

# **SUMMARY**

## **METHODOLOGY OF SCIENTIFIC RESEARCH**

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### **THE IMAGE OF CHEKHOV UNDER THE MASK OF A HERO IN A. S. SUVORIN'S NOVEL "AT THE END OF THE CENTURY. LOVE"**

The theoretical aspect of the work is related to the definition of the phenomenon of creative polemics, realized in fictional form. Being a stylist by nature, Chekhov was constantly in need of works and authors with whom he could enter into dialogue. Its forms could be letters and works. In the second case, the dialogue acquired an implicit character, since for the mass reader the peculiarities of the writer's attitude towards his creative colleagues were not particularly interesting. In turn, many of Chekhov's contemporaries actively polemicized with him. This debate was conducted in the same twofold form: in correspondence and in creativity. The closer the relationship between the writers, the more active the controversy. . One of the most active interlocutors of Chekhov was the publisher, journalist and writer Alexei Sergeevich Suvorin. He knew his younger colleague well and left few but valuable testimonies about him. The loss of Suvorin's letters to Chekhov causes serious semantic gaps. They can be filled by the analysis of other sources, with a lower level of verification. These include Suvorin's novel "At the end of the century. Love" (1893), in which the author created the image of Chekhov, hiding him under the mask of one of the main characters. The novelist, like the painter, used Chekhov as a sitter for his work. Some details of Vidalin's literary image, which was "copied" from Anton Pavlovich, are confirmed in documentary evidence. The important point is that Chekhov not only read his older comrade's novel, but also left his review of it. Chekhov realized that it was he who served Suvorin as the prototype of the main character. The novel image of the hero and the real person cannot be identical to each other. The character functions within the framework of the created artistic world, in interconnection with other characters, so he obeys the author's intentions. The significance of the reflection of Chekhov's personality in a literary text is due to the fact that it provided Suvorin with a large degree of freedom to express his opinion about a colleague. The results of the study can be used in the analysis of Chekhov's interaction with an influential contemporary, as well as in biographical works.

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## **FROM OBSERVATIONS ON THE RHYTHM OF A. N. TOLSTOY'S PROSE**

The article deals with the specifics of the rhythmic organization of A.N. Tolstoy's prose. The rhythm of prose is defined as a repetitive alternation of elements in a narrative system. Such elements include large blocks: dynamic depictions of character actions, static descriptions (landscape, portrait, author's digression), insertion elements (text within the text). The variability and repeatability of these blocks, with a certain goal-setting of the author and their subordination to the idea of the work of art, removes them from a series of naturally recurring phenomena into the category of deliberate isolation, emphasized functionality.

A.N. Tolstoy possessed a holistic perception of the space-time continuum of human existence. At the same time, we must take into account the dependence of the tempo of the work on the literary genre chosen by the author, on its stylistic nature. Short stories, novellas and novels by A.N. Tolstoy can be divided into three genre and style categories: 1) manor prose (the narrative cycle «Zavolzhye», the story «The Adventures of Rastegin», the novels «Cranks», «The Lame Gentleman», the story «Nikita's Childhood»); 2) adventurous and fantastic prose («The Adventures of Nevzorov, or Ibikus», «Count Cagliostro», «Aelita», «Hyperboloid of Engineer Garin», «Union of Five», «The Manuscript found under the bed», «The Murder of Antoine Rivaud», «Black Friday», to a certain extent, the fairy tale «The Golden Key, or The Adventures of Pinocchio» adjoins here); 3) historical prose («Peter's Day», «Obsession», «The Tale of the Time of Troubles», «The Tapestry of Marie Antoinette», the novel «Peter the Great», and the large-scale trilogy «Walking through Torments» adjoins here

The specificity of these artistic models determined many features of the poetics of these works, including influencing the organization of the narrative rhythm. The rhythm of manor prose tends to slow down. Adventurous prose has a completely different rhythm of plot unfolding. A series of adventures aimed at achieving cherished goals is always characterized by a special rapidity and unpredictability of transitions. The rhythm of historical prose is determined by contrasts in the perception of time, on the one hand, by active reformers, and, on the other hand, by mossy conservatives. In all cases, rhythmic shifts affect both tiers of the story system: 1) the depicted series of events (the scope of the characters' actions); 2) the scope of the events of the story (the subject level). The article deals with the issues of the technique of embodying rhythmic shifts (the role of pauses, the introduction of the same type of syntactic constructions, the discrepancy of different rhythms, deviations from logic). On the rhythmic organization of the narrative by A.N. Tolstoy

A.N. Tolstoy often uses ellipsis as a marker of short pauses. These pauses could have a tragic meaning, as we discover in the poignant scene of self-immolation (the novel «Peter the Great»). The calls of the elder Nectarius to submit to fate and surrender to the cleansing fire, but not to surrender into the hands of the «demonic» power of the «antichrist king» are interspersed with pauses that give rise to a feeling of a disastrous boundary between life and death. The rhythm of A.N. Tolstoy's prose could be influenced by the choice of a child's view, acting as a narrative perspective. It should be noted that A.N. Tolstoy felt the psychology of the child well, understood the peculiarity of the child's perception of time, the perception of the tempo of life. The child is disgusted by the monotony of a series of events, when there are no surprises, no adventure events. Such monotony creates boredom, this monotony of everyday existence is fraught with a psychological explosion. In works for children, the writer looked at what was displayed through the prism of children's consciousness. We see this in the story

# ON THE 215TH ANNIVERSARY OF THE BIRTH OF N. V. GOGOL

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## COMPLETED INCOMPLETENESS OF N. V. GOGOL'S POEM "DEAD SOULS" IN "GOGOLIAN" BY V. OTROSHENKO

The article is devoted to the form and content of the dialogue between the modern writer V. Otroshenko (born 1959) and the creative heritage of the classic N. V. Gogol.

The research material is a series of essays by V. Otroshenko dedicated to Gogol, which was published as a single cycle "Gogoliana" in 2013. The receptive focus of the modern author is based on a mythologizing principle, which allows them to create their own version of not the life, but rather the death of the author, associated with a creative crisis – the unfinished poem "Dead Souls".

From this perspective, Gogol's "creative failure" becomes the starting point for thinking about the ontological laws of creativity, about the possibilities and limitations of language in realizing the writer's creative plan. Otroshenko introduces into the context of interpretation of Gogol's question a set of views of L. Wittgenstein, the founder of a set of ideas of analytical philosophy that determined the linguistic turn in the humanities in the 20th century.

In Otroshenko's reflections-investigations, the ideas of the Austrian philosopher L. Wittgenstein (1889–1951) during the period of creation of the "Logical-Philosophical Treatise" become an important key for unraveling Gogol's creative mystery of the poem "Dead Souls".

Otroshenko in his reflections sharpens the question of the ontological dimension of the nature and quality of the connection between language and the creator: the objective boundaries of language, on the one hand, and the possibility of overcoming them by a creative subject, on the other hand.

Otroshenko's interpretations of excerpts from Gogol's letters not only update the question of the role positions of language and the creator – who is the subject and who is the object, but also deepen this question in the direction of thinking about the causes and sources of conflict between language and the creator.

The border in relation to the problem of Gogol's creative failure of Otroshenko is interpreted through the semantic oppositions of external and internal, subjective and objective.

Otroshenko aggravates precisely Gogol's problem as a problem of boundaries that are recognized from the inside when being inside the world. In other words, these are boundaries that objectively exist for a person who is not the creator of the world.

The presence and awareness of the very boundaries excludes a view of the world from the outside, which would give an understanding of the world as a whole, and not divided into a zone of "factual" and "mystical," to use Wittgenstein's words.

According to Otroshenko, Gogol's creative failure is an objective inability to create a language with an ontological reserve that could reveal a new structural identity of language and reality.

## POETICS

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### **DORN AS A TYPR OF SOCRATIC HERO IN A. P. CHEKHOV'S PLAY «THE SEAGULL»**

Stylization is considered to be a constructive feature of prose and dramaturgy of A. P. Chekhov. In plays created in the period from the 1890-s and early 1900-s («The Seagull», «Uncle Vanya», «Three Sisters», «The Cherry Orchard») the writer enters into a creative dialogue with the neo-mythology of Friedrich Nietzsche and incorporates the elements of the philosopher's sign system into his works. In particular, The Apollonian and Dionysian principles, as represented in the German thinker's first work, «The Birth of Tragedy from the Spirit of Music, or Hellenism and Pessimism», are significant for the mythopoetic organization of comedies and dramas.

The types of heroes based on Dionysian and Apollonian principles have been in scientific focus of the researches (S. A. Komarov, E. A. Maslova), however, the issue of whether Chekhov's later plays contain characters that represent the Socratic principle also present in «The Birth of Tragedy...» remains open. Given paper for the first time claims and debates this problem and proposes its solution.

A Socratic, or theoretical, person, according to neo-mythology of Nietzsche, has common traits, such as excessive rationality, urge of knowledge, the desire to improve the world around them, a tendency to fight the irrational, hostility to the Dionysian element, a lack of deep understanding of art.

A character combining all the above characteristics is Dr. Dorn from the comedy «The Seagull». His accentuated traits are hyper-reasonableness, cynicism and a calm attitude towards death. In the text they are linked to the profession, which also refers to the Nietzschean formula – «the medication». The hostility of the Socratic to the Dionysian is manifested in the doctor's aversion to the phenomenon of intoxication.

It is no coincidence that the author portrays the ideological affinity between Dorn and Treplev: the freshman writer is influenced by the ideas of Platonism, which the doctor, as a theoretical man, understands and is close to. Related to this is his monologue about the crowd in Genoa and his excitement at the passage about the world soul delivered by Zarechnaya. Wanting to help Treplev find his way in the realm of art, Dorn recommends that he follow the path of aesthetic socratism.

Dorn's tendency to chant something is also an indication of the Socratic principle of the character: according to Nietzsche, the opera was the birthplace of the ideas of theoretical man in the theatrical sphere. It is to opera that the Doctor's romances refer.

The character's special, peripheral position in the play is also indicative: he is a witness, an observer and commentator of what is happening, while attempts to involve him in the action (Shamrayev's wife) are foiled by him. This position is fully justified by Nietzschean constructions. As the bearer of the only non-aesthetic element, the doctor is excluded from the polemic that arises between the representatives of aesthetic principles. Placed in the position of observer, the character is functionally close to the ancient coryphaeus. He receives an opportunity to evaluate and summarise the events on stage, to predict the further course of the plot, but he characterises what he sees ironically and conveys Socratic, but not Dionysian, values.

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## **“FLASH-FORWARDS” AND THEIR FUNCTIONS IN A.M. REMIZOV’S NOVEL “WITH TRIMMED EYES”**

During his emigration period, A. M. Remizov has published several books of memoirs, written not as consistent narratives about the events of the past, but in the modernist manner with complex composition and frequent use of experimental literary techniques. As a result, Remizov’s “memoirs” turn out to be not so much about certain scenes from the past but about the “creativity of human memory”. For the book of memoirs about the childhood and adolescence of the narrator in Moscow, titled “With Trimmed Eyes”, the technique of flash-forwards is especially peculiar, when, following the chain of associations, and sometimes without obvious reasons, the narrator “flashes” to St. Petersburg or Paris period, creating constructions which can contain up to 12 “flashes” (both flashbacks and flash-forwards) within a paragraph. In total, there are 31 flash-forwards in the book. These “flashes” correspond with the leitmotifs which can be distinguished in different Remizov’s works. These leitmotifs include: 1) creative rivalry, the desire to take his stand among the best writers of his time; 2) the desire to compare different life experiences; 3) creating a negative contrast, designed to “pull up” the narrator and prevent him from turning to escapism or excessive idealization of the past; 4) emphasizing narrator’s “otherness” (especially through self-identifying with a “Chinese man”, i.e. a “stranger” both in Russia and in Paris), the uniqueness of his personality. At the same time, the connection of one specific leitmotif with a particular life period is not noted, as well as there is no preference of one period to another: for example, the St. Petersburg period (14 flash-forwards) is not always connected with leitmotif of making a negative contrast according to the principle “it used to be good then; now it is bad”; it also works “in the opposite direction”. The “manifesting” nature of this technique is indicated by its initial and final uses – the first flash-forward serves as a kind of demonstration of the narrator’s perception of time, the last use pushes the narrative into an indefinite future, creating an open ending. Thus, use of flash-forwards, along with a “blurred” focus (“looking with trimmed eyes” literally means the narrator’s myopia), becomes the main technique in the book “With Trimmed Eyes”; the entire composition turns out to be based on flash-forwards, like the composition “Russia in the Whirlwind” is based on the movements between the “frames” of the collage, like in a film.

## **DIALOGUE OF CULTURES**

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# **REALISTS, LIKE BEARS, FEEL MORE CONVENIENT AT THE POLES: ON THE ISSUE OF IDENTIFICATION OF RUSSIAN WRITERS**

## **(Two views on the problem)**

In Russian culture, a bear that unites the divine, human, animal and leveling the top and bottom is “the most complex and polyvalent mythology.”

The identification of the bear and Russia is formed under the influence of European ideas about “Russianism.” The “projection of bearishness” in relation to Russia and the Russians was reflected in the works of Western European critics, spreading to Russian realist writers. The process of depicting reality by realists rhymes with opening wounds, which in itself is associated with blood, pus, sewage, mud.

Russian European I. S. Turgenev is considered a “polar bear” in the circle of Viardo. François Porchet calls L. N. Tolstoy “a bear with lynx eyes dressed in English fashion” (1862). And after meeting with F. M. Dostoevsky in the salon of S. A. Tolstoy Melchior de Vogue in his diary will write: “a mixture of bear and hedgehog” (1880).

The reason for the negative assessment of Russian classics was the inconsistency with secular label behavior. Identification with a bear becomes a sign of the incompleteness of the metamorphosis of a “natural,” natural person into a social creature.

The Western European caricature most often associated the bear with the Russians and Russia during periods of activity of the latter during the aggravation of policy towards Poland and Turkey. The foreign policy of the Russian bear is interpreted as a seizure of territory and is coupled with the eating process (in its wildest version - “torn apart”).

The extreme manifestation of savagery and aggression is the European nomination of Russians as “anthropophages,” which is played out in Russian culture. The most striking example of this is a pun by L. Pushkin, which has become an anecdote.

A similar look from the outside receives negative connotations in the works of Russian writers and is perceived along with other Western stereotypical images of Russian signs of backwardness and uncivilization.

M. E. Saltykov-Shchedrin, talking about Russians “walking” abroad, ridicules their self-identification with anthropophages to please foreigners. The author, raising the issue of self-deprecation of Russians to foreigners, introduces the opposition “Russian” (“fool,” “cringed figure”) – a foreigner (“supreme organism”).

The point of failure of European and Russian culture is the difference in mentality, attitude to the world order: for a European, Russia is the embodiment of chaos, while Russian cannot accept European “space.” Opposition to space/chaos is inspired by the boundlessness of Russia and the cramped West not only in spatial terms. European zoos are becoming a vivid metaphor for paradise on earth, realizing in the minds of Russian writers the opposite of space to chaos. In the perception of the Russian man, the cosmos of the West is practical and spiritless – this is “cultivated nature,” where “everything grows and lives according to the program,” like a “machine.”

Agreeing with the European reception, Russian writers call the polar bear a compatriot and note the immobility and lack of secularity in themselves. However, writers along with this emphasize the lack of Russian depth of the French and the lack of soul in Europe.

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**IMAGE OF PICASSO IN THE NOVEL  
"KESAREVO SVECHENIYE" BY  
V. P. AKSENOV AS A PART OF SPANISH  
PERSONOSPHERE OF RUSSIAN CULTURE**

The paper deals with the image of the Spanish artist Pablo Picasso who is represented in V.P. Aksyonov's postmodern novel "Kesarevo svecheniye" ("Cesarean Glow") (2000). The analysis of this imagery is connected with the tradition of representing the Picasso myth-image as part of the Spanish painting personosphere in Russian culture and is based, respectively, on mythological criticism and semiotic approaches. In particular, the article compares the variants of the representation of the myth-image of the Spanish artist in the works by Aksyonov and Antokolsky and reveals a number of common features in them. At the same time, the version of the Picasso myth created by Aksyonov has an accentuated grotesque-travesty nature being placed in the space of a postmodern game which generates a total syncretism of the narrative.

This Aksyonov myth-image of the Spanish artist includes both the motif of the metaphysical creation of a genius who destroys and re-creates the world in accentuating its individual features, and the motif of the demiurge-trickster who makes the familiar reality to look foreign, as well as mixes 'high' and 'low' elements. Moreover, the motif of mixing in Aksyonov's novel is brought to the highest degree, the point of absurdity: it is a total mixing of music, plastics, painting, poetry and prose; male and female; bodily and spiritual; real and oneiric; Spanish, French, Russian, German into a single cosmopolitan, supranational space of art. In connection with the motif of mixing, the writer also refers to the myth of twins/doppelgangers, assimilating the characters to each other, joining this myth with the motif of "Russian" Picasso who has Russian doppelgangers in the text – Tatlin and Nathan Gorelik. At the same time, the image of Picasso himself in Aksyonov's text also internally bifurcates and again syncretically mixes in the images of 'urgia' and 'orgy', Dionysus and Priapus. In addition, there are features in the myth of the Spanish artist that refer to the myth of the thunderer – the motif of fire/electricity. The connection of Picasso's image with Russianness is also marked by the images of Olga Khokhlova, Lydia Dilektorskaya, Anna Gorelik, Pushkin, Khlebnikov and Stalin. What is important for Aksyonov, what makes his Spanish artist image version close to the image version of Antokolsky, is the motives of the mutual similarity of Picasso and the twentieth century, the "avatar" of time.

Finally, the narrative of Picasso includes images of his various paintings – prostitutes, harlequins, bullfighting (bull and bullfighter), dove, forms of the Cubist period etc., as a result of which images of art and biography of the Spanish artist are mixed into a single life- and myth-making text.

## FOLKLORE STUDIES

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### **FOLKLORE OF TVER REGION: HISTORY AND PROSPECTS OF STUDY (PRELIMINARY REMARKS)**

Folklore of Tver region which represents the all-Russian tradition, has always been under researchers' attention. This article presents an overview of the activities of folklorists on Tver land, focusing on the intensity and scale of this work, which began in the XVIIIth century. In the XIXth century, records of Tver folklore were included in the collections of all-Russian folk art. The work on the fixation of folklore heritage reached its peak in the 1960s-1990s. The article provides an overview of the expeditionary activity in Tver region, outlines the prospects for further study of the traditional culture of the region, which can be expressed primarily in the compilation of a set of Tver folklore.

## YOUNG PHILOLOGY

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### **"TO PRAY MEEKLY FOR THE ENEMIES": THE POETICS OF THE 1917 "PRAYER" BY SERGEI BEKHTEEV**

"The Prayer" of 1917 was written by S.S. Bekhteev under the impression of the revolutionary upheavals of the early 20th century and was sent to members of the Royal Family in Tobolsk by hand of Countess A.V. Gendrikova. The article examines the protective discourse of the poem in relation to the Orthodox tradition of prayer (in particular, with the Prayer of the Optina elders), analyzes the features of the use of the sacred name, the dynamics of prayer requests and the nature of the dying request.

The key appeals of Bekhteev's text coincide with the appeals of Orthodox prayer. These are requests for peace of mind, support and strength, for acquisition of prayer and patience. Thus, patience and humility, especially necessary for the heroes of the passion-bearers («in the unbearable hour of death,» become the end-to-end motifs of the poem and determine the nature of the prayer event.

Sergei Bekhteev's poem is a special kind of lyrical dialogue, where the subject of the utterance is the praying heroes, and the major addressee is God, from whom the praying heroes are willing to get a prayerful blessing.

In the «Prayer» of 1917, the situation of prayerful foresight of the martyrdom of members of the Royal family is recreated. Their initial determination, willingness to endure



everything to the end, will lead to a saving feat, the reward for which is the gift of prayer for enemies and the ability to help people after death.

At the same time, this work is a complex phenomenon embodied in a poetic word. In the lyrical movement of thought, for the heroes of the passion-bearers, prayer is the spiritual stronghold of faith, the only means of resisting the most severe circumstances. The inclusion in the poem of the key ideas of Orthodox prayer, including the prayers of the Optina elders, forms a protective discourse based on humility and acceptance of the will of God, which makes it possible to turn the dying request into a meek prayer for enemies.

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## **TRADITION OF “VISUALIZATION” OF GENRIKH SAPGIR’S POEM IN THE MODERN LITERARY PROCESS**

Genrikh Sapgir’s work has been under serious study of numerous researchers who considered him as a poet inheriting and developing the traditions of the Futurists and Oberiuts, who experiments in the field of word creation, visual image of verse, and works with genre frameworks. Attention to form leads to a special image of the lyrical self: on the one hand, the author hides under numerous masks, on the other hand, the irony revelers the author’s position openly.

The appeal to some poets is based on their adherence to the playful tradition, which is first of all visible in the graphics and stanzas of verse. For example, in Dmitri Vodennikov’s works, we find numerous techniques for visualizing verse (using italics, capital letters) and even prosimetry, which is so often found in Sapgir – the transition from poetry to prose and vice versa.

In Anna Alchuk’s poems, figurativeness is one of the main keys to understanding the text. Where Alchuk has pathos, Sapgir has grotesque and absurdity, where the former has a movement towards minimalism, the exposure of meaning, its core, Sapgir, on the contrary, has a movement from the inside out, a desire to break beyond the limits of the possible.

Natalia Azarova is closer in mood and content to Sapgir. They share a similarity in their attention to genre, emphasis on visuality, experimentation with word forms, and an appeal to new language and abstrusity.

In the poems of Daria Sukhovey – the poetess and the researcher of Sapgir’s creativity – there appears an important coincidence – the technique of playing with the reader. It is in Sukhovey’s poems that Sapgir is heard, since the poems of both authors are based on the poetics of the absurd and randomness.

We find techniques close to Sapgir in the poems of Nina Iskrenko; her poetry is close to Sapgir’s in intonation, because it is ironic in nature. The common denominator for Iskrenko and Sapgir is the playful nature of poetry.

Another parallel is the poems of Maria Stepanova. In addition to visualisation and word creation, the poets share a similar image of the author’s self. Maria Stepanova not so much directly “inherits” the tradition of visualisation in the spirit of Sapgirov, but rather continues to develop the playful strategy of the Lianozov school as a whole – a strategy characteristic of the poetry of the early 21st century.

Thus, we examined the poems of authors of the 21st century and the 1980s, which reveal some similarities with Sapgir's poetry: this is the use of visualization techniques in poetry, starting with the use of numerous dashes and periods, italics, uppercase and lowercase letters, ending with the omission of parts and whole words, prosimetry, branching of the text. However, the greatest affinity between the authors' poetics is not in visualisation or formalism, but in the ironic view of the world and the proteanism of the lyrical subject.

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## **THE OPPOSITION OF PROFESSIONAL AND ORDINARY INTERPRETATION OF THE LAW (BASED ON THE VARIANTS OF THE INTERPRETATIONS OF FRAGMENTS OF LEGAL TEXTS)**

The article examines the features of ordinary and professional explanation/ interpretation of legal texts. The object of research in the article is a fragment of a legal text (a fragment of a contract). The subject of the study is the interpretation options of a fragment of a legal text given by ordinary native speakers and specialists with a philological/ linguistic or legal education, as well as 5-year-long hands-on experience of working with legal texts. The main purpose of the research is to identify and describe the features of ordinary and professional explanation/ interpretation of legal texts. This research objective is solved in the article through the following tasks: identification of interpretation options received from the bearers of ordinary and professional consciousness, as well as the definition of interpretation strategies used by interpreters. The hypothesis of this study is that law-makers (persons whose professional activity is related to the application or interpretation of legal texts, as well as ordinary native speakers) ambiguously understand the meaning of legal texts when reading and interpreting them. The main research methods are linguistic experiment and quantitative method. Based on the results of the experiment, the variants of ordinary and professional interpretations were identified, as well as the interpretation strategies used by the subjects-interpreters. Thus, the recipients used the following interpretation strategies in the process of interpreting the proposed fragment of the legal text: contextually-undirected, micro-contextually-oriented and macro-contextually-oriented. The revealed variants of interpretation of a fragment of a legal text and an interpretation strategy allow us to characterize the features of ordinary and professional interpretations. Firstly, both persons whose professional activities are related to the application and interpretation of legal texts, and ordinary native speakers ambiguously understand the meaning of legal texts when reading and interpreting them. Secondly, the bearers of professional consciousness, when interpreting the text of the contract, more often use a micro-contextually oriented interpretation strategy, paying attention to all the elements in the context of the interpreted fragment. Thirdly, persons with philological/ linguistic or legal education, unlike ordinary native speakers, used the given opportunity to provide their own version of the answer thus updating another version of the interpretation of the presented fragment of the legal text by using a macro-contextually oriented strategy).

# LINGUISTICS

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## CONCEPTUAL CONNECTION BETWEEN ACTION AND ATTRIBUTE IN THE MEDIA DISCOURSE OF THE 21ST CENTURY (USING THE EXAMPLE OF PARTICIPLE CONSTRUCTIONS WITH THE INTENSIFIER *MOST*)

The purpose of the study is to show that the “most + participle” model, expressing the meaning of a high degree of intensity of action, serves as a sign of a qualitative attribute of an object. The description of this construction gives an idea of both some stylistic features of modern media discourse and certain ways of characterizing and evaluating a subject, reflecting the peculiarities of thinking of modern Russian speakers.

The source of the factual material was media texts presented in the newspaper corps of the NKR (central media), as well as examples from the author’s personal file cabinet.

The construction “самый(most) + participle” is a representative of the category of intensity, which, as research shows, is closely related to the categories of evaluation and expressiveness. It is built on the model of the analytical superlative of an adjective and is quite natural for adjectival participles, in the semantics of which the indication of a qualitative attribute prevails. However, the material in the article indicates that the superlative form is also formed in such participles that have retained the verbal signs of tense and voice, as a result of which the semantics of action in them is clearly expressed. It can be actualized by such bright verbal markers as the instrumental subject of passive participles and the direct object of transitive active participles: *Андрей Мозелев стал самым тестируемым РУСАДА фигуристом...; Самый поразивший меня персонаж...* (NKRYA).

In the semantics of such constructions there are implicit meanings (semantic increments), since it is not the action as such that is subject to comparison, but a certain parameter of this action: frequency, the number of subjects of the action, the intensity of the efforts of the subjects of the action, less often – the possibility of action. The pragmatic meaning of these constructions is an indication of such internal qualitative characteristics of an object that determine the high intensity of the parameters of a particular action. These qualities are not verbalized, they are in the implicature of the utterance, but the speaker expects that the recipient of the text will grasp the hidden meaning.

Most often, combinations with the intensifier form the present passive participles. The article provides quantitative data on the usage of various semantic groups of these participles in this construction. The contextual semantics of most of the identified groups implies a positive assessment of the qualities of the defined object (*самый продаваемый – best selling*). The implication of negative features of an object is aimed at arousing interest in it on the part of the user of information content (*самый разыскиваемый – most wanted*).

The “самый + participle” model, due to its semantic capacity, is especially active in media discourse. It is important that it allows the author to unobtrusively give the subject an evaluative characteristic and, thus, give objectivity to the text.

# CULTURAL STUDIES

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## **INTERACTION OF THE ORTHODOX AND SECULAR CULTURES OF RUSSIA IN THE 18TH CENTURY: CULTURAL-PHILOSOPHICAL ASPECT**

The modern cultural situation in Russia determines the close interaction between Orthodox and secular cultures. The active participation of the Russian Orthodox Church in the public life of the state indicates that at the turn of the 20th–21st centuries, there emerged a fundamentally new model of interaction between representatives of Orthodox and secular consciousness. Thus, there appears an increased interest of researchers in issues related to the interpretation of the religious renaissance in modern Russia. Since any transformation of intercultural relationships is closely related to the worldview factor, a relevant question is to clarify the degree of philosophical influence on the formation of a modern model of interaction between representatives of Orthodox and secular cultures. But without a complete picture representing the interaction of religious and secular principles in the historical past of Russia, it is impossible to form a holistic view of this phenomenon, which explains the relevance of this work.

In view of the fact that the final separation of secular culture into an independent system occurred in Russia in the 18th century, the study of the presented issue can be divided into several historical periods associated with the dominance of certain philosophical movements in Russian society. This article focuses on the 18th century, when the ideas of enlightenment philosophers became the dominant factor determining the interaction between Orthodox and secular cultures.

Thus, the purpose of this work is to identify the philosophical influence on the formation and functioning of the model of interaction between Orthodox and secular cultures in Russia in the 18th century.

Disclosure of this goal required a consistent solution of problems related to the establishment of criteria reflecting the concept of “interaction of cultures” as applied to Orthodox and secular cultures. At the next stage, the cultural and philosophical situation in Russia in the 18th century was analyzed.

Based on the analysis of various typologies of intercultural interactions, philosophical movements of the 18th century and some examples showing the attitude of Peter I and Elizabeth to the ideas of enlightenment philosophers, it was established that in the first half of the 18th century elements of Christian culture were intertwined in the consciousness of enlightened Russian society with concepts of enlightenment alien to Orthodoxy. philosophy. In view of this, the model of interaction between bearers of Orthodox and secular cultures was determined during this period in accordance with the principle of convergence (synthesis).

A review of the cultural and philosophical situation in the second half of the 18th century, when Catherine II was at the head of the state most of the time, made it possible to identify a trend that allows us to characterize this period as a transitional one. Its essence was the active introduction of Russian high society to Western philosophy, for which the empress was of great merit. The model of interaction that interests us was built during this period on the principle of compromise or arbitration (neutrality).

The results obtained allow us to assert that the formation and functioning of the model of interaction between Orthodox and secular cultures in Russia in the 18th century was carried out under the direct influence of the ideas of enlightenment philosophers influencing the consciousness of high society.

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## **TEXT SPACE OF A MODERN MUSEUM**

The article reveals the features of the text space of a modern museum. Some approaches to the concept of “text” in relation to museum specifics are analyzed. The characteristics of individual elements of the museum’s text space are given and the features of their perception by different categories of visitors, including children and adolescents, are considered.

The textual space of a museum means creating the conditions for interaction with the visitor and the emotional and valuable experience of nature and culture. A modern museum talks to the visitor via texts. It is generally accepted that it is a museum object (exhibit) that is the center of any exposition, exhibition, excursion, cultural and educational event, but it is a written or oral text that makes it possible to fully disclose the information and meanings contained in it. Achievements of science and technology at the present stage of development allow to solve the problems of expanding the text space of the museum and to open up new possibilities for interaction between man and text. In exhibition activities, virtual versions of texts are used, elements of augmented reality and multimedia presentations are introduced. The analysis of all the elements of the museum’s textual space in total shows its complexity and multidimensionality. For museum practice, the most justified factor is the classical understanding of the text and its traditional reproduction.

## **STUDIES**

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## **GASTRONOMY AS A SYMBOLIC PHENOMENON**

The article considers gastronomy/gastronomic culture as a symbolic phenomenon. Within the framework of intercultural communication the attitude to food is expressed symbolically as well. The symbolism of gastronomic culture reflects the peculiarities of a particular epoch in the development of both mankind and a separate state. Thus, primitive people, eating the meat of a predator, acquired its strength, hence strength became the symbol of food; etc., or in the Soviet period the symbols and signs of gastronomic culture reflected the existing political system.

From linguistic and cultural point of view, gastronomic culture is a certain set of characteristic groups of words that denote symbols, signs and codes of gastronomic culture. It is in the symbolic nature of this culture, expressed by symbols and signs, that the most important difference between culture itself and its components (for example, cooking), which are taken by ordinary people for gastronomy.