly raises questions that concern the authors.

The human hero exists only within the framework of a socially approved role that ideology dictates to him up to a certain point, and his actions are determined by it. The personal position limited by the framework of socialist realism remains unexpressed. But when out of the role, the hero reveals his individuality and becomes ready for dialogue.

The "other" hero is the second type of the Strugatskys. In interaction with this "other", the writers only suggest the potential possibility of the dialogue, and only provided that the "other" will have consciousness. Dialogue with someone who is not a human is difficult and often unsuccessful. But even this failure manifested in the refusal of interaction, allows the "I" to draw some conclusions about himself.

In their early works, the Strugatskys reflect on what kind of dialogue can be between "author and reader", "author and hero", "hero and reader". They come to the following conclusions: the "other" is always present, and an artistic act communication is impossible without focusing on it; the humanity is not ready to interact with the "others" because it did not learn to appreciate its own individuality; it is capable of self-knowledge only in comparison with the "other" trying to understand his "I".

Thus, we can say that science fiction of the mid-20th century conducts an effective dialogue with the "other", which turns out to be productive and opens up prospects of the writers' artistic world development.

TEXTOLOGY

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TYPES OF TEXT EQUIVALENTS IN EDITIONS OF M. YU. LERMONTOV'S POEM «DEMON»

Along with autoreminiscences and reminiscences [Arinstein, 1985, p. 23–48], the text equivalents, defined by Yu. N. Tynyanov as non-verbal equivalents replacing the text [Tynyanov, 1965, p. 43] are the means showing the interaction of the versions of M. Yu. Lermontov's poem at the genre level and their evolution in terms of poetic narration as one of the means. They can also be defined as hidden auto-reminiscences that emphasize the productive nature of creativity.

Text equivalents imply, relatively speaking, a “foreword” or “afterword”. In this case, just like autoreminiscences, they act as a special artistic device directed towards the future or past creativity. Leaderings, dashes, permutations, and line omissions that are commonly used to denote text equivalents can be conditioned by censorship, autobiographical, and artistic reasons.

There are text equivalents in six out of eight editions of the poem. The exceptions were the first and fifth editions. The first is due to the fact that Lermontov has just begun work on the poem, and the fifth is due to its variable character for the author-narrator and the hero, due to the outlined distance between them and the increasing narrative-parodic beginning.

Text equivalents facilitate the transition from the fragmentary nature of early versions to the coherent narrative of mature versions, as they fill plot and compositional gaps, referring to the past or future work.

Equivalents of the text can be nonactualized, i. e., presented in one edition of the poem and disappearing in another, unclaimed, implying not only the processing of old material, but also a complete rejection of it, having a variable character, being replaced by previous and subsequent versions, hidden associated with skipping lines without any graphical designation.

The listed types of text equivalents not only testify to the graphic features of Lermontov's verse, but also make it possible to reveal encrypted information demonstrating the nature of the author's work on the poem, to emphasize their special productive role, indicating how the “Demon” gradually changed, as over time from the romantic poems, he turned into a poetic story.

THE HISTORY OF LITERARY CRITICISM. STUDIES

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A. B. DERMAN AGAINST V. V. ERMILOV: FROM THE HISTORY OF SOVIET CHEKHOVIAN STUDIES OF THE 1940S

The discussions of books at various public debates and sessions are an important part of the history of Soviet Chekhovian studies. Two discussions of the 1940s are significant in this regard. The first dates to the second half of 1946, when the biography of A. P. Chekhov written by V. V. Ermilov

for the series “Life of Remarkable People”, was printed. On October 22, 1946 *Molodaya Gvardiya* publishing house organized a discussion of the book, which resulted in a note about sharp criticism of that by A.B.Derman in the *Literaturnaya Gazeta*. The main claims of A.B.Derman to the Ermilov’s research were reduced to incompleteness in the outlining of the creative and psychological portrait of the writer (understatement of the attitude of A.P.Chekhov to student riots, the “women’s issue”, cooperation with the newspaper “*Novoye Vremya*”, anti-Semitic motives of stories of early period). A. B. Derman considered the works of V.V.Ermilov inconsistent with such a methodological guideline as Lenin’s articles about L. N. Tolstoy. V.B.Shklovsky criticized the main arguments of A. B. Derman at the discussion. V.V.Ermilov did not take into account A.B.Derman’s comments in his further works. The second episode dates back to 1948, when a similar dispute unfolded during the discussion of the book by V.V.Ermilov “*Chekhov’s Dramaturgy*” at the meeting of the commission on the theory of literature and criticism of the USSR Writers’ Union. At this meeting, A. B. Derman criticized not individual factual omissions or methodological flaws, but the entire conceptual basis of Ermilov’s work, which was reflected in the Ermilov’s interpretation of A. P. Chekhov’s ethical and aesthetic programs that are not correlated with the texts of his plays (for example, thoughts about “winners in art” and the related interpretation of the moral victory of Nina Zarechnaya in the finale of “*The Seagull*”). According to A.B.Derman, such approaches could have a detrimental effect on the general scientific level of Soviet literary criticism in the future. Similar opinions were expressed by some of the speakers at the discussion: L.M.Myshkovskaya reproached V.V.Ermilov in anti-historicism, E. G. Kholodov thought that the interpretations of “*The Seagull*” and the vaudevilles were unconvincing, A. M. Borschagovsky believed that V.V.Ermilov exaggerated the symbolic aspect of Chekhov’s plays. In response, V. V. Ermilov formulated the conceptual basis of his works: the need for a new, topical reading of A.P.Chekhov through the eyes of an ordinary reader. The remarks summarizing the discussion supported the position of V.V.Ermilov in general. This largely predetermined the immediate paths of development of Soviet Chekhovian studies: Ermilov’s concepts were recognized as authentic for a long time.

HYPOTHESES

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“FROM THESE NOBLE GENTLEMEN...”: TEXT – OMEN

Traditionally, it is believed that Pushkin’s text, published under the conventional name “From these noble gentlemen ...”, is a draft for an unfulfilled whole. We believe that the nature of this miniature text was misunderstood, and in fact it is a completely finished artistic work.

The text contains condensed allusions to the imminent violent death of the jailer (but not of the person sentenced to death). Thus, the text implicitly contains a premonition of decapitation. The text indicates to whom the remark belongs in the dialogue between the servant and the jailer. The appearance of other characters– the countess and her daughter – is also mentioned. Against this background, it becomes especially significant that the jailer’s monologue at the very beginning is given completely without identification– the stage name of the character is eliminated. But the name represents the person; therefore, if there is no name, then, in some sense, there is no man. In this context, it is nothing else than a structural-semiotic analogue of decapitation. In both cases, the person is deprived of his identifier (name or head). At the end, “*The jailer bows low to them.*” This means that he bends down, exposing his neck to an imaginary ax. Thus, decapitation motives mark both the beginning of the text and its end. They also appear latently in the middle. Hearing

a knock, the jailer “*Goes to the door and opens the fenestella.*” But this small hole in the door is designed just to identify those who come. If a visitor comes close to the window, then not only the jailer can see the face and head of the visitor, but the visitor can also see the head (face) of the jailer. Accordingly, the paper thrown by the servant to the jailer should hit him in the head (face). At the same time, a sheet of paper is similar to the blade of an ax.

As a result, the text as a whole becomes a foreshadowing of an event not shown in it. The break in the text corresponds to the theme of the break of life. That is, the work belongs to the category of texts previously called pseudo-broken. The plot is cut off in them, but the work itself turns out to be artistically whole. The breakage itself is thematized and is the bearer of the artistic meaning. In most cases, it is associated with the theme of death, the suppression of human life, which is structurally repeated in the suppression of the text itself.

In this case, a collision of two types of death occurs: it is present as a system (the representative of which is the jailer) and as an excess (the reconstructed subsequent death of the jailer – probably during the attempt to release the convict).

Decapitation actualizes the relationship between the part and the whole. In particular, this includes the motive of the sacrament. And here there are indeed details loaded with just such a meaning. The jailer mentions that the condemned are given communion. But since it already means taking a small dose of wine, a small part of the object and this object itself are juxtaposed.

In general, Pushkin raises in this miniature work the question of the relationship between the repressive system and the individual responsibility of a person.

SIBERIAN TEXT

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ARTISTIC GEOGRAPHY OF V. M. SHUKSHIN

The article is devoted to the semiotics and poetics of V. M. Shukshin’s artistic geography. The interpretation of certain toposes in Shukshin’s texts is distinguished by a striking peculiarity, based on the archetypal approach – the division of space into “own” and “alien”, where “own” is endowed with positive semantics, and “alien” turns out to be deadly or profane. The maximum semiotic load in the artistic system of Shukshin is the space of Altai, which is endowed with the characteristics of a paradise topos, as well as Siberia. Breaking all geographical boundaries, Shukshin includes both the Urals and the Far East to the Siberian topos, thus scaling his own “map” of a man and being. Understanding the geopoetics of the writer allows us to go to his historiosophical search, in the course of which Razin, Ermak and Chapaev appear as historical doubles. The capitals – Moscow and Leningrad – are interpreted by Shukshin as a place of conquest and the realization of the hero’s dreams of freedom. Though, for those Shukshin’s characters that have not severed ties with their native land, the village, it is a place of spiritual hard labor and death. In addition, mythologically, the capitals are also shown as a place of infernal obsession and deception, a demonic labyrinth that becomes punishment for sins and redemption for the hero at the same time. The capitals lure the provincial with cultural sights, which they often either do

not have time to see and understand, or they turn out to be pseudo-cultural, falsely feigned and carnival. The ideal artistic topos is dated by Shukshin to medieval Russia and is embodied in such centers of the Russian world as Tambov, Kaluga, Voronezh and Vologda. The study of Shukshin's geopoetics and his mythogeography allows us to reconstruct the specifics of the author's image of the world in the context of ontologically important, axiologically loaded and semantically significant details of the writer's artistic system.

MOVIE TEXT

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FROM THE NOVEL "PINOCCHIO" BY CARLO COLLODI TO THE FILM "THE GOLDEN KEY" (1939) BY ALEXEY TOLSTOY AND ALEXANDER PTUSHKO: THE PROBLEM OF POLITICAL ALLUSIONS

The subject of the study is the transformation of the images of the fairy tale story by C. Collodi "Pinocchio. The Story of a Wooden Doll" in the works of A. Tolstoy "The Golden Key" and the film of the same name by A. Ptushko, based on the play by Tolstoy and with his participation in 1939. The article deals with the question of the reasons for the writers and directors of the late 1930s to turn to folklore and author's texts of fairy tales, raises the question of the nature of artistic convention in movies and the need to explore the material, taking into account the interaction of several artistic systems in the art of this period: realistic and unrealistic principles of mastering reality, on the one hand, and modernism, neo-romanticism, socialist realism and neoclassicism, on the other. The final product – films of the 1930s – thus gives an idea of the thematic features of cinematography, the most difficult period from the point of view of censorship, and of the peculiarities of the form of paintings of this time. The main aspect of the study is the identification of ideological orientation of the film text, the decoding of the film's political allusions. From these positions, one of the indicative films is considered – the film "The Golden Key" by A. Ptushko.

Many films of these years in a veiled form touched upon the issues of interaction between the individual and the state in a totalitarian system and political repression. One of the forms of symbolizing reality and creating political overtones is the use of puppet theater aesthetics and images of puppets as carriers of a certain ideology. The film depicts two realities: the world of people and the world of dolls. Pinocchio becomes a conductor from one space to another, corresponding to the heroes of dystopias who "test" the new system for ethical, social and psychological norms. The double world in the picture accentuates the negative aspects of Barabas's ideology, destroys the illusion of absolute subordination of dolls to his will. At the same time, it allows you to show the negative sides of the dolls themselves: passivity, inertia, cowardice.

Particular importance in the film is attached to the symbolic space of the North, where, according to the logic of the picture, the polar explorer should transport the puppets. Various meanings of the Nordic space are considered: from mystical to geopolitical.

The work also traces the relationship between two hypostases of one symbolic figure: the Polar explorer and the owner of the Barabas dolls, which are twins. In each of them, the external resemblance to I. Stalin is emphasized. In N. Eck's film "Sorochinsky Fair" (1939), the image of

Herod was used to create the corresponding allusion. The article also substantiates the version that the prototype of Barabas Malvina's favorite doll is Stalin's second wife N. Alliluyeva. The film, therefore, can be considered a film text "with a key". In the last years of the war, historical allusions will be even more open, as the humanistic pathos of the paintings will intensify

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ALTAI IN RUSSIAN FEATURE FILMS OF THE 1920s – 1940s

The subject of the research is the history of the creation of domestic feature films shot in Altai in the 1920s-1940s. The article examines the genre dynamics of the "Altai artistic film text", traces the formation of symbolic dominants in the paintings that determine the status position of the region in the Russian media space. The methodological basis was the works of V. Abashev, D. Zamyatin, V. Toporov.

The production of feature films in Siberia begins in 1924. The first silent feature film "Red Gas" was shot by I. Kalabukhov based on the novel by the Siberian writer V. Zazubrin "Two Worlds". The director included shooting in the Altai taiga and the mountains in the picture, thanks to which the Altai Mountains and the Ob River firmly entered the cultural-historical, geosymbolic memory of Russia. The first feature film about the Altai Mountains, "The Valley of Tears" (1924), was directed and filmed by A. Razumny. The film is dominated by the geocultural aspect, which caused the return of viewers after the documentaries to the country of Altai exotics – Oirotia. Its historical and revolutionary themes marked the geopolitical dominant in the artistic film image of Gorny Altai as the border of Soviet Russia.

In the 1930s, the Altai theme was continued in one of the first sound films "Odin" (1931) by G. Kozintsev and L. Trauberg. The shooting took place in a real Oirot village using the realities of local life. The solution of the problem of saving and renewing the life of small peoples was continued by director V. Shneiderov in the sound picture "Golden Lake" (1935), linking it with the problems of protecting the environment of these peoples, saving the riches of Altai nature. The theme of the "gold rush" becomes the main one in the adventure film "The Golden Path" (1945) by K. Pipinashvili. The "golden" motif received an unexpected continuation in the film "White Fang" (1946) by A. Zguridi about the friendship of a man and a wolf based on the story by D. London.

During the Great Patriotic War, the epic fairy tale "Kashchey the Immortal" (1944) was filmed in Altai Krai. Directed by A. Rou took the creative group to the village of Ozerki in Talmensky district, in the vicinity of which an old decorative posad (trading quarter (situated outside city wall)) was built.

Analyzing the film texts of the 1920s and 1940s, we described the geopoetic model of the region, including mythopoetic images, natural and historical-cultural realities, folklore motifs. Its formation began with a historical and revolutionary epic, and then the conceptualization of geopoetic images in adventure films, an epic fairy tale was continued. Revolutionary struggle, the exoticism of nature, ethnic culture and life of the small peoples of the Altai Mountains, the concept of "gold" became the main constants of the artistic film image of Altai. The multi-genre development of these motifs, images, and concepts created the prospect of further interest of domestic cinema in the Altai Territory.

FORGOTTEN NAME

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«ONE'S OWN» AND «ALIEN» SPACE IN P. LETNEV'S NOVEL «ALIEN CRIME»

The article examines the features of spatial characteristics of the heroes of the novel "Alien Crime" (1875), written by the sisters Praskovya Alexandrovna (1829–1892) and Anna Alexandrovna Lachinov (1833–1914), who were published under the pseudonym P. Letnev. It is shown that space as one of the ways of characterization of heroes helps to show the attainment of inner harmony by those of them who follow the aspirations of the soul. Oppositional pairs of characters stand out in the novel. The first ones seek to cognize abundant life, while others are closed to it. Valeria and Dr. Belyaev, who are deprived of the ability to find their place in life, are opposed to the viable, active characters Anyuta and the writer Khabarov. Spatial oppositions ("open – closed", "one's own – someone else's") and boundaries play a decisive role in the creation of both female and male images: unlike Valeria, Anyuta is depicted as a heroine of open space, able to overcome boundaries symbolizing the restriction of freedom. Her "own" space is any place where she can live "with a sense of reality", choosing hobbies to her taste. In contrast, deprived of "her" space, Valeria tries in vain to invent and/or create one. Male characters are also opposed to each other: Khabarov strives for the fullness of life and in the finale, together with Anyuta, he is brought out into the open space: after marriage, they go abroad, which was common from a historical point of view, but in the artistic structure of the novel receives an additional semantic load. Meanwhile, Belyaev, who does not have "his own" space but is connected with the "someone else's" by a thousand threads, commits suicide.

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«FRIEND OR FOE» «PAN OLENSKY»: REVISION OF THE IMAGE OF ETERNAL OUTSIDER IN THE STORY BY R. ZIMMERMAN

In the history of Russian literature, the name of the writer and publicist Reinhold Zimmerman has been forgotten for a long time. His literature works, biography, contribution to literature in the turn of the XIX–XX centuries have been studied recently by Soloveva L. A., Perepelkin M. A., Pelevina O. V. – researchers from Samara.

This article examines the image of the «eternal outsider» created by R. E. Zimmerman in the story «Pan Olensky». With the help of this image Zimmerman demonstrated the revision of the traditional value system, expressed through a change of accents in the opposition «friend-foe».

The main character of the story «Pan Olensky» is a Polish aristocrat, exiled to Siberia for participating in the anti-Russian uprising. At the first sight, Zimmerman accumulated in this character all the elements that allow him to consider Olensky an «outsider»: he is a foreigner, his character and behavior are very different from the character and behavior of other residents of the Russian north, he is more educated and refined than his surroundings and even outwardly he is very different from the Siberian peasants. Olensky claims that he does not want to return to his homeland. But, Zimmerman leaves the reader with hints indicating that this Polish man is lying and he is actually nostalgic for Poland.

The author of the story draws readers' attention to such moments that distinguish Pan Olensky from the traditional image of an «outsider». For example, this is well traced in the attitude of others to Olensky. Instead of hatred, misunderstanding, and dismissal, the captured Pole finds respect, compassion, and recognition in Siberian exile. This indicates that Olensky's dissimilarity is perceived positively by the author and the characters of the story, which is a new turn in the interpretation of the image of the «eternal outsider».

But R.E. Zimmerman does not end up there and, with the help of certain moments in the biography of Pan Olensky, shows how an «outsider» gradually turns into a «friend». This transformation is due to changes in the worldview of the main character, begun at the time of his murder of a young soldier. The sudden realization of the inhumanity of his act, the senselessness of war, and most importantly, the comprehension of the value of the life of every living being, increasingly alienate Olensky from his former «friends» and bring him closer and closer to the «foes».

In this way, with the story «Pan Olensky», Zimmerman points to the alteration of the traditional value system of the turn of the XIX–XX centuries and clearly shows how in the modern world an «outsider» can suddenly become «friend», while «friend» can turn into «outsider».

IN THE CONTEXT OF CULTURE: N.T. RYMAR

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SOURCES OF RILKE'S CONCEPTS OF «DING» AND «FIGUR»

The most important prerequisites for the main creative concepts of the mature Rilke (Anschauung, Ding, Verwandlung and Figur) were formed in 1897–1902 – partly under the influence of the Nietzscheanism of Lou Andreas Salome; they are visible in „Das Florenzer Tagebuch“, Notizen zur Melodie der Dinge“, „Über Kunst“, in the report „Moderne Lyrik“, etc. This is a search for meaningful fullness of life and ways to overcome loneliness and alienation from the world. The Nietzschean idea of music, formulated as a „broad chorus of the background“, turned out to be a harbinger of the concepts of Anschauen and Verwandlung and contained an idea of the deep value foundations of things in the integrity of the natural and human life world, which can be „heard“, „seen“, and in the „Sonnets to Orpheus“ again „heard“ in all things.

These motifs correspond to the new aesthetics of Jugendstil, which was strongly influenced by Rilke, who enthusiastically perceived the art of artists to whose circle he was close, and was constantly published in many magazines of this direction. Jugendstil aesthetically perceives organic principles and the corporeality of the life world as the beauty of the elements living in nature and in man, the return to which promises overcoming alienation and loneliness. The process of Anschauen (looking) is understood by Rilke as comprehension of the depth of things rooted in a large continuum of experience of many generations, which was carried out by him in the poetics of Kunst Ding, a poem is a thing based on the continuum of human experience in a separate subject. So an artist or „just a person“ performs a Verwandlung (transformation): a thing appears in its spiritual otherness, in order then, perhaps, to become a „Figur“. The material and the spiritual are one in a separate thing, so that it becomes for a person a carrier of the being principle. Rilke's Figur is also sensuous, visible, partly linear in the spirit of Jugendstil and at the same time concentrates the experience of the continuum of natural and human life.

A brief analysis of the poetics of the sonnets Römische Fontäne and Kindheit shows that Rilke animates the impersonal, thus forming the desired integrity of the unity to which the individual belongs. The aesthetics and poetics of the poetic conception of a person's involvement

in the life world generates a person's acceptance of the integrity of being, which presupposes an understanding of the inseparability of life and death from each other, outside of which there can be no completeness of experiencing reality. The imaginative world of the „Duineser Elegien“ and „Die Sonnette an Orpheus“ develops this problematic.

LINGUISTICS

CONFLICT COMMUNICATION AND SPEECH ETIQUETTE

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“STARIK, TY GENIJ!” (“OLD MAN, YOU ARE A GENIUS!”). ABOUT ONE LANGUAGE MEANS OF EXPRESSING APPROVAL

The phrase “*Starik, ty genij!*” (“Old man, you are a genius!”) is mentioned in memoirs, interviews, articles of the late 20th – early 21st century, devoted to the processes in Russian literature and art, as a typical element of informal communication in some creative communities. Usually they talk about the communication of the past, especially The Thaw Era.

This phrase is a clichéd way of expressing approval and admiration for the accomplishments of a fellow member of the creative community. It includes the informal friendly address *starik* (“old man”), which appeared, according to the Russian National Corpus (RNC), in the early 20th century and by the early 1930s had become part of the language of Soviet bohemia.

Among the contexts obtained with the help of the NRC and containing the address *starik*, there are those in which the communicative situation of presenting one's work of art to colleagues is transmitted. This situation is not only repetitive for such societies, but also emotionally tense; it implicitly, but obviously for the participants, assumes only a positive assessment as an acceptable speech behavior, that is, it narrows the choice of the speaker. These features of the communicative situation could lead to the development of the cliché “*Starik, ty genij!*” (“Old man, you are a genius!”) as a kind of etiquette formula for the automatic expression of a positive assessment and preventive stress relief in the course of communication.

The article provides a quantitative and qualitative sociolinguistic and pragmatic analysis of the RNC contexts containing the studied cliché. The social characteristics of the chosen object of study are described, namely, the absolute belonging of communicants using the studied speech cliché to creative communities (writers, journalists, theater and cinema figures, etc.), as well as the gender labeling of the cliché as an element of purely male communication only. By comparing the sources, a conclusion is made about the formation of the cliché “*Starik, ty genij!*” no later than the 1960s. The theme of the functioning of this cliché in the 21st century as no longer a colloquial, but a book and media unit, referring to the discourse of The Thaw Era as a discourse alien to the author of the text, is touched upon.

In addition to the NRC, the study involved the electronic corpus of diaries Prozhito.org and archival and modern documentary sources presented on the Internet (magazines “Continent”, “Medved”, etc.).

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REGULAR IM/POLITENESS IN INTERNET COMMUNICATION: ON THE ISSUE OF A DISCURSIVE SHIFT IN THE USE OF ETIQUETTE FORMULAE OF GRATITUDE

The discursive approach to the study of linguistic politeness is a solution to a few limitations of the universal theory of politeness: the opposition of politeness and impoliteness as two communicative poles, the conceptual shift towards polite speech acts, the apparent focus on the addressee in the analysis of speech statements and excessive Anglocentrism. Within the context of the discursive approach it was proposed to terminologically separate politeness 1 (a set of norms, which are followed in everyday communication by ordinary speakers when evaluating speech acts as polite/impolite) and politeness 2 (interpretation of politeness as a scientific special term in the theoretical studies of scientists). This allowed us to significantly expand the analyzed spectrum of interpersonal interactions to include confrontational communication.

(Im)polite communication is the rituals that are formed in socially closed communities, which bring people together according to their shared interest (community of interest) or type of activity (community of practice). Currently, the process of identity formation is actively taking place in virtual communities of interest, where confrontational communication strategies are becoming increasingly common. It performs a wide range of functions: self-presentation, confrontation of one's own and others' interests, protection of the interests of the community and identity. As a result of the development of rituals based on confrontational strategies, formulas of speech etiquette are actively used by users as a means of expressing aggression.

We found out that the etiquette formulas of gratitude are actively included in the conflict discourse, performing the following functions in aggressive communication: expressing disappointment or censure, disregarding an opinion or advice, as well as marking an exit from communication. The main way of expressing aggression with the help of etiquette is sarcasm, the pragmatic nature of which is built on the opposition between the expected and real proposition. The explicit aggression with the use of the etiquette word 'spasibo' (thank you) is encountered in the case of direct expression of disregard for the significance of the interlocutor's opinion, advice or statement. In this case, the etiquette formulas are accompanied by a contrasting marker of aggression: reduced vocabulary, pejoratives, vulgarisms, emoticons, as well as intentional logical contradiction. Besides, the etiquette means of gratitude are functionally close to the formulas of farewell: the act of gratitude itself becomes a marked signal of the end of communicative interaction.

AN EXPERIMENT IN LINGUISTICS

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THE SPECIFICITY OF INTONATION CONTOURS OF UTTERANCES IN THE SPEECH OF PATIENTS WITH APHASIA

The aim of the study is to identify the features of the reproduction of intonation structures by patients with a diagnosis of complex motor aphasia of moderate severity. The article discusses the main research methods and stages of the work carried out, as well as describes the results obtained, confirming the presence of intonation-related disorders in the speech of patients with complex motor aphasia.

One of the most noticing conclusions presented in this article is the statement that prosody errors are the greatest when uttering interrogative sentences and the least severe when uttering imperative sentences. The intonation contour of an interrogative sentence in a patient with aphasia can turn into an intonation contour of a statement, which significantly violates the understanding of the phrase and does not allow recognizing the speaker's intention.

The intonation contours of imperative sentences fully correspond to the standards; furthermore, the emotional coloring of the request is also maintained in such utterances.

It was also found out that even if a speaker follows all the rules of intonation within a particular intonation structure, the intonation in patients with aphasia differs from the intonation in neurologically healthy native speakers. In the speech of patients with aphasia, the rise and fall of tone within certain intonation structures are noticeably less pronounced throughout the entire period of pronunciation than in healthy native speakers of the Russian language.

In conclusion, according to preliminary results of the study, it should be stated that the integrity of intonation contours of imperative sentences on the one hand and serious deviations from the intonation standard in interrogative statements on the other hand are pragmatically conditioned.

In most situations a patient has to deal with the ability to express a request is one of the key factors determining a high quality of life. The intention of requesting intonation, on the contrary, is realized by people around –the attending physician, other medical staff or relatives. Therefore, for the patients who have got used to the role of a “passive” communicant, it is not typical.

LANGUAGE PERSONALITY IN SOCIAL NETWORKS

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SIMILARITY OF LINGUISTIC SIGNS TO THE POINT OF CONFUSION AND LINGUO-PERSONOLOGICAL SIMILARITY OF TEXTS (ON THE MATERIAL OF POLITICAL ACCOUNTS IN SOCIAL NETWORKS IN THE RUSSIAN LANGUAGE)

The article is devoted to the consideration of the similarity of linguistic signs in the linguopersonological aspect. A new object of linguistic analysis, which can be considered in terms of similarity-difference, is a variety of fake text materials. Their placement in specially created fake social network accounts allows expanding the list of previously described linguistic features of fakes and noting among them linguo-personality, which manifests itself in the choice of linguistic means for successful communication made by the author of a fake message, allowing him to disguise himself as another linguistic personality.

According to our concept, which takes into account the applied aspect of the research undertaken for author studies and linguoexpertology in general, the similarity of texts can be considered in the linguopersonological aspect. The similarity of texts as linguistic signs is conditioned linguopersonologically and is manifested in the similarity of their formal plan and content. According to the three-level model of a linguistic personality presented by Yu. N. Karaulov [Karaulov, 2010], in a person text a linguistic personality manifests itself at the verbal-semantic, thesaurus, and motivational levels. In this regard, the linguo-personological similarity of the texts of different authors can be described by the following scheme, where X is the author as a linguistic personality No. 1, Y is the author as a linguistic personality No. 2, T1 is the text of the author No. 1, T2 is the text of the author No. 2, a wavy line (~) is a sign of similarity, resemblance:

X – T1

~ ~

Y – T2

The following conclusions follow from the stated position:

- 1) from the point of view of linguopersonology authors, belonging to the same type, create similar texts;
- 2) the similarity of the texts testifies to the linguo-personological similarity of their authors;
- 3) linguo-personological differences between the authors will manifest themselves in the form and content of the texts they create.

On the basis of the similarity of person texts and the similarity of linguistic personalities in modern communication, the phenomenon of similarity of texts to the point of confusion is

revealed, which makes it necessary to theoretically comprehend it and develop a methodology for the linguo-personological analysis of similar texts, which could be used to solve applied problems.

Modern communication in social networks is a space in which texts are actively appearing, created by fake linguistic personalities, but perceived by addressees as personal texts of real linguistic personalities. In this regard, the research undertaken by us has prospects related to the presentation of the concept of linguo-personological similarity of texts as units of language and the methodology for analyzing controversial texts in connection with controversial situations in the field of violation of the law on personal data, as well as in the field of copyright.

RUSSIAN DIALOGUE

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MODUS-RESPONSE FUNCTION OF PARTICLES IN A TEXT DIALOG

The communication process is a complex and dynamic sphere with original and universal features. The phenomenon of compression – the actualization of semantic information with a minimum amount of linguistic means – is characteristic of the speech sphere. Speech compression is actively represented in a reduced logical proposition, which is realized in speech by a productive means, i.e. an inarticulate sentence. The performance of the response function by Russian particles is focused on fixing precisely the judgment of a compressed, reduced type. In this case, the particles perform the function of fixing such a judgment, and the result of this is the optimization of the communication process on the part of the addressee. Pragmatic factors are the basis for the fact that communicants correctly understand and perceive each other's thoughts. In this case, particles are a speech optimizer that is used by the addressee for a reduced, pragmatically oriented response to the speaker's judgment. The degree of graduation in expressing doubts, assumptions, possibilities, probabilities, etc. is the basis for fixing speech response statements either in between the semantic poles of reliability and unreliability or at the poles themselves. It is the qualifying point of view of the addressee that is the starting point for the active displacement of the response statement with a particle to one of the specified semantic poles. The ability of particles in Russian to express a reduced (compressed) judgment as a response of the subject generated by the addressee in the communicative process should, in our opinion, be qualified as an important speech function of the data of grammatically serviceable, but pragmatically capacious elements of the Russian language system. In this aspect, particles as modus means of language should be qualified not only as a tool of communicative reactions of interlocutors, but also as original and productive structure-forming language elements. Particles are pragmatically valuable and communicatively informative signs of speech aspect, "modus exponents" of a subjective opinion, and agents of actualization of a subjective "point of view" reflected in a person's personal judgment, which, in turn, is constructively embodied in a sentence of a special type – structurally inarticulate. The problems actualized in the article are seen as promising for further development, primarily in the study of various issues of functionalism, pragmatics and anthropocentrism.

DIALOGUE OF CULTURES

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ANALYSIS OF THE RUSSIAN POLITICAL IMAGE FORMATION PROCESS IN CHINA IN 2000–2005 BASED ON THE STUDY OF THE PRC NEW MEDIA PLATFORMS

This article is about the process of Russia's political image formation in China during 2000–2005 based on the research of articles posted on new media platforms in the Chinese segment of the Internet. The introduction has background information on the concept of the image, the emergence and development of state image research in Russian scientific discourse, Russian authors studying Russia's image, the means of image formation, and the advantages of studying Chinese new media for image analysis and the importance of the period under study for the development of Russia-China relations. Content analysis of articles posted on major new media platforms in the Chinese segment of the Internet during the period under study is used as the primary research method.

The study results are the following: key events, messages, and keywords of the articles were identified, as well as the main areas of cooperation between the two countries that affect the assessment of Russia by the Chinese Internet community. Thus, among the key events were the signing of the Treaty on Good Neighborliness, Friendship, and Cooperation, the end of 40-year-old border negotiations between Russia and China, the Year of Friendship between Chinese and Russian Youth, important treaties and events in the trade and military sphere, as well as visits and meetings between the leaders of the two countries. During the period under study, the key messages were good-neighbourly relations, deepening of traditional friendship and mutual trust, expansion and deepening of cooperation, broad prospects for cooperation, peak development of relations. It is noted that during the study period, attention was paid to trade, investment, and financial issues related to attracting Chinese investment to the Russian Federation, energy cooperation (nuclear technology, oil, electricity, gas), and military cooperation. Key adjectives describing the two countries' relations are also highlighted: *friendly, warm, kind, and cordial*. The article assesses the political component as a critical factor influencing the formation of Russia's image in the PRC. In addition, the analysis shows that the development of Russia-China relations and the construction of a positive political image of Russia during the period under study were most strongly influenced by the resolution of territorial disputes in 2005, the pragmatic orientation of the Chinese mentality, the factor of mutual support in a multipolar world.

The research results show that important factors negatively or positively influencing the assessment of Russia's image by Chinese users include pragmatic aspects of cooperation, including the benefit to the Chinese side of a particular decision made by the leaders of the two states. Border issues and energy, trade, and economic and military cooperation contribute the most to the positive assessment. The status of the Russian Federation is an equally important component of the evaluation, which is made up of such components as politics, demography, economics, and international relations.