

SUMMARY

ART WORLDS. CONCEPTS

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THE IDEA OF THE CHURCH AS UNITY IN F. M. DOSTOYEVSKY'S NOVEL "THE BROTHERS KARAMAZOV"

The phenomenon of the Church is considered as a semantic element of the author's concept of the novel *The Brothers Karamazov*. The Church is understood by Dostoevsky not only as a social institution, but above all as a community of believers in Christ.

Following the idea of the significance of the Church's motive as the thesaurus dominant of the novel, the motive for the unity of people is presented in correlation with the whole system of motives of the novel. The motive of the Church in the artistic structure of the novel is consistent with **the motive of the unity of the worlds**, which implies the connection between the dead in Christ and the living believers and is based on the idea that "with God all are alive" (Luke 20:38). This motive is embodied in the chapter «Believing women» and in the chapter «Cana of Galilee». Another related motive is **the motive of uniting people at a distance**, it is realized through prayer – the main connecting thread between people, signifying the connection between everyone through God. The thesaurus of the Church's motive also includes **the motive of the unity of people of different classes**, to which the story of Zosima and his servant Athanasius goes back in an episode of love kissing and affection. **The motive for the unity of people of different times** is also related, which is realized through the image of a prayer capable of connecting people of different generations (for example, the meeting between Alyosha and Elder Zosima is the result of an emanation of the prayers of the long-deceased Sophia Ivanovna). **The motive of the unity of man with the created world** is included in the value field of the motive of the Church and is associated with the image of the living world, interaction with which determines the state of mind of the heroes. It also unites people through the relationship of greeting, recognition, reverence, **the motive of bowing**. This motive connected Dmitry Karamazov and Zosima: the young man bowed deeply to the elder at the entrance, while the elder bowed to Dmitry at the exit. In close connection with the motive of faith in God, on which the church dispensation rests, there is also **the motive of the love of life**. The phenomenon of the Church is closely related to **the motives of guilt and responsibility**, which is expressed in the formula "everyone is to blame for everyone," which implies a close relationship not only between believers, but between everyone living in the world.

The motive of the unity of the Church reveals the dialectic of leading motives, revealing in this the idea of total unity, meaning the principle of the perfect unity of the multitude, which is inherent in the complete interpenetration and at the same time the interdependence of all its elements. It is the Church that teaches us family and civic (national) unity, the importance of which is clearly represented by the artistic world of the novel *The Brothers Karamazov*. It is shown that without unity there can be no family, no nation, or other social groups with their different spheres of life. The concept of community is also at the heart of the idea of unity of the Russian people, at the basis of a pious family, conciliarity and brotherhood.

THE POETICS OF PHYSICALITY

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TACTILITY OF «ONE'S OWN» BODY AND THE BODY OF THE «OTHER» IN O. MANDELSTAM'S POETOLOGY

A special attitude to someone else's word is one of the most obvious and universally recognized features of Mandelstam's poeology. His intensive and often demonstrative mastering of the "alien" gave rise to the most influential direction in Mandelstam studies – that of interpretation of any text of the poet in the direction of a complex network of reminiscences and "hidden quotations" ("subtexts"). At the same time, since the 1970s, Mandelstam's poetics has been analyzed as "sensualistic", "organic" and even "kinesthetic". The poet tried to overcome the role of the "stranger" (a Jew, an outsider, an exile, like in works of Ovid and Dante) in Russian and Soviet cultures through mastering their language. Mandelstam's poeology focuses on the reflection of the forms of the materiality of the text and one's own physicality. This also explains the unusually intense level of phenomenological reflection of his own and someone else's text, as well as the perceived bodies. He tries to belong in the national culture or epoch alien to him, especially actively mastering this "alien" through somatic communication. The most concrete formalization of this desire for bodily contact with the "other" world in Mandelstam's poetry is realized through verbal representation of touch or a kind of "haptic poeology" which turns into a poeological reflection of the verbal as partly tactile. Haptics refers to a fairly wide range of motives and metaphors related to touch. There were also personal psychophysiological reasons for this: according to the poet's widow, he was characterized by an acute sensory sensitivity, especially tactile. The intensity of the representation of tactile sensations and their metaphorical use in Mandelstam's poetry is really unusual. However, the tactile texture of the surrounding world, most often in a figurative sense, is uncomfortable and even hostile for the lyrical hero of the late Mandelstam. On the other hand, for him as a poet, it is touch that is most capable of overcoming the distance separating "his" from "someone else's", the inaccessibility of the object. The passive tactility of early poems is balanced by mediated activity in poems and articles on poetical subjects. The article analyzes various ways of identifying oneself with both the lyrical heroes of Russian poets and the diseases of the poets themselves (A. A. Fet, F. I. Tyutchev, I. F. Annensky). In the poet's articles, he attributes his own tactile attitude to the word to V. V. Rozanov, I. F. Annensky. Among the numerous metapoetic metaphors of Mandelstam, the "biological" trope of the poet as a "royal predator" – an eagle – stealing other people's images, seems to be the most aggressive variant of active poetic touch.

MOTIVE

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COFFEE IN RUSSIAN CULTURE OF THE 18TH CENTURY: FROM HISTORICAL AND CULTURAL CONTEXT TO THE SEMANTICS OF THE BEVERAGE IN LITERATURE

In the first decades of the XVIII century, coffee as an element of a new, europeanized lifestyle began to invade into Russian culture more actively and come to the attention of Russian poets, writers and journalists. The purpose of our research is to identify the semantic spectrum of the coffee motif and the plot of coffee drinking at the time of their origin in Russian culture and literature, to determine how liking for coffee was evaluated by poets and journalists and how this evaluation changed.

The study combines historical-cultural and semiotic types of analysis: the historical-cultural context of the epoch is reconstructed, the emphasis is placed on the similarities and differences between European and Russian culture of coffee drinking. In particular, the secondary nature of this culinary tradition in Russia is stipulated: grains were imported into the country by European metropolises, thereby becoming addicted to a drink for a Russian nobleman meant showing themselves to be European enlightened persons. This semantic emphasis is discernible in A. Kantemir's commentary to *Satire II*, where he emotionally declares that coffee – “Indian swill” – is already known to all of us. Cultural transformation cannot help being noted: throughout the 18th century, exported coffee in Russia was considered an expensive drink, a drink of the nobility, while in Europe it became already available to the bourgeoisie, philistines and students.

The adaptation of coffee in Russian culture follows the logic of the literary process: the work of A. Kantemir sits at the headwaters of Russian literature; he also owns one of the first mentions of coffee. He gives a negative and satirical assessment of the noble love for coffee, since this hobby becomes an element of luxurious and empty life of a young man unworthy of the glory of his ancestors. Coffee in the interpretation of Kantemir turns out to be an aristocratic drink, a part of the semantic complex of the life of a young sybarite.

G. R. Derzhavin gives a different evaluation of love for coffee: he states that minutes of enjoying the aroma and taste of coffee are a part of free life of the Poet, who retired from public affairs; this is a necessary element of an idyllic pastime in the space of his manor (message “Eugene. Zvanskaya life”).

In Russian culture, the semantics of a “drink for adults” has become fixed for coffee. And although N. I. Novikov admits the use of this drink by children, he warns parents: he talks about the harm of coffee for an immature body and reminds of parental responsibility.

Thus, since the middle of the 18th century, in Russian literature and journalism, there has been an active semantization of the coffee drink, demonstrating that coffee is rather slowly, but still being mastered by Russian culture.

GENRE STUDIES

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POETIC DISCOURSE OF VSEVOLOD NIKANOROVICH IVANOV IN THE CONTEXT OF HISTORIOSOPHICAL VIEWS OF THE EURASIAN WRITER

The article is devoted to the consideration of the genre and thematic features of the poetic discourse of Vsevolod Nikanorovich Ivanov (1888–1971), a representative of the Far Eastern emigration (1920–1940s) in the context of the influence, on the one hand, of the traditions of Russian classical poetry and the philosophical and aesthetic searches of the Silver Age figures, on the other hand, the philosophy and culture of China, the country that received the exiles from Russia. The author of the article, revealing the commitment to the poetic discourse of Vs. N. Ivanov to ancient mythological culture, as one of the fundamental foundations of European culture and Russian classics, complements his characterization by considering the poetic heritage of Vs. N. Ivanov-Eurasian in the context of the dialogue between the cultures of the West and the East.

The integration of the mythological traditions of ancient culture, Russian classical poetry, which largely served as the basis of the national poetry of the Silver Age, with innovative coverage of oriental themes, philosophical, aesthetic, spiritual and moral principles of the culture of the East in the sociocultural context of the 20th century, is considered as an important factor in the productive development of the national poetic tradition in orientalism and Russian poetry in a wide geopolitical and intercultural space.

The history of Russia in the context of significant, turning points of its fate, which determined the main object of the scientific and artistic attention of the writer-thinker Vs. N. Ivanov, led to his high interest in studying the history of the pre-Petrine era, contributed to the formation of deep historicism through the comprehension of the foundations of the culture of the West and East, antiquity and modernity (sonnets “Empire”, “Vision”, “Devil”, “Phoenicia”). The study of the poetic discourse of Vs. N. Ivanova relies on the philosophical and aesthetic basis of the writer’s worldview, associated with the philosophy of Eurasianism, consistently promoted by the writer both in poetic and scientific discourse, as evidenced by the great work of the writer-thinker “We: the cultural and historical foundations of Russian statehood” (Kharbin, 1926).

A broad outlook and erudition, formed by Vs. N. Ivanov during the period of active philosophical and aesthetic searches of prominent figures of the Silver Age, the influence of ideological, sociocultural factors at the turn of the 1920s determined and contributed to the formation of the scientific and artistic integrity of the entire corpus created and written by him during the years of the Civil War and subsequent emigration. The scientific and artistic study of the history of Russia (the sonnets “Uglich”, “Tsar Fedor”, “Catherine”) is considered in the article as the foundation of the philosophical and poetic understanding of the dramatic modernity of the period of the Civil War and emigration, which served as the basis for the birth of Vs. N. Ivanov series of sonnets of a socio-political orientation (“Civil strife”, “Democracy”, “Corpses”).

An important and relevant aspect of poetic discourse, the article analyzes poetry of oriental themes, innovative in genre and thematic terms, created under the influence of Eastern philosophy, poetics, Eurasian priorities of the poet (“Japanese poems”, “Chinese”, “Blue Dragon”, “Twilight”, “Kharchevka”).

The depth and scale of philosophical and ideological and artistic searches of V. N. Ivanov, a poet, an adherent of Eurasianism, is regarded as a unique cultural experience, which continues to be in demand and relevant with its potential.

HYPOTHESES

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DRAMATIC MINIATURE «I WILL CERTAINLY BE IN PARIS NEXT WEEK...»: FROM NARRATIVE ANOMALIES TO HIDDEN PLOT

The work, which received the conditional name “I will be in Paris next week” in Pushkin’s studies” (PW, for brevity), for a long time practically did not attract the attention of researchers. At the same time, it was taken for granted that we deal with a fragment of an uncompleted work.

Recently, arguments were put forward in favor of the fact that, by contrary, this is a completely finished work. This conclusion was made on the basis of analysis of the artistic structure. This work continues its study. It is shown that in the text there is a number of narrative anomalies, the resolution of which leads to the identification of the intermediate links of the plot, not given in the text explicitly. The presence of such a hidden plot means the presence of additional systemic connections. This serves as another argument in favor of the fact that PW is a completely completed work, and its intention is implemented in an artistic structure.

In this work, we reveal a hidden plot, which mainly concerns the relationship of Countess and Count. Thus, in our opinion, the text contains much more information about the relationship of all three characters than it is given explicitly. It is precisely the reason why much in the work has remained far from obvious, and led to the underestimation of this miniature masterpiece and to an incorrect identification of its status.

Usually, the presence of a hidden plot signals the presence of causal or plot anomalies, which cannot be explained only by circumstances that are only revealed in the text. Unraveling these anomalies leads to the detection of a hidden plot (or individual hidden elements), which allows one to explain these anomalies. Accordingly, this requires an additional effort from the researcher, rather unusual in practice of literary studies.

In this work, the reconstruction of the background was carried out. Both the future and the past, according to the conclusions made, contain hidden storylines. As a result, the plot of the work is logically closed, and the plot as a whole acquires harmony and sequence. During the reconstruction of events and relations between the heroes, we practically did not use psychological arguments and relied mainly on narrative logic, focusing on the gaps in it, which needed to be filled.

All this, in conjunction with other works of this direction, once again recalls the need for a serious study of a hidden plot in Pushkin as a systemic factor.

SEMANTIC POETICS

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THE POETOLOGICAL POTENTIAL OF THE SEMANTIC FIELD OF SOUNDING IN PUSHKIN'S POETRY

At the end of the first chapter of Eugene Onegin Alexander Pushkin gives a precise, almost scientific definition of poetry: "Poetry is 'the union of magical sounds, feelings and thoughts'. From this poet's point of view on the essence of poetry, it is interesting to investigate the internal and external syntagmatic relations arising from associations in the semantic field of words of the lexical-semantic group (LSG) of sounding, which is the focus of this article. Today, poetology has developed its typology of a creative person, its poetological models, based on two concepts: the ancient concept of the poet as the interlocutor of the Muses and the biblical concept of the poet-prophet. Both concepts go back to Pushkin's poetry. This article aims to show Pushkin's adherence to these poetological concepts, analysing the specific syntagmatic links between lexemes of the semantic field of sounding, which is at the centre of the metaphorical representation of the poet and poetry. To this end, only poetic works of different years, devoted to the theme of the poet and poetry, are taken as material for our study.

The analysis is based on the principle of frequency of usage of certain lexemes, which is confirmed by the data in Pushkin's Dictionary. Thus, the first place in frequency is occupied by the word "sound". The article analyses the syntagmatic links of this word with the nouns "lyre", "muses", "enjoyment", the adjectives "lyrical", "sad", "sweet", "pampered" and others. The article examines the use of words concretizing "sound": "noise", "voice", etc., as well as many verbs with the meaning "to make sounds", "sound": "to sound", "to whistle", "to speak", "to babble", "to call", "to announce" and others. Besides the words of the semantic field of sounding that we have already considered, Pushkin's lyrics include a group of words that comes close in meaning to the antonymous semantic field "absence of sound, noise" or "very weak sound". These are words such as "silent", "speechless", "silence", "numb", "silence", "silence", "quiet" ("voice silent"). The most frequent use of words denoting the absence of sound is concerning the poetic labor of the hero. Labor, especially the process of labor, is always silent and hidden. The subject of "silence" is "lyre" – "the symbol of poetic creativity, inspiration".

In the paradigm of sound, Pushkin's poetics of the epoch "to sing" and a group of words of the same name "to sing", "chant", "singers", "tunes" occupy a large place among the words denoting sounds. These words are most often syntagmatically combined with such words as "couplets", "bliss", "eternal", "love" and others. Thus, using elements of linguistic and poetological analysis, it is usually possible to confirm some literary conclusions. It is possible to present the image of the poet and the essence of poetic creativity as Pushkin saw it more extensively and accurately.

SEARCHES

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NIKOLAI PROKOPOVICH AND NIKOLAI GOGOL

The article is devoted to the relations between N. Ya. Prokopovich (1810–1857) and his great namesake, when they entered adulthood, in particular stories with the idyll “Hanz Kūchelgarten” (1829). Only after Gogol’s death, Prokopovich announced to P. Kulish, the writer’s biographer, that he accidentally found out about the authorship of that “poem” and the destruction of its entire circulation. However, our research suggests that it was conceived by two Nikolays, although its text was mainly written by N. Prokopovich. N. Gogol-Yanovsky took an active part in its creation, and then, believing in its success, became its publisher. After the failure, he, feeling guilty before a friend, entrusted him to edit the first edition of the comedy *The Inspector General* (1836) and his first *Collected Works* (1842). At the same time, after the death of the great writer, Prokopovich’s statement about the authorship of the idyll “Hanz Kūchelgarten” (1829) had a special meaning: it confirmed Gogol’s youthful talent, and his selfless passion for art, and striving for perfection, as well as modesty and self-criticism. However, N. Ya. Prokopovich no longer had the right to talk about his involvement in this edition for not to be reproached for being biased.

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THE APOSTLE OF ALTAI: (GLUKHAREV)

The article is dedicated to the 175th anniversary of the repose of St. Makarii (Glukharev), an Altai missionary, translator of the Bible into Russian. The life and pastoral path of the holy elder is outlined, his relationship with N. V. Gogol is highlighted. The dying words of the monk – «The Light of Christ enlightens everyone!» – are the cornerstone of Gogol’s religious worldview, who thought a lot about what true enlightenment is. In the book «Selected places from correspondence with friends», in the chapter «Enlightenment», he wrote: «We are now repeating the word “enlightenment” still meaninglessly. They didn’t even think about where this word came from and what it means <...> This word is taken from our Church, which has been pronouncing it for almost a thousand years, despite all the darkness and ignorant darkness surrounding it from everywhere, and knows why it pronounces it.»

Archimandrite Makarii’s acquaintance with Gogol is very remarkable. It took place during his stay in Moscow at the end of 1839, where Gogol brought his sisters Anna and Elizabeth, who had just graduated from the St. Petersburg Patriotic Institute of Noble Maidens. Father Rector organized catechetical courses, where children and their parents came, conducted pastoral conversations, taught prayer, the basics of faith, Holy Scripture (the Gospel was read in Russian). It was established that there was an agreement between Archimandrite Makarii and Gogol that in case of successfully established contact between the spiritual mentor and his students in the lessons, they should then be involved in the activities of the Altai mission. At that time, in order to educate the female population of Altai, Father Makarii was in dire need of female missionaries. Apparently, at the same time, he shared his concerns with Gogol and, after talking with him, agreed to become a mentor to the writer’s young sisters, assuming that they could join the ranks of the mission.

YOUNG PHILOLOGY

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THE IMAGE OF RACHEL IN F.M. DOSTOYEVSKY'S NOVEL "THE BROTHERS KARAMAZOV"

In the artistic world of Dostoevsky's novel "The Brothers Karamazov" a significant number of biblical images appear: these are Adam and Eve, Cain, Abraham, Elijah, Job, Christ, Lazarus, etc. This article discusses in this series the image of Rachel, which is associated with such biblical stories as matchmaking, the marriage of patriarch Jacob and the Babylonian captivity of the Jews by Nebuchadnezzar. In Russian literature, two plots associated with this image are mainly realized. This is, firstly, the love story of Jacob and Rachel, and secondly, the dramatic plot of Rachel weeping in Bethlehem for her sons. It is also developed in Dostoevsky's last novel. The name Rachel is mentioned in the third chapter of the second book of The Brothers Karamazov, which includes a description of Zosima's meeting with the "believing women". It is permeated with the motif of maternal suffering and worries, acquiring an archetypal meaning in the biblical context. Dostoevsky largely transformed the biblical plot. In this article, the categorical apparatus of the fundamental work of R. G. Nazirov on the comparative history of plots and their transformation in literature is used, primarily to formulate ways of plot transformation of biblical images associated with the image of Rachel.

The plot situation of the novel, originally set in the Bible, was fully experienced by the author himself, but reproduced in accordance with his own narrative strategy. The narrative in The Brothers Karamazov, as in other Dostoevsky's works, is polyphonic. The image of Rachel is refracted through the prism of the vision of the elder Zosima, narrator and author.

The biblical image of Rachel in Dostoevsky's novel "The Brothers Karamazov" is actualized primarily due to the transformation of the biblical plot, including the replacement of the scene and historical timing, a reduced paraphrase of the event basis along with the "citation" of its structure in the retelling of the elder Zosima. It is he who freely comments on the biblical text, correlating it with a specific life situation, which is also due to the experience of the author's experiences associated with the death of his youngest son. An important role in the artistic actualization of the image of Rachel is also played by the narrative strategy of Dostoevsky, who refracts the biblical image through the prism of the words of the elder Zosima and the narrator.

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THE COMPLEX OF HEADINGS AND FINALS IN MARINA PALEI GENRE SEARCHES

Being an intellectual writer Marina Palei experiments with genre forms in search of the most adequate expression of the author's consciousness. These experiments are reflected in the complex of headings and finals.

The story cycles “Den’ topolinogo pukha” (Poplar fluff day), “Osheinik” (Dog collar), “Beskabal’noe nebo” (Bondless sky) from the book “Den’ topolinogo pukha” (2013) are provided foreword, short essays expressing the author’s reflection on the metaphored headings of the cycles.

Genre subtitles in novels also have the function of the rules of the game: novel-rebellion, pamphlet-apocrypha, Petersburg novel, novel-parable, and also indicate what genre paradigm the author interpreted.

The other important work of Marina Palei is the screen imitations “Long Distance, ili slavjanskij accent” (1999). The title in two languages prepares the reader to percept the main theme of the work – the fundamental mismatch and untranslatability of cultural codes. The lyrical foreword “from a letter to an American director” has the same function. The foreword is no longer just an essay, but an expressive artistic miniature with a plot, organically matched in the general narrative, which allows the reader to quietly enter the author’s world.

The cinema genres are most expressed in the book “Letnii kinoteatr. Korotkometrazhnye avtorskie fil’m y o liubvi, neliubvi, a takzhe artistizme zhizni” (2018).

A short author’s film is a concise text, where a short story is literally placed on one page, the whole life is compressed to one episode. The foreword is no longer an essay, but a full-fledged short-story as others in the book. The title of the foreword reflects the pathos of the whole book: life teaches brevity.

Later Marina Palei has a tendency to cyclize texts and turns to poetry. Marina Palei’s poetry books are gathered in the author’s series “Universal Donor”. The universal donor is the poet himself, who gives each reader a piece of his soul.

The first book contains the most complicated complex, multi-level system of titles, poetic introductions and sections. By the fourth book, the complex of headings and finals is simplified.

The book “Kontrol’nyi potselui v golovu” (Control kiss on the head) guides through all the changes of love: love to the ideal image, and when the object is learned more a superficial feeling develops into a deep feeling, and then into an understanding of your unity, living together, a painful breakup, saying goodbye, living your pain and, finally, finding hope for the future.

All these love changes are reflected in the complex of headings and finals of the poetry book “Kontrol’nyi potselui v golovu”. Titles and epigraph-poems are a kind of short guide, a synopsis of a love drama.

The fourth poetry book “Inok” is a book about the indivisible triune basis of life: love, passion, creativity. Therefore, this book has a very simple structure.

The monk (inok) is a poet and poetry is music. This statement opens the book, and its entire structure, the choice and arrangement of poems, the repeating motives and references, revealing one image from different sides, all these are aimed to show the inextricable connection of creativity, love, passion (pain) as life.

Poetry books “Kontrol’nyi potselui v golovu” and “Inok” show a different approach to working with complex of headings and finals. The complex of first book follows the principle of unfolding the plot, telling a consistent story with a beginning and an end. The book “Inok” does not have a linear plot and its complex represents the movement and interweaving of motives and images that complement each other, sometimes arguing with each other, constantly forcing the reader to look back at what has already been read. All these elements work together to discover the main theme.

Thus, Marina Palei creative intuition is clearly manifested in the poetry books. Marina Palei with great talent and skill finds artistically expressive and most attractive to the reader presentation of the chosen life material.

LINGUISTICS

LANGUAGE AND SOCIETY

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SMALL-FORMAT TEXTS IN THE MODERN LANGUAGE: THE ROLE OF THE ENVIRONMENT IN TEXT VOLUME REDUCTION (SYSTEMIC ANALYSIS)

The article focuses on the study of small-format texts, which are an established fact of contemporary linguistic reality. In particular, the author attempts to systematize the objective factors responsible for the large-scale tendency towards large-scale spreading of small-format texts in various spheres of communication. The relevance of the study stems from the necessity to understand the nature of correlation between the facts of objective reality and the functional properties of small-format texts, which could give an insight into the high social demand and pragmatic effectiveness of the texts with limited volume. The problem is approached from the systemic point of view, particularly, the author considers small-format texts as an element of the language system in their interrelation with the external environment. The environment of a language, according to a number of Russian and foreign researchers, such as A. V. Bondarko, E. V. Ponomarenko, A. A. Kharkovskaya, F. Heylighen, D. Larsen-Freeman, W. Pickering, T. Schoenemann and others, is interpreted as a set of factors that, on the one hand, are created and supported by the language, and on the other hand, themselves serve as a condition and means of language existence. Thus, the language environment includes the current system of means of communication, the system of cognition and psyche, the system of means for acquiring knowledge, the system of means of emotional influence, the system of culture and ideology formation, etc. Stemming from the aforementioned approach to the understanding of the language environment, four groups of factors responsible for the reduction of the textual volume are distinguished, namely – the technological, psychophysiological, cultural and social factors. In terms of systemic analysis, these factors are called control parameters.

The technological control parameter provides a material platform for the dissemination of physically limited texts, and also creates conditions for the platformation of oral and written varieties of language in the format of electronic communication, which leads to the transference of oral discourse features, in particular its verbal scarcity, into the written format.

The psychophysiological parameter, mainly the mosaic thinking of the representatives of modern society and their heavy reliance on visual stimuli while performing cognitive operations, is responsible for the decrease in the ability to process large spans of linear verbal information, which determines the need to reduce the volume of the texts, ensuring the integration of the individuals into modern society.

The cultural control parameter combines a set of factors associated with the culturally determined axiological guidelines of modern society – in particular, the axiologically-relevant orientation towards utility, efficiency and simplicity in the general context of consumerist culture is responsible for the reduction of the quantum of information transmitted through a separate text.

The sociological control parameter is associated with the disintegration of society and the destruction of strong social bonds, accompanied by the loss of empathy and deep psychological involvement into the inner world of other people. These factors lead to the reduction of the verbal component of communication; small texts acquire the utilitarian role of an instrument for ensuring the mechanical interaction of disparate individuals who do not seek to establish strong emotional contact.

SCIENTIFIC DISCOURSE

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INDIVIDUALIZATION IN ACADEMIC DISCOURSE: TYPES OF DEFINITE REFERENCE (BASED ON ENGLISH LINGUISTIC LITERATURE)

The present article represents the results of a cognitive-discursive study into the functioning of the structure “definite article + noun” as the main grammatical means of expressing the thought process of individualization in English linguistic literature.

The investigation turns out to be relevant, as academic discourse rests on the connecting function that is motivated by a specific communicative situation. In this system, the thought process of individualization (specification) plays a special role and presupposes the discretization of the referent, i.e. the establishment of its individual specificity comprehended on the basis of facts either already known or reported in the statement. The discretization of the thing-meant is objectified in the lexico-grammatical class of the noun with the help of a form with the definite article, also called a definite reference in grammar, the use of which depends on a variety of factors.

In its clearest and most complete form, the classification of definite references in English discourse is presented in the Longman Grammar of Spoken and Written English (2003). According to it, the most widespread type of definite reference observed in academic writing is cataphoric, direct anaphoric reference takes the second place, indirect anaphoric reference forms a third-place category, and situational reference turns out to be the least represented.

In view of the data, a number of questions are bound to arise, such as 1) whether the distribution of reference types given for academic discourse at large is true for linguistic discourse; 2) whether they vary for the role they play in an academic text and to what extent they ensure the exact and unambiguous representation of individualization to describe the theory and practice of language studies; 3) whether there is any link between the reference distribution and the genre specificity of linguistic literature.

The main material for the research includes D. Crystal’s popular monographs and M. Halliday’s collection of academic articles. Additionally, the genre of the grammatical reference book was investigated, which is represented by the theoretical grammar Longman Grammar of Spoken and Written English (2003) and the practical grammar Oxford Practice Grammar Advanced (2006).

The study has revealed the indispensable role of individualization in English linguistic discourse in the form of definite references as well as the corpus data provided by the Longman grammar. The types of reference, such as cataphoric, direct and indirect anaphoric references, have been discussed from the point of view of their frequency and specific features. Consequently, a link has been established between the use of a definite reference and the genre of linguistic literature under analysis. It has been concluded that the choice of this or that type of definite reference depends on its functioning and is connected with the genre specificity of the academic text and the authors' intentions.

LINGUISTIC EXAMINATION OF THE TEXT

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OBJECTIVE MODALITY OF THE PROPOSITION IN THE ASPECT OF DIFFERENTIATING STATEMENTS OF FACT AND OPINION IN FORENSIC LINGUISTIC EXAMINATION

The article deals with the problem of distinguishing between statements of facts and opinions. This problem is one of the most complex in the forensic linguistic examination of the text and requires serious scientific and methodological elaboration. Based on the authors' experience in conducting research at the request of courts, investigative agencies and private individuals, additions to the method of determining the form of negative information are proposed in the works of K. I. Brinev and A. A. Karagodin. This methodology has been successfully tested in the preparation of expert opinions by the authors of the article. The first and second stages involve an analysis of the semantic level of the utterance, while the third stage examines the pragmatic level. As the practice of expert research on statements of various types shows, the second stage of the methodology needs additions. The analysis should confirm the presence of real objective modality in the proposition possessing the property of truth. Determining modality is required in conditional statements, in statements about the internal state of another person, as well as in statements with modal possibility predicates, which in linguistic semantics refer to contexts of withdrawn affirmation.

Presuppositions and implications are stable in relation to contexts of withdrawn assertiveness, they do not lose their real objective modality and retain the assertive force of the message. The possibility of distinguishing implications or presuppositions indicates the presence of information in the form of a statement of fact in the argumentative statement.

Determining how negative information is conveyed by formal indicators does not provide objective research results. Opinion and supposition markers do not always indicate that an utterance lacks asserted information, which has the property of being true or false. Not all statements with verbs of internal state, with modal predicates, with conditional constructions neutralise the real objective modality. The extraction of presuppositions and implicatures seems to be an objective tool of linguistic-expert qualification of negative information.

YOUNG SCIENCE

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PARTICIPLES AS FUNCTIONAL SPEECH UNITS (BASED ON THE MATERIAL OF WORKS OF RUSSIAN PROSE)

The object of the study is the artistic prosaic contexts of the use of different types of participles. The subject is the functional and speech features of participles. The purpose is to identify the features of the functioning of participles in the texts of Russian fiction. The relevance of the study is caused by the interest of linguists in changing the specifics of the functioning of participles: they expand the scope of functioning, and in the language of fiction, their features of use today remain beyond linguistic research. The scientific novelty lies in the study of the participle in a new aspect – functional-speech. During the monitoring of the literature on the research topic (search queries “use of participles” and “functioning of participles” in the scientific electronic library eLIBRARY.RU) a low degree of study of the problem was revealed: out of 18 discovered works, only two publications are related to the topic of our work (the use of participles in artistic speech), the others are devoted to the history of the functioning of participles, the use of participles in other languages and dialects, school didactics. In addition, the use/functioning of participles in the identified works is studied in morphological, syntactic, methodological-didactic and historical-diachronic aspects, but not in functional-speech. The study consisted of two stages. At the first stage, using the method of continuous sampling from the NCRE, information was collected on the frequency of the use of various forms of participles in the literary texts of Russian writers. The general trends regarding the most / least frequent forms of participles functioning in the texts of Russian prose are determined. The frequency of the use of participles in prose texts is associated with the presence of markers of religious discourse in them, characteristic of the book style, as well as with the predominant use of participles as a predicate. The artistic role of the most/ least frequent forms of participles is considered. The use of participles is directly related to the expression of forms of spatial and temporal parameters: the “visual” expansion of artistic space and its boundaries, as well as the use of participles to describe “complex” time: simultaneity of action, non-localized action. The linguopersonological aspect of the use of various forms of participles by Russian prose writers is outlined. As a result of the study, it was revealed: 1) the frequency functioning of participles in works of fiction is determined by the presence in the texts of markers of religious discourse characteristic of the book style. Most of the participles are used by B. L. Pasternak. The leading position of the writer in the use of participles can be explained by two factors: firstly, the presence of a large number of references to the Gospel, and secondly, the poetry inherent in the speech of B. L. Pasternak even in prose works. 2) The high frequency of the use of participles in the works of L. N. Tolstoy is associated with the functions performed by these forms in prosaic contexts.

LANGUAGE IN THE MIRROR OF CULTURES

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NATIONAL AND CULTURAL CONNOTATIONS OF ZOOLOGICAL ADJECTIVES METAPHORICALLY CHARACTERIZING HUMAN EYES IN RUSSIAN AND CHINESE

This article is devoted to the study of Russian zoonym adjectives that metaphorically characterize person's eyes through the prism of the Chinese language in order to reveal the national and cultural characteristics of these units. Zoolexic is an integral part of any linguistic culture and forms a special layer of the vocabulary of the language, occupies an important place among the lexical units of the language system. Metaphor-zoomorphism is a way of linguistic representation – the characteristics of a person through the likening of his appearance, behavioral characteristics, character traits, etc. to the image of an animal. Such metaphors have an ethno-cultural marking, which causes a special interest in their study in a comparative aspect.

The article describes in detail such idioms with zoological adjectives, functioning in the Russian language as “ox's eyes”, “wolf's eyes”, “snake eyes”, “rat/mouse eyes”, “cat's eyes”, “dog's eyes”, “sheep's eyes”, “crayfish eyes”. Parallels and discrepancies in Russian and Chinese linguistic cultures are established.

The article aims to describe one of the fragments of the Russian linguoculture, which is reflected in the zoonym adjectives, to identify the specifics of the Russian linguoculture. As a result of the analysis, it was found that the zoonym metaphorical units have a lot of similar evaluative values, and in this regard, the Chinese and Russian linguocultures are similar. The analysis also confirms the hypothesis that negative evaluation in linguistic linguoculture prevails over positive evaluation. The results of the article are empirical observations of this fragment of the Russian language and Russian linguoculture, which may be of interest for teaching Russian language and Russian culture in China.

ANNIVERSARIES

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ARTISTIC PERSONALITY OF THE LITERARY SCIENTIST EVGENIIA NAKHIMOVNA STROGANOVA: FIRST RESULTS

The article, dedicated to the anniversary of the famous Russian literary critic Evgeniia Nakhimovna Stroganova, discusses characteristics of her individual research style. In her works about Saltykov-Shchedrin's works, Russian female writers, literary works of Tolstoy, Dostoevsky and Turgenev, Stroganova forms and implements her personal research methodology, i.e. magnetism of archival or rare resources, pedantry and scrupulousness in terms of their

understanding, research result “texture”. There is an element of “lecturing” in the way she presents the material, structure, which is characteristic of scientific speech. The article analyses various publications, special attention is given to the encyclopedic dictionary “Saltykov-Shchedrin and his Contemporaries” and the monograph on the “Modern Idyll”.

There are several centres of attraction in Evgeniia Stroganova’s scientific interest. First of all, it is Mikhail Saltykov-Shchedrin and his predecessors and contemporaries, who were engaged in the artistic dialogue with the writer. Next come the biographies and literary fate of Russian female writers, who had a more or less wide readers’ cycle, and, therefore, had a significant impact on the so-called women’s issue in Russia, as they said their important words about the role of women in the family and social life. Finally, these are literary stories concerning biographical twists and turns of artistic writing of many famous and some less well-known writers, and, speaking more broadly, literary writers, who tied complex problematic and esthetic knots and determined the paths of Russian literature.

When analysing Stroganova’s works, we can see a characteristic feature which determined her artistic literary method. The author of publications is largely driven by her interest to new facts, the desire to obtain them, to represent them within the framework of the new system and come up with her own, personal, hitherto unknown explanations. Evgeniia Stroganova is primarily a literary historian, however, her texts are full of theoretical and literary messages and conclusions.

The researcher tends to “humanize” the scientific discourse characters. Probably, that is why Stroganova is extremely interested in the family writing ties, personal aspects of perception and understanding of literature by the great writer, restoration of a portrait of the long forgotten person of his era. The researcher uses direct and indirect evidence very carefully and meticulously to recreate the portraits (in the broadest sense of this word) of her characters, people, whose destinies were painfully and tragically fractured. Step by step she discovers the beautiful features of the best people of the now forgotten epochs.