

SUMMARY

METHODOLOGY OF MODERN RESEARCH

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LITERARY AND BIOGRAPHICAL CONTEXT P. CHEKHOV'S STORY «THE HOUSE WITH A MEZANNINE»

In memory of Emma Artemyevna Polotskaya (1922–2007)

The theoretical aspect of the work is connected with the determination of a key definition. It arises at the intersection of interrelated terms – *biographical context*, *literary life* and *literary context*. The term literary-biographical context is proposed as their uniting concept. It is a combination of elements of the writer's biography and literary life and context. The literary and biographical context is defined as follows: it is the literary environment of the work, associated with the facts of the author's biography and creative intentions, which is implicitly reflected in the text and determines its semantic and artistic potential. The literary context can be created both by the writer's own works and the works by others. Accordingly, autointertext and intertext are distinguished. In the interpretation of the story "the House with a Mezzanine" two leading trends are noted. One trend is associated with a tilt towards the analysis of the ideological disputes of the characters, another trend is associated with the analysis of the love conflict of the story. The other one predetermines the appeal to the biographical context of the work. The key word in the subtitle "the House with a Mezzanine" is the *artist's* story. The word *artist* should be recognized as a hypernym, that is, a lexeme expressing a generic concept. Based on this understanding, the article provides a rationale for two prototypes for the hero-narrator. These are the painter Isaac Levitan and the writer Anton Chekhov. A special role in the complex relationship of these personalities was played by the story "The Grasshopper", in which contemporaries saw a reflection of Levitan's romance with a married woman. In the reviewed article, the story is regarded as the writer's revenge on his friend for teasing him and hurting his sore spot. The quarrel of friends over time ended in their reconciliation. The story "The Jumper" was a revenge story. In this case, "the House with a Mezzanine" played the role of an apology story for too open connection with reality. The story "the House with a Mezzanine" was published ten years after the events of the summer of 1886, which can be considered the apogee of the close relationship between the two artists. The diffuse image of the hero-narrator correlates with the image of Lida, who is his antagonist, of the same nature. For the image of the older sister Volchaninova, Chekhov took advantage of the features of Lidia Yavorskaya and Lidia Mizinova. There were other prototypes as well. To interpret the image of Missus, the literary context is more important than the biographical one. It is associated with the works of T. L. Shchepkina-Kupernik "Eternity in a Moment" and "Irene". At the end of the article, an analysis is given of the story "Letter" unpublished during Chekhov's lifetime, which is genetically related to "The House with a Mezzanine". The substantiation of the connection allows us to make observations on the nature of Chekhov's creativity. In his works, the word overcomes its "tool function" and becomes not only depicting, but also depicted.

THE POETICS OF THE MOTIF

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BIBLICAL IMAGES AND MOTIFS IN THE WORKS OF F. M. DOSTOEVSKY AND L. N. ANDREEVA

The article examines the problem of reproducing biblical images and motifs in the works of F. M. Dostoevsky and L. Andreev, in the historical and functional aspect. In their work, they have undergone significant artistic and journalistic actualization, and in the works of L. Andreev, the transformation of the biblical tradition was complicated by the mediated harsh revision of Dostoevsky's artistic experience. An illustrative example is the story "Eleazar" (1906), which is an extremely free perversion of the gospel parable about Lazarus. The both writers' attention to biblical demonology brings them together. These are the images of the devil in the novels "Demons" and "The Brothers Karamazov" and "Demons", in L. Andreev's story "Peace". In these works, there is a comical image of the devil, due to the pathos of paradoxically expressed irony. No less revealing in the story "Peace" is the creative interpretation of L. Andreev's famous formula attributed to Dostoevsky, "If there is no God, everything is permitted." In this conditionally categorical syllogism, which remains quite correct from a logical point of view, the "foundation" God is replaced by the alternative lexeme "devil". As a result, in the story "The Flood" a new version of Dostoevsky's formula appears, corresponding to the rhetorical figure of chiasm: "If there is no devil, then there is no immortality" and vice versa: "If there is a devil, there is also immortality."

The comparative analysis of the works of Dostoevsky and L. Andreev at the motive and figurative levels allows us to conclude that the writers' creative dialogue was very ambiguous and, to a certain extent, paradoxical. Nevertheless, the deep similarity of their religious and philosophical positions is undoubted.

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THEMES AND MOTIFS OF COLLECTION OF POETRY "POEMS. BOOK1" BY YU. KRUZENSHTERN-PETERETS

The present study investigates plots and motifs in the collection of poetry "Poems. Book 1" (1946) by Yustina Kruzenshtern-Peterets. This poetess lived in Shanghai in the 1930–1950s,

worked as a journalist and was deeply involved in the artistic life of Russian emigrants in this city. She is also famous for her memoirs about the members of “Churaevka” and “Pyatnitsa” (“Friday”) poetic clubs, especially about her husband, poet Nikolai Peterets. But her poetry is a less popular object in Russian literary studies, although it can give some useful information about the worldview, style and interests of Russian emigration poetry. The aim of the study is to highlight the main motives of Krusenstern’s poems and describe their semantics and interconnections. The method of motif analysis was applied. The material of the study was the collection of 43 poems written in 1944–1946 (a year before and a year after the greatest tragedy of the writer’s life – her husband’s death at the end of 1944). The analysis of the motif system of the collection revealed the main semantic centers of the lyrics: the impossibility of connection with the superpersonal, the difficulty of separating the true and the false, the defeat in the struggle of life as payback for a false choice. These ideas are embodied in a biographical plot, in reinterpreted plots from world literature and history.

The dominant moods of “Farewell” and “Desert” is sadness. An elegiac complex of themes and motifs develops in “Farewell”. The flowering and fading of human life are associated with the seasons (spring and autumn), plant motifs. The motifs of exhaustion and desolation are widely used (empty house, empty soul, the desert around).

The incompatibility of “beautiful” literary fiction and the harsh truths of life is revealed in the sections “Creativity” and “Mirrors”. The opposition of true and false manifests itself in the opposition of natural and artificial, life and fiction, moral and vulgar.

The plots of world literature serve as “mirrors” that reflect the truth about the heroine’s life. The author makes extensive use of reinterpreted plots when revealing key themes of jealousy and infidelity (Scheherazade, Othello, Don Juan), spiritual adventurism (Cagliostro). The motif of reckoning is presented in most sections of the collection. Even repentance and redemptive suffering do not relieve the heroes of the poems from the experience of total defeat.

The poems in the “Mirrors” and “Home” sections include biographical undertones, occult and mystical motifs, and leave the impression of encryption. Occult motifs (prediction, curse, secret knowledge) introduce the theme of man’s powerlessness, the incognizability of the world.

The last section, “Homeland,” consists of poems that reveal the theme of a generation’s fate and its relationship to Russia and the USSR. Homeland that ignores the heroine is a source of nostalgia, feeling of guilt, rejection and nothingness.

VISUAL POETICS

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THE EPHRASIS “THE HOLY FAMILY” IN THE NOVELLA “NOTES FROM UNDERGROUND” (1864) BY F. M. DOSTOEVSKY

Generally, ecphrasis in Dostoevsky’s works is introduced by the hero’s point of view (compare the view of Ippolit and Prince Myshkin on the “The Body of the Dead Christ in the Tomb” by H. Holbein the Younger. in the novel “The Idiot”). The hero’s interpretation of one or another pictorial image can provide an opportunity for its characterization. Our study is undertaken in line with this research tradition to establish the place and role of ekphrasis in the artistic integrity of Dostoevsky’s work.

We emphasize that the story “Notes from Underground” (1864) in terms of the question of the place and role of the ecphrasis “The Holy Family” has not yet been elucidated in modern science.

During a meeting with the prostitute Lisa in a brothel – the last “collision” of Podpolniy with reality – the hero “has some kind of goal “appeared””, and at first the heroine reluctantly enters into a dialogue with her visitor, but then she reacts to two stories composed by him and perceives them as a sincere desire of the hero to help her get out of the brothel.

The peculiarities of the location of the figures of mother, child and father in history give reason to assume that it is based on the picturesque image of “The Holy Family”. This image is one of the central ones in religious Catholic painting and Orthodox icon painting and is associated with the feast of the Nativity of Christ. The source of Podpolniy’s ecphrasis can be: the “Sistine Madonna”, the “Madonna with Beardless St. Joseph” by Raphael, “The Holy Family” by Giorgione or the Russian lubok depicting the Holy Family.

The ecphrasis “The Holy Family” is a valuable reference point for the two characters. Undergrounder at first uses his “picture” to manipulate Lisa’s feelings and implicitly create his image of a hero-savior. The hero discovered something sincere in himself, which is beyond rebellion against the world, and unexpectedly for himself made Lisa feel this sincerity. At this moment, a feeling of shame arises in the hero – “an internal confession before conscience” [Dal’s Dictionary], which he is not able to accept, being outside of “living life”. Out of anger and a desire to dominate his neighbor, Podpolniy makes Lisa responsible for his suffering and takes revenge on her. The hero is not able to overcome the inner “underground” and respond to Liza’s sincere feeling.

In our opinion, the image of the Holy Family was associated by Dostoevskiy with childhood memories of the feast of the Nativity of Christ and with mature reflections on the phenomenon of man. On the one hand, this image embodies the ideal of all-forgiving Christian love – the Incarnation in the world after the fall for the sake of its subsequent salvation through mortal suffering. On the other hand, the ideal of humility – the birth of a child inevitably anticipates his martyrdom.

In the context of Dostoevsky’s reflections on the phenomenon of man of the 19th century, the idea of the inability to accept these Christian ideals of a hero who was “eaten by an idea” will become central to the Great Pentateuch and Dostoevsky’s post-hard labor work in general.

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HAYDOCK’S EKPHRASTIC FAIRY TALES

The article analyzes ecphrasis and “reviving pictures” in the stories and fairy tales of A. P. Haydock, who began his writing career in Harbin. Haydock’s collection “The Stars of Manchuria” testifies to the writer’s interest in the culture of China, its religion, customs and legends. Chinese culture and acquaintance with N. Roerich influenced the character of his works, giving them fantasticism and mysticism. Haydock’s stories are multifaceted: the fairy tale is intertwined with everyday life, the characters mentally “wander” in historical events, “return” to childhood or immerse themselves in philosophical reflections.

Special attention is paid to Haydock’s narrative picturesqueness. The writer’s works are characterized by a fabulously mystical space, the movement of the hero’s soul in time, as well as the use of art synthesis, when music and paintings transform the course of events. Roll calls

with the work of A. Green (the plot is based on the archetype of the legend of the Tadworth drummer and the Hamelin pied piper) in the way they use ecphrasis. The spiritual transformation of the hero is an important plot component of Haydock's work. The writer's stories are filled with philosophical reflections on Eternal Love, Harmony and Beauty. The characters of Haydock's works often show chivalrous deeds, saving their lovers and purifying their soul from the past.

HYPOTHESES

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SOME SUBTEXTS OF ALEXANDER PUSHKIN'S «NOTES ON "COUNT NULIN"»

Pushkin's «Notes on "Count Nulin"» are studied in the works of A. M. Gordin, V. M. Yesipov, Yu. M. Lotman, B. M. Eikhenbaum, S. A. Kibalnik. Thanks to this note, the poem «Count Nulin» was understood as a multi-layered work, containing a number of subtexts and numerous hidden and explicit citations. Besides the Shakespeare's context, it contains references to Stern and Plutarch (this is how Yu. M. Lotman reads the phrase "There are some strange encounters"), philosophic etude of Voltaire «The Ignorant Philosopher» and Blaise Pascal's "Pensées". The article explores the connection between Pushkin's note and Pascal's "thought" about "the Cleopatra's nose". It demonstrates the similarity in ideas of Pushkin and Pascal, the nature of connection between small causes and global consequences as well as ironic modality. The article also notes a few significant differences. Firstly, while Pascal talks about "the reasons and consequences of love" and "vanity of human nature", while love, passion, female beauty become the moving force of global processes, love passions in Pushkin's works are more likely to be an instrument, but not an original cause. Secondly, in Pascal's works beauty fatally impacts a human being, in a way that changes the course of both overall and personal history; human acts are guided not by mind, logic, personal will, but are influenced by other – foreign if not irrational impulses. Pushkin puts Lucretia's beauty, appeal and virtue on the sidelines while emphasising action, i.e. an act is important to him as a form of the appearance of will and character in conjunction with an occasion. Thirdly, Pascal builds a direct relationship: «... if [the nose] ... – the appearance of the Earth would be different» (or: «If the nose ..., the face of the earth would be different»); Pushkin introduces a "maybe" – i.e. outlines the possibility of a multivariate development of events.

The article makes additional clarifications to I. Z. Surat's observations on Pushkin perceiving above all the Pascal's way of expressing thoughts. Pushkin perceives and creatively interprets Pascal's constructive technique of the paradoxical correlation of the small and the global, which manifests itself in the way thought develops in Pushkin's miniatures of the madrigal type. The article demonstrates the use of this method in poems "Inexperienced fancier of foreign lands" (1817) and "City lush..." (1828). The author discovers that there is a sharp turning point in their rhetoric and assessment of reality: from the pathos of civic denial to the acceptance of the reality that has just been rejected, occurs collision between the values of a citizen and the values of a private person collide, the universal, global and private-intimate, big and small, while, like in Pascal, female beauty is crucial. There is a similar plot twist in Pushkin's prose – an intrusion of chance as an appearance of a beautiful girl. The article analyses an episode from the "Queen of Spades", when Hermann sees Lizaveta Ivanovna in the window. The author demonstrates that a trifle cause – a fleeting appearance of female beauty – turned out to be able to drastically change the fate of Hermann, who neglected his own principles, abandoned «calculation, moderation and diligence» as a program that allows to achieve the desired life

YOUNG PHILOLOGY

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TCHAIKOVSKY'S "THE QUEEN OF SPADES" AS A LINGUISTIC CODE OF THE RUSSIAN SYMBOLISTS (BASED ON A. BELY'S MEMOIRS)

The influence of Tchaikovsky's "The Queen of Spades" on the younger generation of Russian Symbolists has been noted by scholars many times, but has been limited to the sphere of literary creativity and the aesthetic views of A. Bely, A. Blok and S. M. Solovyov. This article presents an attempt to expand the potential of this problem and considers the linguistic code constructed by the poets on the basis of the opera text.

With references to the studies of S. Morrison, A. Klimovitsky, I. Kondakov, and Y. Korzh, this article outlines the semantic field of the Young Symbolists' perception of the opera genre as a whole. After that the special position of "The Queen of Spades" within it is defined. The author cites excerpts from A. Bely's memoirs which contain allusions to the imagery and syntax of Tchaikovsky's opera. It is revealed that such references function as signifiers in the texts cited. By means of the structural-semiotic method the article determines the signified.

Firstly, the references to the image of the old countess from "The Queen of Spades" in the Symbolist's memoirs are disclosed as a reflection on the position of A. G. Kovalenskaya. It is noted that the mechanics of this signification is built on two levels of contiguity: biographical (the parallel fates of the opera countess and Kovalenskaya) and symbolic (the comprehension of the positions of the countess and Kovalenskaya as symbols of the collapse of the monarchy and its aristocracy).

Secondly, the allusions to the pastorelle "The Sincerity of the Shepherdess" («Искренность пастушки») from the third picture of «The Queen of Spades» are decoded in A. Bely's memoirs as a reflection on the June of 1905, when the poet was working on the poem «The Sun Child» («Дитя-Солнце»). It is noted that the mechanics of this signification is also based on symbolic contiguity: both in the musical text and in A. Bely's memoirs. The pastoral constructs an idealistic space free of evil and fate, as opposed to the capital.

Thirdly, the quotations of lines from the romance "It is alerady Evening..." («Уж вечер...») and the aria "And on rainy days they gathered" («А в ненастные дни собирались они») function in the memoir as signifying for July 1905, the year in which Bely drops off his poem and anticipates a close conflict with Blok. The mechanics of signification are constructed by the juxtaposition with the structural core of the opera, the symbolic «descent into hell,» marking the penetration of doom into idyll and the beginning of gradual insanity.

Fourthly, it is noted that the anachronisms of the opera text are also used by the poet as signifiers in the construction of memory. Their role is defined as the transposition of the events of reality into a symbolic order.

The conclusion is made that numerous references to the sign elements of the structure of the opera "The Queen of Spades" in A. Bely's memoirs are revealed as attempts to describe the surrounding reality through the use of the language code of the opera. The mechanics of such a linguistic code are listed. Further prospects of such research are outlined.

CULTURAL MODELS

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GLORIFICATION OF A FAMOUS PERSON AS THE BASIS FOR THE FORMATION OF THE CITY'S IMAGE (ON THE EXAMPLE OF THE CITY OF SARATOV)

The phenomenon of glorification of a famous person does not lose its relevance, specifically the images of heroes that reflect the value orientations of society and pass them from generation to generation, participate in the formation of social ideology. They are also idols and ideals both for one person and for the people, preserving originality and national identity. They become reflection of historical processes and changes in cultural paradigms.

One of the most important events of the second half of the 20th century is the first manned flight into space. And the hero of this event is Yuri Alekseevich Gagarin. No doubt, that after the event, Gagarin turns into a living symbol, a legend, a cult of Gagarin's personality is formed. In the Soviet Union, the local authorities of many cities strive to associate their small homeland with the name of the hero, thereby making an attempt not only to express their attitude towards the heroic deed, but also to some extent to become familiar with it. In many cities some streets, parks, boulevards, squares are named after the spaceman even a ridge in Antarctica is named after him. Many Soviet cities are striving to consolidate their involvement in the biography of Yuri Alekseevich, but Saratov is becoming one of the most significant cities among others.

Based on the materials of regional sources, the glorification of Gagarin's personality is considered precisely in the city of Saratov, which becomes a landmark in the biography of the spaceman in addition, the article for the first time examines the glorification of the personality as the basis for the formation of images of the city. Saratov was not chosen by chance, because it is the city where the fateful landing place is located. Many iconic objects of worship and reverence appear in the city – not only the streets are named after him, but also the technical school where he studied. There are excursions to “Gagarin's places”. His name has not lost its relevance for the city to this day.

This study strives to answer the question of what the phenomenon of glorification of Yuri Alekseevich Gagarin in the city of Saratov is based on, and to analyze how Gagarin's glorification influenced the formation of the image of the city.

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N. N. KHVOSTOV'S RECIPE BOOK AS EGO-DOCUMENT

The object of the study is an interesting ego-document “History for taste: the culinary notebook of the personal chef F. I. Chaliapin”. The book first came to the focus of scientific attention, which indicates the novelty of the study. N. N. Khvostov's culinary notebook differs significantly from similar works of his time. Its recipes, described in simple language, are focused on the social status of Fyodor Ivanovich and his refined taste. Among the main criteria of culinary

art N. N. Khvostov relied on the high quality of ingredients, many of which related to delicacies, the taste of the dish and the preparation for the appointed time.

The list of recipes and their ingredients from the cookbook of N. N. Khvostov impresses with its diversity and sophistication, which allows reconstructing the gastronomic model of culture of Fyodor Ivanovich Chaliapin. He can be described not only as a lover of good food, but also as a gourmet. Fyodor Ivanovich Chaliapin knew the subtleties of the feast, understood exquisite dishes and wines, which testifies to his high gastronomic culture. He loved to eat deliciously, being aware of his gastronomic needs and preferences. As a true gourmet, Chaliapin was fastidious in food, rationally making a choice in favor of delicacies and exquisite dishes.

The taste of Chaliapin-gourmet was satisfied with Khvostov's dishes. They differed in the variety of classification (according to the type of dishes, snacks, salads, first and second courses, desserts, pastries, as well as the basis of the main ingredient – eggs, meat and fish dishes), temperature regime (cold, hot), cooking technology (cooking, baking, stewing, frying), (refined) ingredients (the recipes most often mention red game meat, meat offal, fish fillets, crayfish, caviar, lobsters, oysters, truffle, foie gras, artichokes, etc.). Most of Khvostov's recipes were composite. Alcohol, sauces, cream, cheese, aphrodisiacs gave a zest to some dishes for bass. The favorite ingredients contained useful vitamins and trace elements that support the functioning of various body systems and have a positive effect on emotions. Food inspired the great Russian bass to new quests and achievements, becoming a source of strength and energy, as well as supporting his health. The list of frequently mentioned ingredients and their characteristics indicate a rational and meaningful approach to nutrition. In addition, this fact indicates that the bass was watching his health, and the cook was watching the menu.

MOVIE TEXT

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CHARACTERISTICS OF THE INDIAN MYTHOLOGICAL TV SERIES (ON THE PLOT OF THE ANCIENT INDIAN EPIC "RAMAYANA")

The article is devoted to the study of Indian mythological series, considered as a phenomenon of mass culture and a specific tool of socialization. The "mythological series" means the following: it is an audiovisual work of art that has a serial (divided into episodes or series) structure, created on the plot of ancient and modern mythological legends. The object of the study was Indian mythological series of the late twentieth and early XXI centuries based on the plot of the ancient Indian epic "Ramayana". The popularity of TV series on the plot of "Ramayana" in a modern and acutely topical hero. In Indian mythological series, the horizontal structure of the narrative prevails (when the plot develops from episode to episode) over the vertical (when each episode contains a complete, often independent of previous and subsequent events). The directors apply both modern techniques and methods of dramaturgy and methods of traditional Sanskrit drama.

The creators of the series are faced with the task of preserving the ideal of the creation of the epic, but also making it correspond to the ideals of modernity and the expectations of the viewer.

In the course of the study, we came to the conclusion that Indian mythological series based on the plot of "Ramayana" are a unique product of film production, which has become largely the property of the nation, thanks to which directors have the opportunity to tell about the past of their

country, rethinking the plot, draw the attention of viewers to the problems of the present and even call for necessary changes in the future. Some versions of the series have already become classics of the genre, remaining in the memory of generations and becoming a benchmark of comparison for future interpretations. The story of Prince Rama, embodied in the series, with its unique distinctive features, has become a powerful tool for promoting national culture.

LINGUISTICS

QUESTIONS OF GENRE STUDIES

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STUDENT LECTURE SUMMARY AS A GENRE OF NATURAL WRITTEN SPEECH: TEXT-DERIVATIVE AND LINGUO-PERSONOLOGICAL ASPECTS

The object of the study is the students' lecture notes, considered as a secondary (reproduced, derivational) text and as a genre of natural written speech (hereinafter referred to as EPR). The subject of the research is the linguopersonological and text-derivative feature of the student's abstract. The aim of the work is to identify the mechanisms of reproduction of texts of this genre in relation to the linguistic and personological typology of the authors of the student abstract. The paper proves that the mechanisms of reproduction and perception of the text depend on the genre originality of the text and the types of linguistic ability of the author in their interaction, which is seen as the novelty and relevance of the study. The subject of the research is the real products of an ordinary "writer", which is a Russian student. Reproduced texts (lecture notes on the theory of linguistics) written by students of Kemerovo State University were chosen as the material of the study (24 reproduced texts all told). The methodological basis of the study consists of a number of components: the methodology of textual derivation, linguopersonological aspect, comparative and variantological methods. While being reproduced secondary texts undergo derivational transformations at the level of form, content, and genre and changes in modality. In student notes, all types of derivational transformations are carried out: simplifying, unfolding, substitution transformations, contamination, permutations. The analysis of student abstracts made it possible to identify the following linguocognitive types of linguistic personalities (YAL) according to the principle of transferring the content of the source text: copying (8 authors), contaminating (4), generating (12). The following typology of YAL is based on taking into account the degree of transfer of detailed information – differentiating (12 reproducers) and integrating (12) reproduction styles. On the basis of the completeness of the semantic coverage of the source text, scanning (20 authors) and fragmenting (4) types are distinguished. The synthesis of the above typologies made it possible to distinguish 2 main types of YAL: the elementarist type, focused on the most detailed transfer of detailed information, correlating with the differentiating, scanning, copying and contaminating style of reproduction, and the holistic personality type, which excludes the most detailed transfer of detailed information and correlates with integrating and fragmenting styles. For different styles of reproduction, there is a linguopersonological explanation: different degrees of understanding of the source text and tendencies inherent in reproducers to detail or generalize. The reasons for the variability of abstracts with the uniqueness of the source text and the variety of texts obtained are the combination of the type of text (synopsis as a genre of EPR) and the variety of natural qualities of the linguistic personality that create different linguocognitive styles.

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ON THE QUESTION OF THE GENRE SOURCE AUTHENTICITY

Modern genre studies has a number of unresolved, but fundamental for the development of the discipline, issues that linguists have repeatedly paid attention to. One of the urgent problems of genre studies is the study of the degree of reliability of a wide range of linguistic sources that have an identical reflection of facts, traditionally determined by the method of introducing them (sources) into scientific circulation. Thus, it is generally assumed that the number of sources directly correlates with the reliability of the conclusions and the theoretical validity of the observed patterns. Studies of the degree of reliability of the source with a typical set of characteristic phenomena (genres) have not been undertaken.

In this article, the question of the reliability of the source is associated with its ability to display the features of speech, the modern language. The problems of reliability, quality, completeness of the source information as such have not been raised in genre studies. We strive to get away from the intuitive principle of choice, which to some extent levels the scientific approach to the material. Justification of the choice of the source of research within the framework of genre studies, we suggest starting with the important points identified in linguistic source studies. It is known that the criterion of reliability in linguistics is the truth of the speech facts realized in the source. In this paper, an attempt is made to formulate the problems of the reliability of the source of genre source studies that the genre researcher encounters.

We proceed from the hypothesis of the genre content of the source: the meanings that were formed naturally are considered necessary, obligatory for the expression of some meanings (in our case genre), even in the conditions of linguistic economy inherent in colloquial speech. Consequently, the naturally developed genre content has the property of obligation, propriety, specificity, consistency, one might even say – naturalness, which reflects the essential features of the source in the aspect of genre content.

The conceptual basis of our research is based on the hypothesis of the naturalness of the source of the genre: we believe that the reliable source of the genre are speech works of natural nature. In this regard, we believe that such parameters as linguistic (in our case genre) content and information content of the source are directly dependent on the reliability of the source.

Thus, a change in approaches to the study of speech genres is seen in the development of the concept of genre source studies, the result of which involves the formation of a genre database. The main thesis of genre source studies is that not every speech work is equally informative in the system of genre coordinates. The main position of the concept is as follows: a qualitative description of the source of the genre will allow to formulate theoretical contradictions of genre studies with their subsequent resolution – which provides an impetus for the development of the entire direction.

MODELING OF COMMUNICATION PROCESSES

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DIGITIZATION OF THE MULTIMODAL MARKERS OF DIALOGIC COMMUNICATION OF SIMULTANEOUS INTERPRETERS

The paper presents the method of eco-cognitive modeling of communicative processes developed within the framework of the eco-cognitive approach to language and cognition. With its help, it is possible to record and annotate multimodal markers of human cognitive reactions for the further creation of datasets embedded in robotic systems. The method makes it possible to typologize multimodal markers in order to make the interaction of man and machine in a dialogue more natural by introducing them into artificial intelligent systems.

The method is implemented in four stages: first, a video recording of dialogic communication is made in the natural environment; then the video fragments are distributed according to the cognitive events focused on results and decision-making during communication; then the selected events are annotated in a specialized program to identify multimodal markers indicating certain cognitive reactions of communicants; at the final stage, the markers are typologized according to the identified parameters forming the functional complexes for testing their integration into robotic systems.

To illustrate the possibilities of the method, the material recorded in the professional activities of simultaneous interpreters is used. The markers indicating the occurrence of a certain cognitive dissonance in the act of simultaneous interpreting are analyzed: sensory, emotional and terminologically conditioned. The selected cognitive events are distributed by phases, i.e. the speech failures in the beginning, axis or completion of the cognitive event are annotated. On this basis, multimodal markers are typologized corresponding to the recognition of the cognitive dissonance, the development of interpreters' dialogical communication to the point that changes the trajectory of the event and contributes to entering the third phase – the alignment of the cognitive dissonance. Alignment can occur both at the expense of the active interpreter's own means, so-called auto-communication or internal cognitive management, and thanks to external cognitive management – ecological interaction with a passive interpreter who is able to recognize signal markers in a timely manner and provide assistance using necessary means of nonverbal communication. All these actions are also correlated with the fixed multimodal markers forming variations of their combination for the further digitization.

When describing the characteristics of the multimodal complexes under study, it becomes clear how effectively each of them can be digitized. If it is possible to eliminate or correct the identified obstacles, the empirical material is further examined, typologization is corrected and re-aprobation is carried out. If it is impossible to digitize certain multimodal markers due to their occasional appearance in communication, the appropriate notes are made in the created corpus. Digitizable multimodal markers are formed into complexes which in turn are integrated into datasets of high practical value and great research potential.

FEMINITIVES AND CONFLICT COMMUNICATION

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ON FEMININE GENDER-SPECIFIC JOB TITLES AND WAYS OF FIXING THEM IN DICTIONARIES

In modern Russian, a neutral masculine job title is often used to name a woman or a group of people. Neutral feminine gender-specific job titles usually are typical for colloquial speech.

Stylistic and evaluative characteristics, possibility of using feminine gender-specific job titles as a self-designation, their influence on development of a communicative conflict are considered in the work on an explanatory and discursive dictionary of professions.

In dictionaries, feminine gender-specific job titles often have stylistic marks – colloquial, vernacular, substandard etc. (different dictionaries may contain different marks for the same words). At the same time, feminine gender-specific job titles can be used in contexts implying negative attitude, and perceived as rude or dismissive. However, pejorative evaluativeness is not a permanent characteristic of such feminine gender-specific job titles, they can be used without a negative evaluation to convey informality, close relationships. Usually, explanatory dictionaries do not contain pragmatic information about the possibility of using feminine gender-specific job titles to express an evaluation.

To identify information about the pragmatic characteristics of the feminine gender-specific job titles, we conducted a survey of native speakers of Russian. The results show that respondents perceive feminine gender-specific job titles editor (“redaktorsha”), director (“direktorsha”), doctor (“doktorsha”), reporter (“reportersha”), jeweler (“juvelirsha”) as evaluatively marked (they are perceived as dismissive, ironic). Feminine gender-specific job titles cashier (“kassirsha”), secretary (“sekretarsha”), hairdresser (“parikmahersha”), trainer (“trenersha”), blogger (“blogersha”) are not perceived as evaluatively marked. It seems that the most common pejorative evaluativeness is acquired by feminine gender-specific job titles that have performed a semantic shift of lexical meaning (the original meaning of such words is ‘the wife of a professional’).

The use of feminine gender-specific job titles also varies depending on the person they refer to. The survey results show that for all the proposed words, feminine gender-specific job titles are least often used as self-representation, more often as addresses, and the most often as a third-person designation. If a feminine gender-specific job title is perceived as negative, it is used less frequently for first, second and third person perspective than a feminine noun that respondents considered not marked.

Thus, feminine gender-specific job titles have a wide range of markedness: from colloquial stylistic markedness to pejorative evaluation, and they can, contrary to the true intentions of the speaker, become a source of communicative conflict. In modern Russian, there is a shift in the lexical meaning of feminine gender-specific job titles from stylistic to evaluative markedness. It is considered to be important to record such information in dictionaries. Feminine gender-specific job titles, in the lexical meaning of which there has been a semantic shift, can more often be perceived as evaluative for a person of this profession in negative contexts and show neglect or irony.