
SUMMARY

POETICS

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PLOT CONTAMINATIONS SPECIFIC TO KARELIAN WEDDING RUNE SONGS

An element common in the Karelian wedding tradition alongside solo and group lamentations – joiku – was lyrical and runo-style wedding songs, which persisted in the rituals until the first third of the 20th century.

Finnish researchers have divided all the Karelian runo-style wedding songs they knew into ten major groups depending on their association with certain elements of the ritual. Karelian researchers, in turn, relying on the material they have recorded somewhat later, have distinguished two large sets – songs belonging to the bridegroom's locus, and songs of the bride's locus. One of the most common runo-style wedding songs is the matchmaking song "The eagle has come" ("Kokko lensi"), which has many variants. It is composed of three parts, including exposition, core part, and resolution. The general narrative in the original version of the analyzed piece consists in a dialog, where the bride's mother or another relative of hers asks where the prospective bridegroom learned about the girl, the bride. The exposition describes the arrival of the bridegroom at the bride's house, pointing to the venue and time for performing such songs, i.e. the matchmaking ritual. The exposition can be either extended (up to 12 lines) or abridged (4 to 6 lines). The core of the runo song is a series of questions and answers based on repetitions. There are two groups of questions: the mother (or relatives) addresses the bridegroom with a question, and then the bridegroom asks the bride's relatives his question. The first dialog has been a constant compositional element of this wedding runo song from the very start, while the second one originated as a separate plot entitled "Why are you sitting here, father's son?" As the wedding ritual was evolving with time, the latter turned into a steady motif typical of Karelian epic narratives associated with marital matchmaking. This wedding runo song ends with a resolution where the matchmakers are asked to leave the house. This element is omitted in some variants, and the narrative in this case ends with the affirmation of the bride being ready. Thus, textual analysis of the texts makes it clear that the variants have been modified by incorporating formerly separate plots or, vice versa, excluding some motifs. Reduction and amplification mechanisms have transformed the original text, but the key code of the narrative and the function attached to it have been retained.

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THE PROBLEM OF CODEPENDENT RELATIONS IN DOSTOEVSKY'S NOVEL "POOR FOLK"

The article touches upon the problem of codependent relations in F.M. Dostoevsky's novel "Poor Folk". The term "codependency" appeared in the late 70s of the 20th century and was originally used to describe people involved in relationships with chemically dependent individuals. Gradually, the understanding of codependency has expanded: today this phenomenon is spoken about to demonstrate the excessive involvement of one person into the problems of another one, which prevent him from building his own harmonious life. A codependent person is one who, on the one hand, allows the behavior of another person to influence his life, and on the other, tries to control this behavior. The sad consequences of codependency can be a loss of individuality and meaning of one's own life, outside the object of attachment.

Various forms of codependency can be found in a variety of works of art, drawing stories from life itself. Plenty of psychological problems, in particular the problem of codependency, gives readers and researchers F. M. Dostoevsky's anthropocentric compositions. For the writer's debut novel, "Poor Folk", the codependency is a key problem, because it helps to understand the conflict of the novel more deeply; to realize why its ending is so tragic.

Many researchers see the origins of the main novel characters drama in the unrequited love of Makar Devushkin to the young Barbara Dobroselova. However, from the point of modern psychology view, the main problem of Devushkin is that his feeling is destructive in nature: he tries to find in Varenka (in the outside world) the meaning of his own life (the inner world) that can never succeed. His natural human sympathy for Varya passes – in the absence of other interests – into an unhealthy attachment, the *idee fixe*, destroying him. A character who does not have his own spiritual integrity, unsuccessfully tries to fill it with the help of Varya, his "guardian angel". The result of the development of unhealthy, codependent relations is the self-destruction of Devushkin: his alcoholism, his irresponsible attitude to Barbara and to himself. Finally, the characters change roles – Devushkin from an imaginary savior becomes a victim himself, which is a typical development of codependent relations.

The article analyzes the causes of the characters' psychological problems and reveals Makar Devushki's typical patterns of behavior and speech characteristics.

The psychological problem of codependency complements and deepens social problems of the novel. It makes the novel topical today. While social realities change from century to century, the psychological portraits of people who have not found the meaning of their lives are always relevant.

E.A. MASOLOVA*Novosibirsk State Technical University***SEMANTICS AND FUNCTIONS OF COLOR TERMS
IN LEO TOLSTOY'S LATE FICTION**

The article discusses the changes of the author's semantics of color terms derived from such word stems as *krasn-*, *zhelt-*, *zolit-*, *zelen-*, *fiolet-* and identifies their functions on the basis of the later fiction by Tolstoy.

In Leo Tolstoy's folk short stories color terms stemmed *krasn-* are not symbolic. In the 1880s novels by Tolstoy these color terms acquire negative semantics, with the foresight of punishing the man who defied the Word of God. In the finale of "Resurrection" the red color marks the beginning of the character's life according to the commandments of the gospel. In "Hadji Murad" the semantics of red color is negative when Russians are depicted and positive in the description of highlanders. In Tolstoy's novels of 1880s the semantics of color terms stemmed *zhelt-* is negative, in the "Resurrection" finale it's reassuring and optimistic, and neutral in "Haji-Murad". In "Resurrection" and "Hadji Murad" the semantics of color terms stemmed *zolit-* is context-dependent and can be both positive and negative: in "Resurrection" the color terms have positive meaning when depicting Easter church service and the hero's contemplating the golden crosses and cupolas of a monastery in the end of the novel. In "Hadji Murad" the same color terms are positive when they are referring to the highlanders' armaments, and negative when portraying ambitious officers. In "Resurrection" the purple has a consecrated meaning, in "Hadji Murad" seeing the unwillingness of many to fulfill the laws of God, Tolstoy depicts the world in tragic lights; the color range to pain the world is reduced, and the color terms lose their symbolic meaning.

In Tolstoy's short folk stories the color range is also limited, color terms have a descriptive function. In Tolstoy's 1880s novels, his negative assessment of human violation of God's commandments is expressed although the color range is restored with occasional author's semantics; color terms performing mostly characterizing function. In most parts of "Resurrection" color terms act in the describing function; Tolstoy believes in the possibility of the coming of the Kingdom of God on earth – in the finale of the novel, all color terms acquire life-affirming significance and perform a prospective function. In "Hadji Murad" color terms are mostly descriptive.

In the folk short stories by Tolstoy, his novels of the 1880s, and in "Hadji-Murad" he resorts to "colorful writing", and in "Resurrection" to colorative code with its characterizing and prospective functions of coloration. Variation in Tolstoy's methods for the use of color terms testifies to the writer's keen search of an artistic symbol system that can truly reflect his understanding of the world.

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**«THE POEM OF EPIGRAPHS»:
TEXT IN SEARCH OF AN AUTHOR**

Born in 1940, in the same year with J.A. Brodsky, A.L. Khvostenko is a bright figure of Soviet underground literature. Major underground authors, as a rule, create hermetically-sealed poetics. A.L. Khvostenko also starts from the concept of literariness – he argues with this concept on the ideological and formal levels.

The social marginal revolt against the literary tradition is embodied in the poetics of the 1960s “Verpa” poem collection. A number of scientists say that the writer shares anti-aesthetic position, however, in our view, it’s more appropriate to name it re-aestheticization.

An example of this process can be seen in “The Poem of Epigraphs” opening the whole collection and assuming the role of an epigraph; instead of one regular epigraph the author prefixes a whole poem to the collection of his poetry.

The poem starts with an epigraph hard to reduce to a single formula, so it is better to describe its generation mechanics. Just the first line “This poem is Poe!” demonstrates to us the generation technique effected by deconstructing the preceding word. The results of the first-line deconstruction in the text are polysemantic, and the semantics of the first line varies in a broad range of meanings.

So, in the first version of interpretation, the semantics of the first line is reduced to the poet’s refusal of his own authorship of the text, which, in general, logically follows from the title of the text. From our point of view, the author marks the contextual nature of the poem.

In another interpretation, the author demonstrates one of his favorite poetic techniques. The poet splits, divides, turns different elements into one another – morphemes, phonemes, separate syllables of words, etc., building intra-linguistic logics for the development of meanings. The meanings of the text thus constructed generate themselves, which complements A. L. Khvostenko’s rejection of the traditional understanding of authorship.

And the third meaning, which seems possible to detect in this string can be reduced to the fact that the author calls “Poem of Epigraphs” as “The Poem of Beginnings”. “Po” in this reading is the epigraph of “Em”. The author makes a hint that we will not find completed phrases in the poem, and readers should engage all their resources in projective thinking so as to understand the statement as a whole, to finish it to a logically complete thought.

The poem is divided into two parts. The first is called “Tropics of Love” and, of course, it alludes to the trilogy by G. Miller (“Tropic of Cancer”, “Tropic of Capricorn”, “Black Spring”). This title is supported by the formula $\langle A < A \rangle$. The second part of “Twilight of Creativity”, the name of which refers to the famous expressionist collection «Twilight of humanity», is accompanied by the inverse formula $\langle A > A \rangle$.

This mode of working with the genre of the poem makes it impossible to add to the text any ideological message (including cultural), the poet plays with the very tradition of prescribing other people’s words before the literary text to give greater importance and significance to the text itself. Bringing to the point of absurdity the method of epigraphic sense generation, the author reveals the «unexpected» depths of this method in the perspective of building a new, marginal aesthetics.

MYTH AND MIFOPOETIKA

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GYPSY BACCHIC MYTH IN RUSSIAN LITERATURE OF THE 19TH CENTURY AND NEO-DIONYSIAN MYTH BY VYACHESLAV IVANOV

The problem of «Gypsy myth» research in Russian and foreign literary criticism is stated at the beginning of the article. The myth of Gypsies as priestesses of Bacchus appeared in the early XIX century in the dialogue of two poets – in the epistle “To G. R. Derzhavin” by Ivan Dmitriev and in response to it – “Gypsy dance” by Derzhavin. Its was influenced by two factors: the interest of Russian poets in this period to the mythology of Bacchus and the popularity of the Gypsy choirs in noble class. Unlike Dmitriev, Derzhavin’s attention is focused exclusively on the Gypsy girl Bacchante features. A. Pushkin in the epistle “Vsevolozhsky”, S. Shevyrev (“Gypsy”), A. Polezhaev (“Gypsy”) follow the pattern of Roma women as bacchantes. However, the romantic poem “The Gypsies” by Pushkin became more topical “precedent text” for the new Gypsy myth, including a part of the “acchic” motifs. By the early 1840s, the type of plot that had already been planned by Pushkin finally emerged: the dramatic relations between two passionate lovers – a Russian nobleman and his Gypsy mistress that are unstable, easily turn into a love triangle and finish tragically. The cliché of the future Gypsy plot and poetic topos of “Gypsy romance” includes the loss of a lover or husband, fatal passion, “fiery love”, performance of songs, anguish, suffering, tears, “black eyes”. By the beginning of the second half of the XIX century, this motif complex was adopted by Russian realistic prose; it means the use of lyrical romantic stereotypes. Therefore, the Gypsy woman Masha by Turgenev and Grousha by Leskov look like “characters-twins”.

An indispensable and quite plausible element of the Gypsies’ nomadic life since Pushkin’s poem appearance has become a constantly burning or smoldering fire. The metaphors of Gypsy passionate love (flame and fire of feelings, expressing themselves in the Gypsies gestures, watching, singing, dancing) are amplified the realistic fire into nomadic life. The motifs of ecstatic passion, the image of Gypsies as “maenads”, expressive performance of songs and dances, love madness, the constant presence of the choir, the symbolism of fire and night must attract the attention of Vyacheslav Ivanov as the author of the most convincing literary version of Dionysus’s archetype. However, he ignored the lyrical corpus of this myth and paid attention only to Pushkin’s «Gypsies» in special article, where the poem was considered as an ancient tragedy. Despite the fact that Ivanov’s literary texts on Gypsies motifs and characters are rare and they are far from the traditional Russian poetry, they are still embedded into a complex system it neo-dionysian symbols. This “Gypsy lacuna” in his works is partly filled by the his own translation of the Baudelaire’s sonnet “Bohémiens en Voyage” and by the epistle addressed to Y. Verhovsky “Consolatio ad sodalem”.

A.V. EMELINA*N.I. Lobachevsky State University of Nizhny Novgorod***MYTH AS A BASIS FOR MODELING SOVIET
HISTORY IN THE TRILOGY OF SUHBAT AFLATUNI
«ADORATION OF THE MAGI»**

The mythologization of history is a common technique used by modern authors when referring to historical subjects. When covering the events of the past, writers often relied not on facts or historical sources, but on those legends, and myths that arose around them, and thereby formed a different, alternative, official interpretation of the past. At the same time, the events of the past are important for them not by themselves, but in connection with the processes that occur in modern society. The past fits into the present, explains it, and when the mythological basis of contemporary events is indicated, a kind of a myth completion myth happens. In the “Adoration of the Magi” trilogy, Suhbat Aflatuni uses such a technique when the logic of myth begins to act between the past and the present. The author’s artistic manner is characterized by a similar interference between the past and the present: myth and history in his novels merging create a special reality that helps the author rethink eternal global problems and re-evaluate ideas formed the basis for a social state creation.

Suhbat Aflatuni, alongside with biblical history, is based on oriental myths. They are often fictionalized by the author, and their recognizability is due to the fact that archetypes are used in their structure, and are necessary to indicate that the story does not develop spontaneously, but possesses some hidden purpose.

In each of their novels forming the “Adoration of the Magi” trilogy, a particular historical background emerges, which, according to Meletinsky, “gives new meaning to old subjects”, for example, the fight against monsters, whose images now merge with the idea of an alien, hostile ethnic environment. A new type of epic thinking opens the way for the wide usage of historical legends by the epics.

The writer also views the movement of history as a global struggle between good and evil.

After analyzing the novels, we can conclude that the historical myth is realized in the “Adoration of the Magi” trilogy by Suhbat Aflatuni at various levels: plot-event, heroic, ideological, symbolic. The reference to the past becomes a reflection form about the processes taking part in the modern society; past does not become an allusion to modernity. The author creates an interpretation of the Russian history events that would allow them to be included into certain hidden, secret processes possessing a sacred nature. Thus, the development of history becomes not only the result of objective processes conditioned by the economy state, the territorial claims of different countries, but also the constant duel between good and evil.

POETICS OF VISUAL

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IMAGES IN THE POETRY OF I. ZHDANOV

The article is written in the paradigm proposed by Y. Lotman: art always "speaks many languages". The interdisciplinary approach was used to study the ways of interaction between literature and photography. The subject of the analysis is I. Zhdanov's poems "Portret otsa", "Portret", "Neon", "Vzglyad", "Etot gorod – prosto neudachnyi fotorobot grada na verhah". The research vector is defined by the thesis that the poetics directly or indirectly reflects the modern optics of vision and reproduction of the world. The main thesis of the research is that the poetry directly or indirectly reflects and reproduces the modern perception of the world vision and reproduction.

The relevance of this text type study is defined by the interest to the intersemiotic nature of the literary text, including descriptions of photographs and the shooting process. The problem of ekphrasis, which is considered as an artistic means and as a model of combining photography and poetry, is raised. Ekphrasis (verbal representation of other arts images in a literary work) is a phenomenon that has become particularly widespread in recent decades due to the intermediality of modern literature. Photo ekphrasis is presented as a possibility of photography existence in the literary text and as a source of new meanings creation – a semantic explosion.

An attempt is made to prove the fact that the models of poetry interaction with other arts contribute to the "explosion of meanings". The verbal expression of the visual image is provided with some essential features, characteristics and functions of photography. The major difference between photography images and other types of fine arts is that the former is mainly perceived not as an interpretation of the reality, but as a particle of the reality itself, a fragment of the world.

The echoing of photo images is observed in I. Zhdanov's poetry. The poetics of the photography essence in his poems is connected with the images of the window-lens, mirror, glass, prism, cube. The article states that these motifs reflect the poet's phototelescopic worldview. The images referring to the photo perfectly fit as a key component of I. Zhdanov's poetry. The visual optics tools made him an artist of two art forms: poetry and photography.

The search for the embodiment of poetic ideas by means of the different art form helps to reveal the creative potential of photography discourse in literature.

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PERFORMATIVE MASKS AND THE PROBLEM OF IDENTITY IN YANIS GRANT'S VIDEO POETRY

The article discusses the functions of performative masks, role-based behavior sets of a lyrical hero, in the video poetry of Janis Grants. It has been stated that the performative masks create the model of otherness, the character's and author's marginality (gender, social, cultural). They serve as elements of the role-play poetics and embody search for identity. The basis for constructing a verbal component and a video sequence as various semiotic systems with a single semantic field is described. It is concluded that the text visualization allows the author to construct the models of his own identity, experiencing all the features of otherness: from marginality to uniqueness, from foolishness to queer identity.

The article is devoted to the notion of self-identification in Yanis Grant's video poetry, a Ural poet. While analyzing the videos, it is pointed out that the author creates the performative masks making the strategy to show gender and sociocultural nonconformity. The article is based on the videos of two poems by Y. Grants – "Prostyny" and "Moi". It is peculiar to his poetry that he is both an actor and a lyric hero in his videos. He is a part of the world created by him. His video poetry enables him to create his own reality, to show the readers his unique world which is sometimes absurd and strange, and also to present his individuality and even nonconformity. The author himself performs as an actor and a model and uses performative masks creating his own image. The video on the poem "Moi" illustrates this strategy. The video made in 2013 (featuring director A. Krekhov, though the poem was written in 2009). The main motif in the poem is the hero's understanding of nonconformity, strangeness and his searching for identity. The verbal narrative is organized using the method of repetition-piling up, or cumulation of the lyric hero relatives' characteristics (mother, father, grandfather, etc.), which refers to counting, the simplest genres of children literature. The key technique of this poem is naive confession, imitation of the child's inner speech, which is characterized by the use of the simplest logical and syntactic constructions, child intonation (stretching endings). Acceptance of imitation of inner children's speech in the form of a cumulative whole and formed the basis of the poetic film plot. The video is made as the "primitive" overloaded collage: the relatives are shown as famous people doing their everyday household chores. In general, the style of the

clip reflects the aesthetics of J. Grants's neo-primitivism characteristic. Acceptance of imaginative visualization in this case works to create a performative model of otherness, which becomes a sign of the modern poet's distinction, his presence in the controversial mass media culture. It should be noted that the marginality of the lyrical hero is a cross-cutting theme for most texts by Janis Grants. Thus, in the text "Prostyny", intimacy is deliberately articulated as if it were manifested, and the significance and primacy of authentic sensations are asserted. In the video text "Prostyny", corporeality is the embodiment of the human relationships authenticity based on pain and tenderness at the same time. The hero, violating the ban, makes his own choice - he recognizes the authenticity of the feelings, finds himself and articulates his own queer-identity, as if through an act of initiation.

It is concluded that Yanis Grant's figurative methods used in his video poetry are an organic replenishment of the poet's arsenal, which will probably become his permanent toolbox, expanding the possibilities of poetic language. Visualization of the text allows the author to construct models of his own identity, losing all the manifestations of otherness: from marginality to uniqueness, from holy foolishness to queer identity. Thus, the video poetry by J. Grants forms the image of the author, mythologizing him, making him a prominent figure in culture.

ESTATE I "FARMSTEAD TEXT"

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YASNAYA POLYANA AND FERNET

Since the end of the nineteenth century to this date, Voltaire's estate of Ferney and Leo Tolstoy's Yasnaya Polyana have been compared, by both professional historians of culture and private travelers, as places of literary pilgrimage. Striving to conquer the mass reader, writers inevitably provoke a situation peculiar to mass culture, and the act of worship, even if it does not replace the act of reading, becomes more significant than the reading itself. However, Tolstoy's resentment against those visits contradict his own desire to be not only a writer, but also a life teacher. Therefore, literary facts should not be separated from everyday ones. Outside an everyday context, many texts lose their significance of literary facts.

OVER LINES OF ONE WORK

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SEMIOTICS AS A TOOL FOR ANALYSIS OF LITERARY TEXT: "LIGHT BREATHING" BY I.A. BUNIN

The article offers an analysis of Bunin's famous work, taking into account the multidimensionality of its semiotic structure – lexico-semantic, figurative, narrative and compositional.

The elusive sense in Bunin's text to a great extent owes its appearance to the complex nature of its semiotic 'behavior' at the intersections of different levels and plans. One of the peculiarities of this behavior is the readiness of "obvious" semantic oppositions («light» – «hard», «artificial» – «natural», «childlike» – «female») to attract complexes of meanings with different semantic etiology. Thus, for example, «light breathing» found in Olya Meshcherskaya reveals, figuratively speaking, both a book origin, and one that is related to natural essence. As a 'bookish' one, it is associated with «light» and «hardly noticeable»; as «natural» – with «impulsively unbalanced» and «windy» (literally) or «fickle» (figuratively). Bookish light breathing is associated with «artificial» and «dead», while natural breathing – with «natural» and «alive». At the same time, the same value can become a connotate of completely opposite associations. For example, in one case, «shining» may be associated by Bunin with artificial (shining parquet in the office of the boss), and in the other – with natural (clear shine of the heroine's eyes). The state of being, when it seems that the same thing – «light», «shining», «cold» – may have different associative meanings, and ultimately will turn out a disastrous promiscuity for Olya Meshcherskaya.

From methodological point of view, an important factor in the analysis of Bunin's text was the understanding that each of its key words was aimed at the full-scale realization of its polysemantic potential in the narrative plan of the novel. Undoubtedly, all the diverse meanings of «light» vs. «heavy», «natural» vs. «artificial», etc. are manifested in the mental history of Olya Meshcherskaya's death.

The «Light Breathing» narrative device itself has a two-part structure, which is defined by two search objects. The first object is determined by the desire to become a woman, and the starting point for «constructing» the second becomes a phrase from the final part of the diary. However, it seems that the event leading to the transformation can also be discussed in connection with the episode in Bunin's novella, which refers to the call of Olya Meshcherskaya to her lady-boss. A symbolic language of this episode speaks of a turning point in «Light Breathing» – a stop, which has a crucial meaning for Olya Meshcherskaya, who is in constant motion.

NEW FORMAT

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ALGORITHMS OF INTERPRETATION OF DOSTOEVSKY'S NOVEL CRIME AND PUNISHMENT IN RUSSIAN-SPEAKING AND ENGLISH-SPEAKING FICWRITERS' COMMUNITIES

Russian classical literature is actively converted not only by professional writers, but also by "active readers" (ficwriters) who publish their amateur works (fanfics) on the Internet. The practice of readers' transformations of popular texts (fanfiction) involves changing the original source preserving its stable and recognizable elements, as well as discussing the original work and its adaptation by other members of the fan community.

The corpus of fanfiction based on F.M. Dostoevsky's *Crime and Punishment* is one of the largest corpora in the Internet community of the Russian literature readers.

The objective of the present article is to determine the forms of the novel *Crime and Punishment* interpretation in the Russian-speaking and English-speaking ficwriters' communities. In order to determine the patterns of the novel transformation, we use a comparative analysis of the motifs and images in the original source and its readers' adaptations. The mechanisms of Dostoevsky's novel interpretation influenced by the national cultural tradition are distinguished.

The main technique of transforming the original source in English-speaking communities is genre formulas usage of mass literature: detective story, romance and gothic novel (horror literature), and travelogue. English-speaking ficwriters pay attention to the characters' ideology of actions: the ideological speech of Dostoevsky's characters interpreted by ficwriters as an act. English-speaking readers perceive the novel *Crime and Punishment* as a text of European classics. If Russian-speaking ficwriters reproduce the carnival images of the novel, the English-speaking ficwriters, in their turn, explicate a connection of Dostoevsky's novel with the didactic literature.

Russian-speaking readers compare Dostoevsky's novel with the other Russian classical works (more recent Dostoevsky's works, Yesenin's poems, Gogol's and Lermontov's novels etc.). They experiment with folklore images of the original source and mythologize Dostoevsky's style itself. For Russian-speaking readers, the characters of the novel and the reader himself, playing a game with "a school program" work, are participants of street theatrical performance.

Therefore, the transformation of the classical text in fan communities is a creative experiment with the original source and a form of the classical literature amateur research. Ficwriters perceive the novel *Crime and Punishment* as a text that is open for a dialogical utterance creation in the context of a different culture.

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TRANSFORMATION OF AUTHOR'S AND READER'S SUBJECTIVITY IN CREATIVE ENVIRONMENT OF DIGITAL MEDIUM

The article “Transformation of Author's and Reader's subjectivity in Creative Environment of Digital Medium” is written by M. A. Chernyak and O. Peshkova in 2019 and is devoted to analyzing the transformation of the author-reader relations in modern literature under the influence of media and the Internet.

The newest literature was beyond printing editions already some time ago, which was caused by the writers' enhanced activity in the use of the Internet. Today, literature allows of washing out the barriers between oral and written communication channels, which is why literary communication drifts towards becoming communication within subculture thus reproducing a trend in mass media development. So, artistic communication of a different way is in the making, new subject-to-subject relations of “reader-writer” type are established not only within the literary domain, but also beyond its limits.

In the Internet communication is “live” due to a writer's capacity for communicating with readers directly online by means of texting messages in social media and by uploading comments, that documents the changed character of interpersonal subject-to-subject relations under the influence of the Internet environment. One has now witnessed the process of overt emergence of literary texts in social media and blogs: authors republish chapters and fragments from their yet unpublished books, sketches of would-be novels, etc. This lets reader become witness of fiction writing and also participate in literary process.

The examples given in the article from the Internet records of modern Russian writers prove that the previously closed creative space of an author becomes open, and the writer's personality in the Internet environment becomes less private and implicit. One of the main reasons why writers invite their readers in the process of literary creation is the search for new ideas and material, including language.

Each piece of writing has a certain perceptual potential – it is the readers' assessment, their response to the text, on which the life of the book is dependable. An enterprising creative activity of writers in social media is also rooted in their desire to find their fan readers, to get them interested in the writers' creative work.

The examples discussed in the article demonstrate that the electronic media space is a unique creative platform, providing the writer with a number of ways not only to produce a text, but also to discover readers' expectations. The authors of the article claim that contemporary literary text acquires new forms and the literature takes a step beyond the scope of classical textual criticism.

LITERARY ANNIVERSARIES TO THE 220 ANNIVERSARY SINCE THE BIRTH OF A.S. PUSHKIN

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SOME PECULIARITIES OF IMPERSONATION OF THE MAIN CHARACTERS FROM A. PUSHKIN'S NOVEL IN VERSE "EUGENE ONEGIN" IN P. TCHAIKOVSKY'S OPERA LIBRETTO

The article discusses the features of the embodiment of the main characters from the verse novel "Eugene Onegin" by A. Pushkin into same opera libretto by P. Tchaikovsky. In the article, the differences between literary and opera characters are disclosed.

The collective character of Tatiana Larina, created by the writer in the 1820s, owned the features typical of that period of development of Russian society, including such as dreaminess, romance, sad thoughtfulness, etc.

The Tatiana embodied by P. I. Tchaikovsky in the opera in late 1870's. almost 50 years after the publication of the novel, inherited some features of her literary prototype, but had also some peculiar characteristics rooted in the composer's: the desire for an energetic and active life, mature and conscious view on family relationships, understanding of her equality and independence (as compared to the literary Tatiana who married General N against her will remaining in high society and seems to be a victim of circumstances, the heroine of the opera gives the impression of a person quite in her place).

The features of another character – Vladimir Lensky – were reinterpreted not as significantly as Tatiana's, however, he is also different. Unlike the hero of the novel, a passionate and romantic young man, Lensky appears in the opera as a more mature and conscious character. Especially clearly this difference stands out in the fifth scene which is essentially a monodramatic confession of the hero. Lensky, whose character is revealed in the famous aria "Where, oh where have you gone", is completely different from the hero in the novel, a young naive poet, treated ironically by the writer himself.

The opera image of Eugene Onegin almost completely corresponds to its poetic conception up to the last two scenes in the opera. The main difference is shown in the character's actions: in the novel Onegin does not make attempts to win the favors from Tatiana, excepting the epistolary outpour of his feelings, and in the scene of Tatiana's monologue he is no more than a silent listener and does not attempt to change her decision. In the opera his actions are quite different: he interrupts Tatiana, begs her, proves to her the inevitability of their union and assures her of his love, and she for a few moments succumbs to temptation (to compare, there is no hint to such development of relations in the novel).

Thus, the article shows the extent to which the character traits and actions were rewritten, which largely explains the fact that not only many contemporaries of composer P.I. Tchaikovsky, but also some critics of the 1920-30s treated his opera as an experiment with the "holy text".

TO THE 210 ANNIVERSARY SINCE THE BIRTH OF N.V. OF GOGOL

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«THE HISTORY OF IVANS» IN GOGOL'S EARLY WRITINGS

Appealing to the past to understand the present, the use of a “lessons of history” led Gogol to create an image of the typical “average hero of his time and people”, an Joannes (from Hebrew - ‘God's grace’). He appeared in the idyll "Ganz Kuchelgarten" (1829) – the story of the young hero dreamer Ivan (Ger. Johann, tradition. Hans), who left to wander through Europe to learn history, to see the great Art. “Maturing” during a dream trip, Ganz-Ivan realized the dependence of the present on the past as a result of history. And returning home in the final of the idyll meant a move from the “Ganz history” – a typical European Lone Ranger – to “the family history of Ivan” as part of the poetic history of the people. The image of the modern “average” hero also changed.

It is he who is depicted in the chapters of the Little Russian story “The Terrible Boar” (1831), whose plot echoed the story by V. Irving “The Legend of Sleepy Hollow” (in Russian translation – “The Headless Dead”, 1826), where the new teacher competed with the goof for beautiful Catherin. The convergence was confirmed by the outward similarity of the American teacher with the Ukrainian “teacher” – the former seminarian Ivan, and the situation of rivalry over the “beauty”. The modern heroes of Gogol did not turn back to the past, to the heroic time of the Cossacks, and therefore their actions were associated with untruth, self-interest, envy, petty sinful intentions ...

The typical heroes Ivans will be discussed in the 2nd part of "Evenings on a Farm Near Dikanka" (1832). In the story “Terrible Revenge,” the blind singer, describing the life of the Cossacks of Ivan and Peter, refers it to the reign of the Polish king Stefan Batory, and describing the Cossack brotherhood, explicitly mentions theft and raids. Cossacks are called "knights" – Catholic warriors, and this motivates Peter's revenge for "a honor from the king", for which Peter pushed the named brother into the abyss with his infant son, and Ivan's response revenge to Peter, who asked God to continue the life of the criminal with terrible atrocities. But herewith the Cossacks remain heroes (the different plans), and the events of their life receive historical and gospel correlation.

In the next story “Ivan Fedorovich Shponka and his aunt”, modern reality is devoid of contradictions as well as events and heroics. This confirms the image of "Ivan, not remembering kinship", who did not know his father, who spent 17 years at a desk, and then served 37 years in a non-military regiment. Meekness and goodness deprive Shponka's life (shponka – in Ukrainian ‘cufflink) of generally significant events. But at the same time, he does not do anything “evil”, there are also “high” moments in his life. His dreams, characteristic of the heroes of the romantic plan, speak about the ambiguities.

The famous “Tale of how Ivan Ivanovich fell out with Ivan Nikiforovich” (1834) is the end of “Ivan's line” in the work of N. V. Gogol; it will be further discussed in the continuation of our article.

LINGUISTICS

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KUZBASS AND KEMEROVO OBLAST AS TOPONYMIC SYNONYMS

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The proposal to legally fix the names of Kuzbass and Kemerovo oblast as equivalents determines the relevance of considering this issue from a linguistic point of view. Since the names Kuzbass and Kemerovo Oblast are toponyms, the conducted research is included into the range of scientific works on onomastic synonymy.

The lexicographic analysis of these names indicates the synonymy of the toponyms Kuzbass and Kemerovo oblast, since the nominations reflect a person's direct interaction with the studied object – coal field – and the spatial adjacency of the Kuznetsk basin and Kemerovo oblast. The lexicographic data show that the toponyms Kuzbass and Kemerovo oblast form a two-term synonymic chain, i.e. a synonymous pair, whose elements perform the function of substitution and do not have any synonymous relations with other nominations.

The analysis of the contexts usage of Kuzbass and Kemerovo oblast toponyms also allows drawing a conclusion about their parallel functioning

An experiment was conducted in the form of a close test in order to determine functioning features of Kuzbass and Kemerovo oblast toponyms in ordinary citizens' minds. 100 Kemerovo citizens participated in the test. A free associative experiment was also conducted where two groups of students from Kemerovo State University (50 students) participated. The results of experiments say that from a linguistic point of view Kuzbass and Kemerovo oblast toponyms are a synonymous pair, each element of which is highly relevant in ordinary citizens' minds. The given names are not included into other synonymous series and, being stylistically neutral, they are able to substitute each other in the same contexts.

From the point of view of the usage relevance the toponym, Kuzbass is used more often, has a wider scope of functioning. The results of the associative experiment and syntagmatic analysis show that due to its phonetic shoriness it is preferably used in the Kemerovo anthem and easily remembered advertising slogans. In addition, the lexical unit Kuzbass can function as the name for various organizations that creates a richer, more saturated and diverse associative background for this place name.

Thus, the conducted research allows making a conclusion that Kuzbass and Kemerovo oblast toponyms are parallel (equivalent), and the recognition of the analyzed toponyms as legally equivalent will make it possible from a linguistic point of view to qualify them as alternative names, i.e. allonyms.

N.I. TYUKAEVA*Altai State Pedagogical University***MODELING SPEECH GENRE: FORMAL AND FUNCTIONAL ASPECT (ON THE BASIS OF NATURAL WRITTEN RUSSIAN TEXTS)**

In the design of the statement objectified in the text, during the description in the form of a structure, a typical speech genre (SG) model is found. This case says for the fact that there is a typical structure of any genre, including natural speech.

The genre studies carried out in recent decades show that modeling of SG in various aspects (communicative, cognitive, sociolinguistic, discursive) followed the path of the survey, which resulted in various kinds of essay-passports of genres, which are the fact of observation and intuitive highlighting of meaningful speech material. A view from the "language-centric" position, on the part of linguistic components (features) and their significance raises the level of special linguistic features of SG, i.e. the genre is interpreted as a set of rules for use, structuring, disposition, objectification, implementation of language units and language features. The methodological principle of SG modeling is the presumption about the type of correlation of factors from the point of view of the genesis of SG, which can be interpreted as an opposition of external and internal genre features

The result of the search for a universal methodology for modeling a genre is a system-structural model that allows it (genre) to be reconstructed. One of the solutions to this problem is to determine the scheme of the SG analysis: determination of the analysis parameters (analyzed characteristics of the genre), SG units; the selection of "substantial", "intra-genre" components of the utterance.

The importance of the genre facients is proposed to be carried out by the method of opposition analysis in order to determine the "substantial" and "intra-genre" components of speech in order to detect non-generic and typical (genre) moments of utterance.

We proceed from the following position: the field structure of the SG includes in its nuclear zone the dominant (intra-genre) features, which constitutes the nucleus of the described genre, i.e. its invariant. Substantial (deterministic) features constitute the peripheral zone of the SG (it performs certain functions, for example, in structuring variations of a genre).

Non-generic factors include speech characteristics that are not involved in the typical organization of the SG. The essential features of the SG include special features of the utterance, which represent the substance of the form and content of the genre, i.e. being extralinguistic features, they determine the language ones.

As a result, the proposed SG modeling method, based on the presentation of the system determination of "external" semiotics, internal speech form, will allow not only to describe the set of genre constructs used, but also to reconstruct the SG structure based on textual substance analysis.

YOUNG PHILOLOGY

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PROBLEM OF FREEDOM AND RESPONSIBILITY IN F. TYUTCHEV'S HISTORIOSOPHICAL POEMS OF 1850-70S

The article studies the problem of freedom and responsibility in F. I. Tyutchev's historiosophical poems.

Tyutchev's historiosophical lyric poetry is based on his ideas about two world Christian empires, Western and Eastern, they both claim to be the true Christian empire. The legality and illegality of the empire are connected with the Truth of Christian doctrine. According to Tyutchev, Catholicism is a false religion; it deforms the principles of Christianity on behalf of the Pope. True Christianity is preserved only in the Eastern Christian Empire in particular in Russia.

In Tyutchev's historiosophical lyric poetry, freedom and responsibility are a problem, which is connected with whole states and nations. The Western Church, led by the Pope, appears to Tyutchev as a false religion which takes away freedom from European nations. There is a motif for the loss of freedom in his lyrics. The poems "Venice" and "Goose on a fire" contain a similar image of a heavy chain as a symbol of political and spiritual dependence of European nations on Rome. In the poet's views, the Pope is a despot who holds this chain.

The idea of responsibility is understood as a duty to be responsible for the consequences of one's actions to people. The institute of the papacy for many centuries has been distorting the divine Truth, and the victims are the peoples living in lies. The idea of punishment for the sins of the pope is the basis of three poems: «Encyclica», «Fair punishment happens...» and «Vatican anniversary».

The same understanding of freedom and responsibility is characteristic of Tyutchev when he speaks about the meaning and objectives of Russia. The Eastern Question acquires great importance for the poet: the liberation of the originally Orthodox peoples from Turkish rule. Poems about the events in the East show that Russia is responsible for these events, according to the poet. For Tyutchev, the great fate of Russia is not only a reason for pride, but also a great responsibility.

The theme of the peasants' liberation in Russia from dependence is also relevant for the poet. In the poem "On this dark crowd ..." Tyutchev builds a complex system of allusions to Pushkin's freedom-loving poems. The poet says that the real freedom of the people depends not only on the laws, but also on the depth of faith. Tyutchev considers it necessary for peasant reform, but he suggests considering it not only as a consequence of the tsar's rational policy, but also as fulfilling divine covenants.

The problem of freedom and responsibility in Tyutchev's historiosophical lyrics is equally solved in texts about Europe and Russia, which are opposed to each other. In addition, the opposition of the heavenly, divine and earthly distorted is important for Tyutchev's poems. The idea of freedom is derived from this opposition; it is connected with spirituality and faith.