

SUMMARY

A.S. PUSHKIN AND N.V. GOGOL IN MODERN

E. I. Annenkova

The Herzen State Pedagogical University of Russia

«SLANDERERS OF RUSSIA» IN PUSHKIN'S AND GOGOL'S CONTEXTS

The subject of historical and literary comparison in the article is Pushkin's poems of 1831, which were a response to the Polish uprising, and individual chapters of Gogol's "Selected Passages from Correspondence with Friends", which deal with the problem of «Russia – the West». Some semantic overlaps are established between the works of writers created at the final stage of the creative path. The article examines Pushkin's poems «To the Slanderers of Russia», «Borodino Anniversary», «He Lived Between us...» and such chapters of Gogol's book as «On What the Word Is», «The Fears and Horrors of Russia», «Bright Sunday», where the situation of spiritual crisis is being recreated, which is clearly visible both in Western Europe and in Russia. This situation actualized for the author of "Selected Places" the problem of handling the word – a problem that Pushkin also pondered over. Both writers draw attention to the different experiences of Russia and the West of historical, political and spiritual collisions.

Both Pushkin and Gogol, reflecting on the historical past and on the possibilities for the further development of Europe as a whole, touch upon the confessional issue. Dialectic thinking turns out to be inherent in both writers. But at the same time, the comprehension of questions of theoretical, universal human problems turns out to be inseparable from their very personal perception and comprehension. This becomes clear, first of all, in the course of comparing such works as Pushkin's poem «Hermit Fathers and Wives are innocent...» and the final chapter of «Selected Places» – «Bright Resurrection».

V. A. Voropaev

Lomonosov Moscow state University

DIALOGUE ABOUT THE SOUL AND THE SPIRITUAL: N. V. GOGOL AND ST. IGNATIUS (BRYANCHANINOV)

The article examines the review of St. Ignatius (Bryanchaninov) about N. V. Gogol's book «Selected Passages from Correspondence with Friends», which, admittedly, is the most significant and authoritative opinion of all expressed by clergy. It was shared, apparently, by the Optina monastic elders. In the library of St. John the Baptist Skete (a small secluded monastery) there was a copy of «Selected Places ...» with a review of St. Ignatius enclosed in it, copied by the hand of St. Macarius. According to the saint, the soul in the book is mixed with the spiritual. According to Gogol, literature should enlighten the soul, lead it to perfection. This is the only justification for art for him; its purpose is to serve as an invisible step to Christianity. In the Christian trichotomy «body – soul – spirit», culture and literature belong to the sphere of the soul. A peculiar result of the correspondence dialogue between two outstanding representatives of Russian culture, classics of Russian literature, can be the words of the New Martyr Archpriest John Rapture that such creators as Gogol, in their meaning in the history of the word, are similar to the holy fathers in Orthodoxy.

A. I. Ivanitskiy

Russian State University for the Humanities

FROM EARLY GOGOL TO LATER: THE WAY OF THE BAROQUE

In the mature and late works of Gogol, and above all in *The Inspector General* (1836) and *The Denouement of the Inspector General*, signals of baroque identity between the world and the human soul were repeatedly noted, within which history appeared as a dramatic metaphor for the mystical meanings of the Old and New Testaments. This metaphor received an epic dimension from Gogol in the poem "Dead Souls" (1842), where the dead peasants, listed as alive according to the documents, expressed differently the extinct spiritual properties of their owners, who eventually turned into soulless flesh.

Meanwhile the final call of the First comical Actor in «*The Denouement of the Inspector General*» to strive "to the highest and eternal Beauty" had assumed the unconditional necessity for social and material worlds to be transfigured into the spiritual one. Such transfiguration systematically emerges in the narration of "The Dead Souls"; and in the late Gogol's journalism, first of all in "The chosen places from the correspondence with the Friends" (1847) it was declared as the total mission of the Russian folk and the state.

In linguistic terms, this motif goes back to the first cycle of Gogol's "Evenings on a Farm near Dikan'ka", where nature and people are constantly identified through their key features, which, being personified, become the new nature of a person or object. This endows the Nature and the People with the energy of epic unity. Therefore, it can be assumed that the attitude of the early Gogol was the morphological source of his late baroque religious poetics.

A. Kh. Goldenberg

Volgograd State Social and Pedagogical University

"SONGS OF THE WESTERN SLAVS" BY A. S. PUSHKIN IN THE SCIENTIFIC DISCOURSE OF D. N. MEDRISH

Referring to the creative history of the cycle "Songs of the Western Slavs", thoroughly studied by Pushkin scholars, D.N. Medrish makes several significant discoveries. He proves that two mysterious handwritten lines and a metric diagram attached to them, found on the back of a draft of a poetic message to A. P. Kern (1825), directly correlate with the South Slavic epic tradition. Before him, Pushkin's researchers defined them in two ways: as a recording of an unknown Russian folk song, or as an imitation of it.

D. N. Medrish drew attention to the fact that the plot of the couplet (the defeat of the "pagan city") is not typical for the Russian epic and Russian historical consciousness. In medieval Russia there was a cult of cities, the theme of the protection of which from the "poganiy" (evil people) is reflected in Russian epics, and in the "Lay of Igor's Warfare." In the historical consciousness and epos of the South Slavs the situation was reversed. The lines about the seizure of the tsarist (that is, the Sultan's, "poganiy") cities become a kind of leitmotif of the Serbian epic.

These conclusions of the scientist became the impetus for a new reading of Pushkin's "Song of George Cherny", the eleventh in the cycle "Songs of the Western Slavs". The plot is based on the murder of his father by Georgy, who is ready to give the Turks the refuge of his son and his companions in order to prevent an uprising. Medrish's predecessors considered this plot to be literary fiction. The scientist finds a previously unaccounted for Serbian song source, proving that the plot about parricide has a folklore origin. Comparing folk songs about Georgy Cherny with Pushkin's "Song", Medrish reveals their deep kinship not only at the level of plots (the son kills his father), but also at the level of poetics.

The scientist managed to interpret in a new way the creative history of Pushkin's poetic "Tale of the Fisherman and the Fish", the plot of which the poet intended to use in the song genre, giving him the title "18th Serbian Song" in the cycle "Songs of the Western Slavs". Medrish established that a number of plots and images, known to Russian folklore exclusively as fabulous, were also recorded among the southern Slavs in song life. In Serbian love lyrics, for example, a plot such as "Tsar Saltan" is widespread. It would be just as natural in the genre system of Serbian folklore to relate the story of a fisherman and a fish to both a fairy tale and a song. The poet ruled out the song version, because "in the genre system of Russian folklore, this plot fits into the form of a fairy tale – and only a fairy tale."

V. D. Denisov

Russian State Hydrometeorological University

THE SMITH AND THE BEAUTY IN N. GOGOL'S STORY AND V. SCOTT'S NOVEL

The influence of W. Scott's work on Gogol's works was immediately noted by his contemporaries. In the future, this influence was studied by Gogol scholars, starting with Kulish, although only in recent works it is considered much more widely and in more detail. However, researchers have not yet noted the fundamentally important echoes with the historical novel by W. Scott "Beauty of Perth, or St. Valentine's Day" (1828; Russian translation 1829).

Obvious parallels to this novel in the story of N. V. Gogol's "The Night Before Christmas" (1832) seem to "highlight" the action and the characters themselves. And then Dikanka appears as the center of Little Russia, like the county of Perth in Scotland, and the young blacksmith and beauty also become the main characters. The time and reason for their union is a Christian holiday (note that the Roman Catholic Church considers the celebration of St. Valentine's Day, rather, a folk tradition, while the Orthodox do not celebrate it). At the same time, the image of single-parent families (semi-orphanhood) of the main characters is actually recurrent: Oksana has only a father (like Katerina), Vakula has only a mother – the witch Solokha (whereas Heinrich Schmit is shown as an orphan in the novel). The family union of the blacksmith and the beauty simply must be complete, and therefore the finale of both the novel and the story is fundamentally the same: after the wedding of the heroes, the birth of their child follows in due time as a religious and natural approval of this union.

Based on the obvious relationship between the two works, it should be noted that in Gogol's story, Catherine II is endowed with the features of a kind and wise "pure" beauty who has to resolve the conflict, and the intrigues and inconsistencies inherent in the novel by V. Scott to the prince and his entourage characterize Potemkin. As for the characters of commoners, they are written out in more details, large and small, which create a background for the main

character, whose profession is especially significant for the plot and the novel, and the story. So, bearing an ancient German military name, Schmitt the blacksmith makes weapons, travels, seeks adventures ... This enthusiast with a “fiery imagination” reads “ancient ballads” and composes poetry himself but is timid with his beloved. Vakula, on the other hand, is of Greek origin, the rural name of “shepherd, cattle driver” and creates not military deadly, but peaceful agricultural implements. Realizing the inclinations of an artist, he paints walls and fences, paints dishes, but he is also able to paint a church image.

D. L. Ryasov

House of N. V. Gogol – Memorial Museum and Scientific Library

M. A. Shelenok

St. Petersburg Humanitarian University of Trade Unions

THE FATE OF GOGOL AND PUSHKIN IN THE DRAMATIC INTERPRETATION OF A. REMEZ

Alexander Remez is a Soviet and Russian playwright who reached the peak of success at the turn of the 1970s-1980s. Nowadays his works are not so popular among readers and spectators, although they expand our notions of the theater of that period. A. Remez discovered an unusual strategy for the development of the so called “chernukha” (hack and slash): a dominant feature of his works is not depressive naturalistic representation of reality (a general principle of this trend), but, in fact, **a game** as a way of world perception and attitude. Among Remez’s plays the trilogy about famous Russian writers (Pushkin, Gogol, Lermontov) is of special importance. In this trilogy the author does not strive for historical accuracy, but devotes himself wholeheartedly to the game.

The play that describes Pushkin’s work on his drama *Boris Godunov* is a bit depressive. The poet appears before the reader/spectator as a brooding and even low-energy person. Using a ‘mask’ of the main character the author criticizes Russian dramaturgy of the 18th – the beginning of the 19th century, under which classicist tragedy failed to reach its highest level. The major conflict of the play has become a problem of creative power that is capable of freeing from earthly cares for the sake of spiritual and creative exaltation.

The most interesting play is *Me... Me... Me...* in which the playwright suggests looking upon the premiere of *The Inspector General* in a situation where of the outmost importance is not a process of creating the classical text, but specifically its result. The author’s own definition of the genre – St. Petersburg play – attracts attention as well. In the framework of this interpretation St. Petersburg appears as a mysterious, deceptive, deceitful city, and the theater where the story takes place becomes a space for hypocrisy, deception, betrayal, a logical addition to Gogol’s St. Petersburg environment.

The play demonstrates the author’s deep knowledge of the facts from Gogol’s life. This unconsciously encourages comparing the content of the play with biographical materials. The action of the play is built on the principles similar to those of the majority of A. Remez’s works: the main character’s features are gradually revealed due to successive leisurely dialogues with other people. Such are the meetings and conversations with a boyhood friend A. Danilevsky, a former Gogol’s student Ivan Turgenev (although the actual acquaintance with him happened only in 1851), the poet V. Zhukovsky, the critic F. Bulgarin, a close friend A. Smirnova and the actor N. Dyur. Particularly interesting is the inner monologue of Emperor Nicholas I that explains the motives of the emergence of the phrase ‘Everyone got something... and I got the most’. This phrase aims to discover a true message of the comedy.

The play is in one way or another full of the motives of pretense and insincerity as well as parallels between Gogol and his character – Khlestakov. Concluding remarks finally shift the action to the symbolic level. The writer climbs a ‘steep staircase of St. Petersburg’, but fails to reach its peak.

The plays that have been reviewed represent interesting examples of artistic reinvention of the fate of great 19th century Russian writers. While interpreting well-known biography facts A. Remez tried to look from a different angle at their lives and art, to provide a reader/spectator with alternative versions of images from textbooks.

O. Yu. Robinov

House of N. V. Gogol – Memorial Museum and Scientific Library

PUSHKIN’S AND GOGOL’S MEMORIAL SPACE IN MOSCOW

The article analyzes how the memorial space of two great writers was gradually formed in Moscow. One of the first “Pushkin places” is Strastnaya Square, which in the popular mind is associated with the poet, and then, after the destruction of the Strastnoy Monastery in Soviet times, it was named on the capital’s maps as Pushkin Square. A similar memorial space appeared after the installation in 1909 of a monument to Gogol on Prechistensky Boulevard, which later also received the name of the writer. Changes in urban toponyms are noted, which fix Pushkin’s and Gogol’s memorial places – both those that existed and those that have recently appeared in Moscow.

CONTROVERSY

L. O. Mysovskikh

Department of Russian and Foreign Literature

Ural Federal University named after the First President of Russia B N. Yeltsin

GRIGORY ALEXANDROVICH PECHORIN – A SUPERFLUOUS MAN OR A RUSSIAN EXISTENTIAL HERO?

The main purpose of this article is to study the image of a superfluous person in the «A Hero of Our Time» in order to understand whether this type can be considered as a precursor to the existential hero of the mid-twentieth century.

The question is of interest whether the «superfluous man» who appeared in Russian literature in the first half of the XIX century is a precursor of the existential hero of the twentieth century described in the works of Jean-Paul Sartre and Albert Camus? Therefore, using the example of Pechorin’s as a «superfluous man», the author tries to find not only analogies with the existential concepts of Seren Kierkegaard, but also to understand what are the points of contact of Pechorin’s superfluous man with the existential heroes of Sartre and Camus and what their difference is.

Pechorin is characterized by some classical existential concepts. The existential concept of alienation is considered in the light of the existential philosophy of Jean-Paul Sartre. The existential concept of self-contradiction is within the framework of the category of despair by Serena Kierkegaard. It is argued that Pechorin is in a borderline situation, which is represented in the theories of Karl Jaspers. It describes the characteristic signs by which Pechorin can be perceived as a harbinger of the absurdist hero depicted by Albert Camus. The points of contact of a superfluous man with an existential hero are shown, as well as their differences, which still do not allow us to consider an extra person an established existential hero.

Two characteristics of the type under study are distinguished. Firstly, a superfluous man has a somewhat unusual character and, as a rule, is intellectually superior to the people around him. This already makes him quite appropriate for the role of «hero». And secondly, however, he cannot fulfill this role, because he is doomed to inaction due to external circumstances, as well as his own character. Thus, he turns out to be a gloomy character capable of causing suffering to himself and others. He is, in fact, a new type of a “hero” – the only kind that the modern era can produce. Hence Lermontov’s name is «A Hero of Our Time».

The superfluous person eventually turned into an existential hero described in the Western European philosophical literature of the twentieth century, since there are rudiments of existentialism in the character of the superfluous person, although many of them are still dormant and waiting for the influence of time to become active. Thus, the «A Hero of Our Time», G.A. Pechorin, created by the Russian writer Mikhail Yuryevich Lermontov in 1840, according to the author of the article, to a certain extent anticipated the development of Western European existential philosophy of the twentieth century.

IN THE GENRE OF COMMENTARY

S. V. Savinkov

Voronezh State Pedagogical University

Voronezh State University

“ORDINARY” AS A SET OF EXTRAORDINARY IN THE ARTISTIC SOCIOLOGY OF F.M. DOSTOEVSKY

The article presents a detailed commentary on the passage of the novel “Idiot”, in which the typological characteristics of the community of ordinary people are presented. The impossibility of change and development turns out to be the defining feature of this series, but it is no longer due to the table of ranks. An ordinary person, being a representative of the multitude, dreams not of reaching the cherished degree in the official hierarchy, but of recognizing by everyone what he initially does not have – originality. Belonging to the multitude of ordinary people, an ordinary person opposes to this multitude, thereby declaring his inequality with this mass and at the same time equality with those geniuses of humanity with whom he cannot have equality by definition.

Variability and diversity are what is inherent in the sphere of the ordinary, not the exceptional. The exceptional is singular, the plural is ordinary. “Ordinary” is a set of units, each of which strives for a separate existence. An ordinary person is able to hate the same ordinary person only for their similarity to him. So the appearance of doubles is possible only among ordinary people.

Among the “ordinary” there is also such an unusual type as Gavrila Ardalionovich Ivogin. This type of ordinary person tries his best to become extraordinary, though having no reason to do so. His goal is to become extraordinary at all costs. By the very presence of such a goal, he fits into a certain character paradigm in Dostoevsky’s writing. Suffice it to recall that Yakov Petrovich Goliadkin – a middle-class gentleman – by all means, like his literary predecessor, Poprishchin, wants to get into the circle of selected persons and suffers a fiasco. But both Gogol’s “cipher” (associated with nothingness: I am a cipher because I am nothing) and Dostoevsky’s cipher (associated with the multitude: I am a cipher because I am the same as others) are endowed with a common sign of immutability, “readiness”. Cipher cannot become a unit by itself, through self-restoration, self-development. He is such a primordial reality, with which he himself cannot do anything. He can only rely on a miracle, on chance, on fate – on forces external to him.

TEXT. CONTEXT

A. V. Kubasov

Ural State Pedagogical University

BIOGRAPHICAL AND LITERARY CONTEXT OF A.P. CHEKHOV’S STORY “GUSEV”

The article is devoted to the interpretation of A. P. Chekhov’s story “Gusev”, which directly reflects the writer’s impressions of the trip to hard labor Sakhalin. The research methodology is based on the concept of interaction between historical-literary and biographical types of analysis. The biographical aspect is presented in the story implicitly and is designed for the reader who has the relevant knowledge, similar to the author’s. Such a person was Chekhov’s older brother, Alexander Chekhov. He served as one of the prototypes for the title character. The correspondence of the Chekhov brothers indicates that since 1887 the nickname “Gusev” has stuck with them as a designation of a certain type of personality. Chekhov addressed his brother as “Gusev”, and he signed some of his letters in the same way. In addition, individual words and expressions from the Chekhov family dictionary are interspersed in the story, which is quite understandable only to them. All this gives the story a two-coded character. One meaning is clear to the widest range of readers. This is a code conditioned by the knowledge of the Russian language and the necessary realities. Another meaning, which required possession of a biographical code, could only be understood by Alexander Chekhov or other members of the writer’s family. This second meaning creates an additional associative plot of the story, inextricably linked with the explicit one. An additional plot is important for understanding the principles of artistic world-modeling in Chekhov’s work. The historical and literary aspect makes us turn to the literary context of the story. “Gusev” is a Christmas story published in the “Novoye Vremya” newspaper on December 25, 1890. The genre of the Christmas story predetermines its connection with other similar stories of the writer. From this point of view, there was a roll call between “Gusev” and “Kashtanka”. They are related by such methods of creating the comic as animalization and personification. In addition to autointertext, the story contains intertextual references to Gogol. The connection of the story with Gogol’s manner, the time of its publication on Christmas Day, the ironic tone of the correspondence of the Chekhov brothers give Gusev a special festiveness. As a result, the story gets a grade as a work in which social and philosophical problems are corrected and partly removed by the comic laughter component.

INTERPRETATIONS OF THE CLASSICS

N. P. Krokhtina

Ivanovo State University, Shuya branch

COSMIC SENSE (ANTHROPOCOSMISM) IN THE PROSE OF I. S. TURGENEV

The work of I. S. Turgenev is considered in the context of the transition of literature and art of the 19th century to anthropocosmism, therefore, the literary relationships of Turgenev are traced in the work. This transition is clearly indicated in the poetry of Goethe, F. Tyutchev, A. Fet, whom the symbolists called the founders of symbolism and their teachers. It is argued that in prose this process of familiarization with world life is associated with the name of Turgenev, and Maupassant and Ivan Bunin become his successors. The origins of this anthropocosmic consciousness are associated with the literature of the Renaissance: it is not for nothing that Shakespearean allusions permeate Turgenev's work, in particular, the idea of the "great chain of being". From romantic poetry, the division of nature into its two faces, light and dark, hostile to personality, begins to emerge. This antinomianism can also be associated with the Christian tradition, about which S. N. Bulgakov thought a lot in his works.

The analysis of "Bezhin Meadow" shows the duality of world existence. It is emphasized that Turgenev's images of nature are permeated with a quiet, meek, Christian beginning and a mysterious, irrational beginning, and both of these beginnings are revealed by the writer in man as an anthropocosmos. A person's immersion in world life is revealed through the poetics of a moment and contrast: the highest moments that introduce a person to the immortality of love, beauty, creativity and poetry are associated primarily with youth, which is inseparable from the state of falling in love and "irresistible forces". It is noted that in Turgenev's poetics of contrast, the irresistible forces of youth and a life lived without a trace, the brevity of human life and eternal nature with its mysterious laws are opposed. It is emphasized that love is inseparable from the mysterious forces of nature; therefore it is catastrophic in the world of Turgenev. In this analysis, Turgenev's woman appears as the personification of nature, beautiful and indifferent, alluring and ruthless, meek and disastrous. It is emphasized that in thinking about the secret forces of life, the famous image of the great chain of being ("Faust") is revived. It is concluded that both the poetic miniature "Asya" and the novel "On the Eve" are about the boundless forces of youth. There are parallels between the female images of Turgenev and Bunin. It is noted that Turgenev's poetics of contrast places the hero between two polar female natures ("Smoke", "Spring Waters"). In his last two "mysterious" stories, Turgenev turned to the central romantic theme of 19th-century art. connection between Eros and Thanatos. The poetics of contrast and the moment is revealed in Poems in Prose, where the theme of parting with the passing life is opposed by the resurrection power of memory, and the highest moments of human life are associated with creativity, art that nature does not know and which embodies the highest, ideal beauty that romantics aspired to. and symbolists. In his highest moments man rises above nature.

It is concluded that nature appears in Turgenev both humanized and mysterious. There is in it a deep peace, silence, meekness, "pure azure" and perpetual motion, a mystery, most often hostile to man. In an effort to express the secret forces of life, Turgenev links the eras of romanticism and symbolism, combining classical realism with the romantic tradition and the emerging anthropocosmic consciousness.

LITERARY LIFE

A. V. Gevorgyan

Gorky Institute of World Literature of the Russian Academy of Sciences

M. V. Stroganov

Gorky Institute of World Literature of the Russian Academy of Sciences

P. I. WEINBERG AND “RUSSIAN WEALTH” ON THE FORMATION OF LITERARY REPUTATIONS

The formation of literary reputations does not always depend on the personal virtues and merits of their bearers. For example, all members of the editorial board of the magazine *Russkoe Bogatstvo* (“Russian Wealth”) and, above all, its head N. K. Mikhailovsky had an impeccable and high moral reputation. Similarly, P. I. Weinberg had a very high reputation as an honest, impartial defender of literary and artistic figures. Russian writers have consistently elected Weinberg and members of the editorial board of *Russian Wealth* to leadership positions in the Union of Mutual Assistance of Russian Writers at the Russian Literary Society and Literary Fund, invited them to arbitrate “domestic” conflicts and proceedings. Meanwhile, there are cases when, for reasons of not entirely conscientious polemics, the same Mikhailovsky made mistakes and blunders, for which he later had to apologize (conflict with V. Ya. Bogucharsky). And Weinberg, as is known, was distinguished by bad faith in financial settlements with the authors (F. M. Reshetnikov, A. A. Fet, A. N. Ostrovsky). It turned out that contemporaries did not notice certain blunders of their literary brethren and did not blame them for these blunders. However, in 1861 M. L. Mikhailov accused Weinberg of publicly insulting one champion of women’s equality, E. E. Tolmacheva, and recognized him as unworthy of the literary community, although there was no special blame for Weinberg in this situation. The article also examines two poems by Weinberg, marked by him in 1902, when Mikhailovsky was 60 years old. The first of these poems was published in the collection “At the Glorious Post” (1900, the real issue in 1901); the second has never been published and is being printed for the first time.

YOUNG PHILOLOGY

E. V. Kuzmina

Moscow State Psychological and Pedagogical University

“THE PSALM SENTENCE” BY M. V. LOMONOSOV IN RUSSIAN

The article is devoted to universal values that have been in the focus of Russian literature since its foundation. Thus, in Metropolitan Hilarion’s “Word on Law and Grace” in the XI century, the main issues were the moral qualities of a person. This formed the tradition of using structurally complete, integral structures of biblical texts as the basis for both written and oral texts, which corresponded to special departments (initials) as linguistic units of worship.

Russian literature initiated the tradition of poetic representation of psalms by the first Russian professional poet Simeon Polotsky in the “Rhyming Psalter”. According to the testimony of N. I. Novikov. M. V. Lomonosov studied the “Rhyming Psalter” and under its influence began to study versification. M. V. Lomonosov in the poem “Psalm Sentence”, taking as a basis the texts of the biblical psalms, proposed to consider a system of human qualities in the high sense of the word. As a result, this poem became the basis of a new genre of Russian literature, in which the problem of a person’s moral qualities and his speech-behavioral tactics was discussed from different sides.

The influence of M. V. Lomonosov’s poem “The Psalm Sentence”, based on the 11th and 14th psalms of the Biblical Psalter, on the formation of the genre of Russian literature devoted to the system of human qualities in the high sense of the word, is considered. N. M. Yazykov, I. I. Dmitriev, N. M. Karamzin, G. R. Derzhavin. The result was the main provisions of the moral code of man, which formed the ethical dominant of Russian literature, its special didactic pathos.

M. V. Lomonosov considered the basis of the mechanisms of forming a positive reaction of listeners to be appeals to goodness, the aphoristic expression of which he found in psalms 11 and 14, where he saw the main provisions of the moral code of man, which formed the ethical dominant of Russian literature, its special didactic pathos.

Thus, the “Psalm Sentence” by M. V. Lomonosov became the basis for the formation of classical texts of Russian literature. At the same time, certain provisions of this poem formed the core of a number of remarkable literary texts.

E. E. Nadtochiy

Tomsk State University

TO THE HISTORY OF ONE FAILURE: OBITUARIES OF S. S. BOBROV AND THE FORMATION OF A POSTHUMOUS REPUTATION

The article analyzes the obituaries about the death of the writer S. S. Bobrov and their role in the process of decanonization of the writer. This research is aimed at finding out why the posthumous texts about S. S. Bobrov could not influence the posthumous reputation of the writer and the oblivion of his name by the next literary generation.

The material for the analysis was obituaries of S. S. Bobrov, published in the journals *Friend of Youth* and *Vestnik Evropy* (“Bulletin of Europe”).

In the course of studying the texts of obituaries, it is revealed that their aim is to inform about the death of a person, demonstrate their social and professional significance and, thereby, create a posthumous image immortalized in the memory of descendants. Obituaries about S. S. Bobrov, focusing on the first task, could not solve the second.

The obituary published in “Drug Yunoshestva” (“A Friend of Youth”) follows the tradition of the first examples of N. M. Karamzin and I. M. Born. Literary activity becomes the only lacuna in the obituary, which ultimately became a weak spot: the literary “genius” of the deceased, proclaimed by a friendly circle, was not substantiated and not supported in any way.

In the obituary about S. S. Bobrov, published in the journal “Bulletin of Europe”, is also assigned an exclusively informational task. The author gradually answers a number of key questions of the news item “what happened”, “when it happened”, “who acted”, and also briefly lists public and creative merits that emphasize the social status of the deceased.

Thus, having analyzed obituaries for the writer S. S. Bobrov, one can trace the peculiarity of the formation of the posthumous image of the writer in the culture of memory. The authors of the texts did not intend to perpetuate the merits of the poet, to demonstrate his best human qualities. In obituaries, there are practically no ritual constructions that enhance the “mournful” effect and appeal to the memory of descendants. They do not have bright, memorable images. Finally, these obituaries emphasized Bobrov’s belonging to an influential, but rather narrow community – to the Masonic environment, which determined the “local” nature of his reputation. Together with hypertrophied, but unsubstantiated statements about the “genius” of the poet, this created fertile ground for controversy, which the younger Karamzinists took advantage of. The epigrams of Vyazemsky and Batyushkov crossed out the image of a virtuous and talented poet and created an anti-image of Bobrov-Bibrus, who entered the literary memory of the next generations.

LINGUISTICS

CONFLICT COMMUNICATION AND SPEECH ETIQUETTE

S. Tunyan

Russian-Armenian (Slavonic) university

MITIGATION AS A WAY OF RESOLVING OR PREVENTING CONFLICTS IN DIPLOMATIC SPEECH

The ability to find and use the right words and expressions appropriate to a given situation, which is usually inherent in diplomats, certainly contributes to the successful conduct of complex negotiation processes, the prevention of inevitable conflicts, the elimination of possible misunderstandings in communication, the revision of opponents’ positions, that is, the conviction of the opposing side in the correctness of its point of view, which ultimately leads to the implementation of the communicative intent of the addressee.

Diplomatic speech is characterized by semantic uncertainty, vagueness, the ability to conceal or disguise certain information, to evade direct answers, etc. All this is realized through the choice of certain communicative strategies and tactics that affect different aspects of the addressee’s personality – his knowledge, value orientations, emotional characteristics, etc. The correct choice of the components of speech behavior ensures the effectiveness, success of communication.

One of the typical categories of diplomatic speech is communicative softening, i.e. mitigation. The research tradition of this phenomenon in different types of discourse is small, but all studies emphasize the fact that the implementation of the communicative category of mitigation, although it involves the modification of speech actions, but is not characterized by a manipulative nature. It is simply aimed at maintaining a positive communicative balance of interests, intentions, attitudes of both communicants in the process of communication.

Mitigation in diplomatic speech, as in other types of discourse, is realized by means of mitigative tactics, which perform various functions. For example, they allow the addressee not to name directly the facts of reality (events, subjects, actions) characterized in the process of communication, not to name exactly the person who is to blame for the situation, to avoid direct answers, pointing to a third person, who can solve this problem, etc.

There is no established classification of mitigative tactics in linguistics yet, which is due to the lack of study of the subject of research, and when analyzing diplomatic speech and the forms of use of mitigations in it, all new aspects are revealed and, as a consequence, new tactics of mitigation in linguistic research are presented.

A. A. Somin

Russian State University for the Humanities

KASTRYČNICKAJA, KASTRYCHNITSKAYA OR OKTYABRSKAYA?

TRANSLITERATION CONFLICT IN THE CONTEXT OF RUSSIAN-BELARUSIAN BILINGUALISM

When adapting urban toponyms for foreigners, a number of problems have to be solved:

- for languages with Latin graphics: whether it is necessary to translate significant elements of toponyms (that is, common nouns such as *ulitsa* ‘street’ or *institut* ‘institute’ in the names of stations such as *Ulitsa 1905 goda* ‘1905 year Street’ or *Institut kul’ury* ‘Institute of Culture’);
- for languages with non-Latin graphics: in addition to the previous question, there is also the question of choosing a transliteration system (whether to use English spelling or another system; how to render sounds such as palatal consonants or hushing sibilants, etc.);
- in a bilingual society: in addition to the previous questions, one has to choose from which language to translate and/or transliterate.

The article deals with language problems that arise in Belarus. The linguistic situation in this country can be characterized as an unbalanced Russian-Belarusian bilingualism. The choice of the method of information transmission for foreigners is a struggle between utilitarianism (translation / transliteration from Russian as the most used language) and symbolism (the choice of Belarusian as a source language due to its prestige as a national language). The current version of the Minsk Metro scheme and many other city signs present the toponyms transliterated from the Belarusian language using a system based on the traditional Belarusian Latin alphabet (so called *Latinka*) used until the 1920s. This system uses many letters with diacritics which are unusual for ordinary citizens. This choice provoked an extensive conflict communication in social media, which reflected a number of language myths concerning all three of the problems mentioned above: the choice of the source language of transliteration, the non-translation of common nouns used in toponyms and the choice of a transliteration system. The article discusses the following language myths and illustrates them with examples from the comments:

- the forced imposition of the Belarusian language and discrimination against Russian;
- the illiteracy and incompetence or even deliberate sabotage of responsible persons and/or linguists, both in connection with the transliteration of common nouns which are parts of the toponyms instead of their translation, and in connection with the choice of the “wrong” transliteration system;

- the uniqueness, primacy and “normality” of the English language and, accordingly, the dissimilarity of it and the use of letters with diacritics as a deviation from the norm;
- misconceptions about the graphics of other European languages and the graphics of the traditional Belarusian Latin alphabet.

MODELING THE INTERDISCOURSE

A. A. Khabarov

*The Prince Alexander Nevsky Military University of the Defense Ministry
of the Russian Federation*

THE CONCEPT OF THE INTERDISCOURSE OF INFORMATION AND PSYCHOLOGICAL WARFARE IN THE PARADIGM OF PRESUMPTIVE MANAGEMENT

The article is devoted to the linguistic analysis of the problem of identifying the cognitive-communicative mechanism of indoctrination of targets in the paradigm of information and psychological warfare, which is conducted by the countries of the collective West, led by the United States, in order to destroy the integral potential of the opposing states by non-combat means. The relevance of the research is determined by the dynamics of transformation of ontological, epistemological, and axiological aspects of information security of modern society. The author’s approach focuses on language as an instrument of ideological influence at the macro-level as an interdiscourse explicated in the spheres of social communication in the form of polarized discursive practices.

During the research, the author emphasizes the methods of semantic-structural, conceptual, and pragmatic analysis, revealing the ethno-cultural specifics of the verbalization of communicative strategies of mental and speech influence in the Western and Chinese media discourse. The advantage of the author’s analysis can be considered the method of identifying lexical means of secondary nomination and ideological markers of linguocognitive manipulation in the studied discursive fragments. The paper actualizes theoretical studies on the forms and methods of modeling the interdiscursive environment in the global media, as well as methods of ideological polarization of speech, the specifics of their communicative application, which made it possible to deduce the definition of the interdiscourse of information and psychological warfare as a type of consensual weapon. The author presents the dominant signs of speech influence, which are manifested in the interdiscursive environment of information and psychological warfare: identification of ideologically labeled concepts in speech, lexical means of secondary nomination, structural and semantic fragments of precedent texts, military and political terminology, the use of cognitive and communicative mechanisms for creating “dialogicity” in the text (the phenomenon of polyphony) and bipolar division according to the principle of “friends-foes”.

As a result of the research, the author concludes that the practical use of language tools as an information weapon determines the functioning of ideologically polarized speech products in the form of an interdiscourse as effective means of verbal indoctrination of objects of influence in the conditions of digital reality. The results of the analysis of empirical material support the author's view that the key goal of sustainable maintenance of a stable interdiscursive field in mass public communication is to ensure the possibility of linguocognitive manipulation of the consciousness of the target audience.

DIALOGIC SPEECH

M. V. Voronets

Altai State Pedagogical University

N. N. Shpilnaya

Altai State Pedagogical University

FEATURES OF FUNCTIONING OF RESPONSE

REMARKS LIKE "IS IT?" AND "REALLY?"

The article analyzes speech formulas «razve?» (Is it?) и «neuzheli?» (Really?) which allow the intention of maintaining a conversation to be realized and express the doubt of the communicant-2 in the reliability of the information received from the communicant-1 or surprise.

The comparison of these cues has already been carried out in the scientific and methodological literature, but almost no attention was paid to their functioning as independent response cues (communicatives), and not the beginning of interrogative statements. In addition, there was attributing shades of meanings, irrelevant for all contexts of their use that makes it prospective to further search for pragmatic meanings expressed by these cues.

The definition of such meanings will allow not only to differentiate the use of the particles "Razve?" и «Neuzheli», that will be useful, for example, in teaching Russian as a foreign language, but also to deepen the understanding of the genesis of the response, to describe the relationship between the speaker's intention and the choice of the appropriate speech formula.

The analysis of contexts from the National Corpus of the Russian Language confirmed the variability of the meanings of the considered cues. Obviously, first of all, they actually allow the intentions of maintaining a conversation to be realized. At the same time, the choice of the cue "Razve?" or "Neuzheli?" is communicatively significant, since they cannot freely replace each other without changing the meaning of the statement. Reply "Razve?" to a greater extent actualizes the expression of doubt, which is more often a conscious reaction inviting the interlocutor to prove his point of view. Reply "Neuzheli?" more expressive and usually actualizes surprise. It is impossible to establish more precisely the emotional nuances accompanying the expression of surprise, since they vary significantly depending on the situation and context. However, it is precisely the cue "Neuzheli?" can only actualize the intention of maintaining a conversation without a clear expression of doubt or surprise.

LANGUAGE CONSCIOUSNESS OF BILINGUALS

A. A. Natpit

Tuvan State University

Siberian Federal University

THE SPECIFICITY OF THE PSYCHOLINGUISTIC PARAMETERS "REPRESENTABILITY" AND "THE SIMILARITY OF THE IMAGE WITH THE PICTURE" OF TUVAN WORDS IN THE LINGUISTIC CONSCIOUSNESS OF TUVAN-RUSSIAN BILINGUALS

The study of psycholinguistic parameters of the word (PP) is related to the speech therapy of patients with aphasia. To restore speech after aphasia, specialists use a set of exercises, for the lexical content of which knowledge about the PP of words is important. For example, the higher the value of the PP "representability of a word", the more likely it is that the connection between the word and its denotate will be preserved or will be the least disturbed in a systemic speech disorder. The higher the value of the PP "the similarity of the image with the picture", the more successfully this picture will serve as an activator of the corresponding language unit in the process of the speech therapy with the patient.

The relevance of the work is related to the insufficient study of the psycholinguistic parameters of Tuvan words in the linguistic consciousness of Tuvan-Russian bilinguals. The paper presents the meanings of PP "representability" and "similarity of an image with a picture" of 29 Tuvan stimulus words.

The paper presents the following hypothesis: if the Russian language predetermines the functioning of the bilingual mental lexicon of Tuvan-Russian bilinguals, then the values of the PP of the representability of Tuvan words among Tuvan-Russian bilinguals will be low, i.e. will be far from the maximum values, and the stimulus material (drawings) prepared for Russian monolinguals will not correspond to the images that arise in the linguistic consciousness of bilingual Tuvans.

The research method is free associative experiment.

The values of the PP "the similarity of the image with the picture" were compared between Russian monolinguals and Tuvan-Russian bilinguals. The results are presented in the form of graphs, which show that the differences between the values of the parameters among monolinguals are quite different from word to word, but by Tuvan bilinguals' are not.

Thus, we can draw the following conclusions: strong competition between the Russian and Tuvan words for naming an object causes a sharp drop in the values of the PP representability of the corresponding Tuvan word; pictures as stimulus material for Russian monolinguals can be used for Tuvan-Russian bilinguals. In general, the bilingual mental lexicon of Tuvan-Russian bilinguals demonstrates a fairly harmonious coexistence and mutual influence of the two languages.

REGIONAL STUDIES

T. A. Semilet

Altai State University

V. V. Vitvinchuk

Altai State University

THE CHARACTERISTICS OF REGIONAL MEDIA COVERAGE OF THE ISSUE OF REPATRIATION TO ALTAI KRAI

The article is the representation of the results of the theoretical and empirical research aimed at explication of the characteristics of remigration of Russian expatriates to Altai Krai and at the analysis of the content of journalistic messages in press and the axiological meanings of the picture created by mass media, its sociocultural effects.

Regional mass media are the initial source of information about repatriation to a certain territory and about the adjustment of the repatriates to the new mode of life. Therefore, media picture has significant political, social and psychological effects revealed through the influence on the authorities, public opinion and the expectations of repatriates, their self-esteem.

The main messages and axiological aspects of the journalistic articles describing the issue of repatriates can be defined as follow: 1. Repatriates' comeback to Altai Krai is the unconditional good and the regional program of their resettlement is efficient, advantageous, mutually beneficial and very popular. 2. The program is solving the problem of workforce supply in the region; it is supplying the well-qualified people of the professions Altai Krai is lacking, namely teachers, doctors, industrial, agricultural, transport and construction workers. 3. Repatriates regard their coming to Altai Krai as finding a new home, homecoming, getting warm welcome at work. 4. Personal stories are mostly happy: love is met, wedding happens, mum is cured, coworkers are good, young couple gets on well in life, one has been enrolled in a college, a child comes to school, one has got a good job.

The effect of the good-looking picture of the implementation of Program for assisting compatriots in foreign residence in their voluntary resettlement to the Russian Federation is ambivalent. The positive consequence is that it is attracting repatriates to Altai kraï where they can solve its economical, demographical and work problems.

The negative ones are that the inadequate picture raises high expectations which lead to disappointment, unpreparedness of the repatriates to deal with the upcoming difficulties which makes them feeling unwell and raises negative attitude towards their "new home" and "newfound land". Moreover, among the people who live in Altai Krai such embellished picture depreciates the difficulties and hardships the migrants meet which does not lead the social life of the region towards improvement and reduces the responsibility of the authorities for the imperfections of both the program itself and its implementation measures.

ANNIVERSARY

A. V. Kulagin

State Social and Humanitarian University

ENCYCLOPEDIST AND DEVOTEE TO THE ANNIVERSARY OF PROFESSOR M. V. STROGANOV

Mikhail Viktorovich Stroganov was born in 1952 in Tver (previously, Kalinin), and almost all his scientific biography is bound to Tver University. The topic of the Ph.D. thesis (1982), which took shape in communication with the teacher, Professor G. N. Ishchuk, sounded like this: “Decembrists and Decembrist literature in the work of L. N. Tolstoy”; the theme of the doctoral thesis (1991) is “A Man in the Artistic World of Pushkin”. From the figure of Pushkin as the epicenter, his scientific interests organically diverged into several areas.

The first one is anthropology. The scientist’s doctoral dissertation was devoted to Pushkin’s philosophy of man. He also pays tribute to this approach in the textbooks “Man in Russian Literature of the First Half of the 19th Century” (1996, 2001) and “Historical Poetics” (2007), a collection of works from different years “Literary Studies as Human Studies” (2002), in several collective collections, where he acts as a compiler and as an author of articles.

The second perspective is literary and local history and, more broadly, cultural studies, aimed at comprehending the category of local text and artistic space. Such is the series of articles included in the book “About Pushkin” (2004). As a project leader, he prepared the reference book “Russian Writers and the Tver Region” (2009), as well as collections of “local” personalities – about N. Lvov (2001, 2005) and Sokolov-Mikitov (2007). The “provincial text” is developed under the supervision of Stroganov (and his colleague E. G. Milyugina): the collection “In the Mirror of Travels” (2012) and three volumes under the general title “Tver in the Notes of Travelers” (2012–2014). His reference to natural phenomena as cultural phenomena is also significant; it could be seen in collections of articles compiled by M. V. Stroganov (in collaboration with colleagues): “Russian swamp: between nature and culture” (2010), “Waterways: paths of life, paths of culture” (2015).

The third direction of his works is textual criticism. In 2000, M. V. Stroganov prepared and published a separate edition of Pushkin’s “Gavriiliada”. He single-handedly or jointly with colleagues prepared publications of writers of the Pushkin era (associated with Tver): P. Pletnev (1992, 1998, 2014), A. Wulf (1999) and others, as well as a three-volume collection of works by S. Drozhzhin (2015). Together with E. M. Karpova, the scientist prepared a publication entitled “Poetic almanac by N. V. Gogol: Reconstruction of the idea” (2014). This is a collection of poems by various poets, the plan of which was preserved in Gogol’s papers.

And another facet of the scientific portrait of M. V. Stroganov is vocabulary and reference work. He is one of the compilers of the encyclopedia “Onegin” (1999–2004). In 2002, M. V. Stroganov, as an editor-in-chief, published the dictionary “Aesthetic Relationships between Art and Reality”, containing materials on the aesthetic views of Russian writers and a number of philologists and aestheticians; in 2010 – “V. G. Belinsky’s Dictionary of Philological Terms” (together with I. A. Trifazhenkova); in 2014 – “Text of space. Materials for the dictionary (together with E. G. Milyugina).

Сетевое издание
«Культура и текст»

Статьи сетевого издания включаются в Российский индекс научного цитирования (РИНЦ), доступный в интернете по адресу:
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