

SUMMARY

TO THE 150TH ANNIVERSARY OF THE BIRTH OF M.M. PRISHVIN

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M. PRISHVIN AND A. HAYDOCK: A DIALOGUE ABOUT MANCHURIA, MAN AND TRUTH (“ZHEN- SHEN” AND “STARS OF MANCHURIA”)

The article is devoted to the consideration of the phenomenon of literary “synchrony” based on the material of two texts – the novel by M. M. Prishvin “Ginseng” and the collection of short stories by A. Haydock “The Stars of Manchuria”. The basis for the comparison is a number of factors: both texts which appear in print in 1934, are dedicated to the same topos – the Manchurian Region; they reflect neo-romantic trends in the depiction of nature paintings, have the same ideological and thematic orientation.

Both works begin with the motif of the “departure” (desertion) of the heroes from the fields of military operations and appeal to the idea of searching for the “keys of happiness” – the “mystery” of life that would allow looking into the essence of being and understanding it. The hero of Prishvin and the heroes of Haydock follow the same ways in search of happiness: the truth is revealed through love for a woman who combines both maternal principles and the traits of a beloved. In addition, the recreated pictures of nature allow us to assert that there is a revival of neo-Romantic traditions, since the landscape changes in accordance with the state of the observer’s soul. The esoteric and comic landscapes in Haydock’s collection stylistically repeat the lyrical and philosophical miniatures of Prishvin.

The writers’ reflections on the unity of All-Existence and human connections are symmetrical. Through the motive of the way (paths, wanderings, maze), the idea of the need for a common path for everyone and at the same time – the search for their own, individual path is realized. This search is connected with the comprehension of the “music of the heavenly spheres”: for Prishvin, this is natural music – the “rustle of life”, for Haydock, the musical motif is more cultured, “secondary” in relation to the natural universe.

The main “discrepancy” in the texts concerns the images of the Eastern world. If the hero of Prishvin finds in his “guide” – the Chinese Louvain – a true teacher, a sage who revealed to him the deep essence of being, his “root”, then Haydock’s Asian is accompanied by negative connotations – this is barbarism that sweeps away everything in its path. The figure of the true Teacher is taken out in the collection into the extra-textual space - this is Nicholas Rerich, who wrote the preface to the writer’s stories. A kind of “antipode” and even a trickster of Prishvin’s Louvain becomes Haydock’s historical person – Baron Ungern von Sternberg, who has satanic pride and claims to world domination in the spirit of Genghiskhan.

Thus, although the writers never concurred in life, in the two books there are numerous ideological-philosophical and plot-compositional roll calls. Such a creative dialogue, built via readers, allows us to rethink the aesthetic and philosophical searches of artists of the mid-1930s – both in the metropolis and in the “eastern” wing of Russian emigration. The doctrine of “living ethics”, with which Haydock’s work is associated, becomes one of the possible reflections of the phenomenon of Prishvin’s “Russian cosmism”.

PUSHKINISTICS TODAY

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“EUGENE ONEGIN”: THE RUSSIAN PICTURE OF THE WORLD

The relevance of the work is associated with modern disputes about Russian identity, and the purpose of the analysis of the textbook work is to update those works that emphasize the synthetic nature of Onegin at the level of genre, rhythm, and style. The whole is present not only at the level of rhythm, but also at the level of the figurative system of the work, giving rise to the uniqueness of this text. The subject of the study is the unpredictable flow of life in this unusual diary novel and the image of the Author as its central character, his thoughts and feelings. The created stream of life is inseparable from the unprecedented freedom of the author, which Pushkin brings to our literature. The generalized image of human life in the novel is from boiling to cooling, from life to death (often during life) and cold oblivion after death.

An acid sense of the insignificance of life and its transience are opposed in the novel by the sacred foundations of being, through rebellious youth, through “holy poetry”, through the legends of dear old times, a person joins the immortal mystery of life. Both nature and human life are immersed in the atmosphere of the mysterious. The heroes of the novel embody different facets of the author’s soul. The contrasting ages of the human soul are given in the novel in the images of Lensky and Onegin. The first embodies the enthusiasm of youth. Both falling in love and his poetic gift elevate him and leave him an eternal youth, despite all the irony of the Author. And finally, it transforms Lensky, elevates his early death, prompting the Author to reflect on the mystery of the transition from life to death. Onegin in the novel is the double of the Author, the trial of himself. The key word for the state of the hero is spiritual emptiness, which is filled with destructive, demonic content. With the image of Onegin, Pushkin begins the typology of the modern groundless hero-immoralist of the literature of the 19th century. Onegin and Tatyana are polar like emptiness and fullness. She has a special ability to perceive the beauty of this God-created world. With Tatyana, a superhuman measure of human actions and aspirations enters the novel. It is inseparable from the symbolic worldview of the “dear old times”. “The unpredictability of life is fully manifested in the fate of the main character. As M. Gershenzon wrote, a flawed being is in eternal striving (Onegin is a river), and a perfect being finds peace. Her soul is still in her native wilderness. She does not betray her love, but both for the heroine and for the Author, moral obligations become the basis of life. Faith and fidelity are united by the finals of Onegin, Snowstorm, Dubrovsky, The Captain’s Daughter. The poet ends his novel. Onegin is no longer relevant for him.

It is noted that the most important mode of Pushkin’s holistic picture of the world is the comparison of human existence with nature, which goes back to myth and folklore. Both nature and human life are immersed in an atmosphere of the mysterious. Nature in the novel is given in the changeable perception of polar heroes. And no less important leitmotif is the literary tradition: a controversy with a bygone century, a denial of literary cliches and stereotypes, a dispute with the tradition of the European novel, the context of the literature of two centuries, appeals to contemporary writers, a dialogue with the creators of a free-play composition (L. Stern, D. Byron), mutual transitions of life and text, play with the possibilities of text and life. All these leitmotifs create the freedom of the whole, captured in Onegin’s stanza.

It is concluded that “Onegin” embodied the poet’s rapid path from the mistakes and delusions of youth through the comprehension of the mystery of life and death, through the revelations of “holy poetry” - to maturity, the establishment of unshakable moral foundations, the Divine world order - at the cost of self-sacrifice and self-overcoming and a tragic picture of the world (“Blessed is he who celebrates life early / Left ...”), in which these sacred foundations, led by the poet and the whole hero, begin to fluctuate due to the appearance of the modern groundless hero-consumer, immoralist and vulgar crowd living on the surface of life. The basis of Pushkin’s picture of the world is the biblical scale of comprehension of life.

Pushkin is a poet of tradition. Pushkin’s world is built on the intersection of Christian, ancient, romantic mythologies in the timeless perception of the poet. And individual human destiny is included in many concentric circles: the domestic circle and secular fuss, the life of generations and the fate of the poet, the ever-changing circle of nature, literary and spiritual traditions.

E. A. Filonov

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PUSHKIN’S “THE QUEEN OF SPADES”: ON THE GENESIS OF THE PETERSBURG TALE

The Petersburg Tale is a specific genre formation within the framework of the Petersburg Text of Russian literature. The specific nature of the Petersburg Tale is determined by a whole series of elements in its poetics which are determined by the peculiarities of the emblematic St. Petersburg setting: the relationship between the real, the fantastic and the symbolic; a special type of conflict in which the hero confronts external forces; a historical retrospective which is connected to the subject of Peter the Great and which allows us to see traces of Peter’s transformations in the present; a reference to the Petersburg Myth of Russian culture. “The Queen of Spades” is traditionally regarded by researchers as Pushkin’s second (after the poem “The Bronze Horseman”) Petersburg Tale. However, the receptive history of the text indicates that this reading emerged only at the beginning of the twentieth century. To what extent does this reading correspond to the author’s intention embodied in the artistic construction? In this article an attempt is made to trace the mechanisms of readers’ interpretation, as a result of which “The Queen of Spades” became a Petersburg Tale.

Pushkin’s contemporaries perceived “The Queen of Spades” not as a fantasy novel, but as another Belkin novella. This reading was determined not only by the receptive context, but to a large extent by the similarity between the narrative poetics of the poet’s two prose works and the closeness of their communicative strategies. The metamorphoses of the reception of “The Queen of Spades” in the second half of the 19th and the early 20th centuries are connected to the movement of the context of reader’s perception. The two most significant contexts which have determined the character of a new reading of “The Queen of Spades” are connected with the works of Dostoevsky and the opera of Tchaikovsky. Dostoevsky was one of the first to speak of fantasy as the basic artistic mode of “The Queen of Spades”, which his contemporaries regarded more as a high-society tale (that is, everyday life) tale than as a fantasy. Tchaikovsky’s opera introduces Pushkin’s story into the cultural space of modernism. At the heart of the opera’s plot collisions lies the idea of fate that runs through the composer’s entire mature oeuvre. This interpretation - in spite of the plot differences between the opera libretto and the story — now also applies to Pushkin’s text. In this interpretation, the conflict in “The Queen of Spades” resembles the Symbolist model.

Thus, through a series of shifts in perception of the reader, “The Queen of Spades” is transformed from a high-society tale novella (close to Belkin’s cycle) into the Petersburg Tale and becomes linked to the poem “The Bronze Horseman” in terms of genre. Each new reading is determined by a specific correlation between the narrative strategies of the text and the reader’s strategies conditioned by the reception context. This ability of artistic structure to function differently under different conditions of perception, determined by the change of eras, appears to be a property of the classical text — one of the mechanisms of “accumulation of meaning” underlying the literary tradition.

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ON PUSHKIN’S REMINISCENCE IN “THE TALE OF KINGS” BY N.S. GUMILEV

The article examines the origins and semantic foundations of one plot-fabula lacuna in the neo-romantic poem “The Tale of Kings” (1905) by N.S. Gumilev – one of his first experiments in constructing mythopoetics. The axiological desire of the heroes of the poem (“young kings”) to master “eternal femininity” (“The Virgin of The Earth”), narratively deployed in the text, turns into the collapse of their love-ontological desires. The clash of the brothers-kings with the feminine, initially focused on the mystical aspect of their struggle, ends with the death of the heroes: “None returned from the battle”. It is this line in the structure of the poem, obscuring the circumstances of the death of “the kings”, that seems to be an implicit indication of the plot of the “Tale of the Golden Cockerel” by A.S. Pushkin, when the tsarevich-brothers kill each other, obsessed with passion for the Shamakhan tzarina. In Gumilev’s poem, the death of “the kings”, while remaining unexplained, can be explained by an internecine duel, correlated with similar episodes in Pushkin’s fairy tale. In both works, the protagonists encounter a female character who has an otherworldly nature and embodies beauty and perfection that are destructive to the male “the self”. However, if in the “Tale of the Golden Cockerel” the Shamakhan tzarina symbolizes the demonic triumph of “the harlot” over the passion-possessed tsarevichs and tsar Dadon, then in “The Tale of Kings” the Virgin of the Earth represents “eternal virginity” and the inaccessibility of the feminine for a man.

At the same time, both “eternally feminine” hypostases of the heroine play a fatal role in the fate of male heroes, when the contact of the male “the self” with “eternal femininity” (dissolute – in the understanding of A.S. Pushkin and chaste – in the perception of N. Gumilev) leads to death. The semantic differences in the understanding of this plot event are determined by the fact that the ethical aspect of the manifestation of passion is emphasized in Pushkin’s fairy tale, and in Gumilev’s poem the ontological antinomy of male (strong-willed and purposeful) and female (mysterious and demonic charming) principles is brought to the fore. In the “Tale of the Golden Cockerel” a man dies because of contempt for moral norms, and in “The Tale of Kings” – because of the triumph of the female otherworldly world over the male “worldly”. Thus, this Pushkin’s reminiscence in Gumilev’s poem contributes to the absolutization of the fatal “femininity” in its power over the male “the self” and the assertion of the existential inaccessibility of the sacred feminine principle for the profane male.

AROUND GOGOL

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LOMONOSOV'S BAROQUE IN GOGOL'S MIRROR

In early Gogol's prose, the person was regularly signified by their key trait or condition. As a result, the hero was transformed to this trait, that in turn became a new independent creature. This transformation showed the main feature of the folklore world, where all tangible is magic and everything tangible is palpable. But the poetic source of this style was the M.V. Lomonosov's baroque ode, that Gogol had opened while learning the rhetoric in Nezhin college and then made it the key poetic and ideological component of the "Dead Souls". In this poem Gogol showed the semantic base of baroque, where the tropes did not express the "ideal of the being" (J.V. Mann), but transfigured the world according to this ideal.

The author's position in "Dead souls" was based on the "lyrical "invocation" to Russia, that was personified in the forms of Lomonosov's "female ode". While Pieter I had renewed Russia in the ode, the empress had embodied it as the set of the ideal properties (ideas). Having been personified as the allegories, these properties would become the new persons, made of flesh and blood.

The baroque essence was the constant and ordered mutual transfer of the bodily and the spiritually in the area / "body" of the equal to each other empress and empire. The energy of such Russia's transformation to its key meaning of the eternal moving (having been materialized in the flying carriage) shows the final of the poem's first volume, programming the subject and the idea of the two upcoming volumes.

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

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IMAGES OF CLASSICAL WRITERS IN DMITRY BORISOV'S WORKS "CHAMBER JUNKER" AND "PUSHKIN AT GOGOL'S"

Today, the name of Dmitry Borisov is practically unknown to readers, although he was a prominent participant in the literary life of the city of Saratov in the 1920-1930s, wrote short stories and plays, and was engaged in journalism. In the 1930s, he was a member of the editorial board of the almanac "Literary Saratov", where in the issue dedicated to the centenary of Pushkin's death (No. 3/1937), his novella "Chamber Junker" and short story "Pushkin at Gogol's" were published. They caused fierce ideological criticism, as well as the almanac as a whole.

The novella "Chamber Junker" is dedicated to a well-known episode in Pushkin's biography, when in 1834 he was awarded a title that did not correspond to either the age or the position of the poet. A love conflict is one of the key topics in this work. Borisov emphasizes the destructive influence of Pushkin's wife on his genius. Another leading conflict – the relationship between the artist and the authorities – is associated with love. The poet sees the rank of gentleman

of the chamber as mockery of the fact that the tsar can now officially bring Natalya closer to him, having fettered her husband with ceremonial obligations. Pushkin opposes himself to the royal elite, emphatically violates the rules of etiquette. Apparently, Borisov gives his character the features of Chatsky from A.S. Griboyedov “Woe from Wit”. The author shows how circumstances destroy the personality of the poet, and thus, his genius.

The story “Pushkin at Gogol’s” allows the reader to “look inside the creative laboratory” of the classical Russian writers. Here Gogol is a young but already well-known writer. He is given a key role in the text. Gogol’s inner world is open: the reader gets to know his thoughts, feelings, experiences. Pushkin’s thoughts remain unknown. Borisov shows how the poet who came to Gogol reads to him fragments from “The Bronze Horseman”, and then demonstrates the enthusiastic reaction of the young author, whose frank conversation with Pushkin leads to genuine inspiration. Concluding his conversation with Gogol, Pushkin says that the third part of “The Bronze Horseman” should have been created. At the same time, the poet complains that he, apparently, will never complete it. Knowledge of Gogol’s work leads to reflections on the fate of the second and third volumes of his “novel in verse” “Dead Souls”, which also did not see the light of day, about the impossibility of realizing all the ideas, of which genuine talents have a great many.

An important question is how Borisov’s novella and short story are connected. One can guess that the time of action in the short story precedes the events described in the novella. The images found in both works also have similar features. It is also obvious that Borisov studied the biographies of both authors thoroughly. A good help for this could be the works of V.V. Veresaev “Pushkin in life” and “Gogol in life”.

THEORIES. CONCEPTS. PROBLEMS

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FORMS OF TRANSHUMANISM IN THE WORK OF V. PELEVIN IN THE 1990S-2000S

Introduction

The study is devoted to the forms of representation of the phenomenon of transhumanism in the works of Viktor Olegovich Pelevin in the 1990s-2000s.

The purpose of this work is to consider the forms of representation of the phenomenon of transhumanism in the early works of V. Pelevin on the material of the novels “Omon Ra”, “Generation “P””, “Empire V” and “Batman Apollo”, the story “The problem of the Werewolf in the Middle land”. These texts are representative – the theme of the superman, beyond-man, the God incarnate – is one of the central themes in the works. The goal determines the following specific tasks: defining the scope of the concept of “transhumanism” in relation to the literary text, identifying significant features of the phenomena under consideration, designating the points of their transformation in the context of V. Pelevin’s work of the specified period.

The structural-typological method and the method of descriptive poetics are used in the article.

Research results

The novel “Omon Ra” does not reveal the transformation of people into super humans – its conditions turn out to be simulations, this idea is profaned throughout the entire text. It appears to be unavailable not only for the main character, but for all those who were ready for this transformation – Omon’s typological twins; their injuries were made only for the sake of observing the cargo ritual. The very acquisition of superhumanity in the space of the novel is connected precisely with the formation of a “real person”, since a Soviet and post-Soviet person is a subhuman without a feat. Thus, the motive of transhumanism turns into a motive of total simulation and entails the impossibility of becoming a superman.

The texts of this period also present other ways of changing the ontological status of a person. In the novel “Generation “P”” Vavilen loses his subjectivity, dissolving in the products of his intellectual activity. Even a living god becomes not Babylen itself, but its 3D copy. The hero does not transform into a superhuman, but ceases to be human without dying.

The author’s later texts offer other ways to implement the idea of going beyond - these ways are implemented in the motives of werewolf and vampirism, but even here the characters are not able to become superhuman, retaining the human in themselves.

Conclusion

In the works of V. Pelevin of this period, various forms of transhumanism are demonstrated, which are not directly named, but none of these forms allows one to radically change the ontological status of a person, to rise above, while retaining the original essence.

Research prospects

Completely different facets of the phenomenon are demonstrated by the later novels of V. Pelevin - “S.N.U.F.F.” 2011, 2017’s iPhuck 10, and 2021’s Transhumanism Inc. The phenomenon under study is no longer represented through cultural and historical conventions, but directly. The analysis of these texts opens up prospects for studying the topic of representation of the phenomena of transhumanism and artificial intelligence directly related to it in the later texts of V. Pelevin.

INTERMEDIAL DIALOGUES

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MYTH-IMAGES OF SPANISH PAINTERS IN WORKS BY P.G. ANTOKOLSKY

The paper deals with images of Spanish painters Diego Velazquez and Pablo Picasso in texts by the Soviet writer Pavel G. Antokolsky with regard to myth criticism and semiological analysis. The study materials are his poems “Portrait of the infanta”, “Expressionists”, “Chimeras”, “Stand up, Prometheus!”, ballad cycle “Picasso”, story “Parisian meetings” and essay “Arthur Rimbaud”. The myth-images of Velazquez and Picasso are stated to be marked with ambivalence, relation with the bright as well as the dark sides of the Spanish myth in Russian culture. Motives of mortality, infernality, political power can be attributed to the second one, the motif of the

humanizing immortal arts belongs to the first one. Antakolsky's interpreting the myth-images of the great Spaniards is not single-valued. In case of Velazquez, it means a break with the tradition of his representing in the bright aspect as done in the XIX century and Silver Age of Russian poetry. It should be mentioned that the myth-image of Picasso is much more widely represented in the texts by Antokolsky, several of which are characterized with travesty, a mixture of 'high' and 'low' meanings. Picasso is represented both as one of the greats, whose archetype Prometheus is thought to be, i.e. the painter is marked as a timeless figure, and as the incarnation of the dissonant XX century (here, the representation of Picasso is given in the context of his time). The demiurgic combination of motives of destruction and creation as well as elements of the Spanish myth in Russia (images of Don Quixote, inquisition) are determined in the myth-image of the Spanish painter. Some pictorial images of painters are also reinterpreted: infantas in case of Velazquez and harlequins, violins, prostitutes, minotaurs, the Guernica, dove in case of Picasso. In addition, a set of motives related to light and fire is significant. The image of "golden gleams" is fixed as the element of the myth-image of Velazquez what corresponds to his 'bright', solar representation in Russian culture of the XIX century and the Silver Age. In the myth-image of Picasso, its 'fiery' imagery, more violent and active, combines many elements: on one hand a fire of infernality, inquisition, war and its attributes (bombs and cannons); on the other hand a fire in the hearth, a fire-passion, a fire-time, a sky fire of the lightning ball related to mythological images of demiurges and thunder-bearers and finally a fire-light of human creativity that goes through time and space without a break.

TEXT. CONTEXT. INTERTEXT

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POETRY BY A.A. FET AND M. E. SALTYSKOV-SHCHEDRIN

The article deals with the problem of "A.A. Fet and M.E. Shchedrin", which was only occasionally raised in the domestic literary criticism of the Soviet period. Attention is paid to biographical and historical-literary aspects. The biographical episode of the meeting with Shchedrin at Turgenev's is considered in the context of Fet's unpublished review of Chernyshevsky's novel "What to Do?". An attempt is made to systematize the critical assessments given by Shchedrin to Fet's poetry. The specifics of Shchedrin's position are considered, which, according to Yu.V. Lebedev, did not reach the complete "destruction of aesthetics", as happened with Pisarev and V. Zaitsev, and some techniques of poetics of criticism. It is shown how the subtle understanding of the poetic world of Fet, described through "key words", is deformed by the rigidity of the principles of the critic, subordinating his natural aesthetic flair to revolutionary democratic criteria, as a result of which even the principle of musicality, the main one in the compositional organization of the review, reduces the dialogue with the reader to the suggestion of the critic's ideas. The duality of the critic's position, on the one hand, understanding the aesthetic value of Fet's poetry, on the other, devaluing it by applying the theoretical ideas of revolutionary democracy to it, is also seen in Shchedrin's prose, repeatedly quoting lines of Fet's poetry. Semantics and functions of "someone else's speech" in Shchedrin's prose are clarified, the mechanisms of citation in various kinds of playing around with Fetov's quotations are investigated.

HYPOTHESES

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THE HIDDEN MOTIF OF SHOOTING IN THE EPIGRAPH TO "ONEGIN"

Although there have been many attempts at defining the role of the French epigraph to Pushkin's "Eugene Onegin", its poetic function still remains puzzling. The difficulty that criticism encounters is that in contrast to the epigraphs to other chapters, which give readers some idea of the themes, subjects or elements of the plot that appear later in the story, the epigraph to the entire novel does not seem to contain any clues to future developments.

This paper shows that the latent meaning of the epigraph to the novel lies underneath the lexical meanings of the French words and is concealed in the anagrammatic patterning of the text. The rearrangement of letters in the epigraph form an anagram of the French word *tire*, past participle of the verb *tirer*, that has a meaning «to shoot». The word *tiré* is also used in the note to the epigraph. The shooting is one of the key motifs repeated throughout the novel. The author argues that the French epigraph that contains the hidden motif of shooting, camouflaged by the anagram, is a covert foreshadowing of the fatal shot in the central plot event of the novel - the duel between Onegin and Lensky.

DISCUSSIONS

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RUSSIAN LITERATURE IN MEDICAL HUMANITIES AND NARRATIVE MEDICINE

Professional doctors who became writers have been contributing greatly to the formation and development of Russian literature for more than two hundred years. The works of art created by doctors bore the imprint of a professional view of the body and soul of a human being, saturated the texts with medical realities and terms, which gave reason to talk about the medical text in Russian literature. At the same time, the erudition of doctors and scientists allowed them to use examples from fiction in their scientific papers, thus giving rise to a literary text in medicine. Literary and medical discourses interacted in works on the study of higher nervous activity, in psychiatry and psychology. Since the last quarter of the 20th century, the study of fiction has been regarded as an obligatory part of the academic discipline "Medical Humanities". In the universities of the Russian Federation and abroad, special manuals and readers were created, which were based on fiction written by trained doctors such as A. P. Chekhov, M. A. Bulgakov, V. V. Veresaev, and also those writers who described complex physiological processes and conditions without special medical training - L. N. Tolstoy, F. M. Dostoevsky, A. I. Kuprin, A. I. Solzhenitsyn and others. The study of the elements of the poetics of a literary text, its plot, metaphors and symbols began to be used in the training of doctors in the course of narrative medicine. The article concludes the growing interpenetration and mutual influence of literary and

medical discourses. In the first quarter of the 21st century, Russian literature turned out to be an indispensable resource for countering the dehumanization and commercialization of medicine, as well as preserve empathy and philanthropy in future doctors.

FOLKLORE STUDIES

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LITERARY SOURCES OF THE FAIRY-TALE REPERTOIRE OF E. M. LEVINA FROM THE PUDOZH REGION (KARELIA)

The Pudozh region of Karelia, rich in folklore traditions of various genres, has attracted the attention of the researches of Karelian Research Institute (now the Institute of Linguistics, Literature and History of Karelian Research Centre of the Russian Academy of Sciences) since its foundation in 1930. Evdokia Makarovna Levina from Poga Village situated at Lake Vodlozero appeared to be the source for recording the largest number of fairy tales (more than 50) in the 1970s. The research revealed that some of the fairy-tales performed by this illiterate woman descend from the texts published in anthologies and collected volumes, as this article proves with the help of textological comparisons. Research revealed that some of the fairy-tales

Thus, the fairy tale “The Earned Ruble” goes back to Georgian folk tale. The text of the performer omits details reflecting the life of Georgia, but contains a lot of linguistic vodlozero features. The fairy tale “Masha and the Three Bears” dates back to the famous tale of Leo Tolstoy “The Three Bears”, published for the first time in 1875 in his “New Alphabet”. According to the researchers, Tolstoy’s work is based on the popular English children’s fairy tale “Goldilocks and the Three Bears”, translated into many languages, which is also similar to the tale of Snow White. The fairy tale “About Seeds” correlates with a rare plot type. The source is most likely a text from the collection of A. N. Afanasyev, which is proved by arguments.

So, the repertoire of each talented performer of fairy tales is always a complex phenomenon formed in different ways, associated with both oral versions and literary sources. The search for the latter is an interesting and necessary process in the conditions of modern fairy-tale studies.

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FOLKLORIC HERITAGE AND LAMENTATION TRADITION OF KARELIAN STORY-TELLER P. S. SAVELYEVA

Praskovya Stepanovna Savelyeva (22. 10. 1913 – 15. 06. 2002) was one of the most talented Karelian lamenters of the 20th century. Her name became known owing to the collecting and research activities of A.S. Stepanova, Cand. Sci. (Philol.), researcher of the Karelian lamentation tradition.

P.S. Savelyeva was born in October 1913 in Village Kurikanselga, Myanduselga Volost (present-day Medvezhyegorsky District, Republic of Karelia) into an ordinary many-child peasant family. She was illiterate, and learned the main folklore genres from her paternal aunt, who shared a living with them, and from fellow villagers.

Praskovya was an exemplary representative of the folklore tradition of Karelians living in the Middle Karelian (or Segozero) ethnocultural zone. Segozero area lies at the crossroads of diverse cultural flows. In terms of the language, its residents speak Karelian Proper, but they have also assimilated elements of the culture of Northern Karelians Proper as well as Ludic Karelians and Livvi Karelians, who live further south. Their language and culture have also been significantly influenced by the Russian population that has long inhabited the land around Lake Onego. As a result, the area has acquired some specific features: the epic traditional was almost absent but the song tradition was advanced and widespread, and Karelians in the area have been familiar with the Russian language since the 19th century already.

P.S. Savelyeva was first and foremost a talented lamenter. A.S. Stepanova actively took records after her during more than thirty years, from 1970 through 2001. Praskovya started performing as lamenter during World War II, staying in an occupied territory. She improvised about herself and her fate. Savelyeva has an own distinctive manner of performing, but at the same time her laments are strictly traditional. They retain all the traits of the poetic language and style, range of motifs, themes and features specific to the genre. She made use of metaphoric circumlocutions, taboo appellations for all kinship terms and many ritual concepts and objects. Thus, her declaration that “my lamenting instructor was life itself” is only partially true. Life has necessitated and urged, but the inclination, the lament-making skills, the knowledge of the special sacral language used to be instilled in Karelian girls since early age.

Her rich imagination, talent, openness and empathy helped P.S. Savelyeva become an outstanding Karelian lamenter, after whom the greatest number (over a hundred) of lament texts, more than 50 hours of audio and five hours of video have been recorded. Praskovya Savelyeva performed quite a versatile range of laments, but the predominant group was funerary and memorial laments as well as non-ritual or casual ones. Traditional wedding laments were the fewest, since the old village wedding ritual was running out of use at the time of her youth. She has made an invaluable contribution to Karelian lament documentation, allowing collectors to record the wailings and all the ritual practices related to funerals and commemoration of the deceased during more than thirty years.

YOUNG PHILOLOGY

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REPRESENTATION OF EMOTIONAL CONCEPTS IN A. VARGO'S PROJECT

The article deals with emotional concepts and means of their representation in the literature of the horror genre. The material for the study was the works of Russian authors, the participants of the literary project “Alexander Vargo and the Apostles of Darkness”. Works of various authors working in the horror genre are published under the pseudonym “Alexander Vargo”. A common, specific for horror genre feature of the texts under consideration is the representation of negative emotional concepts. The article highlights such negatively colored emotional concepts as “fear”, “horror”, “anxiety”, “disgust”, “anger”, “panic”, “rage”, among

which the concept “fear” plays a genre-forming role. It is emphasized that the concept “fear” as a basic cultural notion is represented in all national linguistic cultures. It is noted that the epithets of fear – blind, reckless, animal – emphasize its physiological instinctive nature, common to humans and animals. Unlike fear, the concept ‘horror’ is endowed with a metaphysical meaning. Horror is perceived as fear of the incomprehensible, of the mysteries of life and death. A connection is traced between the emotions of fear and disgust, due to the fact that the concept ‘fear’ includes the notions ‘unpleasant’, ‘ugly’. Ways of conveying other negative emotions, such as anger or rage, are also considered. It is noted that the emotional concept in a literary work involves not only the verbalization of emotion, but also its figurative and associative connotation. Due to this, separate metaphorical series involved in the transfer of physiological manifestations of emotions are considered. A complete analysis of the metaphorical fields of emotional concepts is beyond the scope of this article and should be the subject of a separate study. The most active peripheral metaphorical components of the emotional concept “fear” are semantically contrasting units “heat” and “cold”. Quite frequently, fear accompanies a feeling of coldness, which is transmitted through the physical sensations of ice needles, ice fingers squeezing the heart, etc. Heat is also represented as a painful physical experience. Epithets ‘hellish heat’, ‘deadly cold’ emphasize the connection between the emotional world of horror and the space of death. It is concluded that in the genre of horror more attention is paid not to the external manifestation of emotions, but to a detailed fixation of internal bodily experiences, which is due to the desire to make the reader feel in the place of the character and experience his emotions.

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RECEPTION OF ST. PETERSBURG AND MOSCOW TEXTS IN THE RECEPTION OF RUSSIAN LITERATURE IN CHINA

The scientific novelty of the study is determined by the systematization of the accumulated scientific experience of Chinese researchers in the study of the urban text of Russian literature; as well as by deep development of a new theoretical material based on synergetics technique.

The research topic reveals its relevance due to the need to deepen the understanding of the culture and history of Russia, which is important for further research of the urban text in Russia and China.

The study was conducted using a comparative historical method, a method of analysis and synthesis, as well as a method of comparison and generalization. The theoretical basis of this study was scientific publications by both Russian scientists and critics (V. G. Belinsky, V. N. Toporov, V. A. Khrapov) and Chinese researchers of Russian literature (Fu Xinghuan, Zhao Aiguo.)

The study of the Moscow and St. Petersburg text in China began quite late. However, this developed a historical view of the works of the past, forming local texts.

The Moscow text in China is more studied in the works of modern authors, but the St. Petersburg text is presented in Chinese literary criticism much wider: works of both the XIXth and XXth-XXIst centuries become the object of scientific attention.

The study of the Moscow text is presented in Chinese studies in the form of a description of the urban space growing to the symbols that form the conceptosphere. Researcher Shi Yanan works in this direction; he analyses ‘Moscow lexems’ in his work “Linguoculturological analysis

of the conceptosphere “Moscow” in M.A. Bulgakov’s novel “The Master and Margarita”. The Moscow theme is covered in many dissertations concerning the work of writers of the 20th century, such as V. Pietsukh, T. Tolstaya, A. V. Ilichesky and others.

Currently, the traditional image is changing dramatically. For example, according to researcher Gan Yu, in the novel *Matisse* by A. Ilichevsky, “the scales between the city of Kitezh and the second Babylon have already been broken.”

Compared to studies of the Moscow text, the St. Petersburg text in China is presented on more full and diverse level, and attention to it manifested itself earlier than to the Moscow text. Currently, the St. Petersburg text is studied both in the works of Russian classics of the XIXth century – N.V. Gogol, F.M. Dostoevsky, and writers of the XXth-XXIst centuries – E.I. Zamyatin A.G. Bitov, A.N. Varlamov and others.

In the image of St. Petersburg, Chinese scientists note dynamism and variability in time. The Petersburg text is the most studied in China among all Russian local texts.

A separate section is devoted to the characterization of the scientific contribution of the authoritative researcher Fu Xingguan in China, who has been studying the Moscow and St. Petersburg text for many years. In conclusion, the results are summed up and conclusions are drawn.

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DIGITAL DIALOGUE AND CONVERGENCE SCENARIOS: ECOLOGICAL LINGUISTIC POTENTIAL OF MEDIA NARRATION

The article considers the convergent scenarios according to which digital dialogue develops in a contemporary media text. The convergent scenario is understood as the commonly used strategies for the production and distribution of media content.

There are three types of convergence scenarios: multimedia, cross-media, trans-media. Each of these scenarios is investigated from the point of view of the realization of the linguoecological potential of media text in digital dialogue.

Multimedia is focused on integrating multiple forms of explication of information (text, sound, graphic elements, video, animation) into one message. This is one of the basic characteristics of the media text, expanding its functionality. Multimedia 1) makes the text “voluminous”; 2) gives an overview of the event; 3) establishes a creative connection with the addressee; 4) demonstrates original ways of presenting content; 5) increases the interpretative potential of the text.

“Cross-media” refers to the complex use of broadcast channels, as well as the phenomenon of multi-channel publication. Cross-media promotes the coverage of as many media platforms as possible, which can act as intermediaries of communication. The strategy of cross-media content production solves three major problems: 1) building up the target audience; 2) distribution of targeted content; 3) increasing the profitability of the publication.

Trans-media information processing is aimed at diversifying content across all digital platforms of the publication and at interaction with it. It is implemented in two forms – linear, when it is impossible to influence the development of the information plot (material), and nonlinear – when the possibility of its arbitrary perception is created. In functional terms, trans-

media actualizes all of these functions: from a “voluminous” text to increasing the reach of the target audience.

Regardless of the convergence scenario, a linguoecological problem associated with “addressee pressure” may arise in digital dialogue. This situation was analyzed using the materials of the website “Theory and Practice”, one of the leading Russian educational media.

Digital dialogue on the media platform under consideration develops according to a convergent scenario: multimedia, cross-media, or trans-media. Each of these scenarios has the capabilities to simulate a real dialogue, and these scenarios do not exclude each other, they can be combined. One of the linguoecological risks in such artificial communication – the pressure by the addressee – is that an unprofessional addressee initiates an unprofessional dialogue, into which nonprofessional addressees enter. As a result, journalists as the professional communicants are involved into the dialogue, and they, by initiating an alternative conversation on the same topic, try to achieve a communicative balance of media text.

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